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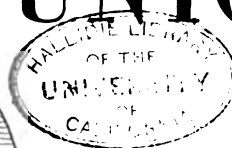
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In a former number of the ART-UNION we endeavoured to define the leading features, and character of the historical or grand style of art; in this we shall attempt to explain, as briefly as possible, the best mode of treating subjects of familiar life—a class of works which come more within the vortex of an English fire-side than any other, and has, therefore, met with greater encouragement. But though the subjects may be national, and peculiarly our own, yet the principles upon which the various works are most successfully conducted, are borrowed entirely from the contemplation of the best pictures of the Dutch school: for as it is to the eye alone that the works of this school are addressed, we naturally find the most effective mode of gratifying this sense; though often to the exclusion of every other requisite in art. Reynolds observes, “A market woman with a hare in her hand, a man blowing a trumpet, or a boy blowing bubbles, a view of the inside or outside of a church, are the subjects of some of their most valuable pictures; but there is still (he adds) entertainment even in such pictures, however uninteresting their subjects; there is some pleasure in the contemplation of the truth of the imitation. But to a painter they afford likewise instruction in his profession; here he may learn the art of colouring and composition, a skilful management of light and shade, and indeed, all the mechanical parts of the art, as well as in any other school whatever. The same skill which is practised by Rubens and Titian in their large works is here exhibited, though on a smaller scale. Painters should go to the Dutch school to learn the art of painting, as they go to a grammar school to learn languages.” But if a constant contemplation of their works is of advantage to all painters, to those who paint familiar subjects, they are the sole groundwork and only sure test of their future progress: for though, in the higher departments of the art, light and shade, colouring, and the mode of handling the colours, are subordinate to the great essentials of action and expression, yet a liquid pencil, a sweetness of tint, and a facility of handling, are indispensable requisites in subjects of familiar life.

Rubens, the greatest master of his pencils that ever existed, may be considered the founder of the Dutch and Flemish schools; for though, both in Germany and in Holland, many artists had arrived at a purity of tint, and transparency of colour, yet “the facile charm that seems to mock at toil,” and liquid touch, which characterize these schools, emanated from his studio. This fascinating charm is to be seen in perfection in the works of Brower, Teniers, the Ostades, and indeed in all the contemporaries of the great original, whose example sheds its influence over all; for we find it also in the luminous landscapes of Cuyp, and the dark recesses of Rembrandt: but as the Dutch school declined, this brilliancy faded to a leaden and heavy mode of colour. Yet even in the works of Rubens this attractive quality is

not always to be perceived: in his earlier pictures he still retains the dryness of Otho Venius, and the harshness of the earlier German masters; as in the earlier works of Raffaele we see the influence of Perugino: it was only when these great artists acquired a facility of execution, and a confidence in their own powers, that their genius developed itself. This luminous transparency Rubens seems to have imbibed in the study of the Venetian pictures, evidently painted over water-colour preparations, the most lucid and brilliant style of painting; and though his works are commenced from the beginning in oil-colour, yet most of them, both of large and small dimensions, are upon pannels prepared with whiting and size, sufficient to resist the oil: this imparts to his pictures great brilliancy, as water-colour reflects and refracts light, while oil absorbs and retains it; independent of which, chalk is indestructible, while flake-white and other oxides return partially to their metallic bases. By examining his sketches and unfinished studies, he appears to have gone over this ground with a vehicle, such as oil and varnish; and while wet drawn in his subjects with dark brown, heightening the lights with white: this not only enables the brush to flow with ease, but gives a liquid softness to the touch. In many of the Dutch school we perceive this ground tinted: in Potter and Wouvermans often of a buff colour; Ostade and Cuyp of a yellow or cane-colour; and in De Hooe and Peter de Laer dull brown. We have been thus particular in the commencement of the work, as the ground influences, in a great degree, its future appearance; as any one may perceive by painting over a chess-board, which in time will reappear, though covered with several coatings. In sketching in the subject, the depth or tone of the colour, which is to form the shadows, must depend on the lightness or darkness of the picture. In the works of Brower and the two Ostades, we find it approaching to burnt sienna, or bone brown; in Potter and Wouvermans burnt sienna and black; while in Teniers it is often little warmer than raw umber; their shadows gradually getting richer and warmer, according to the general depth of their pictures. They seem, however, all to agree in keeping their darks transparent and thin, while the light portions are opaque and solid; and as the tone of their several works vary, so does the vehicle with which they paint: for assuming drying oil and mastic varnish, mixed together, to be the substance used, Cuyp and Teniers have an excess of varnish, which enables their colours to stand up with a fine and sharp edge; while Ostade and Wouvermans use a more oily and unctuous mixture, giving thereby a greater softness to their works. The best mode is to have on the palette a little of different proportions, to be used according as the touch best represents the object to be imitated; but, whatever may be the vehicle used, no one can hope to compete with the cabinet pictures of the Dutch school, unless his colours are ground exceedingly fine; they not only will not give a sharp and precise touch, but they will not spread out under the brush with that enamel appearance which their colours possess: the oil with which they are ground also ought to be fresh and limpid. In large historical works this is of less moment; but in subjects of familiar life, which are generally painted small, and to be viewed close, this is indispensable; and the colours ought not only to be pure of themselves but preserved pure in the working: if too much tortured they invariably become muddy. From Rubens down to the most inferior workman we perceive this quality; and portions of colour, of endless variety, are heightened, and freshened by touches pure from off the palette: nor is their dexterity and freedom of handling more wonderful than their harmony and breadth of hue; for

we seldom see either their dark or light masses broke up by colours of a discordant hue; except when purposely introduced, when it tells with tenfold effect. From having been introduced into this country, either by Vandyke or others of the Flemish school, their colours may be supposed to be nearly the same as we have now in use: and being mostly earths are not liable to change, viz, ultramarine, ivory-black, madder, and dark lake, Vandyke brown, burnt umber, raw umber, burnt sienna, raw sienna, Indian red, light red, brown ochre, yellow ochre, vermilion, Naples yellow, flake-white, with a few glazing colours, such as yellow lake, bone brown, asphaltum, &c.

The fewer colours a painter makes use of the greater command he will have over them, as the eye gets a more intimate knowledge of their properties and capabilities; and though, like the changes of bells, their combination will produce an endless variety of tone, their chemical effects are less liable to destroy the durability of each other. In going into an examination of the various manners, or style of the principal Dutch masters who have excelled as colourists, we ought to commence with the works of Brower, as they possess the most transparent and fascinating tones; great breadth and great truth, both as regards the local colour and touch of the pencil, that the object appears removed on to the canvass, with all the vividness and freshness of nature: but, as his pictures are little known in this country, we must content ourselves with noticing a few of the peculiarities of Teniers, Ostade, and Wouvermans, as we have in England many of their finest productions. Teniers was in small pieces, what both Tintoret and Rubens were in large—the most dexterous manager of his brush: his rapidity does not seem to have allowed him time to torture and render his tints muddy, but has spread them over his pannel fresh and pure from his palette. His colour combines, and is rendered subservient to his effect of light and shade; for instance, if an out-door scene, the blue of his sky is never so strong as to destroy the breadth of his light, but is merely dark enough to define his white and silvery clouds; nor do the lights or colour of his ground or trees, ever interfere with the form or luminous character of his skies: the light, if in darker portions of the picture, is seldom brighter than dull ochre, or if in lighter or more distant, Naples yellow, reduced with a little black, thus keeping the upper and lower part of the picture subservient to each other; for as the blue is of the most delicate tint, so is the green of the trees and ground, seldom beyond what black and ochre would produce; by thus keeping the whole of his colours of the most indefinite tints, he preserves the utmost harmony over the picture; and as his landscapes are little more than back grounds to his figures, it enables him to endow every touch he gives to them with the brilliancy and sharpness of nature. His vehicle assists in enabling him to produce this effect: in the shadows the colour is driven out with little more oil than what is necessary to make them flow, while in the lights each touch stands up with a sharp edge, such as this varnish would produce; it must have dried quick, as we see one touch cross another without disturbing it, and after the masses were laid in, which seems to have been his practice, the high lights and extreme darks are touched in with the greatest precision; we never perceive any pinto or alteration; if the touch did not express the object, he appears to have defined it and shaped it out by using a clean pencil: thus it is that his works are animated with the appearance of nature: his clouds float in air, his trees twitter with the rustling touch of the pencil, while his figures move over his pannel with the vivacity of life. But though his works are of

that character which "takes the reason prisoner" and sets criticism at defiance, they are to be studied with caution; his faults only can be imitated: flat brushstrokes may give his broad touch and sharpness, small sables will give his precision; but without his matchless colour and dexterity of handling, the work will sink down only to a better sort of Birmingham ware.

Though Adrian Ostade and Teniers both had the advantage of the example and instruction of Brower, the one being his fellow student and the other his pupil, yet the pictures of Ostade more closely resemble in tone, the sweetness and brilliancy of their great contemporary. The pictures of Ostade are conducted upon a totally different principle from those of Teniers: in the one we have all the freshness and touch arising from their being painted at once in the other from repeated glazings often revived with fresh touching into, we have a fulness and richness of effect which nothing can surpass; in the interior of his cottages the light wall assumes a brightness of tone, that makes it serve as a mass for the flesh colour of the heads and hands of his figures, while his draperies are toned up to the greatest depth with hot and cold hues, which gives space and air to the whole picture: his works, however dark, are never heavy, but on the contrary, his lakes, blues, or greens, are pronounced with the greatest richness of colour. In contemplating the works of Teniers, you are captivated by the wonderful dexterity of the painter; Ostade never draws your attention from the subject to himself, you perceive his whole aim was to give the best imitation of the object to be represented; in Teniers, from his sharp and defined edges, everything looks newly purchased: in Ostade's pictures, the various articles introduced have all the bluntness and colour of things long in use, they are also in their natural situations; while we can see that the objects in Teniers' compositions are placed for the entire purpose of being painted. Their tastes, as regards colour, are not more dissimilar than they are when the forms are compared; the skies, buildings, figures, and draperies, are full of square and angular shapes in one master, and in the other, we find the same things rendered with a round, blunt style of drawing. Without carrying on the comparison further, we will now notice the manner of Philip Wouwerman, whose works often possess the fresh, and feathery touch of Teniers, with the round, full, and pulpy effect observable in Ostade's pictures; this union of style is produced neither by the repeated glazings of the one, nor the flat washes of the other, but by a judicious mixture of sharp and soft handling: for the better explanation of our meaning, let us take one of his pictures painted on a buff-coloured ground. We perceive the sky laid in with firm colour in the lights which prevents the ground shining through; while in the shadows and half tint of the clouds, a greater quantity of vehicle is made use of, which gives a transparency from the influence of the colour of the pannel: he seems then to have heightened the lights and reflections with yellow and red tints, so as to represent the prismatic effects of the light shining through various strata; and while the whole was wet taken ultramarine and white upon the points of a large softener, and thrust it into the colour firmly where the blue of the sky was to be represented, and more gently upon the surface of the clouds, touching in portions with the lightest hand—a clean softener seems then to have been taken to unite the several tints; after which a few touches of light give a precision and shape to the whole: this gives his skies that variety and fullness of effect observable in nature; in parts the appearance of the light shining through, in other portions the appearance of a delicate strata of cool grey floating over the surface; in fact, a

mixture of what is termed glazing, and scumbling without being either; it gives his works also the appearance of the highest finish, as if stippled with the labour of a miniature. Now this mode of treatment is not confined to the sky; but we find it in his animals and figures, ay, even to the smallest face. His vehicle, though not so much charged with varnish as that of Teniers or Cuyp, is less oleaginous than that of Ostade and others; for we find in the transparent handling of his foregrounds, it is capable of defining single blades of grass: in works of this class, the vehicle with which the colours are mixed is of as much consequence as the fineness of the colours themselves; it is this that enables the artist to give the touch that best expresses the object; it is this which gives the colours their beauty and transparency, by keeping the particles separate from each other; and, independent of giving that full, juicy effect, it preserves them from the action of the atmosphere. Without a mixture of this kind, a work, even though often painted over, will in time become as flat, and opaque as the wall of a room, in place of every year becoming more transparent and finished in its effect, from the repeated touching and tints shining through each other. Without going further into this department of the subject, we have said sufficient to enable any one to investigate the works of Metz, Terburgh, or others of the Dutch school, the only school to learn this branch of the art; "and by a close examination of their works," Reynolds observes, "an artist may, in a few hours, make himself master of the principles on which they wrought, which cost them whole ages, and perhaps the experience of ages to ascertain." These few observations, however necessary to be known, can only assist the artist in the mechanical part of the subject, the mental part must be his own work, drawn from his observation of nature, and knowledge of the human mind; and here the English artist has a much more difficult task to perform; the Dutch pictures seldom embrace the varieties of action or expression, but are confined to brawls, merry-meetings, figures smoking, or playing at games of tric-trac; and where, if the general character is given, the colour or handling is never disturbed, by endeavouring to give a more intricate or correct definition of the passions; neither do their figures require to occupy that situation which a dramatic story, or a complicated composition demands, but merely serve the purposes of an effect of light and shade, or a beautiful combination of colour. The inimitable works of Hogarth have taught the English taste to be much more fastidious, by showing the extent to which this department is capable of being carried; and the invention is not only to be kept on the stretch, for a variety of character, but every incident that can illustrate and render the story effective. However appalling this combination may be to the young painter of subjects of familiar life, the works of Wilkie not only demonstrate the capability, but exemplify the best mode of uniting the dramatic invention of Hogarth, with the rich colouring and delicate handling of Ostade and Teniers: he is more simple in his arrangement and plan of composition than Hogarth, while his expression is more refined, and his incidents higher wrought; such, for instance, as in the 'Distraining for Rent,' where the boy draws the attention of his father, absorbed in the ruin which surrounds him, to the mother swooning, with her child slipping from her lap; or the woman in the picture of the 'Chelsea Pensioners,' who, stretching over the gazette of the battle, scans the list of the killed with a countenance of wild affliction, that proclaims the crying babe in her arms an orphan: these are the incidents that ennoble a work, and place it on a level with the great productions of the Italian school. Neither are the

accessories which embellish and illustrate his story less attractive than those of the best Dutch masters, but are given with all the finesse and beauty of colour, which theirs possess.—Since the appearance of the 'Village Politicians,' in 1805, the English school has made greater advances in this department of the art; and the invention and composition of the 'Rent Day,' with the admirable mode in which the whole story is told from beginning to end, is sufficient of itself to form a school of subjects in familiar life. It is not our usual practice to bring forward examples from living artists; but as this painter has in some measure gone into a larger, and higher style of art, we consider as if a vacancy was left in this class of subjects: we can only, therefore, recommend the student to endeavour to fill it up, but which can only be done by subjecting a strength of intellect to a life of laborious study.

#### FOREIGN ART.

ITALY.—ROME.—At the exhibition of the *Società degli Amatori e cultori delle belle Arti*, similar in many respects to our own British Institution, there were many pictures of real merit. Those which were the objects of most general attraction were two pictures by a very young Florentine artist, Benedetto Servolino. One represents an historical fact, called 'The Daughter of the Bardi,' the other 'Cola di Rienzi triumphant in the Campidoglio.' These pictures are painted with good taste and truth, and a great fervour of invention; but the colouring is somewhat deficient in brilliancy. There is, however, that in the young Servolino's works which gives promise that he will become a great artist. His most powerful rival is Cesare Masini, a young Bolognese artist, who is also a good poet, particularly in the humorous style of Salvator Rosa; and has adopted his favourite motto "*Pinger per gloria e poetar per gioco*." He exhibits many pictures full of spirit and talent—'The Death of Carrara,' 'Dante Ambassador of the Florentine Republic to the Pope Boniface VIII.,' and a splendid picture of 'Petrarch near the Certosa di Monterivo, hearing News of Lelius from Roman Pilgrim Girls.' The style of this young artist is a happy mixture of that of Dominichino and Guido.

FLORENCE.—The celebrated sculptor Bertolini exhibits in his studio a very charming statue in marble, called 'Resignation'; it is executed for an amateur in London. It is elegant in invention and pure in style. This artist, from the admiration one of his works excited in Paris, has received from Louis Philippe the Cross of the Legion of Honour.

PISA.—Professor G. Rosini having dedicated to Louis Philippe his important work, entitled '*Storia della Pittura Italiana esposta co' Monumenti*' (history of art in Italy illustrated by monuments), to which we hereafter mean to refer, has received also the decoration of the Legion of Honour.

BOLOGNA.—The last exhibition was very rich in number of works, in variety and in excellence. G. Piatti, a Florentine, has received the first prize for his picture, 'A Scene of the Deluge'; it is sublime in conception, excellent in drawing, but rather weak in colouring. Ottavio Campedelli exhibited four glorious landscapes, really worthy of the most classic authors of the old happier epoch.

FRANCE.—PARIS.—M. Ingres, Director of the French Academy of Fine Arts at Rome, has sent to Paris a drawing, intended to serve as a model for the tomb of Napoleon. The highest praise is bestowed on the grandeur and severe simplicity of the design. M. Ingres is expected at Paris from Rome in a very short time. He is succeeded in the Presidency of the French Academy at Rome by M. Schnetz.

M. Viardot, a very learned writer, has published his book, entitled "*Notices sur les principaux Peintres de l'Espagne*." It is valuable in many respects; and we trust the quantity of interesting matter here collected on the history of painting in Spain may excite amateurs to a deeper study of the Spanish schools generally so little



known. We may, perhaps, devote a future article to this subject, more particularly as regards the genius of art in Spain. The same author has published an elegant little book on the genius of art in Italy, which he intends as an introduction to a great work speedily to be printed, to be entitled "*Histoire de la Peinture en Italie*." The introduction is an agreeable work, though it contains more recollections of other authors than new or original observations; we should desire more of that critical philosophy so essential in an author of the present day, who would treat of the Fine Arts. We trust, in his great work, M. Viardot will escape the error of being led, like M. de Rio, M. de Somherand, and some other clever writers on art, into the ethereal disquisitions and metaphysical abstractions of the German taste, as well as, that with his real talent, he may not deserve the epigram of Voltaire for the tomb of some one addicted to making use of the thoughts of others—

"Ici repose \*\*\*\*\* quand il vivait,  
Il compilait, compilait, compilait."

When we have named the works published on the theory, history, and intellectual progress of art in France, little remains to be said, for few are the productions of a high order which are the fruit of the real practice of art in the present day.

Among the decorations of every description which were executed by order of the French Government for the funeral of Napoleon, it seems that only two statues were really considered excellent. The first by Bosio, a model for a bronze statue representing the Emperor in the imperial robes; it is colossal, beautiful in conception and in the ensemble. The attitude is simple, and the countenance majestic: connoisseurs admire the purity of the style and the good taste of the draperies. This grand work is to be executed by order of Government, and it will be placed on some public monument. The other statue, which has pleased the critics, is by Du Seigneur; it is of smaller proportions than the last named, though also larger than life: it represents Marshal Jourdan. The strong resemblance and noble countenance of the warrior, together with the general excellence of the work, made such an impression on the old comrades of the marshal, that a deputation of them presented themselves to M. Du Seigneur to request he would execute a reduced cast of his work, adapted to salons; which, till the decision of Government as to his work was known, M. Du Seigneur was obliged to decline.

Of the immense number of almanacs, keepsakes, and illustrated works, which being *bouton* to present at this season, are published in Paris, we shall name but one, the most elegant for its splendid illustrations: it is a new translation, or rather the old one with corrections and notes, by M. Jules Janin, of "*Sterne's Sentimental Journey*." The *Frisé* literary world of Paris greatly praise this translation of our Yorick. We shall only remark on the illustrations, which are really exquisite, full of originality, nature, and fancy. They are from the celebrated pencils of Messrs. Johannot and Jaques.

DENMARK.—COPENHAGEN.—It is certainly not the first time we have noticed the recent labours of Thorwaldsen; but the fertility of his genius and his industry are so great, that many sheets might be filled with even a short notice of the works he has executed in the course of the last year: we shall merely name some of them: 'Christ teaching young Children,' a bas relief; Model of a bas relief of 'Christ on the way to Golgotha,' 36 feet in length, and 3 feet in height; Medallion of 'Perseus and Andromeda'; Model of a 'Kneeling Angel,' intended for a sepulchral monument at Lubeck; Model in bas relief of 'Christ's Entry into Jerusalem'; 'Christ in Emmaus,' bas relief, for an altar in a church in the barony of Stampenberg; 'The Genius of Years'; 'Diana, to whom Jupiter indicates the life of a Virgin and Huntress'; 'Love adorning the Goddess of Truth'; 'Love and Hymen'; 'Fawn and Bacchante Dancing,' bas reliefs; Model for the reverse of a Medal for the commemoration of the commencement of the reign and marriage of Christian VIII; two statues of Goethe. Thorwaldsen is superintending the execution of several of the models above-mentioned, especially the two immense bas reliefs for the *Frauenkirsche*. 'Christ's Entry into Jerusalem' is in the studio of Freund; it is 72 feet in length by 6 feet in height. 'The Passage to Golgotha' is in Thorwaldsen's own studio; it is 108 feet

in length, and 9 feet in height, probably the largest bas relief executed in modern times. In both these works the pupils of Thorwaldsen are employed, carefully superintended by himself. At this moment he is employed on the model for a bronze statue of Christian IV., to be placed in the cathedral of Roeskilde. We have not included in this list several busts executed by Thorwaldsen this year.

GERMANY.—VIENNA.—At the close of the exhibition here this year, about two-thirds of the pictures, that is, about five hundred, remained unsold; these were sent to Peste, where thirty-five pictures were chosen and disposed of by lot. The Hungarians showed much taste in the selection. From the exhibition at Peste, the unpurchased pictures were sent to Trieste; and when the exhibition there closed, they were sent to Lemberg, where an exhibition also was opened.

PRUSSIA.—BERLIN.—Professor Rauch has brought from St. Petersburg, a number of plaster casts of urns and various gold ornaments, found recently in digging near Cherson, in the Crimea. The invention, design, and execution, all betray a Grecian origin; a medallion of Minerva, and a group of warriors on an urn, recall the grand style of Phidias; and another group appear the work of some nearly allied school. But nothing is more remarkable than finding these treasures of Grecian art, as it were, in the very camp of the Scythians.

SCHINKEL, the great architect of Berlin, is, we regret to learn on his death bed; perhaps he is now no more. His published works are well-known to English professional men, and he embellished the city with some of its finest architecture.

RUSSIA.—ST. PETERSBURG.—Of the buildings in progress by order of government this year, three are remarkable: The Isaac's Church; the palace of the Grand Duchess Maria Nicolaina; and the new building at the 'Hermitage.' The Isaac's Church, it is expected, will be finished, and the consecration will take place this summer; the palace of the Grand Duchess has reached the second floor; and the façade of the old Hermitage is taken away. The whole immense collection at the Hermitage, containing paintings of every epoch and of every school, are placed under the care of M. Brioschi, to be cleaned, exactly classified and arranged in a gallery under his superintendence. To this collection are to be added the pictures which were in the celebrated imperial residence of Petershoff, built by Peter the Great; memorable on many accounts, and amongst these for the fate of its architect—an anecdote which may not be uninteresting to our readers. The cause is not known, but it is certain that Menzikoff, the first minister of the Czar, became the enemy of Le Blond, the architect employed in building the Castle of Petershoff, and tried to injure him in the opinion of Peter by every means in his power. Peter discovered that Le Blond was unjustly accused, and got into a passion on one occasion, and gave Menzikoff a beating, as was his custom in such cases. At last Menzikoff found an opportunity to ruin the poor artist. Le Blond, in ordering some alteration in the garden, was obliged to cut away some branches of the trees. Menzikoff went to the Emperor, and told him that Le Blond was cutting down the fine plantation which he prized so much. The Emperor saw the ladder placed against the trees, and some branches on the ground, and at the moment meeting Le Blond, he gave him some of the customary discipline of his stick. The unfortunate artist, deeply wounded by such treatment, became ill. Peter discovered his error immediately, and sent to make an apology to Le Blond, but it came too late; the wounds of the body were healed, but the wound of the spirit could not be cured, and in a little time Le Blond was dead.

The Castle of Petershoff is celebrated for its magnificent saloon of the throne, 78 feet by 44. There are the portraits of Peter I., Anne, Elizabeth, and Catherine II. Catherine is dressed as she was when she made her triumphal entry into St. Petersburg, the day before the revolution which placed her on the throne, in the uniform of the Guards, a branch of oak on her head, a sword in her hand, and riding a white horse. Here also are pictures representing the victories of Orloff in the Archipelago.

#### PROPOSAL FOR ESTABLISHING A BRITISH ASSOCIATION FOR THE ADVANCEMENT OF THE FINE ARTS.

A knowledge, and consequent due appreciation, of the fine arts,—the arts which purify and ennoble,—are now observable amongst much larger masses of persons in the metropolitan cities of the United Kingdom, than was the case twenty years ago; and must inevitably go on to augment in a greatly multiplied ratio, as every step gained becomes the means of further advances. In the provinces, too, where there are fewer "appliances and means to boot," the attention of the people to the importance of the fine arts as civilizing agents, and as tending to promote the general good and therefore the general happiness, has visibly increased, and has manifested itself in more than one good result. Still there is a wide field here open for exertion; and so undeniably important is the object to be attained, so vast is the good that would result from spreading a taste for the fine arts throughout the country, and inculcating a love of the beautiful, that no scheme of operations could be too extensive, which should propose to effect it.

Experience shows the advantages which have resulted from the establishment of the "British Association for the Promotion of Science," not chiefly to science *per se*, although these have been great and manifold, but to the people generally: attention has been awakened in the minds of thousands to subjects before unthought of; a spirit of inquiry has been induced; and whole towns inoculated with an admiration of knowledge, and a determination to pursue it, to the exclusion of demoralizing sources of excitement, until then indulged in. Why, then, might there not be formed an association for the encouragement of ART, which, like this, should meet annually at a different town in England, Ireland, or Scotland, and at which meeting painting, poetry, sculpture, architecture, &c., &c., in all their varieties, and with all their ramifications, should form the subjects for the consideration of the different sections. A large and important exhibition of works of art might be collected, and an Art-Union arranged so as to secure the sale of a certain number of them, and thus to ensure the assistance of the most eminent artists, by rendering the society directly as well as indirectly advantageous to them. A small subscription (say of one pound) would constitute a member of the association for the year, the aggregate of which, after deducting the expenses necessarily incurred, would probably enable the committee (which should be partly local, partly general) to offer prizes for competition in the higher branches of the various arts, and vote sums for the encouragement of any desirable object, in connexion therewith; such, for example, as for the prosecution of experiments in the preparation of colours, or for the purchase of particular pictures worthy of national regard.

During the meeting the various local collections would be thrown open to inspection; conversazioni would be held; and other means adopted to bring men into contact with each other, on one common ground. One of the first points to be achieved by the united sections would be, to obtain an able and correct report of the progress of Art in England, Ireland, and Scotland, for the last fifty years—a task to be fulfilled satisfactorily only by the joint co-operation of men in all parts of the country. This report would afterwards be continued from year to year, under its various heads, and could not fail to prove a work of the highest interest and value. It is not here attempted, however, to point out what *could* be done by a society organized on the footing suggested: its power of effecting much good must be apparent to all, and needs hardly to be insisted on. The writer is contented simply, but with great earnestness and but one object,—namely, strong desire to serve the cause of Art (the cause of morality and public good), to state the proposition, in the hope that others of more ability, influence, and leisure, may view it as it has appeared to him; and be induced to carry it into execution, efficiently and forthwith.

GEORGE GODWIN, Jun.

Pelham Crescent, Brompton, Jan. 1841.

[We willingly give insertion to Mr. Godwin's suggestion, which we think worthy of attentive consideration; although we are by no means sanguine as to the result.—Ed.]

## WORKS IN PROGRESS.

The Engravers, as well as the Painters, are busily preparing for the approaching "season;" and among the publishers' announcements of "forthcoming works," there are several of high value and importance. So many matters, this month, press upon our attention, that we can do little more than give a list of those that are likely to occupy prominent places; we shall, however, as occasion serves, notice them at greater length.

From the establishment of Messrs. Hodgson and GRAVES, one of the earliest prints to be issued is that which all lovers of Fine Art have been long anticipating with eager anxiety—"Highland Drovers departing for the South," from the pencil of Edwin Landseer, and the burin of J. H. Watt; it is drawing to a close, and will unquestionably be classed among the most perfect examples of the British School of Art. They announce, also, no fewer than five other works after Landseer—1. 'The Children of the Duke of Sutherland'; 2. 'The Children with Rabbits,' the son and daughter of the Hon. Mr. Bathurst; 3. 'The Portrait of Miss Eliza Peel'; 4. 'The Hawking Party'; and 5. 'The Highland Whiskey Still.' Of the latter there is an admirable etching by Mr. Robert Graves; and to this print we may also allude as certain to be one of the best productions of the English burin. Mr. Burnett's engraving of 'The Trial of Charles the First,' from his own painting, will also be published early; the subject is deeply interesting; it has been treated with the utmost judgment and skill, and we prophecy will be one of the most popular works that has appeared for years. The full length portrait of Prince Albert, by Mr. Patten, too, is in a forward state, having undergone considerable "alterations and improvements" since its appearance in the Royal Academy. 'A Gamekeeper's Hut, in the Highlands,' from a painting by Mr. Sydney Cooper, will also be an interesting acquisition to a numerous class; and of a still higher and more valuable order is 'The Melton Hunt,' which Mr. Humphreys is now about completing. The whole of these are for the approaching season; but their list contains several others, the publication of which will be postponed to a more distant period; the most remarkable of them being 'The Coronation,' which Mr. Ryall is engraving from Hayter's justly celebrated picture. To another print, however, we may refer, as in a very forward state, and we presume to appear early; it is engraving by Mr. F. Bromley, from an admirable and interesting picture by Mr. R. R. M'Lean—"The Missionary to the American Indians"—a worthy theme, and one to which the artist has done ample justice.\*

Mr. MOON announces a host of works of the very highest class, the larger proportion of which are engraving by Mr. Doo, Mr. Robinson, and Mr. Cousins, whose names will be a sufficient guarantee that the productions are to be of great value and importance, and to rank among the foremost publications of the age and country. The one most advanced, though not the best, is of great and general interest—"The Coronation of Queen Victoria," from the painting of the exciting scene by E. T. Parris. We have already described this work; its merits are of a very prominent order; the artist dealt skilfully and judiciously with a difficult subject, introducing so many actual portraits, yet adhering closely to truth; and as a work of Art, it is in all respects creditable to one of the most agreeable and graceful of our English painters. The etching, by Mr. Wagstaff, is, as our readers will readily believe, rich in promise. There can be no doubt of the print becoming a universal favourite, and attaining extensive popularity. Another work, an etching of which we have before us, is from Mr. Cattermole's wonderfully fine drawing of 'Old English Hospitality,'

\* Mr. M'Lean has just completed, also for Messrs. Hodgson and Graves, another work that will be immediately placed in the hands of a skilful engraver. The subject is 'A Covenanters' Marriage' among the mountain recesses of Scotland, during the persecution of the Scottish reformers, when it was more than merely perilous for the minister of the Kirk to perform the sacred ceremony. Mr. M'Lean is familiar with the peculiarities of the country he describes; he has treated this subject very happily; and with due care to the effect the picture will produce as an engraving. Armed peasants surround the youth and his young bride; old and young, the simple child and the hardy mountaineer, are as ready for the death struggle as to do honour to the festival—for the warning voice of one of their sentinels may give them, in a moment, notice to prepare for battle. There is strong truth as well as great beauty in the work of Mr. M'Lean; and we have no doubt it will make one of the most popular prints of modern times.

exhibited two years ago at the Gallery of the Society of Painters in Water Colours. A baron's hall is full of wandering pilgrims, feasting at the board of the good old English gentleman—

"All of the olden time."

It is a fine NATIONAL picture; one that commemorates the brightest point in British character; every episode is made deeply interesting. Of all the works of Mr. Cattermole, this is the one that ought to be multiplied by the engraver. The etching is from the burin of Mr. Egan. But these, although of no inconsiderable promise, are far less important than other works announced by this publisher. We can just now do no more than name a few of them. Of works by E. Landseer, Mr. Moon has several "in progress;" and two after Leslie—one a fine portrait of 'The Duchess of Sutherland,' with her page, in the hall of one of the castles of her lord; the other that famous one of 'Her Majesty receiving the Sacrament,' in praise of which so much has been written and said. Of engravings, after Turner, he announces two or three. Wilkie's picture of 'The First Council,' is advancing; and the 'Columbus,' of which we have seen an etching, will be a beautiful print. The picture of 'Sir David Baird at Seringapatam,' is also progressing. We rejoice to terminate our list by reference to three engravings from paintings by Mr. Eastlake—one of which is nearly finished by Mr. Doo; another on the eve of commencement by Mr. Watt; and a third about to be consigned to the artist most worthy to execute it. The first is the 'Pilgrims arriving in sight of the Holy City,' the second the 'Christ blessing little Children,' and the third, 'The Monks and Peasant Girls'—which formed the gem of the latest exhibition. It is highly creditable to a publisher to undertake works of this magnitude and value; and although a few years ago it might be said of such, they would inevitably

"Fit buyers find, though raw."

We trust that the extent of the circulation of such pure and beautiful productions will evidence that the taste for Art is not only more widely spread, but that it is established on a firmer and truer basis.

Mr. M'LEAN is also commencing the year's campaign with activity and spirit. He announces three prints after pictures by E. Landseer, all from the burin of his brother, T. Landseer. The first is 'Dignity and Impudence,' which our readers will recollect in the British Gallery, two years ago,—a fine blood-hound looking forth from its kennel, while a little sharp saucy terrier is snarling by his side. The second is the picture of a fair lady reclining on a natural couch, surrounded by her pet dogs—a pretty and pleasing composition, the face of the lady being exquisitely beautiful. The third is the one that attracted so much attention in the Royal Academy last year—"Laying down the Law." Mr. M'Lean is also preparing "for immediate publication," a portrait of Queen Adelaide, from a painting by W. C. Ross; and also a print from Mr. Grant's picture of 'Her Majesty Riding, attended by Viscount Melbourne and the Officers of her Household.'

We have filled the space we are this month enabled to devote to this subject; yet we must extend it to notice a charming etching just completed by Mr. Bromley, after a picture by Mr. Alex. Johnstone, on which we commented warmly in the exhibition last year. Mr. Johnstone is, we understand, a young artist—a native of Scotland; his career is more than likely to be honourable to his country and the Arts. The subject of this print, about to be published by Messrs. WELSH and GWYNNE, is from "The Gentle Shepherd;" the shepherd is leaning on a style, beside a hedge, while the "bra lassie" is unconscious that her lover watches her, "linkin o'er the lea."

"I saw my Meg, but Meggy saw na me."

It is conceived in the happiest spirit, the artist having precisely hit the medium between coarseness in depicting rustic life and character, and that refinement which is unbecoming and unnatural.

We must next month continue our list of "Works in Progress"—it is matter of congratulation that, although nearly a hundred engravings are announced to appear during the year, they are, with scarcely an exception, from works of undoubted merit; affording satisfactory evidence that, though the public may purchase productions of a good class, they will not buy those which are of a base, or even inferior, order.

The publishers are, as they ought to be, keen-scented; and in thus selecting for multiplication, only pictures of a high class—among them many purely historical—they hold out to British artists at once a warning and an encouragement.

FORGERIES  
OF  
PICTURES.

The following question having been put to us by a distinguished artist, we submitted it to two able and experienced lawyers, whose "Opinions" we think it right to publish. The case is one of very great importance to the profession generally.

"Are there any means that can be employed to stop the copying of pictures, and selling them for originals? a practice at present resorted to, in a wholesale way, by A. B. He is now having a picture of mine copied, which he bought of me at Suffolk-street; and also a picture by Mr. —. I should be much obliged if you would answer me this question."

Answer 1.—I think that A. B. has a right to make and sell copies as copies, without restriction; that if he were to *warrant* the copies to be originals, or even to sell them under a *representation* that they were originals, knowing them to be copies, the *purchaser* might maintain an action against him, in the former case on the warranty, and in the latter for the deceit. See *Lomi v. Tucker*, 4 Car. & P. 15; *Power v. Barham*, 7 Car. & P. 356; *Jendwine v. Slade*, 2 Esp. 573; and *Hill v. Gray*, 1 Stark, 434; that if he were to warrant, or even represent the copies to be originals, and sell them as such, and such copies were so far *inferior* to the original as to bring the artist into disrepute, the *artist* might maintain a special action on the case. See *Archbold v. Sweet*, 5 Car. & P. 219; *1 M. & Rob. 162*. S. C.; but if the copies were not such as would bring the artist into disrepute, he is, I think, without *legal* remedy, unless he can show that he has actually sustained some special (i.e. particular) damage by the sale thereof, though it is possible a court of equity might be induced to interfere in his behalf. But see *Blofield v. Payne*, 4 B. & Adol. 410; *Sykes v. Sykes*, 3 B. & P. 451; and *1 B. & Adol. 425*.

Answer 2.—The books are full of cases where relief has been afforded for the invasion of a *continuing* claim to remuneration, for the productions of individual skill or ingenuity; but in all these cases the ground of compensation has been the *past*, not future creations of genius or ability. The author who has disposed of the copyright of his work, stands in precisely the same situation as the painter who has sold his picture; his interest in that individual production of his art is entirely gone; he can have no pretension to exercise control over it in the hands of the purchaser; the latter is justified in reproducing it in every variety of form, whether by engraving or copy; and he can never become answerable to the law, so long as he shall not deal with the work in which he has acquired an absolute interest, in such manner as to depreciate the *future* productions of the artist. Two conditions, however, must combine, in order to constitute such offence as would entitle the latter to compensation, viz. the pictures sold must be productions of a character so inferior, that they may be reasonably looked upon as calculated to injure his professional reputation; for the mere forgery of the name to copies in no way, or but little inferior to the original, though contrary to good faith, would be but a *damnum sine injuria*, a case in which the damage, if any, would be too remote to be appreciable by a jury.

[It thus appears that the artist has, strictly speaking, no legal remedy for the infliction of a very serious injury; and that the swindler may escape scot free, unless the purchaser is informed of the fraud, and resolves to punish him. Artists must, therefore, first, be careful not to dispose of pictures to parties suspected of so gross a fraud; and, next, endeavour to ascertain to whom a forged picture has been sold—any gentleman of honourable feelings would, upon making the discovery, fight the artist's battle for him. Again, if an artist ascertain to a certainty that a copy of his picture has been made, and has reason to believe with a view to sale, let him inform us of the fact, that we may communicate it to those who are likely to be buyers. We must, of course, take care to avoid the libel law; but, at the same time, we shall use every effort to expose the culprit.]

## CORRESPONDENCE.

## THE PRIZES AT THE BRITISH INSTITUTION.

SIR,—Never was there a more evident truism than that in your last number, which introduces the subject of "the Prizes at the British Institution" as one of *very vital importance*.

The professed object and intentions of this body—the high character it has attained—together with the great names that compose its list of governors and directors—clothe all its acts with an importance (to the Arts) which belongs not to any other institution in the kingdom. Whatever it does should, therefore, be the result of calm consideration, and bear the impress of integrity of purpose, strict impartiality, and high feeling; its Council Chamber should be as a *Hall of Justice for British Artists*; and it is not too much to say, that all its communications with those who are affected by its determinations, should be open, clear, and explicit.

From the number of your dissatisfied correspondents, one might infer that the Institution has fallen short of what was expected from it; but, confining myself to one particular, I would observe, that the announcement as to "the prizes" was not quite what it ought to have been; and must confess that "Tyro, No. 6," has some grounds for his appeal to you. The time he has chosen for it is inappropriate, inasmuch as were he to meet immediate attention, it would be too late to be of use for the present occasion; but it should have been altogether unnecessary, as this very subject, you will remember, was brought to the notice of the Directors, and commented on in your number for August last; yet it does not appear that any opportunity was given you of affording the information then sought, which is much to be regretted. A little condescension or attention on this point could neither have lowered any proper dignity, or imposed any great amount of trouble; as it is, every one has been left in the dark, and no one seems to have supposed that the enlightenment asked for must have afforded great satisfaction. En parenthèse—I should wish to hint, that were some of your numerous readers as prompt in stating what "they do know," as you are ready to set an inquiry on foot, we should not remain so long in ignorance on many matters connected with the Fine Arts generally.

Although the Directors have not been so explicit as was desirable, it is to be hoped they will now make the only reparation that lies in their power to those who may have been injured by their remissness, viz., by being attentive and just as regards hanging the Pictures—seeing to this important matter themselves—taking care that no underlings be intrusted with more responsibility than is absolutely necessary—otherwise, as has happened before, two pictures of unequal merit will hang on the same line for sake of uniformity. Some artists may have to complain of their works being too well hung; while others might be unjustly mortified by theirs meeting with the reverse. Neither will the Directors heighten their reputation by permitting a repetition of last year's inconsistency, when, in the face of the printed notice in their own catalogues, to the effect, "that a preference would be shown to pictures painted expressly for the British Institution," it is a notorious fact, that many of the best places were monopolized by works which had been previously exhibited elsewhere. Anything of the nature of favoritism is impolitic, if not worse. There can be no excuse for an old painting having the place it is not entitled to, particularly if to the detriment of a new one. There is no lack of Directors, either in number, talent, or experience, to judge, ay, and I may say, to judge rightly, if they attend to their duty; there need be no errors in judgment, or injustice, either. There was a time (and why not again?) when these were scarce articles in the Gallery. The period I allude to, was when a high-minded, accomplished, and active Director (now no more), set the uncommon example of a public man faithfully performing, personally, to the utmost of his abilities, all the duties of the great trust which he had accepted, and never delegating any of his important powers to others.

If the important duty remaining to be performed be neglected, the good which it is presumed was intended will prove a nullity; an ill-feeling also will be engendered amongst the defeated, from their having been compelled to contend, blindfolded, for honour and reward. On another score, too, it is imperative that the directors be particular, taking for granted they intend to award their prizes in accordance with what might almost be called their former custom, allowing the public to have a voice in the matter after the fol-

lowing fashion, that is by looking to it for a confirmation of their own opinions, in the great attention and praise bestowed upon any particular picture when exhibited. The multitude are not often far out in the true estimation of the merits or demerits of a picture. If then the pictures be unfairly hung, how shall the public judge rightly?

By the way, one of your correspondents, it appears, offers to furnish you with the names of the artists who will receive the four prizes. By all means let him do so, leaving it to your discretion to publish them or not, as the future might render it necessary—he may safely trust his secret with you, seeing that you have but one interest, the advancement and prosperity of British Art. His assertion, apparently so scandalous, should not pass unnoticed—either let it be openly attacked, and proved to be without foundation in truth, or boldly maintained by bringing to light and exposing all the parties in any way connected with the disgraceful transaction. For myself, I cannot believe that any of the Directors, or the true sons of genius, would lend themselves to the work implied by the above offer.

Tyro, No. 6 (evidently fearing it may be so), asks whether the academicians and associates are entitled or likely to contend for the prizes. Yes; will be the answer to both questions, at least with reference to such of them as have not gained any in the good old times. He forgets, perhaps, that many of the dreaded magicians were reared in, and are for life students of, the British Institution; further, I would tell him not to believe that a man's thirst for fame, or desire to be rewarded for his labours, is easily satisfied. But, it is no part of genius, however young, to fear a contest with any one; may the victory be to the strong—better be beaten by a giant, than overcome a pigmy.

In conclusion, I hope to stand excused by the Directors for expressing my conviction, that their laudable intentions in offering the prizes would have been more surely fulfilled had they, instead of adopting their present silent system, made regulations somewhat similar to the following:

One prize to be given to the best painting in each of these four different styles:—Historical—Fancy or Picturesque—Landscape and Cattle—Still Life.—The name of each competitor to be given in by a certain day.—The pictures to be hung side by side on the line.

The contest would then, in my humble opinion, have been on more equal terms; each picture would thus have been judged by one of its kind—perfection in each style would have had its reward. The artist, who was very successful in depicting a piece of still life, would not then have borne the palm from him who was but moderately so when contending with the difficulties of high art in the fields of imagination.—I am, Sir,

Yours truly,

Jan, 4, 1841.

VIGILANS.

SIR,—In the 'ART-UNION' of last month, in the matter of the "British Institution Prizes," you lean to the opinion that R.A.'s and A.R.A.'s are, or should be, considered admissible candidates. I apologize for troubling you; especially as, for once, I differ from you upon the matter. I would first ask you to call to mind, that the members of the academy have the privilege of exhibiting eight pictures upon their own walls, with the assurance before hand that they will be well placed. They are not content with this vast advantage, but continue to send their pictures (which have not been sold at their own establishment) to the British Institution, to be there re-exhibited, although many good new pictures from young and needy painters are rejected to make room for them. Is not even this fair ground for complaint? If I felt inclined, nothing would be easier than to point out cases, which would at once convert the most strenuous advocate for R.A.-ism—but I must not be invidious. I believe, too, that the title of R.A. is not "merely honorary." Are you sure there is not at present a superannuated engraver connected with the establishment who receives a yearly stipend? Are there not several? Do not widows of R.A.'s receive pensions? That, at all events, is not "honorary." The cruelty we "Tyros" complain of is, the very unjust treatment we have hitherto experienced at the British Institution in the hanging of our pictures. Thus, if Mr. Howard, R.A., pleases to send one of his classical pictures, and Mr. Unknown one of his; we'll suppose there is but one good place left—to which artist would that place be given? Why, of course, to the R.A., although Mr. Unknown's picture be as good to the other's tissue. The best places will be taken up by the works of Landseer, Turner, Lee, C. Landseer, Etty, Howard,

Stanfield, MacIise. Then, where will our pictures be placed? On the ground, where Herbert's four beautiful pictures were two years ago; or near the ceiling, where Douglas Cowper's beautiful pictures were for years. We have not even the chance enjoyed by rich amateurs; especially if they happen to be directors.

Was not the "British Institution" founded for "rising artists?" We, certainly, have always understood it was to be the cradle of art, not its grave. If the conduct of the committee is to be of the same nature as formerly, it requires no conjurer to tell who will win the prizes. Number of works there exhibited are known to have been painted at the houses of the directors, and for them; thus violating their own express declaration, viz., "That the pictures must be the bona-fide property of the artist;" and, of course, those directors have sufficient influence to get the works of their pet painters placed where they please—even though a picture of a high class be rejected to make room for it. Many a splendid work of art has thus been ruined—the young artist's heart broken, at seeing his laborious task, of, probably, months duration, turned out to make room for 'Dead Fish,' or 'Rabbits and Cabbages,' because they are the choice subjects of the directors, and painted by the aristocracy of art. Rather than thus tantalize us, why not give the two hundred pounds towards purchasing a picture by some one of the academicians, and then present it to the National Gallery?

A. Z.

## EXHIBITION.

BURFORD'S PANORAMA OF DAMASCUS.—The appearance of this subject at this particular moment is extremely well-timed, since everlasting Damascus has again stirred up an interest in the world, not only by its position in the modern debateable land of the East, but by recent events within its own walls; however, from the Damascus of the political broad sheet, we turn to the Damascus of the canvas. The materials the painter has had to deal with, afford much of what is commonly understood by the term *picturesque*; for although we look down upon a mass of square cube-like habitations, there is yet a desolation in their very roofless compactness,—and being moreover, as it were, "bearded in hoary age," much of the rectangular drawing, here and there so necessarily prevalent, is admirably foiled. The houses of this city, like those of the East, generally are, excepting those of the rich, low and flat roofed; it may, therefore, with its population of 200,000 souls, be supposed to occupy a very extended site. The view, or rather views, have been taken from, perhaps, as favourable a point as could have been selected, considering that within the city there are domes and minarets to which it is necessary to give elevation; and the horizon is bounded by mountains, which must have the effect of height and magnitude. All this is done—we look up to the mountains of Haouran, up to the vast and distant chain of the Anti-Libanus; we raise our eyes to the minarets that tower above us, and yet we have the city at our feet. The general colour of the buildings is of a bright ochrytone, and the artist has chosen a happy hour for making the most of it. The time is evening, and the sun, yet some degrees from the mountain-bound horizon, pours a flood of light upon the city, which enhances into golden value the yellow hues it has already derived from the sun-baked bricks, of which it is built. The effect of sun-beam is well managed as coming well forward, and being highly transparent, inasmuch that distant objects are easily discernible through it; but the finish would have been improved, and more truth imparted by a subdued tone in other parts of the sky, of that azure, which at all hours of the day marks a southern or an eastern sky. These climes have their own sky; and this alone, had he not known it, would have told the spectator before he saw the rest of the picture, that he was about to look upon one of the oldest places of the old world. The palm-trees, too, which stud the place here and there, rearing their heads against the sky, hold the same language, and lower down the complexions, like that of the nut-brown maid associated with the Arab mantel and the Turkish costume, bespeak at once a locality, though not perhaps a name. Upon the whole, we consider it one of Mr. Burford's happiest efforts—the most interesting picture he has ever exhibited.

## VARIETIES.

**THE BRITISH INSTITUTION.**—The works intended for the approaching exhibition, which will probably be opened the first Monday in February, were received on the 11th and 12th of January. Contributions have been, as we anticipated, numerous beyond precedent: we understand the directors will be compelled to reject full as many as they can hang. We may be certain, therefore, that the collection will be excellent: indeed, we have a right to assume, that the gallery will not contain a single bad picture. The public and the artists, generally, will look forward to the exhibition with much anxiety—some with entire confidence, some with great suspicion. We trust there will be little or no reason for dissatisfaction. The directors will no doubt bear in mind that they have a most difficult duty to discharge; they will of course admit few pictures of very large size, and none that have already obtained elsewhere the advantage to be derived from inspection and examination: they will, we make no question, give as far as they can, every artist of merit his fair chance, and not accept three or four, or even two works, from one painter, if by so doing they will be obliged to reject those of another altogether. In short, the directors will remember they are the guardians of British Art—of all British artists, but of the younger British artists more especially. On the subject of the "Prizes," we refer our readers to two letters printed in another part of our Journal: we have selected them from a mass of correspondence commenting on the matter.

**BAILEY'S STATUE OF SIR RICHARD BOURKE.**—The bronze statue of General Sir Richard Bourke, cast from a model by Mr. Bailey, has been exhibited in the studio of that gentleman previously to its shipment for Sidney; the inhabitants of which place having subscribed for the execution and erection of this testimonial of respect to their late governor, the above-named officer. The statue is of course pedestrian, and will stand upon a pedestal, &c., fourteen feet in height, formed of Aberdeen granite, highly polished, and bearing a suitable inscription. The work has been represented as colossal; but it did not appear to us so much to exceed the heroic standard. The likeness is said to be perfect; certainly the features in *grande* are a faithful transcription from the original bust, for which the veteran sat, even to the scar on the right side of the mouth, the cicatrice of a wound received during the late French war. The figure is erect, and stands in an easy position, the left hand resting on the hilt of a sheathed sword, and the right planted on the right side. The statue is necessarily supported by a mass of metal behind, which is brought forward as drapery falling from the shoulders, as the effective and well-arranged folds of a military cloak. A work like this, not intended for a proximate and confined view, such as can be obtained in a studio, however extensive will, if judiciously placed, do ample honour to the accomplished sculptor, when, by a fitting elevation, the lines are subdued and harmonized.

**MR. PARTRIDGE** has completed two portraits of her most gracious Majesty and her royal Consort, which report states to be the most successful, both as likenesses and as works of art, that have been hitherto produced, notwithstanding there have been so many able and eminent competitors for the fame and fortune incident to having such august sitters. We hear, indeed, that the Prince expressed his approbation of the works of Mr. Partridge in the most unqualified terms. The artist has already attained to a high rank in his profession; his reputation is already established; and if these productions are what we have reason to believe they are, his promotion may be considered as certain. The portraits are to be engraved of course: it will be sufficient to say, that one is placed in the hands of Mr. Doo, the other in those of Mr. Robinson.

**MR. BECKFORD'S LANDDOWN TOWER.**—The announcement, that Mr. Beckford was about to dispose of the collection he had formed, at his celebrated tower on Lansdown-hill, Bath, created no little sensation in the artistic and "collecting" world. The reason, it appears, for Mr. Beckford's determination was, the frequent attempts made by burglars to plunder it. It would appear by the result of the sale, that the collection kept there

was much smaller than is generally supposed. The well-known taste of Mr. Beckford renders all that has been in his possession interesting; we, therefore, as the pictures sold are but twenty in number, give a copy of the catalogue:—

**Dietrich:** 'A Landscape, with Figures and Cattle—imitating Elsheimer,' £33. — **Wynants and A. Vander Velde:** 'Landscape, with a distant View of the Rhine,' £62. — **Van Kessel:** 'Landscape, with Birds, &c.'—a superior specimen of the master, £16 16s. — **Van Kessel:** its Companion, £19 12s. — **Canaletti:** 'View in Venice'—exquisitely finished, £58 16s. — **Canaletti:** its Companion—of equal excellence, £92 8s. — **Old Frank:** 'The Temptation of St. Anthony'—a highly curious and amusing Picture, elaborately finished, and heightened with gold, £28 7s. — **Breughel and Rotenhamer:** 'A Repose,' in a beautiful Landscape, £48 6s. — **Patel and Le Sueur:** 'Splendid Landscape, with Ruins of a Temple, surrounded with foliage and pastoral figures; in the foreground the Saviour with the Two Disciples, proceeding to Emmaus,' £67 4s. — **Martin de Vos:** 'Portrait of the Burgomaster Toucher,' £69 6s. — **Martin de Vos:** the Companion Picture—'His Lady seated in a Chair, and gorgeously attired in the fashion of the day'—both these Portraits are of a very distinguished excellence, £92 8s. — **Henry di Blis**—called Civetta: 'Rock Landscape, with St. Jerome kneeling before a Crucifix,' £61 19s. — **Cima di Conegliano:** 'The Virgin,' in a richly-coloured drapery, seated, with the Infant in her lap; in the distance is a View of the Castle of Conegliano, £147. — **Vander Ulft:** 'The Building of Carthage'—an exquisite and highly-finished production of this scarce master, £65 2s. — **Canaletti:** 'View at Venice.' This scene represents a Court within the precincts of the Doge's palace, exhibiting a variety of useful and ornamental articles of furniture exposed for sale.—The masterly grouping of the figures in this picture cannot be sufficiently admired, £256 4s. — **Breughel and Rotenhamer:** 'The Elements, allegorically described in a rich Landscape, full of Flowers, Fruits, Foliage, and all the productions of the four Elements—in Fowls, Fishes, Insects, and Animals, with several classic figures of Nymphs and Cupids.'—There is an inexhaustible variety of subject in this magnificent Picture, £147. — **Melchior Hondekoeter:** 'Poultry,' in a magnificent Landscape—evidently by Both, £111 6s. — **Bonifacio Bembi:** 'The Adoration of the Magi,' in a Venetian Landscape—a most pleasing and finely-coloured specimen of the master, £25 4s. — **Canaletti:** 'View in Venice—St. Mark's Place'—remarkable for firmness of execution, £32 19s. — **Old Franks:** 'Adoration of the Magi,' £13 13s.

**THE LATE GEORGE CHAMBERS.**—Arrangements are in progress to raise, by subscription, a sum of money to make some provision for the widow and children of this amiable gentleman and excellent artist. We sincerely hope the project may be successful; and will contribute to render it so to the best of our ability. As with many professors of art and literature, the sunshine of life was either too brief, or came too late, to enable Mr. Chambers to make provision against the day of rain. Death overtook him when the most wearisome part of a toilsome journey was passed; but too soon to have permitted him to taste the luxury of repose after labour—still less to enjoy the happy consciousness that those who depended upon his exertions for ease and comfort were secured them after he was gone. His early existence was a continued struggle with adversity; and he lived but a short time after he had achieved fame and attained to comparative prosperity. We shall recur to this subject when the plan in contemplation is so far matured as to be effective.

**MR. COCKERELL** commenced his series of lectures on Architecture at the Royal Academy on the 7th inst.; they will extend to six in number. He commenced with an eulogium on the late professors, Sir John Soane and Mr. Wilkins, and expressed the diffidence he felt in occupying the place that had been filled by men of such ability; in continuation, he stated the anxiety he felt that the students in architecture should have every advantage in the pursuit of their studies, and his determination to do his utmost in furnishing them with all the information in his power, while explaining the system of his present lectures. He

then proceeded to show how useful the study of architecture was to the painter, and the necessity of the study of the human figure to the architect; citing the ancient Greeks, and the Italians of the 16th century, in support of his argument. He applauded the system of the French Academy, which instituted six professors to teach the different branches of architecture to the students; in his concluding remarks he seemed to fear that the number of different inventions which had lately come before the public, might be prejudicial to the attention which this important branch of the Fine Arts merited. On the whole, the lecture, though merely introductory, was highly interesting as coming from a professor of very high talent, who has proved by his original works how capable he is of treating his subject; and we look forward with pleasure to his future lectures, for which we understand he has provided at considerable expense very valuable models and drawings for illustration.

**EDWIN LANDSEER** has returned to England from his tour in Germany; and although his health is much improved, we lament to learn that it is by no means restored. His stay during his residence on the Continent was principally at Vienna.

**THE PURCHASE OF HILTON'S PICTURE.**—We may state, on good authority, in reference to the Hilton Picture intended to be purchased for the National Gallery, that the subscriptions have already nearly completed the sum required, and that a final arrangement of the matter will shortly be accomplished. We are anxious to see this admirable work of one of our best painters placed among those few specimens of British Art at present adorning the walls of the Gallery; and we take this opportunity of suggesting, that all those who intend to join the ranks of the subscribers, should forward their subscriptions without delay.

**SCHOOL OF DESIGN.**—A meeting was lately held in Spitalfields, for the purpose of promoting the establishment of a School of Design in that district, as a branch from the Government Institution at Somerset House.

**PICTURES FOR CHURCHES.**—Our report from Liverpool contains one piece of intelligence exceedingly gratifying: we refer to the purchase of Mr. H. T. Townsend's large picture of 'Mary Magdalen at the Sepulchre,' by a clergyman of the established church (the Rev. H. Holmes), with a view to its adoption as an altar-piece for the church of St. Catherine, Upper Tranmere, Liverpool. We rejoice, at this circumstance, for two or three reasons; first, as evidencing a change of feeling, as regards the question whether our sacred edifices should be left with bleak and barren walls, or be fraught with forcible lessons in religion and morality; next, as an encouragement to our artists generally to persevere in attempting the highest efforts of art, and an assurance that there are some, at all events, by whom they will be appreciated; and next, as a worthy and fitting reward to an able and excellent artist, who, though young in the profession, has not been satisfied with that "superiority in mediocrity" which can only content meaner minds. Of Mr. Townsend's picture we have already expressed a very high opinion; it was a lofty and a successful attempt to attain the noblest object of the artist: it would have gained him a reputation anywhere. We are glad to find it will be placed where it will gratify thousands—and instruct thousands.

**THE CITY EXHIBITION.**—The exhibition in the Commercial-road has been closed above a month; we apprehend it has not been very successful, and that in the "East" they are not yet "wise" enough to estimate art. We have heard, however, of the sales of a few pictures; and among them two or three of some note, the principal being the excellent and accurate portrait of an 'Irish Hedge School,' by H. M. Manus, A.R.H.A.

**THORWALDSEN.**—In pursuance of a resolution of the inhabitants of Frankfurt to erect a statue in honour of Goethe, Thorwaldsen was requested to send in a design. In compliance with the requisition he sent in two, both of which have been rejected, and it is now supposed that the execution of the work will be entrusted to Launitz, whose statue of Gutenberg is so much admired.



## THE GLASGOW STATUE.

[The discussion of this subject, still in progress, cannot fail to interest our readers. We therefore gladly insert, from the pen of a correspondent, "some observations on the recent proceedings at Glasgow, in connexion with the proposed employment of a foreign artist, to execute the statue of the Duke of Wellington in that city." If the sub-committee succeed in achieving their purpose—and such a result is still greatly to be feared—there is no knowing where the evil may terminate; for it may have the effect of inducing a belief that Great Britain is really without competent sculptors; and that if a statue is to be erected anywhere, we must import a foreigner to make it worthy of our country: a gross error, and one that proceeds either from the most shameful ignorance, or a wilful and wicked design to prejudice the arts in the estimation of the kingdom. We are bound to keep this matter continually before the public; and shall offer no apology for the length at which we now treat it.]

It is well known that, at former periods, foreign sculptors and painters have visited Britain, in the prosecution of their profession; where they have met with both protection and encouragement. So early as the year 1590, Henry VII. employed the Italian sculptor Torreggiani to decorate his tomb in the Lady Chapel of Westminster Abbey. In speaking of the figures of this tomb, the late John Flaxman observes in his first lecture, that "they have a better proportion, and drawing of the naked (figure) than those of the chapel (which were by British artists); but the figures of the chapel are very superior in natural simplicity and grandeur of character." Here there seems to have been some shadow of reason for the employment of the Italian; although the British sculpture of this, and even of an earlier date, was possessed of very decided merit.

From the time of Henry VIII. to the close of the civil wars, the arts of Painting and Sculpture in Britain, may be said to have been not only checked, but annihilated. The ruling faction in the state, from a detestation of the objects to which these arts had chiefly been applied—namely, the decoration of the sanctuaries of the Catholic faith—proscribed their practice, and persecuted their professors; and the conflicts of contending zealots spread devastation over the face of the land. Thus, when it was desired to commemorate warriors, or statesmen, or sovereigns, artists were sought for from abroad; to whom we are indebted for specimens of sculpture remaining at the present day, of different degrees of merit. Amongst these may be mentioned the very tolerable statues of Charles I. at Charing-cross, and of William III. in Glasgow, and the inferior one of Charles II. in the Parliament-house in Edinburgh. In relation to the art of painting, a nearly similar tale may be told. From 1526 till 1564, Hans Holbein was the only painter, who deserved the name of an artist, in England. He died of the plague, in London, in 1554.

Rubens came to England as the envoy of Philip IV. of Spain, and not as a painter; and was only incidentally employed by Charles I., to paint the ceiling of the Banqueting House in Whitehall. He died Secretary of State in Flanders, in 1640.

Vandyke was naturalized as an Englishman, having married the daughter of the Earl of Gowrie, and died in London, in 1640.

Peter Van der Faes, of Westphalia, who took the name of Lely, was knighted by Charles II.; married an Englishwoman, was naturalized, and died in London, in 1680.

Godfrey Kneller, of Lubec, was knighted by William III., made a baronet by George I., was naturalized, and died in London, in 1723.

John Medina, of Brussels, was also knighted, naturalized, and died in Edinburgh, in 1711.

There were other foreign artists also settled in Britain about the same time; but our object in having been so minute on this point, is to show that, from the dates and circumstances stated,

there is no parallel whatever between the state of art in Britain at the time alluded to, or anything in the employment of these artists which can be urged as a precedent for the employment of foreign artists in Britain at the present day.\* On the contrary, no sooner was Britain restored to some degree of domestic tranquillity, than the English school sprung to life, numbering amongst its pupils the names of Hudson, Hogarth, Reynolds, Gainsborough, Ramsay, Wilson, Allan, Mortimer, Wright, Hamilton, Morland, Hopper, Opie, Barry, Harlow, Riley, Romney, Northcote, Beechey, West, Stothard, Raeburn, Naysmith (father and son), Williams, and Lawrence.† To particularize living artists might seem invidious; but a host continue at the present day, the worthy compeers of their illustrious predecessors. We should not pardon ourselves, were we to omit, at this place, marked allusion to the high character for worth and respectability, for which, almost without exception, the members of the British School of Art have been distinguished. The names of such men as Hogarth, Reynolds, Gainsborough, Northcote, West, Lawrence, Shee, and Chantry, would shed lustre on any rank or profession;—and even amongst those obnoxious to some of the foibles of humanity, there are none who have condescended to "manufacture furniture for the brothel." Can the same be said for the artists of the Continent? Alas, no! From the time of the wretched Tormentus of Amsterdam, whom his fellow-citizens consigned to a death of torture in 1610, down to his imitators of the present day, no inconsiderable portion of the avocation of the artists of the Continent, has been the manufacture of works degrading to the art and disgraceful to the artists.

Having thus far cleared our way, we proceed to the details of the subject more immediately under consideration.

It appears that the sub-committee of the subscribers to the Glasgow Wellington Statue, named to make inquiries relative to the most proper artist to execute the work, accompanied their report on this subject, with a recommendation to the general committee, to employ as the sculptor the Baron Marochetti, of Paris! The member of committee said to have been most instrumental in inducing such a decision, having been Mr. Sheriff Alison, the celebrated and accomplished author of the history of the French Revolution—the character which Mr. Alison most deservedly bears, for private worth and amiability of disposition, for agreeable manners and extensive and varied acquisitions, naturally causing great deference to be paid to his opinion. The recommendation of the sub-committee called forth, however, from Mr. Archibald M'Lellan, one of its members, and the sub-convenor of the general committee, a letter addressed to the Sheriff, stating his reasons for deprecating the employment of a foreign artist, and containing an able and elaborate view of the art of sculpture in ancient and modern times; and in all respects remarkable for force and perspicuity of reasoning, and intimate and accurate knowledge of the subject. That this letter must have proved conclusive in deciding the determination of the people of Glasgow, seems quite reasonable to be supposed; but in opposition to the arguments of Mr. M'Lellan, Mr. Alison forthwith published a lengthy and eloquently written letter, addressed to "the Duke of Hamilton, and the other noblemen and gentlemen composing the sub-committee;" which letter was published in a Glasgow newspaper, prefaced by a most injudicious editorial article, calling upon the citizens of Glasgow implicitly to defer in the affair, of the statue, to the members of the sub-committee (whose names it at the same time published), on the ground of supposed privilege! Mr. M'Lellan was not, however, thus to be put down; and he replied

\* The works of Charles de La Fosse and other foreign artists, who visited Britain about 1640, are many of them possessed of merit. De la Fosse painted the ceilings in Montague House, now the British Museum, and it might be no bad lesson for a young artist to copy some of them before they be finally demolished.

† Henry Fuseli, who became Professor of Painting in the Royal Academy, was a Swiss. His genius was of the first class; but the peculiarities of his powerful and imaginative style, deprived him of that general estimation which his works in many respects deserved.

at considerable length to the arguments of the learned Sheriff in favour of foreign, and in depreciation of British art and artists; as did also several other correspondents of the Glasgow newspapers, in particular the eminent artist, Mr. Graham Gilbert, the well known painter of 'The Love Letter,' who all deprecated, in forcible terms, the conclusion at which the sub-committee had arrived in the selection of Marochetti.

As Mr. Alison's letter can only be viewed as a direct, deliberate, and rather formidable attack upon the artists of Britain, we must be excused if we go somewhat more at length into the consideration of its contents, than either the force or accuracy of his reasonings and statements, may, to many of our readers, seem to demand. In his hostility to British art, the learned Sheriff is, we have no doubt, impelled by perfectly conscientious, although, as we hope to be able to show, most mistaken zeal; and his arguments, from their theoretical and hypothetical character and tendencies, are in the nature of things, when applied to matters of practical art, both fallacious and paradoxical; and indeed, if fairly and legitimately applied, are in themselves antagonistic to the conclusions to which he desires to lead his readers.

Although there is sometimes a difficulty in disentangling ourselves from much of what seems paradoxical in Mr. Alison's reasoning, his object would, upon the whole, appear to be, to demonstrate that we are in error in conceding that preference to Greek sculpture which has induced the most enlightened artists and connoisseurs to assign to it, the highest rank in the world of art; and indeed, to adopt it as the standard of unquestionable excellence. Greek sculpture, we have always considered as being admitted to possess that display of sedate tranquillity indispensable in the really beautiful, in which the exhibition of all violent passion and exertion was prohibited, and in which those admirable and graceful proportions are developed, without which the beautiful cannot exist,—qualities the existence of which in the sculpture of Greece, have led Winkelmann and others to declare, that modern artists have been more or less eminent, as they have attentively studied Grecian models; which species of study Winkelmann in particular maintains to be of superior utility to sculptors to that of nature itself. In contradistinction to Greek sculptures, what does Flaxman say in regard to that of the Romans? "The Roman compositions owe no inspiration to the Muses, urge no claim to the epic or dramatic. They are the mere paragraphs of military gazettes; vulgar in conception, ferocious in sentiment. On the columns and arches the principal objects are mobs of Romans, cased in armour, bearing down unarmed, scattered Germans, Dacians, or Sarmatians; soldiers felling timber, driving piles, building walls, or bridges, carrying rubbish, shouldering battering-rams, killing without mercy, or dragging and binding captives. The forms of their bodies and limbs are interrupted by mail or plate armour, and most of the heads so brutal and savage, as to excite compassion for the barbarians who have fallen into their hands."

Of the Gothic taste in which Mr. Alison's favourite statue by Marochetti is conceived and executed, what is Mr. Flaxman's opinion? In Lecture 8th, we find the following observations:—"The first deluge of various fashions came into Europe with the Crusaders: the princes of the West seem to have vied with each other in motly importations from Constantinople, Antioch, and Damascus." The length at which Mr. Flaxman enters into this part of the subject exceeds our limits, but we may sum up with the following:—

"Shall we not be induced to inquire to what causes can be attributed such an accumulation of absurdities? We may, perhaps, account for them in the spirit of the times—the wars, and their military distinctions, and particularly masquerades; and above all those military and party dissensions, those extensive and violent theological and political contests, which ferment the general mass of society beyond the control of reason and common sense."

On such principles is Gothic sculpture based; and the same has been carried out in the modern German school, which, as Mr. M'Lellan tells us, "originated some five-and-twenty years ago, and which in its school of portraiture exhibits the most

finical attention to costume and individuality." Something is said in one of "the Subscriber's" letters in the *Glasgow Courier*, of a German idea that this modern school owes its inspiration to the lays of the Edda and the Niebelungenlied; but it appears to us that there is not much in this theory, and that the German school at the present day is rather a sort of carving of costume, usually grotesque, and always unsculptural: the portraits are generally those of hideous whiskered and moustached figures, bearing a resemblance to the jaws of those wooden nutcrackers, which, at one time, used to find their way into this country from Switzerland and the Tyrol. It is quite possible that the artists of Germany may be capable of much better things; but such, in the mean time, is the style of sculpture into which the taste of their country has forced them. A really fine statue must either be in a state of nudity or draped, otherwise the form of the body and limbs become interrupted; as is the case with the Roman or Gothic plate-mail, or the scarcely less embarrassing details of modern costume. Flaxman's 'Sir John Moore,' at Glasgow, is a draped figure; the modern uniform, where visible, being softened down to the figure; and the military character being indicated by a massive sword, sufficiently removed from the statue by the position of the left hand and arm, as not to interfere either with the graceful lines, developed by the position of the limbs, or the gravitating flow of the drapery. The defects of the Roman and earlier Gothic sculpture are carried out, or rather greatly exaggerated, in the French school of Louis XIV. Bernini was the principal disciple of this school; and Marochetti holds fast at the present day by all its worst defects. After all, his statue of Philibert Emanuel, which has so tickled the fancy of the good people of the West, is a poor and imperfect thing in its own class of costume carvings. Where, we ask, is the knight's lance? Where is his shield and emblazonings? Where is his horse's armour?—Not a vestige of any of these indispensable knightly accoutrements is to be found in this statue! The vizor too is raised, and the point of the hero's nose projects, it is true; but a mounted knight did not thus in the olden time encounter his opponents! Even in the hall, we are told, that the doughty champions of those days—

"Carved at the meal  
In gauntlets of steel,  
And drank the red wine  
Through the helmet barred."

Another error into which Mr. Alison falls, seems to have arisen from his confounding the two separate styles in sculpture—the Natural and the Ideal. Flaxman defines the Natural style to be "peculiar to humanity," and "the Ideal to spirituality and divinity;" otherwise, it seems difficult to guess at what may be Mr. Alison's meaning in the following passage: "The great desideratum," says the Sheriff, "is to procure a statue which shall combine a faithful likeness of the Duke, as he rode on horseback, with *all the details of dress*, with such *ideal* excellence of design, as may render it an object of interest to future ages, and calculated to elevate the character of British art; many consider these objects as incompatible (amongst others no less an authority than Flaxman, as we shall show); and that the former, as the more important object, requires the selection of a British artist. There never was a more mistaken idea than that *ideal* beauty cannot be combined with historical and individual fidelity of likeness." We shall here omit Mr. Alison's illustrations deduced from painting, and recur to them where more in place, and proceed to what follows: "Marochetti's statue of 'Philibert Emanuel' is admitted by Mr. M'Lellan to exhibit the most accurate and punctilious accuracy in the dress of the knight and war-horse of the olden time" (as already appears; we, however, do not admit that this is the case); "yet is it a noble piece of heroic sculpture, which will be admired as long as it exists, as the embodying of an ideal conception," &c., &c. Mr. Alison then avers that, "the English artists give us reality; but it is the reality of still life frozen into marble!" In answer to all this, we again refer to Flaxman (vide Lecture 7th, page 232): "Busts and statues, portraits of individual persons, were not generally permitted until near the time of the death of Socrates; and as this

practice, once introduced, became popular and extensive under the successors of Alexander the Great, it was an additional stimulus to the study of the human figure in detail, and thus, as the art departed from ideal sublimity, it partook in the peculiarities of nature. It descended to the intelligible, and became a stronger resemblance of the human race." It of course follows, that the farther the departure from the intelligible into the walks of the ideal, the less chance is there of obtaining an accurate portrait—which is precisely what the Sheriff's opponents contend for. How far the adoption of the first resolution, at the meeting of the 20th of November at Glasgow,—viz. "that an absolute identification of the person, features, and expression of the Duke of Wellington, in the prime of his life, in the statue to be erected of his Grace in this city, is expected by the subscribers; and will form its chief value in the eyes of posterity,"—may stand in the way of the employment of a foreign artist, it is now the duty of the sub-committee to determine. Reverting to the cruel assertion of the Sheriff, that the English sculptors give us in their works *the reality of still life frozen into marble*, we must again be permitted to quote Mr. Flaxman in reply. In Lecture 6th, page 178, is the following: "An attention to the materials of sculpture will naturally lead to the description of its legitimate subjects. The grey solemn tints of stone, the beautiful semi-transparent purity of marble, the golden splendour or corroding green of bronze, reject as incongruous all subjects and characters which have not some dignity and elevation. *The awful simplicity of those forms, whose eyes have neither colour nor brilliancy, and whose limbs have not the glow of circulation, strikes the first view of the beholders as beings of a different order from himself.* Angels, spiritual ministers, embodied virtues, departed worthies, the patriot, a general benefactor shining in the splendour of his deeds, or gloomy and consuming memorials of the great in former ages—such subjects distinguish temples, palaces, courts of justice, and the open squares of cities." In short, the Sheriff would appear to misapprehend both the nature of the subjects legitimately fitted for sculpture, and the qualities of the materials out of which the objects of sculpture are necessarily formed; and the only conclusion at which we can arrive is, that the public must be satisfied to hold by Mr. Flaxman's opinion, or defer to that of Mr. Sheriff Alison in preference to it.

In the same lecture, page 190, Flaxman acquaints us, "that the sculptor must not forget that his art is limited, in comparison with painting: colours and their effects are beyond his bound: whether the act he represents was performed in the bright mid-day sunshine, or the darkness of midnight, concerns him not, his forms must be equally perfect. Even in basso-relief, a tree or two, some rude stone, or a wall slightly marked in the back-ground, must indicate a forest, a mountain, or a palace, without detailing a portrait of their component parts." What, on the other hand, are the objects and province of painting? Colour, the evanescent effects of light and shade, even motion and the fleeting tints, imprinted by time past and passing. What have the poets told us in regard to this part of our subject?

"Sometimes the pencil, in cool, airy halls,  
Bids the gay bloom of vernal landscapes rise,  
Or Autumn's varied shades imbrown the walls:  
Now the black tempest strikes the astonished eyes;  
Now down the steep the flashing torrent flies;  
The trembling sun now plays o'er ocean blue,  
And now rude mountains frown amid the skies;  
Whate'er Lorrain light touched, with softening hue,  
Or savage Rosa dashed, or learned Poussin drew!"

Such is the scope and province of painting. In short, till the moment that this Glasgow committee bamboozled themselves into the whim of sending for a foreigner to make a statue, upon the principles of painting, no one in the slightest degree cognizant of art, ever dreamed of doubting the truth of the foregoing precepts. If the people of Glasgow do not approve of the principles on which excellence in the art of sculpture are founded, they ought not to have subscribed for a statue of the Duke; but this may, perhaps, here be *hors de question*.

Such must also be our answer to Mr. Alison's remarks on the excellence and perfection with

which "every wrinkle, every ruffle, every ribbon, every fold of the dresses of Titian's Doges of Venice, Velasquez's Spanish Cardinals, Rembrandt's Burgomasters of Amsterdam, and Vandyke's Courtiers of Charles the First," are represented. Attempt these wrinkles, and ruffles, and folds, and curls in statuary, and you interrupt the forms of the bodies and limbs, worse even than does the mail and plate armour of the Romans and Goths; but the citizens of Glasgow have no bad specimen of this style of art presented for their study in one of the principal thoroughfares of their city. In the front of Hutchison's Hospital, in Ingram Street, there are two very tolerable costume statues of the brothers Hutchison; let them compare these productions with Flaxman's Sir John Moore, and Chantry's James Watt, in George's Square, and they will arrive at a pretty exact conclusion in respect to the comparative merits of Greek art, and that advocated by Mr. Alison. In short, let the committee follow out Mr. Alison's advice in this instance, and they will infallibly produce something which might do honour to Mrs. Jarley's wax-work, or answer for the figure-head of the good ship St. George; but which will be a most sorry memorial of his grace the Duke of Wellington.

In conceding the merit of research to Mr. Alison we do him no more than justice. His array of names is indeed very extensive; and his remarks on the works of many of the artists of former times, evince no mean acquaintance with their style, and an accurate appreciation of their merits. There is one artist, however, to whose works Mr. Alison never once alludes, nor does he even mention his name throughout the whole course of his letter. This omission in an essay on sculpture strikes us as somewhat remarkable, as it will no doubt appear to the greater number of readers, when we mention that the individual thus overlooked by Mr. Alison, is no other than the late John Flaxman, the most eminent and excellent professor of sculpture in the Royal Academy of Great Britain, for whom the chair in the said academy was expressly instituted. Mr. Alison could not, moreover, have been ignorant of his merits, seeing that in the city in which he resides, there is, in the statue of Sir John Moore, a work of Flaxman's, which combines all the beauty of Greek art with the breadth and majesty of the style of Michael Angelo, without any of the exaggeration or extravagance of the latter.

Mr. Alison contends that modern Italian art is superior to British art; and Mr. M'Lellan, on the other hand, shows that at the present day art in Italy is in the lowest state of degradation. Mr. Alison avers that his assumed superiority of modern Italian art, is due to "a more constant opportunity of the examination of ancient art." There are, to be sure, individuals who would prefer the contents of the show-board of an itinerant Italian image vender to the frieze of the Parthenon; but such a circumstance will not prove the inferiority of the one description of art, and the superiority of the other. Mr. Alison asks, if the works of Sir Joshua Reynolds can be compared with those of Corregio and Raffaele; but we reply, that this is in no way to the purpose; and ask in our turn, if the works of Cuytel and Gravelot can be compared with those of Reynolds? Mr. Alison again demands, if we would compare Lawrence with Vandyke, Titian, or Velasquez? We reply, that we should not hesitate to do so! But we inquire of the Sheriff, if he would compare David, or the modern French school of portrait painters, with Lawrence, Raeburn, Graham, Shee, or Pickersgill? We perhaps might not compare West with Corregio; but would Mr. Alison seriously compare West with the detestable troop of modern French historical painters? Mr. Alison sarcastically demands, what would be the result of putting the best of our modern landscapes beside those of Claude, Salvator, or Poussin? In reply, we affirm that the works of Gainsborough, the Wilsons, Ibbetson, the two Naysmiths, Williams, Thomson of Duddingstone, Fielding, Stark, Stanfield, Turner, and others may challenge comparison with the productions of any age or country; and that there is not at present a landscape painter on the Continent whose works will bear the most distant comparison with them.

The remoteness of our situation, Mr. Alison

avers, is the grand difficulty with which the inhabitants of Britain have to contend in attaining improvement in the fine arts:

"*Penitus devotos orbe Britannos.*"

And what does the reader think is the expedient by which he proposes to bring Glasgow nearer the rest of the world? Why, to put up a statue of the Duke of Wellington by Marochetti, at the trifling cost of ten thousand pounds! He says, "It is true that it is the want of the monuments of ancient genius to form the habitual contemplation of our people, which is the real cause of our inferiority in art." But in the name of common sense, is this modern gothic *fantasia* of Signor Marochetti's, which would do equally well for a memorial of the Knight of La Mancha as for the Duke of Wellington, a monument of ancient genius? or is Marochetti an ancient genius? Shade of Cervantes, where art thou? In short, if Mr. Alison can call back his favourites, Titian, Corregio, Raffaele, Rembrandt, Velasquez, Vandyke, Claude, Poussin, or Salvator, to compete with the artists of the present day; or if he can resuscitate Michael Angelo, we should at once admit the validity of his challenge: but if he is to supply the place of the first by Cuyper, Gravelot, and David, and of the other by the Baron Marochetti, we must denounce the attempt as at variance not only with the interests of art, but the dictates of common sense.

Mr. Alison admits, however, after all his arguments against British art, that the painters of Britain are superior to those of the Continent; but gets rid of his difficulty by asking, where are our statues to put beside those of Phidias and Praxiteles? We answer, in your own city. Look to those of Moore, Watt, and Pitt, and you will find *chefs-d'œuvre* which may challenge comparison with the works of the artists of any age or country! The learned Sheriff may rest assured that his expedient of sending for a statue of Marochetti's to place beside one of Phidias, or even Flaxman's Sir John Moore, would be like putting Jim Crow beside Taglioni!

"Newton may have benefited by Grecian geometry, Milton by studying the classics, and Gibbon by meditating Tacitus;" but as the Glasgow subscriber asks, "What would have happened had Newton, in his attempts to demonstrate the movements of the heavenly bodies, called in the aid of the Esquimaux Indians; had Milton studied ballad singing; or Gibbon meditated Tim Bobbins?" But really such arguments—and that also of the lesson which Charles the Twelfth read to the Czar Peter at Narva, and the march to Moscow of Napoleon, and of the advantage of classical subjects in forming literary taste—do not bear upon, and cannot be made to bear upon, a question of practical art. In the same way it is quite true, that both the Romans and the modern Italians benefited unspeakably in their attempts of art by the study of Greek models; so have our own artists: but it surely is contradictory in the highest degree, to tell British artists that the way in which they may benefit still more, is to throw away those Greek models, and have recourse to the study of the works of Bernini and Baron Marochetti! Finally, with regard to Marochetti's horse; it is a portrait of the rider, and not of the horse, which the Glasgow subscribers want. The ludicrousness of the argument of the praises bestowed upon Marochetti's horse by veterinary surgeons, may safely be passed over. In every equestrian statue, the horse will be found an embarrassment to the sculptor. It is in the way, and detracts from the dignity and effect of the work; and the artist will best show his powers by subduing it, and rendering it as little marked and conspicuous as possible. Marochetti has, it seems, promised to finish the statue in eighteen months!—*this is quite enough!*

In conclusion, it appears, that at the committee meeting of the 20th of November, at Glasgow, twenty-five gentlemen voted for the competition being left open to foreign artists, twelve of these gentlemen being already committed to Marochetti. Nineteen voted for the employment of a British artist. Four new members were added to the select sub-committee, to whom the final decision in respect to an artist was assigned, with the reservation, that the artist whom they should select should furnish them with a model, their final de-

termination to be contingent on their approval of the said model! Now this appears to be virtually a competition of artists: the sub-committee have the power to reject the models one after another, till they get one to their taste. But is it probable that British artists will consent to this mode of competition, the more particularly as a majority of the sub-committee have already declared their preference of a foreigner! Finally, we would inquire if a single one of the noblemen, members of parliament, dignitaries of the church, and influential gentlemen of this sub-committee, be practically acquainted with art? Is there one of them who could engage accurately to copy the simplest drawing, or piece of sculpture? If it be, as we suspect, that none of them are artists (*amateur artists*), then do we protest even as to their being wholly unfit to fulfil the duties assigned to them at the last meeting of the general committee.

Since the foregoing was in type, we believe the committee have only proceeded to define the parties whom they are to invite to compete; adding to their former list the names of Kiess of Berlin, Gibson of Rome, Pistrucci, and Macdonald.

There is something in the present constitution of the Glasgow sub-committee, and in the powers confided to it, as well as the manner in which the powers have been acquired, so singularly anomalous, as to render the pressing of the same upon public notice an act of paramount and imperative duty on our part. Thus, at the general meeting, on the 20th of November, the motion, leaving the choice of an artist to the sub-committee, was carried by twelve members of the said sub-committee, and who had previously recommended Marochetti, voting for this power of selection being confided to themselves; twelve members of the general committee joining them in the vote, the Lord Provost, who made the motion, being himself a member of the sub-committee; these votes were in all twenty-five. Seventeen members of the general committee voted against the sub-committee having the power of selection, together with two members of the sub-committee; in all nineteen. Now, from this it is obvious that, had the sub-committee-men, as in duty bound, abstained from voting for themselves, that there would have been seventeen votes against the power of selection being confided to the Marochetti committee, and only twelve in favour of the measure; giving a majority of five votes against the power being intrusted to the sub-committee.

These particulars being considered, it will be apparent that, in this transaction, the British maxim, of "a fair field and no favour," has been woefully departed from, as regards the interests of British artists; and if the artists of the Continent take advantage of this circumstance, and enter the lists against their brethren of this country, they may consider themselves entitled to the denomination of sculptors, but sure we are they can lay no claim to being free-masons! And we feel equally certain, that had British artists found themselves placed in a similar predicament, they would have disdained, in consequence of such a *ruse*, by their interference to attempt to rob their brothers of their fair share of professional encouragement. Such is the view taken by Rauch and Schwanthaler, who have in the handsomest manner possible withdrawn their names from the list of competitors. If it be contended that the sub-committee are in no way pledged to Marochetti, we ask, is their recommendation of him erased from their minute-book? If not, they stand as yet fully pledged to him; and their inviting other artists, whether British or foreigners, to compete, is an unworthy farce!

As conservators of British art, and the interests of British artists, are not the Council of the Royal Academy, and the directors of the various British Institutions for the encouragement of art, bound to warn the Duke of Wellington of the evil tendencies in relation to the arts of his country, which his in any way acquiescing in the proceedings of the Glasgow committee, in favour of the selection of a foreign artist, cannot fail to lead to?

[We hope the Royal Academy, and other societies, will take the hint.]

## THE ARTIST:

### A SERIES OF SKETCHES FROM THE LIFE.

By MRS. S. C. HALL.

"Ah! who can tell how hard it is to climb  
The steep where Fame's proud Temple shines afar!  
Ah! who can tell how many a soul sublime  
Has felt the influence of malignant star!"

BRATTLE.

## CHAPTER I.

It was the early morning of one of those autumnal days, that promise, unlike the world, less than they perform: the atmosphere was sharp and misty; a damp fog was clinging to the hills and hanging over the vallies, affording but small hope of the day's brightening into sunshine.

A young man—so slight of form and delicate of feature, as to seem no more than fifteen or sixteen years old, although a closer look might have led to the conviction that he had numbered twenty—was leaning, with a thoughtful, half-meditative, half-impatient, expression, over one of those beautifully situated rocks, that hallow the troubled current of the muddy Severn, at Clifton. He had a sketch-book open in his hand; sometimes he would turn over its leaves, and peer out to see if the shadowy fog was mingling with the clouds, or still creeping amid the opposite woods, so as to prevent his being able to catch their exact outline. More than once, he closed his book with a gesture of disappointment, and bit his pencil; then removed his hat, and ran his fingers through the rich nut-brown hair, that clustered, with the luxuriance of youth, around his small distinguished looking head: there was no affectation about him; his lip did not curl either with or without a moustache, but was compressed, as if accustomed to control emotions and feelings—almost too powerful for youth to manage.

His dress was a frock-coat of some undefinable colour; his throat was conveniently, not studiously, exposed; and his attitude and manner were so easy and natural, as to oblige those who met him, but for a moment, to feel that he was superior, in some way or other, to the generality of young men. Despite the reserve of his closed lips, there was a generosity of intellect in his wide, pale, forehead, and an earnest, yet energetic expression of human love and goodness in his finely set and open eyes, that compelled the old to bless him, the child to trust him, and the dog to lick his hand.

Though quite a youth, he had, in the profession he adopted—from necessity, added to an irresistible desire to impress the beauties of nature upon his canvass, so that he might come them over by day, and meditate upon them by night—encountered many scenes, persons, and adventures, at which sometimes he sighed, sometimes he smiled. He had landed the previous evening, after a prolonged tour in Ireland; and as he proposed continuing his wanderings throughout England, he counted on having ample opportunity for observing, not only landscape but character—for studying the huge lesson-book of life. He had, at times, imaginings of being on the road to earthly immortality, and making for himself an undying name; but his spirit would sink, when he remembered the hundreds of his brethren, who, with keen susceptibilities, fine perceptions, and a refined taste (curses to the many and blessings to the few), wanting, perhaps, only that little more of what constitutes greatness; and so continuing to the end, feeling and suffering, struggling and labouring, and dying! happy in finding a grave, a green grass grave, in some lone country churchyard, where the village bell summoned humble and devout worshippers; where the breeze laughed, or sighed, or wailed, according to its season; where the sun shone in summer, and the rain rained in winter, warming and garnishing even a stranger's grave—and the Artist would sigh, and think that such must be his fate.

It may be pleasant and profitable to trace him through his wanderings, and learn whether, in the end, he achieved the laurel crown—the object of his young ambition.

At the moment, the atmosphere seemed part of his fate; it was misty and obscure as his own fortunes; he was without friends, without even associates. The stream—for though it floats the huge

ships that convey wealth to England, the Severn, looked down upon from the Clifton rocks, seems little better than a muddy stream—was thickened to the eye by the intervening mist; more than once the young man raised his arm to fling a stone into the abyss, as if to fathom it; but the loud call of the steersman, or the halloo of the sailor, of some passing vessel, broke the silence, and made him fearful of doing mischief. He almost despaired of the sunlight coming. "It is always thus," he murmured to himself; "always, whenever I anticipate a pleasure—and the pleasures of the perpetual wanderer are few—the clouds gather over what is most beautiful. I marvel, am I so to remain—unknown, unloved, unsympathizing with life, making acquaintance with trees and rocks, and having no friendship but with mountain and river? Perhaps so best. Man alone, is at least independent. The tinkling of a sheep-bell, and the sharp-earnest bark of a dog, attracted his attention. The sounds came from the opposite cliff, and, by looking intently across the chasm, he saw a sheep on the highest promontory, and a dog in active motion along its edge; the sheep was in distress, and uttered one or two mournful bleats; the dog kept up its bark, now here, now there, until suddenly it disappeared, leaving the poor sheep alone; its plaintive cry was now responded to by another, which arose from a spot some two or three yards down the cliff. The young man heard it, and became at once interested in the distress of the gentle creature: presently the dog returned, followed by the shepherd, who, upon looking over the cliff, comprehended the case at once. One of his flock had fallen over the ledge, and only been preserved from destruction by some projecting crag, which the poor dog, with all his anxiety and sagacity, could not reach; even the shepherd seemed to consider it a difficult case, and called another; and the artist had grown so anxious about the preservation of an animal he could not even see, that he lost the consciousness of his own sorrows and loneliness, and longed to bound over and assist. At length, a lad was lowered by means of a rope, and he would have given much to have been enabled to note how they managed; but the crag stood out between them; the poor patient sheep stretched over its face, and seemed the model of innocent stupidity; but the dog, still on the summit, looked carefully over, and only uttered a low bark, by way of encouragement, until the overgrown lamb was placed by the shepherd-boy at its mother's side. The artist found himself refreshed and enlivened—his sympathies with the living world had returned!

The morning advanced; a fresh breeze swept the ravine and carried the mists away: he felt its sturdy breath upon his brow; it was climbing the opposite rocks, and making the trees tremble; the sun shone forth, illumining point after point of the landscape, exactly as he would have desired; now throwing a mass of light upon the rocks, then flinging a full burst of radiance into the valley; the hues and tints of autumn came out, as if created expressly for his delight by the touch of a magician's wand: he became absorbed, and sketched boldly and rapidly with a steady hand and a firm pencil; he did not even feel that the sun—which, like a fond parent, was kissing the cheek the breeze had cooled—had mingled a glow of heat with the air, and the chilly morning at once burst into the cheerful day. The clouds, too—our most wrongfully abused English clouds—were so clear and fleecy, as only to soften, not shadow the scene; and he sketched until the continued pleasure and excitement created pain: he suffered the sketch-book to close upon his hand, and drawing his small graceful figure to its full height, folded one arm over the other, and with a deep, long-drawn sigh, continued to observe, what he seemed to have hardly strength to depict; even his pale forehead was flushed, and his fine expressive eyes had gathered increased beauty from this commune with Nature. Who, either with pen or pencil,

"The melodies of morn can tell?"

It is impossible to visit England after a sojourn in Ireland, without being greatly struck by the different character of the scenery of the two countries. There is a closeness, richness, abundance of beauty in English sylvan scenery, that

we look for in vain elsewhere; true the green of Irish meadowing is the greenest in the world:

"The tears, and the smiles of its own dewy skies," render it this miracle of colour, having the hue and brightness of an emerald, and the close, rich thickness of velvet; but strangely enough, the foliage of the forest-trees do not partake of this peculiarity; here and there, they may be met with, as in England, crowded rather than clothed with leaves; but it is impossible to avoid contrasting the fulness of the one with (if permitted the expression) the thinness of the other.

The young artist was struck by this the more, as the latest sketches he had made were of the harshest Alpine scenery, where not a stunted tree or a creeping plant were to be seen.

It is a PRINCIPLE in England to plant trees; in Ireland it is only a NECESSITY: there, you look out for trees; here, you peep through them for the landscape. The Clifton scenery seemed to his searching gaze almost breathless—so compact, so intense, so silent—he closed his eyes, endeavouring to recall the daring outlines he had so lately contemplated with wonder and delight; yet nothing but visions of gentle English beauty came at his command—pastures, dotted with trees and alive with cattle, from the tottering lamb to the noble horse; golden sunsets, reflected in broad shining rivers; whispers of rustling leaves above the moonlit brooks; the happy homesteads of Old England—the—the—but his dream was dispelled—a hand, the pressure of which was neither small nor gentle, was laid upon his arm, and a voice keen and cutting, as the voices of inquisitive people generally are, inquired—

"Did you do that, eh! eh! did you make that sketch?—here, just now, this moment, what—eh?" And before the youth had time to reply, an active, abrupt, little old gentleman, with sharp, clear eyes, had possessed himself of his treasured sketch-book, and was seated on the rock upon which the young man had been sketching, investigating its contents. The youth, though his cheek flushed at the liberty, could hardly avoid smiling at the quaintness of the inquisitor. He was fitted into a suit of quakerish looking drab, with the utmost nicety; the pink point of a long chin was buried in the plaitings of a deep shirt-frill of the finest cambric; and the features, sufficiently commonplace, were garnished by his own grey hair, a little blown out of curl by the breeze. That he might pursue his investigation with greater comfort, he had placed his cane with its abundant tassels across his knees; and after having declared that the sketch was "like—very like—uncommonly like," he turned over page after page, exclaiming—"Ah, nice! very wild scenery; fine! eh—bright bit of colour; oh! I see, Irish! and you—you come from Ireland, eh?" The young man bowed. "Yes, picturesque, dangerous country; picturesque countries generally are. Italy and the brigands, eh? Came in the packet last night; saw you disembark; thought I knew you again. Why, young man, you'll be surprised when I tell you, that I've seen every human being that came by the packets to Bristol for the last thirteen years. I sit up all night sooner than miss that sight; keeps me alive. Do you know many in Bristol?"

"None," was the brief reply.

"Well, now, that is extraordinary; I know every body. Poor lad, poor lad," he added, in a tone of deep commiseration, "to know no body in Bristol! I know every body; keeps me alive. Poor, poor, lad! and your name is—but here it is," he continued, turning to the first page, "Hamilton! Oh! Hamilton! There's something scratched out! Hamilton, what—or what Hamilton?"

"My name is Hamilton, Sir," said the artist, in a voice of cold constraint.

"Well, Sir, I see that," answered the old man, pettishly rubbing his fore-finger over and over the spot where a second name had evidently been erased; "but every man has two names at the least. Why, bless you, boy, I know the name of every body in Bristol; keeps me alive. What is your name?"

"Hamilton, Sir!"

"But you must have a Christian name?"

"And is there anything opposed to Christianity in mine?"

"Oh, no! I hope not!" said the old man, in apparent alarm. "But you have a surname also?"

"And will not Hamilton serve for that?" demanded the youth, with a bland smile; his annoyance having yielded to the amusement he derived from the old gentleman's curiosity.

"What Hamilton Hamilton! Well, that's strange; though there are some good families who adopt that plan: there's Sir Patterson Patterson, of Patthill Patterson—but write it twice, young man; it looks so foolish! Stop, I want to inspect that view again! Ah! very, very like!"

"I beg your pardon, Sir!" said Hamilton, "but that is not the one, exactly—here it is!"

"Yes, I see!" observed the old gentleman, carefully raising his chin from its repose; "I see; but, to tell you the truth, one landscape is so exceedingly like another, all about Bristol, that I think landscape painting a sad waste of time!"

"Sir!" exclaimed the youth, shutting his book, and half turning away.

"Yes, I do, indeed! Faces! ah! they are the things to paint! But you take likenesses, do you not? If you can take off a landscape, you can surely take off a head!"

"Very badly. Good morning, Sir!" said Hamilton, lifting his hat, and turning quite away.

The old gentleman placed his cane firmly on the ground, and, leaning forward upon it, rose and looked after the artist.

"Ah!" he muttered to himself, "Hamilton, Hamilton—from Ireland—no brogue—high blood—empty purse. Poor lad! knows nobody in Bristol." Then raising his voice, "Mr. Hamilton?" The youth looked back, and bowed. "Here, Sir!"—then again, *sotto voce*—"There's something extraordinary about him—clever too—get him home to breakfast—poor lad—proud—ah!" The object of the old gentleman's curiosity, or sympathy, or whatever it may be called, was now by his side; and he looked into his face with an expression of good-nature, which obliterated every thought of displeasure.

"Young man, the lumbago is a bad companion for an old man to be alone with: will you give me your arm down the hill?"

Youth and age trudged off cheerfully together. "We will go down this little passage," said the old gentleman; "it is so pleasant to meet all one's friends and their servants coming from the Bristol market. I know everybody; keeps me alive. Ah, Betty!" he continued to a staid, *cookey* looking woman, "been to market, eh? What have you got in your clean basket, honest Bet? Such a white chicken.—Ah, the young lady not well—any bacon or sausages? No, only cauliflower.—Poor thing, I fear she's very *peeking*, indeed—my love to her, Betty. Ah, Sally, my dear! what, going to have company to-day, pretty Sally? Sweet herbs for stuffing—*real* stuffing, I suppose? Ah! why what a nice thick little turbot and a pea lobster. Some one of consequence? Ah, Sally, Sally! you may soon have a master again. My compliments to the widow—she's a charming lady. Stop, Sally. How many did you order soup for from the confectioner's?" "Three."

"—Thank ye, Sally. I knew" (to himself), "I knew she'd have another before the second year was half out. Here comes Mr. Scragg's maid of all work—no time to waste with her, she only markets mutton-chops. Ah, Jessie, mutton-chops again? Good by, Jessie." A little girl, pale and delicate-looking, came toiling up the hill with a basket of sundries, that required the arm of a strong man to carry: the old gentleman looked uneasily about. "I wish," he said, "I could see a boy, I'd give him two-pence to carry that basket; the poor child is an orphan, and Miss Crutch at the boarding-house works her to death."

The artist seized the basket from the astonished child, and flew with it up the ascent. "Here, Katey, catch it!" exclaimed the old gentleman, flinging her sixpence; "and, hark ye, the next time you have such a load as that knock at my door—everybody knows my door—and Bob shall carry it for you. Thank ye, my young friend, we shall soon be at home now, and have some breakfast together. I like to know what's going on. There's my house—pleasant window,—you could sketch it—looks up the hill, and down the hill—everybody passes it—keeps me alive."



## ART IN THE PROVINCES.

**LIVERPOOL EXHIBITION.**—Sir,—It is gratifying to be able to state, that the season has been a successful one; there is one feature which is highly satisfactory, it is that the amount of sales by private parties is considerably larger than the former year. This is pleasing, as it tends to prove the great and wholesome influence the exhibition of the finest works of art has on the public taste; for whilst societies for the encouragement of art, on the plan of the Art-Union, are most praiseworthy in their operations, valuable in their results, and worthy of our most active exertions, it is gratifying to know that individual patronage is on the increase, and taking the lead.

I subjoin a list of pictures sold both by private sales and Art-Union. Private sales upwards of £1500; Art-Union, and sums added to the prizes for pictures of a high value, £910. Total, £2410.

SAMUEL EGLINGTON,  
Secretary to the Liverpool Academy.

'The Stolen Horse,' Thomas Sidney Cooper. 'Resting on a Journey,' J. Graham. 'The Thames, near Henley,' W. Havell. 'Neapolitana,' J. Inskip. 'Fruit,' G. Lance. 'Sketch from Nature,' F. R. Lee, R.A. 'The Lake of Thirlmere,' A. Vickers. 'Returning from Pasture,' J. Taylor Eglington. 'Valley of Cluse,' Miss Jane Naysmith. 'Wreck of a Brig,' A. Vickers. 'View near Capel Curig,' A. Vickers. 'Summit of the Promontory Sestri,' W. F. Henshaw. 'Wind-sor Castle, from Eton,' J. Wilson, jun. 'The Milking Girl,' J. Wilson, jun. 'Fruit,' G. Lance. 'The Jailer's Daughter,' J. R. Herbert. 'Grazing Stock, Cumberland,' T. S. Cooper. 'The Belle's Stratagem,' W. P. Frith. 'The Chivalric Vow of the Ladies and Peacock,' D. MacLise, R.A. 'The Wedding Ring,' N. J. Crowley. 'Loch Lomond,' Miss J. Naysmith. 'Newby Abbey,' D. Williamson. 'Haddon Hall,' T. Creswick. 'Summer,' T. Creswick. 'The Applicant,' C. W. Cope. 'Fruit,' G. Lance. 'The Wanderers,' F. W. Topham. 'View near Florence,' W. Havell. 'Near Ashopton, Derbyshire,' T. Creswick. 'A Shepherd Boy,' A. Johnstone. 'A Greek Girl,' T. Ellerby. 'Black Rock Lighthouse,' S. Walters. 'View on the Wensier, Norfolk,' J. B. Crome. 'Moon Rising,' Ditto. 'Scene on the Old River, Norwich,' Ditto. 'Wreck on the Norfolk Coast,' Ditto. 'Scene on Bryden Waters,' Ditto. 'At Clewer, near Windsor,' A. Montague. 'Mary Magdalene at the Sepulchre,' J. Townsend. 'Milan Cathedral,' J. Mahoney. 'Barque running for the Dock,' S. Walters. 'The John O'Gaunt, &c.,' T. Dove. 'Portrait of Her Most Gracious Majesty Queen Victoria,' T. Sully. 'Portrait of His Royal Highness Prince Albert,' G. Patten, A.R.A. 'A Road-side Inn,' T. Creswick. 'Lake Avernus,' W. Havell. 'Old Pier House, Hull,' F. A. Durnford. 'The Irruption of the Goths,' R. W. Buss. 'The Returned Soldier,' P. F. Poole. 'View on the River Eden,' D. Williamson. 'Throats Nest,' Miss J. Hunt. 'Prospero and Miranda,' A. D. Cooper. 'Love's Dilemma,' J. R. Herbert. 'A Wounded Soldier,' T. F. Marshall. 'A Rat—A Rat,' J. Taylor Eglington. 'A Roman Lady,' J. Graham. 'The Village of Godalming,' J. Uwins. 'Herman and Dorothea,' P. F. Poole. 'An Interior,' W. Duffield. 'The Old Mill at Ashford,' A. Vickers. 'Sheep Washing,' J. Taylor Eglington. 'Prudhoe Castle,' D. Williamson. 'Dominie Sampson, &c.,' A. T. Derby, jun. 'The Little Gypsy,' P. F. Poole. 'The Squire's Visit,' H. Jutsum. 'Pheasants,' S. Eglington. 'Carnarvon Castle,' W. Collingwood. 'Cottage near Banstead,' F. W. Watta. 'The Cottage Family,' R. A. Gifford. 'Sketch of a Mill,' F. R. Lee, R.A. 'Refreshment,' J. Bateman. 'Heath Scene,' F. W. Watta. 'The Pedler,' T. Webster. 'Interior with Sheep,' J. Taylor Eglington. 'A Nibble,' T. F. Marshall. 'Partridges,' S. Eglington. 'Moussal Dale, Derbyshire,' A. Vickers. 'Sunset, Autumn,' W. Havell. 'The Village Forge,' H. J. Boddington. 'Scandal,' J. A. Fuller. 'The Rivals,' J. A. Fuller. 'A Chelsea Pensioner,' R. J. Hammetton. 'The Village Politicians,' T. Clater. 'Corn and Wild Flowers,' Miss Hunt. 'A Shrimper,' S. Walters. 'Taking up Trimmer-lines,' F. R. Lee, R.A. 'Going to Pasture, Cumberland,' T. S. Cooper. 'Maat-house, Blackwall,' S. Walters. 'Crossing the Brook,' J. Wilson, jun. 'Devotion,' G. Patten, A.R.A. 'Marble Bust of the Rev. T. Raffles, LL.D.,' W. Spence. 'Bust of J. Bostock, Esq., M.D. F.R.S. LL.D.,' J. Jackson.

**MANCHESTER.**—We have been unable to procure "Returns" promised us from the Manchester Exhibition; the secretary has been either too busy or too careless to enlighten us on the subject; an evil we shall take care to provide against next year. The sales were greater than last year; about fifty pictures having been disposed of. Among them are works by Shayer, Hurlstone, Creswick, Von Holst, Priest, Pyne, Allen, Miss Naysmith, Tomkins, Childie, Tennant, Colman, Crome, Bouton, Latilla, Stanley, Baker, Vickers, Jutsum, Fuller, Clint, Hancock, Frith, &c. &c. To the Art-Union there were about 700 subscribers; so that, although a considerable sum will be deducted for the engraving, a very large increase in "purchases"

was the natural consequence. The "prize" was, we understand, adjudged to Mr. Hurlstone, for which of his pictures we cannot say; but really it was a difficult matter to determine on whom the distinction ought to be conferred—certainly not because there were so many good contributions to the collection.

**MANCHESTER ARCHITECTURAL SOCIETY.**—At the Thirty-ninth General Meeting of this Society, held on the 2nd Dec., a testimonial of merit was presented to Mr. R. W. McCall, author of the best design for an edifice in honour of British Artists. The award of the adjudicators, referred to in our last number, was read, and gave general satisfaction. Mr. J. W. Hance, the indefatigable Honorary Secretary of the Society, and to whom it is mainly indebted for its present position, read a paper on various subjects connected with the Fine Arts; and commented especially on the necessity which existed for spreading a knowledge of the general principles of architecture, the study of which was greatly neglected, even amongst the higher classes. We cordially agree with him on this point, and strongly re-urge the necessity.

[We have received a letter complaining that, in a notice of the adjudicators' report in our last number, we gave our readers to understand the testimonial was awarded Mr. McCall merely because he sent two sets of drawings. This seems to have been a strong inducement in the minds of the adjudicators; but Mr. McCall was evidently rewarded as the superior candidate, and for one particular set of designs. Mr. McCall is wrong in considering we trust correspondents in matters of this sort.—Ed.]

**BRISTOL EXHIBITION.**—The tenth exhibition of the Bristol Society of Artists terminated on the 21st of November, having continued open about ten weeks. The collection included two hundred and seventy-seven works of art; a greater number than at any former period, the artists having had this year the advantage of a separate and well-lighted room for the exhibition of water-colour paintings. On analysing the Catalogue, we find that 132 works were contributed by Bristol artists; the remainder, chiefly by residents in the metropolis. The exhibition, as a whole, was an attractive one; for, although we missed such pictures as MacLise's Bohemian Gipsies, or the Inauguration of Captain Rock; Patten's Cymon and Iphigenia, or his Illustration of Collins's Ode, all of which we remember to have seen in Bristol; and, although we could not help regretting the absence of the works of Müller, whose contributions used on former occasions so conspicuously to adorn the exhibitions in his native city, there were yet talent and variety enough to gratify the most fastidious taste; especially when we take into account the evidence the exhibition afforded of solid improvement amongst the resident professors of the art. This advance was particularly observable in the portraiture department. As far as pecuniary matters are concerned, we regret to say, the exhibition did not pay its expenses, which was also the case in the two previous seasons; this we are unwilling to attribute to apathy, or want of interest, on the part of the inhabitants of Bristol, in reference to the fine arts; on the contrary, we firmly believe that a feeling in their favour does exist in that city, in spite of the stigma which it has been the fashion to cast upon her, of allowing genius and talent of every kind to wither in poverty and neglect. Upwards of sixty pictures were sold in the rooms, and we believe the paucity of visitors on this and on the two former occasions is to be ascribed to the time of year chosen for the Exhibition, when the days are short, and, usually, the intervals of fair weather few and far between. We think the society have been in error, in holding their exhibitions so late, an error they would do well to rectify when they next appear before the public in a commercial city, where the merchant or trader does not leave his counting-house before the short November day has closed.

The Art-Union, which had been instituted in 1839, was renewed, and was productive, as had been anticipated, of increased interest and excitement; two hundred and forty-six guineas were subscribed, enabling the committee, after deducting all expenses, to devote two hundred and twenty pounds to the prizes. We conclude this notice with a list of the pictures sold in the exhibition rooms, and the names of their purchasers—

'Swansea Pier,' G. A. Fripp; J. N. Sanders, Esq. 'Near Ilfracombe,' H. Willis; T. Jacques, Esq. 'At Whitechurch,' E. G. Müller; A. E. Acraman, Esq. 'Redcliff Church, Bristol,' W. B. Surzey. 'Gil Bias and Estella,' T. M. Joy; W. Player, Esq. 'Derwent-water,' R. Tucker; W. Player, Esq. 'Near St. Just, Cornwall,' R. Tucker; Q. Kennedy, Esq. 'Composition,' H. Willis; J. Martin, Esq. 'Loch Katrine,' S. C. Jones; R. Adams, Esq. 'At Killarney,' H.

Willis; C. Morgan, Esq. 'Gap of Dunloe,' S. C. Jones; C. Morgan, Esq. 'Wunnenburg on the Moselle,' R. Tucker; R. Boley, Esq. 'Rhuddlan, Denbighshire,' A. Vickers; R. Boley, Esq. 'From Leigh Woods,' S. C. Jones; P. George, Esq. 'Conway Castle,' E. Childie; — Langley, Esq. 'At Bettws-y-Coed,' A. Vickers; W. Bevan, Esq. 'The Mouth of the Avon,' S. Jackson; Rev. W. Phillips. 'The Dairy,' M. H. Holmes. 'At Rouen,' C. F. Tomkins; Mrs. Puxley. 'At Antwerp,' S. C. Jones; J. G. Smith, Esq. 'Coast Scene,' E. Jones; C. H. Hewitt, Esq. 'Composition,' H. Willis; C. Conway, Esq. 'Ben Venue,' S. Jackson; — Procter, Esq. 'At Portishead,' H. Willis; J. Barrow, Esq. 'On the Moselle,' H. Willis; Rev. J. Emra. 'Composition,' H. Willis; Rev. J. Emra. 'Coblence,' R. Tucker; H. Stedder, Esq. 'Mumbles Light-house, Swansea,' G. A. Fripp; Mr. Alderman Gibbs. 'Study of a Head,' J. Curnock. 'Near Ilfracombe,' H. Willis; — Cousins, Esq. 'Men of War in the Midway,' J. Walter; J. Baker, Esq. 'Eudora,' T. Von Holst; J. B. Powell, Esq. 'Marine View,' C. Armit; Capt. Armstrong. 'Shipping,' C. Armit; Captain Armstrong. 'View from Nature,' A. Vickers; W. Bevan, Esq. 'Peter Boats,' J. Stark; C. H. Hewitt, Esq. 'Interior, with Dead Game,' G. Stevens; T. Carlisle, Esq. 'Mill Scene,' C. Branwhite; J. N. Franklyn, Esq. 'Lane at Stapleton,' C. Branwhite. 'Near Festiniog,' C. Branwhite. 'Brig in Chase,' C. Armit; Captain Armstrong. 'Line of Battle Ship,' C. Armit; Captain Armstrong. 'Marine Piece,' J. Walter; J. B. Powell, Esq. 'Watermouth Castle, Ilfracombe,' H. Willis. 'Tewkesbury Abbey, — Interior,' S. G. Tovey; — Harris, Esq. 'View near Coal-pit Heath,' H. Willis. 'At Stapleton,' C. Branwhite. 'Red Grouse,' G. Stevens; J. B. Powell, Esq. 'Woodcocks,' G. Stevens; J. B. Powell, Esq. 'Brecon Van,' E. G. Müller. 'Snowdon and Llanberis,' S. Jackson. 'Near Killarney,' S. C. Jones. 'Tower at Andernach,' S. C. Jones. 'At Portishead,' H. Willis. 'A Gipsy Girl,' H. Richter; G. Robson, Esq. 'Gipsies,' H. Richter; G. Robson, Esq. 'Near Aghadoe, Killarney,' H. Willis. 'Venetian Boat Scene,' C. Branwhite. 'Falls of Loch Katrine,' S. C. Jones. 'Cook's Folly, near Bristol,' S. Jackson. 'Moonlight,' S. Jackson. 'Landscape,' E. Müller; J. Harwood, Esq. 'Cattle,' H. Willis; — Bennet, Esq. 'Temple of Theseus,' W. Müller; F. Williams, Esq.

**BIRMINGHAM.**—There was an addition of £150 to the amount ballotted for since last year, and the total sales have amounted to £1800 (the list of pictures sold we published in our December number). We must attribute a great part of this success to the indefatigable exertions and excellent management of the Hon. Sec. the Rev. Hugh Hutton, aided by a most respectable and efficient committee. His active zeal in behalf of the institution has continued to increase since he, almost alone, adopted the plan of the 'Art-Union' for the promotion of the sale of works of art.

**SCOTLAND.**—The Royal Scottish Academy have issued their "Nineteenth Annual Report." It is a sensible, concise, and satisfactory document, and their example might be advantageously followed by all similar institutions throughout the kingdom. We extract two or three passages; they evidence a degree of advancement and prosperity, on which we warmly congratulate the Academy:—

"The Council experience deep gratification in being able to congratulate their constituents on the increase during the past season of that prosperity, which of late years has rewarded the exertions of the Academy and of other kindred institutions, whose common object is the promotion of the Fine Arts in Scotland."

"The number of visitors, which of late years has steadily increased, exceeded by several thousands that of any previous season; and the fund thence derived was, of course, proportionably greater."

"The aggregate extent of sales greatly exceeded those of any former year; and, there can be no doubt, must have contributed to stimulate, as well as reward, that professional ardour, which, in union with right views of the objects of art and of the means of their attainment, constitutes the true basis of professional success."

"A provision for the aged and decayed, and for the widows of deceased members, having been secured by the institution of the Pension Fund, and the ordinary expenditure being defrayed, it appears to the Council that a considerable portion of the residue of its funds should be devoted to the increase and improvement of the Library—one of the chief objects contemplated at the formation of the Academy, and one to which its attention has since been repeatedly called."

Three vacancies among the Associates have been filled up by the election of Alexander Fraser, Esq., Painter; William Calder Marshall, Esq., Sculptor; and William Johnstone, Esq., Painter.

**ASSOCIATION FOR THE PURCHASE OF BRITISH ENGRAVINGS.**—We have just had a report of the proceedings of this Association put into our hands, and recommend it to the attention of our readers; it is well written, temperate and judicious in its views; and the object for which the association has been instituted, cannot fail to meet with the approbation of all

lovers of Art throughout the kingdom. It proposes, by the small subscription of five shillings per annum from each of the members, to purchase as many of the best engravings by British Artists as the funds realized, after deducting the necessary expenses of management, &c., will permit, and distributing them by ballot among the subscribers. The Association has now been two years in operation; and, judging from the list of prizes appended to the report, many of which are the very gems of the engraving of the present day, its progress seems to have been marked by that success which judicious arrangements alone can command. Of the benefits to be derived by an extensive circulation of good engravings from good pictures, in promoting the cause of art, there can be but one opinion; and as this institution offers an easy and wide-spreading method of effecting that object it has our best wishes for its prosperity.

**IRELAND.**—The Irish "Art-Union" is progressing very favourably; but it is expected that the funds will materially increase, when the committee are enabled to exhibit etchings of the plate, now engraving by Mr. Ryall, from the beautiful picture of 'The Blind Girl at a Holy Well.' It is nearly ready for issue. Having had an opportunity to examine it, we may report that a more admirable print than it will prove, in all respects, has rarely been published in this country. The subject is deeply interesting; it tells a touching story that will come home to the hearts of all—more especially of those who know Ireland. The print is, indeed, one that no British publisher would hesitate to undertake, with the certainty that its popularity would justify the large sum its production will cost; this is more than can be said for any other plate issued by an Art-Union Society. Indeed, we know that a very large number of impressions might now be sold to "the trade," and that applications for copies have been refused; the design being to limit them strictly to subscribers. Mr. Ryall is evidently labouring at it, *con amore*; he will render it one of the finest examples of art in the stipple style that any British burin has yet produced. In former numbers, we objected to the committee expending so large a proportion of their funds in obtaining an engraving; but an inspection of the etching has induced us, in this instance, to alter our opinion; for a specimen so excellent cannot but improve the taste for the Fine Arts in Ireland, and so prove a benefit to the country.

**DUBLIN.**—The monument about to be erected in Dublin to the memory of the late Irish under-Secretary, Mr. Drummond, is to be executed by Mr. Hogan—an artist of whom Ireland, and, in especial, his native city Cork, may be justly proud. He has for many years resided in Rome, where his reputation is only second to that of Gibson. He returned to his country a few months ago, chiefly for the purpose of superintending the erection of his statue of the Roman Catholic Bishop Doyle; but we understand he has been induced by the large number of commissions entrusted to him to settle "at home." We have not seen the work of which the Irish papers speak in terms of the highest praise; but, if it be as we presume it is, an advance upon a 'Dead Christ,' executed by him about six years ago, we do not wonder at its exciting such enthusiastic commendation as it appears to have received from all quarters.

[The "Returns" above presented supply gratifying proofs that the interests of art are gradually but surely advancing throughout the provinces. We have one important suggestion to make to the Committees of "Art Union Societies." A large proportion of the pictures exhibited in the several cities and towns are supplied by dealers, who consider, and rightly, that they afford favourable opportunities for effecting sales. Perhaps this is necessary; inasmuch as the exhibitions may by this means be considerably improved: without the aid of dealers, indeed, it might be difficult to get up an exhibition that would prove attractive. To their thus disposing of their property there can be, consequently, no just objection; but we have to object strongly and decidedly against the "prizes" allotted by "Art Unions" being obtained from any persons *except the artists who painted them*. The leading object of such institutions is to benefit the artist and advance the art; this can only be really and effectually done by giving to the artist all the aid that can be given to him, and not by enabling the dealer to make his bargain with the producer as a preliminary to his bargain with the consumer. We need not point out instances—they are as notorious as they are numerous—where the painter has received scarcely half what his work has sold for in country exhibitions. This principle is at once *quo just* and so politic, that we trust it will be a *sine qua non* with the Societies, to limit the choice of prizes to pictures *bonâ fide* the property of the artist.]

### THE ELECTROTYPE.

This is the name given to the operation of voltaic electricity in the production of metal fac-similes of surfaces commonly engraved, of relief or intaglio, or presenting other varieties. We have hitherto expressly abstained from noticing this invention; not from any unfavourable estimation of its real value, but rather from a wish to be enabled to augur more accurately of its fate; and, standing, among the utilities tributary to the imitative arts, after having witnessed the effects of its first applications. In contemplating this invention, the first consideration we are led to, is its actual and immediate utility in high art; for this is the ground we at once take. The invention will be—*is*, undoubtedly—useful where the object is to duplicate and re-duplicate a plate for the production of tens of thousands of circulars. It would, in its increased ratio, be equally valuable in the production of multiplied thousands of impressions of a fine engraving, if art were so universally estimated that the demand was equivalent; but, instead of duplicates being necessary, there exist plates whence celebrated works have been struck, and in a condition still perfectly equal to the production of thousands of impressions, if such were called for. The effect of this invention must in high art be remote; for with it goes the conviction that it can only be called into operation by a general diffusion of taste for art. We would be understood as viewing this invention merely in its prospects of *immediate* utility to the highest walk of art. The labour of the artist is undiminished; consequently, the price of his labours is yet the same; but, if even any artificial aid were preferred, like all other of the same kind, it would depreciate the value of the work; for nothing has yet been discovered to equal manual application in engraving. The invention is a valuable one, as promotive of knowledge and science where its aid can be applied; and would that the ingenious discoverer might reap the reward of his labours; but we fear that, like those of most valuable inventions, its benefits will go to enrich others.

It is Mr. Spencer, of Liverpool, who has given this new direction to the power of the voltaic current; in this process equally simple and beautiful. The apparatus necessary for taking copies of medals or engraved surfaces, consists of an open wooden box, made water-tight at the joinings by a coat of pitch. Within this another box, or vessel, is made to fit, so as to be suspended by a projecting upper edge, leaving a space of an inch and a half between the two. The bottom of the inner frame must be covered by pouring over it plaster of Paris, to the depth of a quarter of an inch.\* The liquids to be employed are constituted of one part of sulphuric acid, diluted with forty parts of water, and a saturated solution of the sulphate of copper (blue vitriol), which is obtained by dissolving the crystals in hot water, which must be stirred from time to time while cooling; and the solution is known to be saturated if any of the crystals remain undissolved.

#### To copy a coin or medal.

Upon that side of the coin on which the deposition of copper is not required to take place, lay a coating of wax, or of some resinous matter; and, in order to prevent cohesion between the deposited metal and the conducting surface, warm the latter, and pass over it a piece of white wax, and, while yet warm, remove the liquified wax with a piece of fine cotton. When thus prepared, the coin must be placed in a frame, constructed of wire, to which must now be soldered a piece of sheet or cast zinc. The next step is to charge the apparatus with the liquids. The cuprous solution must be poured into the outer or larger vessel, in quantity sufficient to rise about an inch above the coin, and the smaller vessel of wood, glass, porous earthenware, or other material, will receive the acid diluted to an equal height. It is necessary here to observe, that the solution must be kept thoroughly saturated with the sulphate of copper, otherwise a brown substance, the protoxide of copper, will be deposited instead of the pure metal. The process commences immediately, by introduction of the zinc into the acid and the coin into the solution. As much of the success of the operation depends on maintaining the solution in a state of saturation, the progressive attenuation of the liquid should be met by a constant supply. As the thickness of the mould, or impression, will depend upon the length of time that the action is suffered to proceed, its substance can be regulated at discretion, although it may be remarked that the rapidity of the deposition goes on in a ratio proportionable to the prevalent temperature. During the course of long operations, it would be advisable to change the acid every twelve hours. To separate the copper impress from the medal, it is only necessary to remove the superfluous cupreous deposition on the rim of the coin, and immediate separation takes place.

#### To form impressions from non-conductors.

Impressions may be taken from any engraved, carved, or imprinted surfaces, by the electrotype process; but, when such surfaces consist of wood, wax, plaster, and other non-conducting substances, it will be necessary to provide a coat of some conducting

\* We suppose an experimentalist to be already familiar with galvanic operations, for a detailed description *ab initio* could not be given without numerous diagrams.

metal, such as gold or silver leaf. We need scarcely observe, that the result of the first process will furnish only the impress, or mould, which, in its turn, by being exposed to the voltaic action, will supply the exact copy of the original surface.

No sooner is an invention of any merit at all announced, than the palm is disputed with the genuine finder by a hundred pretenders. This discovery has been already known to a dozen *pseudo*-doctors of various scientific schools. The art, however, is but yet in its infancy, and will receive many improvements. Indeed, while we write, an application of the power in another style comes to our knowledge, which we describe in another part of our journal. It will at once be a source of pleasure and of pain to all numismatical virtuosi; who, while they rejoice in copies of rare medals, will also be deluged with spurious coins from—

"The copper otho to the Scotch bawbee."

### SOCIETIES IN CONNEXION WITH ART.

**ROYAL INSTITUTE OF BRITISH ARCHITECTS.**—At a meeting, held on the 25th of December, Charles Barry, Esq., in the chair, Monsieur Duban, of Paris, architect of the new *Ecole des Beaux Arts*, and Signor Raffaele Politi, of Sicily, known by his work on the Antiquities of Agrigentum, were elected honorary and corresponding members. Two fine engravings of the spire of Antwerp Cathedral, on a very large scale, measured and drawn by Monsieur Serrure, were exhibited by Mr. T. L. Donaldson, and illustrated by some remarks on the foundation and date of this building. It appears to have been commenced in 1420 or 1423, and was not completed until 1518. In 1833, the works were resumed, and have been continued to this time at an expense of £4000. The height of the spire is 404 feet, a height, by the way, which seems to have been a favourite with church builders.

A paper was read containing some observations on vaulting, by Mr. B. Ferrey, and having especial reference to a very curious chapel at Abbotsbury, in Dorsetshire, dedicated to St. Katharine. This edifice seems to have been founded during the reign of Edward IV., and displays in a peculiar manner the care with which the early architects adapted their buildings, both in design and construction, to the situation they occupied.

On the 11th inst., J. B. Papworth, Esq. in the chair, Mr. E. l'Anson, jun., read a paper on Norman and Italian Campanili, wherein he pointed out the striking analogy perceivable in them, instancing various towers at Lincoln on the one side, and those of Ravenna and Rome on the other.

**ART-UNION OF LONDON.**—It will not be long before the subscription lists are closed, and we therefore strenuously urge such of our readers as are not already subscribers, to enroll their names without further delay. An excellent alteration has lately been made by the committee in their law touching the purchase of pictures. Originally it was stipulated that the purchase-money should include the copyright of all the pictures, which copyright was to remain vested in the society. An increased price in some cases was thus uselessly paid, and the committee have therefore determined to abandon this point, intending as it would seem, to pay for the copyright, if it should chance to be required, simply of such one picture as may be selected for engraving. Whether or not they still propose to confine themselves in this selection to pictures bought by prize-holders, we are not quite certain: we sincerely hope not, as when there is no good subject amongst the prizes, such a course clearly entails a waste of money and an injury to art. Furthermore, a great delay in the publication of the print is caused under the present arrangement, inasmuch as nothing can be done by the engraver until the close of the exhibition, which contains the selected picture. If, on the contrary, the committee were not confined in this respect, and could either purchase an unsold good picture, or order one for the express purpose, excellence might be insured, and regularity in the delivery of the engraving at the most convenient period each year be attained. We have, however, very great confidence in the judgment of the committee; and again urge all who are interested in the prosperity of the Fine Arts, to subscribe to the Art-Union of London, whereby they will have the satisfaction to a certainty, not merely of aiding merit and assisting to cultivate the general taste; but of obtaining a good guinea's worth for their guinea.

## ARCHITECTURE OF THE STREETS.

## No. 1.—OXFORD STREET.

The prime characteristic of the age we live in, both as regards intellectual and physical subjects, is, not the production of isolated great minds, or the furtherance of the views and fortunes of particular families, but the *improvement and elevation of the multitude*, the general advancement of whole communities in domestic comforts and moral training. Such individuals as Dunstan, Chaucer, Shakspeare, Raleigh, and Bacon (to quote scantily and at random), still retain in reputation, the eminence on which their superior abilities placed them in their own times; they are not hidden, or even obscured by the number of the men who have, in like manner, raised themselves above their fellows in our days; but then this eminence—the distance between them and the masses—has been lessened universally by the general upraising of all classes of society which has taken place, and is still going on.

The millions can no longer be considered as existing solely for the advantage of the units: states, not rulers, must now be the objects of consideration: and so too in other matters than government. Instead of a few large-sized and costly books, prepared simply for the rich and the powerful, we have them multiplied a thousand-fold of a less expensive character, to serve the altered and increased demand. Discoveries in physical science, at one time used by their possessors, but as means for further enslaving the minds of those within their influence, are now deemed of value only in the ratio of their probable usefulness to the public; and a hundred other illustrations, of what we mean to convey, might be found readily, were they necessary to our purpose. We shall, however, content ourselves with one, and that is, in ARCHITECTURE, where the characteristic pointed out is especially observable, and has worked singular results.

Fortresses, palatial edifices, ecclesiastical structures, and the residences of the nobility of by-gone days, may vie in many points with like structures of modern date, if, indeed, they are not superior; but if we look to the dwelling-places of the great body of the people, the arrangement of our towns, and the habitations of the rural population, we shall be struck by the vast improvement which they exhibit, and feel at once (if it were never felt before) the change which has taken place.

Were an inhabitant of one of the unpaved, undrained, unlighted streets of London, as it used to be, to revisit his former haunts, he would consider the alterations could have been the result of little short of enchantment. Some few ranges of mean and ill-contrived tenements, with their gable-ends towards the road, overhanging in many places fearfully, and with open sheds beneath pent-houses for the traders, have given place to interminable streets of large dimensions, lined with residences and shops, in all cases compact and commodious, in many actually magnificent and costly, forming, when combined,

“—a whole which, irregular in parts,  
Yet leaves a grand impression on the mind,  
At least, of those whose eyes are in their hearts.”

There is room, it is true, for important changes, even yet; in fact, we can speak of the great recent improvement only as having been commenced. Use legitimizes everything in the eyes of the multitude, and renders even deformity charming; so that all alterations in the taste and habits of a people, are necessarily slow and gradual when dependant on themselves.

Again, it is greatly to be regretted, that the materials employed in London for external decoration, are not usually of an enduring nature.

Stone, on account of its expense, is seldom used in ordinary street architecture; and Roman cement and other compositions, from the ease and comparatively trifling cost with which by their means a showy effect may be produced, have become its insubstantial substitute. Mr. Cooper, in his work on “England,” remarks, “Were London to fall into ruins, there would probably be fewer of its remains left in a century than are now found in Rome. All the stuccoed palaces and Grecian façades of Regent-street and Regent’s-park, would dissolve under a few changes of the season. The noble bridges, St. Paul’s, the Abbey, and a few other edifices, would remain for the curious; but I think few European capitals would relatively leave so little behind them of a physical nature for the admiration of posterity.” Unfortunately, too, under the system pursued in England, of building on land held only for a short term of years, no material alteration in this respect can be looked for. Our intention, however, in the present series of papers, is to review generally the streets of London *on their face*, and to point out from time to time such improvements as have been, or might be made in them.

Oxford-street, which, when connected with Holborn by the proposed new street through St. Giles’s, will form one of the most extraordinary thoroughfares in the world, presented until very recently few exceptions in its houses to the brick band-box style followed during the reigns of the Georges. Lenses, however, are now falling in, and houses falling down; and it is gratifying to observe, that wherever they have been rebuilt or altered, an attempt has been made to achieve something like architectural effect. Beginning at the western end, but omitting for the present the enormous piles of buildings which have high upraised themselves in connexion with it on the road to Bayswater, we meet a small front (No. 250), in the French style, wherein, to a certain extent, polychromatic decoration has been attempted, and not unsuccessfully. The shop front, with its entablature formed of small scrolls and foliage (less objectionable in such a position than usual), takes the appearance of a large looking-glass. The general colour is green, and the ornamental portions and the mouldings are heightened with blue and red.

The most striking elevation in Oxford-street, both from its size and appearance, is that of Messrs. Gillow’s premises (No. 176), now being erected under the direction of Mr. Thomas Little. It has a frontage of about forty-five feet, and presents three ranges of windows above the ground-floor, five in each, surmounted by a very large cornice. The details are Italian. The ground story is faced with stone, rusticated, and the upper part, with the exception of the window dressings, which are also of stone, is of Suffolk brick. The mouldings of the windows in the one pair floor, it may be observed, including the consoles and caps, are very carefully designed. The effect of this elevation is much injured by the appearance of the bare party-wall on either side, showing the adornments to be a mere facing stuck on, and not integral portions of the structure.

The public-house at the corner of Gilbert-street (No. 287), with Corinthian columns and entablature to include the ground-floor and mezzanine story, and with the windows of the two upper floors, formed into long single openings with arched heads, has great claims to praise on the score of originality, and produces a good effect. Messrs. Newman and Hallett were the architects.

Nos. 133, 134, and 135, have been rebuilt, *en suite*, and form a very excellent façade, highly creditable to its designers, Messrs. Pink and Erlam. The materials employed are red brick and compo dressings, in imitation of stone, an union,

the excellence of which was duly understood by our ancestors, and is beginning to be again appreciated by ourselves. The frieze of bulls’ heads and garlands from the Temple of Vesta, at Tivoli, is introduced above the windows of the two pair with good effect, although contrary to sound principle touching ornament. Mr. Erlam, it appears, was till lately an officer of engineers in the service of King Leopold, and has given up his commission for the profession of architecture.

It is satisfactory to notice, although not strictly within our present object, that the use of iron bresssumers and story-posts is now almost universal in building new shops. Where wood is employed, as was formerly always the case, a fire is pretty nearly certain to involve the destruction of the front wall.

At No. 82, the shop-front and dwarf-railing before it are deserving of observation, especially the latter.

Nos. 61 and 62, forming one house, occupied by Williams and Sowerby, present a very excellent front. The dressings of the one-pair windows are peculiar and elegant: but the principal cornice and consoles are somewhat too heavy.

No. 56 is a repetition of the same details.

Messrs. Battam, Craske, and Coleby’s shop, at the corner of Berners-street (No. 52), is an elaborate specimen in the Elizabethan manner, displaying especially eight large projecting figures, bearing a broken entablature and the decorations of a mezzanine story. The architect was Mr. Frederick Illing, who has displayed much skill in all the details. We should be sorry, however, to find this style generally adopted, as it is deficient in all just principles, and more likely to vitiate public taste than improve it. The contrast between the upper part of the house, which is perfectly plain, and the shop front we have been speaking of is so great, that they seem to have no connexion: a circumstance which sadly mars the effect in the eyes of the “judicious.”

The house, No. 392, a tobacconist’s, displays much cleverness in a small space. The Vanbrugh-like character of the details is striking.

In concluding this brief notice of some portions of Oxford-street, we cannot avoid remarking, that in the Circus at the junction with Regent-street, an excellent locality for a public monument,—an instructor in the mystery of the beautiful,—has been thrown away as at Hyde Park corner; a paltry lamp-post having been recently set up on one side of the open area, to afford protection to foot-passengers in crossing. If we had in London a body of men, whose province should be the improvement of the appearance of the town, a “commission of adornment,” in fact, appointed by authority, such positions as this, it is probable, would speedily be occupied in another way,—at all events *they ought to be so*.

## OBITUARY.

MR. CHARLES BEHNES.—In our last number appeared a letter written from Rome, by a friend of the late Mr. Burlowe, with some account of the death of that rising sculptor, which occurred in August 1837. We have this month to record the decease of the brother of Mr. Burlowe, Mr. Charles Behnes, which took place at the house of Mr. William Behnes, on the 15th of December.

To account for the difference in the name, it is necessary to observe, that Mr. Burlowe altered his name, to prevent any confusion that might arise.

Although not himself a sculptor, Mr. Charles Behnes possessed a refined and classic taste in sculpture, and materially aided in the furtherance of that education in art, which would have rendered his brother, had he lived, a distinguished member of his profession. He was much devoted in early life to the study of mathematics and natural philosophy, but ill-health had of late years disinclined him to application, although his mental vigour remained unimpaired.

## REVIEWS.

**ILLUSTRATIONS OF CAIRO.** By ROBERT HAY, Esq., of Linplum. Drawn on stone by J. C. BOURNE, under the superintendence of O. B. CARTER. Publishers, Tilt and Bogue.

The author of this work has, we understand, filled a high diplomatic situation, during several years, in Egypt; and has turned to valuable account his opportunities for obtaining information concerning the habits and character of its people, and procuring accurate copies of the wonders of art with which it abounds. It is fortunate for a country when the persons intrusted with the management of its affairs abroad, are disposed and able to study the capabilities of those among whom they dwell; and, still more so, when they have the power to report not only to their immediate employers, but to the public at large, the result of their knowledge, observations, and experience. If all our employes in foreign states had been enlightened men, and especially, if they had been educated artists, what a store of wealth might have been gathered for the nation! Mr. Hay has dedicated his book—not to one of his aristocratic friends, but to a brother labourer in the extended field—Edward William Lane, the accomplished translator of the "Arabian Nights," and author of "The Manners and Customs of the Modern Egyptians," to whose literary attainments and moral worth he offers a gratifying tribute.

The work contains thirty prints, accompanied by thirty-three pages of explanatory letter-press. The prints are of a large size—the volume corresponding with those of Mr. Haghe, Mr. Nash, &c.: they are executed in the very best style of lithography; and have been placed on the stone by one of the most skilful of our artists in this department of the art. [Mr. Bourne has already made a reputation by his published series, describing the leading objects on the line of the Birmingham and London Railway.] The subjects comprise the more striking and characteristic objects to be encountered in Cairo; they are principally of mosques, ancient buildings, and views on the Nile; but they derive considerable interest from the introduction of groups, illustrative of the habits and customs of the Egyptians: for example, in plate 16, 'A Street,' we have "the harem of a grandee;" an eunuch precedes the party, who are always mounted upon asses, and as a mark of distinction, elevated upon very high saddles, covered with carpets, upon which the ladies ride astride, having very short stirrups. In plate 25, 'The Slave-market,' we have a complete picture of the melancholy scene; groups of young girls exposed for sale, beside whom their masters are making bargains; several "gellahs" (slave dealers) are represented in different parts of the court; a Syrian-Turk is in treaty with one of them; two girls have just been sold in another group. The scanty dresses of the slaves are seen exposed to the sun upon the walls; and some small chambers in front have hanging cloths to conceal the inmates. Plates 13 and 14, represent the Bazaar, with the assembled traders, the auctioneers, water-carriers, and priests. In plate 9, 'The Palace of Shereef Bey,' an excellent group of camels has been introduced from the sketches of M. Bonomi, by Mr. Warren, whose co-operation has been on other occasions very useful to Mr. Hay. Indeed, every plate is rendered effective by the judicious introduction of objects, that while they add considerably to our information, greatly enhance the pictorial value of the collection. As a work of art, the book may vie with the best of the age, and country; and now that public attention is necessarily directed so continually to the country it describes, its publication is peculiarly well-timed.

**PICTURESQUE VIEWS ON THE RIVER NIGER.** Sketched during Lander's last visit in 1832-3. By COMMANDER WILLIAM ALLEN, R.N. Publisher, John Murray.

This publication possesses considerable merit as a work of art; and the subject of which it treats is one of vast interest and importance. The work supplies another instance of the profit to be derived by the nation, from the employment abroad of persons who have a knowledge of art; and the power, therefore, to communicate valuable information to the country—an additional proof, if one be required, of the wisdom and policy of a government patronage of the arts. Captain Allen is about to embark, as commander of H. M. steam vessel "Wilberforce," once more for Africa; an expedition having been fitted out, composed of three iron men-of-war steam vessels, to proceed up the Niger, with commissioners charged by Her Majesty to make treaties with the native chiefs for the suppression of the horrible traffic in slaves; and to point out to them the advantages they will derive, if, instead of the wars and aggressions to which it gives rise, they will substitute an innocent and a legitimate commerce. We earnestly hope that the merciful mission of the gallant officer will be successful. The work commences with a map of the Rivers Niger and Chadda, as surveyed by Captain Allen in 1832-3; and is followed by a series of views, which afford a very clear idea of the adjacent country and its inhabitants; accompanied by explanatory letter-press. They are beautiful as well as interesting.

**CATTERMOL'S HISTORICAL ANNUAL. THE GREAT CIVIL WAR OF CHARLES THE FIRST AND HIS PARLIAMENT.** By the Rev. RICHARD CATTERMOLE, B.D. Illustrated by GEORGE CATTERMOLE. Vol. 1. Publishers, Longman and Co.

This Annual is "under the superintendence of Mr. Charles Heath;" who has at length produced a volume, liable to none of the taunts that have been aimed lavishly, but often thoughtlessly, at the class to which it belongs. Here are no prettinesses of pen and pencil, to invite merely a casual glance, and to be laid aside as worthless; no contributions of small wits, that never produced a thought or excited one: the book is no "Olla Podrida" of designs, engravings, tales, poems, and epistles, "by various hands," mixed up into an unpalatable hodge-podge; but a veritable history, written with much ability and remarkable conciseness, in a style at once graphic and eloquent, and conveying much valuable information as well as rational enjoyment. The letter-press is from the pen of an accomplished writer; he has, perhaps, allowed to his fancy less scope than might have been permitted, and has laboured rather to check enthusiasm than to give it the reins; but his book is sound and sensible; his facts are skilfully arranged, and his reasonings just and impartial. It is, in fact, a contribution to history, and one that will invite many readers to a more intimate knowledge and attentive consideration of the most frightful era of England. The illustrations (fifteen in number) are from the pencil of the author's brother, George Cattermole. Our readers will be prepared to believe they are of high excellence as works of art; the subject could not have fallen into better hands; no artist is better qualified to pourtray the stirring scenes and characters incident to the eventful period. They are, for the most part, landscape-historical; although, in some, the figures have considerable prominence; as in the frontispiece, for example, 'The Raising of the Standard' at Nottingham—the memorable prelude to actual war; accompanied by melancholy forebodings of its terrible termination. The group around the monarch is arranged with

considerable skill and effect. The vignette, an exceedingly graceful design, is 'the King's Camp' at night, before Donnington Castle. The two or three episodes in the life of Strafford are well told: his "farewell," on receiving the blessing of Laud on the way to execution, is less touching, perhaps, than the picture of the same subject by De la Roche. We have then 'The Death of the brave Earl of Lindsay,' after the battle of Edge-hill; next 'The Slaughter of Lord Northampton,' under the walls of Lichfield (the memorable defence of which is admirably described by the author); 'The Queen on the Strand at Burlington, about to embark for France,' follows; one of the best of the scenes is 'The noble Defence of Wardour Castle, by the heroic Lady of the Lord Arundel,' and another equally good is 'The Defence of Lathom Castle,' by another high-hearted woman, the Countess of Derby. The series is, indeed, altogether excellent—valuable as a work, and interesting as a pictorial contribution to a full page of British history. The plates, too, have been, without an exception, ably engraved; although the greater part of them have been entrusted to landscape-engravers. This volume reaches only to the fatal fight on Marston Moor; the next will continue the unhappy king's career—exhibiting him as the prisoner, and ultimately as the victim of his subjects. We hope it will be pre-eminently successful; we cannot doubt that it will be appreciated by all persons of sound judgment; and that Mr. Heath will be thus induced to render annual publications the medium of communicating matters that are not created to be forgotten—"the sooner the better."

**PORTRAIT OF HIS GRACE THE DUKE OF WELLINGTON.** Painter, JOHN LUCAS. Engraver, SAMUEL COUSINS, A.R.A. Publisher, F. G. Moon.

Another Portrait of his Grace—they come "in thick battalions." The artists of Great Britain have supplied the most unquestionable evidence of the Duke's popularity; for we believe no individual, since William III., has had his countenance so often copied. Fortunately for them, he fills so many stations that, though the face may be the same, the draperies can be varied "infinitely," so as to suit all tastes and fancies. The one at present under notice represents him as Chancellor of the University of Oxford; a standing figure, with the staid and sober air of the scholar, rather than the fire and energy of the soldier: the composition is simple, but dignified, and the artist has manifested judgment as well as good taste.

"In peace there's nothing so becomes a man  
As modest stillness and humility;  
But when the blast of war blows in our ears—"

Although in his rich official robes, they are so managed as in no degree to deduct from the interest of "the Portrait;" the lofty pillars of the hall, and painted window, "richly dight," in the back-ground, by no means attract attention from "the object," and the necessary draperies are introduced with considerable skill. The likeness is unquestionably good; it is exactly his Grace in his more thoughtful mood. The figure does not so well please us; the lower limbs appear ungracefully bent. Of the merit of the engraving, it will be sufficient to say, that it is from the burin of Samuel Cousins. The picture was painted for, and presented by the Duke to, the University of Oxford—where it will remain for ages, to stimulate British youth to activity and glory, and no less to industry and integrity.

**MERCURY AND ARGUS.** Painter, J. M. W. TURNER, R.A. Engraver, T. WILLMORE. Publisher, F. G. Moon.

This is a splendid print—one of the most perfect examples of the English burin; at once delicate



and forcible, producing a brilliant effect, and yet carried to the highest degree of finish. In the engraving we cannot perceive the defect so generally attributed to the picture, when exhibited two years ago at the British Institution; where it had the appearance of being broken into bits, was full of red and yellow spots, while the figures introduced were altogether incomprehensible. The good qualities of the work have been preserved, while the wilful follies of the great painter have been entirely abrogated. It is here a delicious composition; full of grace, truth, and beauty; and may take its stand among the finest examples of art this country has produced.

**THE EXAMINATION OF A VILLAGE SCHOOL.**  
Painter, GEORGE HARVEY, R.S.A. Engraver,  
F. BROMLEY. Publishers, Hodgson and Graves.

A most interesting and agreeable print; full of incident and character; and appealing to the home-feelings of mankind. It is worthy the high reputation of the accomplished Scottish painter, who has done honour to his country by picturing its leading characteristics with true and laudable national pride. He has here quitted the more difficult path of history to preserve a record of every day, and humble, life,—the village schoolmaster is examining his young pupils in the presence of the minister and his wife, and the anxious parents of the candidates for scholastic honours. A group of four stand upon a table; they are undergoing "the question;" while round them congregate a set of urchins, among whom it is easy to distinguish those who have passed the ordeal, from those by whom it is yet to be endured. The old and young are equally full of character; strange contrast! those who are barely on the threshold of existence with those who are soon to resign their places to their successors. The composition is happily managed; although crowded, it is by no means confused; all the accessories are made to "tell;" the light is introduced very judiciously through the window and half open door of the schoolmaster's cottage. There are thousands to whom the print will be valuable; for it speaks a language that all may understand. The print has been cleverly engraved by Mr. F. Bromley.

**THE ART OF ENGRAVING, WITH THE VARIOUS MODES OF OPERATION.** BY T. H. FIELDING.  
Publishers, Ackerman and Co.

The object of this little work is to make the art of engraving in all its different branches, easy of access to the more unscientific. The amateur will find it a very useful guide; every tool necessary for the process is described in the plainest and simplest manner; receipts for making the varnishes used are given; in short, it is a regular manual of the art. The style in which it is written is so intelligible, that any reader may understand it without trouble. Engraving is now becoming so popular, that a book like the present must be very acceptable; a more interesting study could not be found. Wood engraving is particularly fitted for ladies, as this branch does not require the use of acids, and is a very clean and "ladylike" labour; we hope to see it supersede the eternal tapestry work of slippers, reticules, and music seats—sad inventions for spending time to little purpose, and depriving of recompense those to whom such employments give the means of existence.

Mr. Fielding's work enters sufficiently into the various branches of the process of engraving; commencing with etching, and explaining the new modes of electrography and pholography, as well as the recent improvements in lithography. The book is beautifully got up; the several departments of the art being illustrated by a tastefully executed print.

**MONUMENT TO BE ERECTED AT EDINBURGH TO THE MEMORY OF SIR WALTER SCOTT.**  
Publishers, Adam and Charles Black, Edinburgh.

This is the best view of the elegant Gothic Cross, selected by the Committee appointed in 1833, to erect a monument to the memory of Scott, that has yet been published; and will, doubtless, be sought for by all lovers of that great man's genius, and admirers of works of fine art. So much has been already written of the extraordinary circumstances which characterized the early life of Mr. Kemp, by whom this structure was designed, of the two competitions wherefrom it was selected, and of the opposition since on the part of two or three individuals, which has served to delay the execution of it, that it is unnecessary now to enter upon these points.

The appropriateness of a Gothic Cross for the purpose, was first suggested to the Committee by Mr. John Britton (although it seems never to have been publicly acknowledged), and it becomes still more apparent, when we remember the regard which Sir Walter Scott entertained for the architecture of the middle ages, in preference to that of the classic period, as well as the whole bent of his pursuits and investigations. Monumental crosses have been numerous in England: those erected by King Edward I., at the various places where rested the corpse of his Queen, Eleanor, in its progress from the place of her death to Westminster Abbey, were the most important, and yet remain in some few instances, as at Northampton, Geddington, and Waltham. The one now designed, however, if properly carried out, will be superior, we hardly hesitate to say, to any of these its prototypes in arrangement and effect, and will confer honour alike upon its designer and the committee.

**VIEWS IN THE INTERIOR OF GUIANA; from Drawings executed by Mr. CHARLES BENTLEY, after Sketches taken during the Expedition. With descriptive Letter-press, by ROBERT H. SCHOMBURGH, Esq. Publishers, Ackerman and Co.**

This very beautiful and highly interesting volume introduces us to a country, with the natural wonders of which we are almost entirely unacquainted. Few travellers have dared to penetrate far into the interior; the difficulties to be surmounted are too appalling to be encountered by any but men of great activity and enterprise, and who are content to hazard a thousand chances against their ever returning alive to the haunts of civilization. Yet few parts of the New World will more richly recompense the venturesome traveller: it is full of grandeur and beauty; nature exists there untouched and uninfluenced by art, and flourishes in rude magnificence.

M. Schomburgh wandered—we can scarcely say travelled—through Guiana, between the years 1835 and 1839; an expedition to explore it having been fitted out under the direction of the Royal Geographical Society, and being partly aided by the British Government. The results of his experience he has communicated to the public. His statements are clear and comprehensive; he describes the natives and the scenery of Guiana in a most satisfactory manner, not going very deeply into his subject, but giving us a vast deal of information in a limited space; and he has illustrated his tour by a series of explanatory prints, clever as works of art, and admirable for the insight they afford into the character of the scenery and the habits of the people. The book is a valuable contribution to our already rich store of travels in the New World.

**TO READERS AND CORRESPONDENTS.**

*With the present number, we commence a third volume of "THE ART-UNION;" it is necessary for us to occupy but a small space in addressing our readers; we cannot, however, omit the opportunity for expressing our strong and grateful sense of the support we have received from the Artists and the Public.*

*That we shall continue to merit this support, we can have no doubt; for circumstances now empower us to obtain increased facilities for the improvement of our journal; so as to give additional interest and value to every department of it.*

*We have studiously and continually striven to maintain a character for entire independence; and believe we have not been unsuccessful in establishing it; we have felt it, however, to be absolutely necessary that we should be placed beyond the suspicion of being swayed by any individual interest; and we therefore, announce that*

**"THE ART-UNION" IS UNCONNECTED WITH ANY ESTABLISHMENT INTERESTED IN THE PUBLICATION OF PRINTS; and we pledge ourselves that no person or party shall ever be, either directly or indirectly, associated with it, who may be supposed to have an undue influence upon its opinions.**

Correspondents will be pleased to bear in mind that, for the future, their letters must be addressed to us, to the care of

MESSRS. HOW AND PARSONS,  
BOOKSELLERS,  
132, FLEET STREET.

**ADMISSION OF ACADEMICIANS TO THE THEATRE.**—Having received the following letter, we thought it our duty to communicate with Mr. Webster on the subject; we publish his answer, and leave the matter in the hands of our correspondent.

"SIR,—Your intimate connexion with art, as well as with literature, will enable you probably to inform us why the *Isaacites* of the Royal Academy are refused a free admission to the Haymarket Theatre, whilst at Covent-garden, both Associates and Academicians are free. The actors of the Patent Theatres are admitted gratis to the exhibition of the Royal Academy, why should not the compliment be returned to painters? or why should any invidious distinctions be shown?—I am, &c.,

"MASTIC."

"T. R. H., Jan. 5, 1841."

"MY DEAR SIR,—The only members of the Royal Academy on the Free List of this theatre are my personal friends, and not because they are R.A.'s. With regard to Covent-garden, I should very much doubt any such rule existing as stated in your letter. In fact, it is the first time I ever heard of such a thing. I have been an actor at the Patent Theatres for many years, and never heard of such a privilege as being admitted to the Royal Academy free. I have asked several the question, and they all agree with me. At all events this is not a *Patent* Theatre. If such a privilege is granted to my actors, I should be most happy to reciprocate.—I am, &c.,

B. WEBSTER."

A Correspondent complains that the Birmingham judges awarded the prize to Mr. Sydney Cooper, alleging, with some show of reason, that this is not encouraging high art. Mr. Cooper has now received four prizes—one at Liverpool in 1833; one at Manchester in 1835; another at Liverpool in 1838; and now, in 1840, one at Birmingham. He is certainly the master in the department of the art he pursues; and it is admitted that the judgment which rewarded him can be questioned on no other ground than that a high class of art should be encouraged by a public body.

We regret that we cannot assist "A Subscriber at Worcester," in procuring a copy of the memoir of the late Mr. Chambers, from which we made some extracts. It was printed in his native town, but to a very limited extent, and we understand is not now to be had.

An "Amateur" requests answers to the following queries, which, perhaps, some competent person will be good enough to give him:—1st, What is the cause of the flocculent precipitate which takes place in washing in skies in water-colours, of cobalt, or, even worse, in French blue, which frequently entirely mars the effect? and, 2nd, How is it to be prevented?

A Correspondent complains that we say nothing concerning the Society of British Artists, its plans, or its movements. We shall be happy to render it any aid in our power, if we obtain such aid as will enable us to communicate information.

*The Title and Index must be cut from the other 4 pages; and these 4 pages introduced according to the paging.*

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"My Lords, I have now troubled you longer than I should have done, were it not for the interest of those dear pledges a saint in heaven hath left me; I should be loath, my Lords—(here he pointed to his children, and his weeping stopped him).—What I forfeit for myself, it is nothing; but that my indiscretion should forfeit for my child, it even woundeth me deep to the very soul."

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**AT A MEETING** of some friends and admirers of the Works of GEORGE CHAMBERS, Marine Painter, lately deceased, held on the 14th January, 1841, at the house of THOMAS SIDNEY COOPER, Esq., No. 16, Wellington Terrace, St. John's Wood, Mr. Cooper in the Chair.

It was stated that Mr. Chambers, for many years previous to his death, which happened on the 28th October last, had been afflicted with severe indisposition, which frequently, and for upwards of twelve months before his death, wholly prevented him from exertion in his profession.

That Mr. Chambers was graciously honoured with the personal notice of his Sovereign, the late King William the Fourth, for whom he painted several pictures.

That Mr. Chambers' talent as a Marine Painter (surpassed by few or none), was too well known to require observation, and whilst it was anticipated, with every reasonable expectation, that the commissions he received would have enabled him to make provision for the future, had his life been spared, it is greatly to be regretted that a declining state of health, occasioned by lingering disease, prevented his doing so; the little he had saved was but barely sufficient to meet the expenses of living and medical aid, during the latter portion of his life; and by his death, his widow and three young children (the eldest of whom is under twelve years of age), have been left without the means of future support, save what may be derived by a sale of his sketches.

To consider the best means to be adopted for the relief of the widow and her fatherless children, as well as for their future subsistence, the present meeting has been convened, at which the following resolutions have been proposed, and carried unanimously.

Resolved:—That a Subscription be entered into for the benefit of the Widow and Children of the late Mr. George Chambers, and that the Patrons of Art and Artists and the Public be respectfully solicited to join therein.

Resolved:—That a Committee be appointed to carry into effect the objects of the Meeting, and to promote and manage the Subscription, and to apply or invest the same as they may deem expedient, and that they be requested personally to exert their influence with their friends in aiding the same.

Resolved:—That the following gentlemen be appointed the Committee for the above purpose, with power to add to their number:—

Thomas Sidney Cooper, Esq., 16, Wellington Terrace, St. John's Wood; Samuel Cousins, Esq., A.R.A., 15, Osnaburgh-street; Henry Graves, Esq., 6, Pall Mall; Robert Graves, Esq., A.R.A., 19, Grove Terrace, Kentish Town; S. C. Hall, Esq., Rosery, Old Brompton; Charles Lewis, Esq., 53, Charlotte-street, Portland-place; Richard Lloyd, Esq., Pear Tree Cottage, Holloway; J. B. Pyne, Esq., 7, Earl's Court Terrace, Old Brompton; Alfred Vickers, Esq., 7, Islington Green; John Whichelo, Esq., 26, Charles-street, St. James's.

Resolved:—That Thomas Sidney Cooper, Esq., be requested to act as Treasurer, and Mr. Robert Cole as Honorary Secretary.

Resolved:—That an account be opened with the London and Westminster Bank (in the name of the Treasurer), where Subscriptions may be paid.

(Signed) THOS. SIDNEY COOPER.

Subscriptions also received by the several Members of the Committee; by Messrs. Hodgson and Graves, 6, Pall Mall; Mr. Fuller, 35, Rathbone Place; Mr. T. McLean, Haymarket; Messrs. Ackermann, 96, Strand; Messrs. Tilt and Bogue, Fleet-street; Mr. Moon, Threadneedle-street; and by the Honorary Secretary, 57, Upper Norton-street, Portland-place.

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## THE ART-UNION.



LONDON, FEBRUARY 15, 1841.

## THE BRITISH INSTITUTION.

## THE EXHIBITION—1841.

THE Exhibition of the Works of British Artists in the Gallery of the British Institution was opened to the public on Monday, the 1st February. It contains 397 works (of which four only are in sculpture), contributed by 229 artists. Of these, 157 have sent but one picture, or, rather, have but one picture placed. Very few have more than two; and there are but two painters who have more than five. It would seem, therefore, that the Directors have adopted the plan we anticipated they would adopt—by giving to every applicant some portion of the gallery; whether they have given to each his due is another question, and one upon which we cannot comment with equal satisfaction. If we do not entirely agree with some of our correspondents in considering that "ignorance" and "favouritism" have disqualified the "hangers" from a just discharge of the important duty they have voluntarily undertaken, we cannot but admit that many mistakes have occurred—both as to the prominence given to inferior works, and the pushing pictures of a high class out of sight—which we can account for on no other principle than that some men always perceive excellence where they wish to perceive it; and can see nothing good, except where the judgment has been previously—not warped, but forestalled. It is by no means pleasant to quote examples—they too often excite angry feelings, and perhaps needlessly annoy, if they do not injure. We shall not, therefore, go deeply into this branch of the subject; but who can note the place given to No. 229, 'Gipsies,' by J. J. Chalon, A.R.A., and that accorded to No. 248, 'A Blacksmith's Shop,' by T. Creswick, without suspecting something wrong? Something wrong there undoubtedly is, in the arrangements for placing pictures exhibited at the British Institution; and be it what it may, it is inexcusable. The artists generally have no confidence in it; many of them more than suspect that the system pursued is simply this—first place on the line, and in the best situations, the pictures of Mr. X, Mr. Y, and Mr. Z, no matter how many of them there may be; and then let the rest be hung as they chance to come: where a picture four feet by two is required, let a picture four feet by two stand, and where a small bit is wanted to fill up a space, let the said small bit be thrust in—

Something after Mr. O'Flanagan's receipt for making punch—"first put plenty of whiskey into the jug, then hapes of sugar; and—ye must have water to be sure—in coarse—but every drop of water ye put in spoils the punch."

Now this evil is capable of being remedied only in one way. Let the directors appoint as "hangers," certain persons who shall be known to the artists and the public, and be responsible to them for integrity of purpose, soundness of judgment, and entire impartiality. It signifies little, as far as the effects produced, whether an error which injures another, originate in corrupt motive or proceed from ignorance;

there may be a great distinction as regards the moral guilt, but the consequences may be equally ruinous. There can be no possible objection to a nobleman or gentleman following his own fancy in his own house; hanging the veriest daub—it pleases him—where his eye is continually upon it, and marrying to his carpet or his ceiling the frame that contains a rich gem of art:

"Affection,  
Master of passion, sways it to the mood  
Of what it likes or loathes."

But we must enter our protest against permitting any gentleman to consider the British Institution in the light of his own mansion; and arranging in the one place just as he would arrange in the other. He has, to a considerable extent, the fortunes, nay, the lives of many meritorious persons in his keeping; and is bound, not only to lay aside prejudice and partiality, but to decide entirely and exclusively according to the merits of a case. It is his duty to act as independently of persons as a judge upon the bench; to decide as apart from pre-impressions as a jurymen in the box—to give his verdict only according to evidence. Can any witness be summoned to record his belief that this has been done within the walls of the British Institution?

It is certainly not for the interests of our constituents—the British Artists—that we should comment offensively upon the conduct of the directors; nor are we, for our own parts, inclined to do so; but it is notorious that they delegate to two or three of their members the most important of their duties—if it be not indeed their sole duty—to the arts of their country, to foster, strengthen, and encourage which they formed themselves into a body, so far back as the year 1805. To one gentleman, in particular, almost the whole of the responsibility has been confided; and of him it is notorious, that he can see excellence only through a particular medium, and therefore his judgment has been invariably forestalled.

This, after all, is the great evil; and until it is remedied there will be no fair play for competitors; and what is of far greater consequence, the Arts will not progress under the guardianship of the Directors of the British Institution.

That these remarks are not made without data is evidenced by the fact, that the present Exhibition has produced general disappointment; notwithstanding that expectations were highly raised, and apparently upon good and solid ground, it is not a step in advance, and cannot be described as an improvement on its predecessors. It was assumed, that the offer of four prizes, of £50 each, would have induced the best artists to exert their best powers; and the experiment has been a failure: that it is so cannot be denied, although we may not be able very distinctly to account for it. It must, however, be in some degree attributed to the vagueness of the terms in which the proposal

\* From several letters, for the non-publication of which we hope the writers will hold us excused, we select one, from which we extract the following passage:

"Of what avail is it that the artist, sitting at his easel, builds up the hope that the mental labour and anxiety of so many months, shall be crowned with the success they deserve, when the imprudence and the want of feeling displayed by these too wealthy to think, can in a moment crush it when it dawns the fairest. Of what avail is it, that, depending on his profession for his daily bread, he exerts himself to the utmost of his powers, when his situation is unheeded, and his toil shamefully requited? Of what avail are the brightest hopes and the pleasures he felt while anticipating his success, when, looking round the walls of the exhibition, he finds the work of his labour either rejected, or placed so high that its merits are not conspicuous? Alas! they who cause his mortification, know not what his feelings are, when, turning slowly away, he leaves the place with a sickened heart, and a mind too crushed to resume its labour, with utter poverty, perchance, staring him in the face; and, lastly, with the bitter consciousness that twelve slow months must elapse before he can again build up those hopes, possibly again to be alike destroyed.

was announced; and to other circumstances, in explanation of which we refer the reader to an exceedingly sensible and conciliatory letter, signed "Vigilans," and published in our January number. It would seem, indeed, as if the projected "Prizes" had worked injuriously instead of beneficially; for while they have not tempted the more eminent of our artists, who are not members of the Royal Academy, to enter the field of contest, they have not had the anticipated effect of inducing the members who compose that body to send their works for exhibition at the Institution. Upon this fact we ought, perhaps, to comment. Some alarm was expressed—needlessly, if not unwisely—at the prospect of a struggle with masters in the arts. It was said, "if the academicians paint for the prizes, of what use is it for junior artists, their pupils, to contend?" the consequence has been, that the members of the Royal Academy have nearly all of them—with generous delicacy—abstained from entering into the competition. The exhibition has consequently suffered; and to the artists probably, and to the public certainly, the banquet is deprived of half its lustre, and more than half its value. With the exception of Mr. Lee—and he, be it remembered, has always been an extensive exhibitor here—no member of the Royal Academy has made any attempt to compete for the prizes; for although the catalogue contains the names of Sir Martin Archer Shee, Mr. Turner, Mr. Uwins, and Mr. Etty, the pictures they have contributed are of a nature to prevent the chance of their being considered as competitors; and were, we have no doubt, selected by these accomplished painters with that express view. We must conclude, therefore, that the academicians, as a body, withdrew from the contest; and we regret that they have done so, for the four artists who will hold the four honours will have no very great reason to be proud of the distinction conferred upon them by the decision of the umpires.

Although—and we notice the fact with much pleasure—there are, this year in the gallery, fewer than usual of works that have been seen elsewhere, it seems that "the directors have been under the necessity of returning more than THREE HUNDRED pictures from want of room"—that is to say, they have been compelled to reject nearly as many as they have accepted. We confess, we should like to see the rejected. If the selection has been a just one, and the excluded are of inferior order to the admitted, they must form a very odd collection, and one that cannot be very creditable to the country. We may, however, very fairly conclude that, among them, there are many which might be substituted with advantage for several that occupy conspicuous places on the walls.

Still, there are several pictures—some of them of great size, though of great merit—that have had the fullest opportunities for courting acquaintance with the public at large; and if there be any artists, even of comparatively small ability, who have been excluded altogether to make room for these "old friends," they will have just reason to complain—and more, they will have been encouraged to complain by the Directors themselves; for it is their avowed object to give a preference to such works as have not been previously exhibited.

It is unnecessary to occupy further space in discussing these important matters: as one of the public organs we have discharged our duty, an irksome and a painful duty; we have, indeed, but had to repeat observations, such as we have again and again submitted, firmly but respectfully, to the consideration of the Directors. We have produced little or no effect; and it will now remain for the artists to act for themselves. We have before us several letters on the subject—some angry, some desponding, some despairing,

and one or two calling upon us to aid in promoting a project for "a new Exhibition."\* This step we cannot advise. It is surrounded, we humbly think, with difficulties almost insurmountable; and no plan, that we can conceive, will be free from the evils that at present exist. Our counsel is this—let the artists address a letter on the subject to each of the directors; pointing out the grounds of complaint, supporting their views by references to facts, and entreating that they may be no longer left to the tender mercies of two or three gentlemen; who have hitherto so acted as certainly to subject themselves to one of two charges—either gross partiality or great ignorance. Let them request the interference of such Directors as have established reputations for taste and judgment—for example, Sir Robert Peel: let them call upon him to act for the welfare of his country, the prosperity of the Arts, and the interests of so many members of an arduous and honourable profession. The call will be one to which he cannot, and we are sure will not, turn a deaf ear.

No. 1. 'The Raising of Jairus' Daughter,' THEODOR VON HOLST. On the whole this, perhaps, is the most satisfactory picture in the exhibition; not so much because of its intrinsic merit—although it is of the highest order—as because it supplies proof that judgment has at length been induced to co-operate with genius. Of the great ability of Mr. Holst, we have had frequent occasion to speak; but always with regret, that he had misapplied it to the production of works which the mass of mankind could neither feel, comprehend, or appreciate. He seemed to have created an imaginary standard of excellence; and all his efforts were directed to achieving it. His German diableries were not understood; and although they afforded unquestionable proof of power in conception and skill in execution, his popularity was confined to the few who saw in them promise of better things hereafter. This promise he has redeemed. The work referred to is, in all respects, admirable; it is a grand composition; an effort in the school about which we talk so much, and for which we do so little. The figure of the Redeemer is happily portrayed, and the whole group is arranged with consummate skill and delicacy; there is no straining after dramatic effect; the touching incident has been illustrated with the purest truth. We earnestly hope that Mr. Holst will continue to pursue a course that must inevitably lead both to fame and fortune. No. 255. 'The Wish,' by the same artist, is also a production of rare excellence; a little too much, perhaps, in his former style, and therefore less pleasing. Its execution is, however, absolutely faultless.

No. 5. 'Irish Hospitality.' No. 15. 'The Dutch Breakfast Party.' J. ZEITZ. The first illustrates a passage in one of the stories of Mrs.

\* We copy a passage from one letter, although it be somewhat intemperate.—"The fact that there is ample room for another Exhibition is now too evident to meet with any denial, on the part of either the press or the mass of artists. The disgraceful conduct yearly shown by the directors of the British Institution is again renewed, and in a more deplorable manner. In spite of the opinions uttered by several members of the press, and by none so boldly and so openly as by yourself, they still turn a deaf ear to truth and justice; and, taking a few by the hand, think they can with impunity insult and injure the rest of the profession. They deem us, what I am ashamed to say we have hitherto proved ourselves, cowards; afraid of asserting our own rights, and who, though conscious how vain it is to depend on others, have, nevertheless, no courage to depend on ourselves. They who place their reliance on a broken reed must not grumble that the wind blows from a different quarter than they would wish. The remedy was in our own power, and it was our own fault that we did not use it. I hope that this sad state of things will not continue much longer, but that, true to ourselves, we may throw aside the petty, inactive character we possess; and, exerting ourselves to the utmost, show the world that we are not such fools in our profession as the directors of the British Institution would lead the public to suppose."

S. C. Hall; and describes the hut of a fisherman who has saved a lady and her babe from a wreck. It is a touching story, told with good effect; not altogether Irish, perhaps, although the subject has been very carefully studied. The second represents the interior of a cottage in North Holland. Both are of an excellent order.

No. 7. 'Waiting for an Answer.' J. CALCOTT HORSLEY. A sweet composition; very highly, perhaps too highly, wrought. Mr. Horsley shows no disposition to remove a work from the easel in haste; he will feel the full benefit of this when greater practice has given him greater freedom. His taste is correct, and in his selection of subjects he is never common-place.

No. 9. 'Removing the Park-wall, Old Windsor.' No. 216. 'The Ford Farm.' J. STARK. Two fine examples of the good and true style, in which this admirable artist remains unrivalled—a style essentially English, and which modern "taste" has failed to force out of fashion. There are none who can better picture the peculiar scenery of England, its thick hedge-rows, its fresh glades, its simple and picturesque lanes, and the banks of its pleasant and fertilizing rivers. We rejoice to find that such works are still appreciated; that they are so sufficiently proved by the fact, that in each of the "returns of sales" at provincial institutions, we find the name of the admirable painter.

No. 10. 'Cattle Reposing.' No. 31. 'Morning on the Meadows of Sturry,' G. SIDNEY COOPER. The first a finely painted cabinet picture, a cattle-group resting; the second, cattle moving onwards along a meadow with a mounted guide. Both are admirably painted; indeed, in this department of the arts, Mr. Cooper is without a rival—almost without a competitor. We cannot but regret, however, that his cows seem to be endowed with immortality.

No. 11. 'Dutch Draining Mill at Nieuwer-sluis.' No. 41. 'Mount St. Michael, Peasants returning to Pontorson, on the approach of the Tide.' E. W. COOKE. The merit of this artist has been universally acknowledged; we rejoice that his works are placed where they may be seen to advantage, and be, as they undoubtedly are "the observed of all observers." He is fortunate in having been put forward instead of pushed back. We do not hold the doctrine that genius can be crushed, save for a time; but there is no great difficulty in postponing its triumph. Mr. Cooke would have succeeded in overcoming any obstacles; happily they have not been either placed or left in his way. Yet this is not always a benefit; on the contrary, it is a serious injury if it induce satisfaction with the progress that *has been* made. In no profession is there any "standing still;" we must advance or we must retrograde. There will be but one opinion as to the works of Mr. Cooke; they are all gracefully composed and admirably executed; but he has manifested less originality than we are justified in expecting from an artist of his high ability: nor do we think he exhibits greater vigour than heretofore.. No. 185. 'Burning Vraic, Jersey,' is, however, a step out of the ordinary route; and therefore, in our view, a better work than his larger and more attractive picture of 'Mount St. Michael.'

No. 16. 'The Trout Stream.' F. R. LEE, R.A. A rich landscape; true to nature, and honourable to art; it is painted with much freedom and yet with manifest care. No. 159. 'Eagle and Black Cock in a Highland Glen,' is highly wrought and very effective; but it at once suggests an idea of the impossibility of painting so accurately—we may count the smaller feathers of his wing—the kingly bird wild among his native mountains. A most delicious bit is No. 296, 'Sketch from Nature'—one of the sweetest and truest copies of natural grace and beauty to be found in the exhibition. Mr. Lee is a valuable contributor to the gallery;

his works have a free, bold, and manly tone, yet are never slovenly or thrown off with an air of "it 'ill do." They are good and sound studies for junior artists; and may satisfy the masters in art, while they cannot fail to please and gratify the mere amateur.

No. 36, 'From the Romance of Philip Van Artevelde.' F. STONE. This is one of the most prominent as well as the most attractive pictures in the collection; a happy illustration of a fine passage in one of the most remarkable poems of the age—a poem that, twenty years ago, would have procured an immense reputation for its author; but of the existence of which ninety-nine out of every hundred are entirely ignorant. It abounds in subjects for the artist, yet it can scarcely be recommended to them to select from works of which the world know nothing. It will be necessary to pause before this picture, and examine it closely ere its full value can be ascertained; its merits as a work of art will be at once evident, for it is painted with a master hand, and will contribute largely to establish the high character which Mr. Stone has been slowly, though gradually, obtaining. But he has entered completely into the design of the poet; and appears to have thought with him, felt with him, and worked with him. Yet the task was not an easy one; and the subject, at a first glance, is not agreeable. A boy-husband is playing with his hawk; while his neglected wife stands moodily by.

"The well-spring of his love was poor  
Compared to hers; his gifts were fewer;  
Too high, too grave, too large, too deep,  
Her love could neither laugh nor sleep;  
And thus it tired him."

The drawing is, in some parts, defective; but the *feeling* of the picture is very near perfection.

No. 49. 'The Fight into Egypt,' J. LINNELL. A fine composition; a richly arranged landscape; but in a tone of colour that savours strongly of affectation. The artist so catches the prevailing favourite, a gay green, that he goes to the other extreme, and clothes nature in a deep russet, altogether rejecting the aid of that powerful auxiliary, contrast.

No. 50. 'The Temptation of St. Anthony,' W. SIMSON. The old subject—the temptation of the fair woman; cleverly and delicately treated. No. 87. 'The Chateau of Reubens,' manifests as little originality of thought; both, however, are painted with considerable skill and power. No. 188. 'Columbus and his son Diego receiving relief from the Monks of La Rebida,' is of a better order in design, and of equal merit in execution. It illustrates a striking incident in the life of the immortal voyager; and the story is told very touchingly.

No. 59. 'Don Quixote giving advice to Sancho Panza upon entering on his Government,' J. GILBERT. We are not familiar with the name of this artist; but that we shall be so, hereafter, is very certain. We should select it from out of the collection as one of the works of the greatest promise; if, indeed, we are so to limit our praise. Is it conceived in a right spirit; the character of the Don is capably preserved; and so is that of the exquisite Sancho. In no way is it overstrained; there is nothing bordering upon caricature; there is just enough of serious and comic humour in the countenances of both, to realize the portraits of the great author, without marring the effect, either by exaggeration or falling short of his design. The work moreover is very ably painted; and manifests a familiar acquaintance with the capabilities of the pencil.\*

No. 66. 'The Banshee; the Warning; the Death;' N. J. CROWLEY, R. H. A. Although this picture is ruinously placed, we can see

\* It is singular that last year a young artist, Mr. Philip, made his debut with the same subject. We lament to learn that this young gentleman is dangerously ill.



enough of it to ascertain that it renders, in a very forcible and effective manner, the most striking and poetical of the Irish superstitions; and from the specimens we have already had of Mr. Crowley's abilities, we have no doubt of its being painted with considerable ability. The Banshee is a spirit which is said to attend upon the ancient families of Ireland, to give warning when any of their members are about to join the departed.

No. 80. 'The Plain Gold Ring,' No. 256. 'News of the Princess Royal,' T. CLATER. Two capital pictures of the class for which Mr. Clater has obtained no inconsiderable reputation. The first represents the finale of village courtship; the second, a set of village gossips assembled in a barber's shop to hear the contents of a newspaper, which one, more learned than the rest, is reading to eager listeners. The works are ably and soundly painted; effective as compositions; and very pleasant to look upon. Indeed, Mr. Clater is almost invariably happy in his choice of subjects—he composes for the understandings of many and the hearts of all.

No. 104. 'Snow-storm, Avalanche, and Inundation in the Alps,' No. 112. 'Blue Lights (close at hand) to warn Steam-boats of Shoal Water,' J. M. W. TURNER, R.A. Wonderful, as examples of colour—prodigious as eccentric flights of genius. They would be equally effective, equally pleasing, and equally comprehensible if turned upside-down; indeed, we are not quite sure that one of them has not actually been reversed. All may examine them with wonder, some with admiration, but none with pleasure. This is "apart from the purpose" of painting—the art should always have an elevated and improving object. Few can venerate more than we do the amazing powers of Mr. Turner; we are, therefore, the less disposed to pardon him for thus vainly and uselessly wasting his strength. We do not require proof that he can make a marvel out of nothing; he has worked miracles of the kind often enough to convince the most sceptical.

No. 105. 'Il Figurista Italiano,' MRS. SOYER. A well painted and interesting picture of an Italian Image-seller—the production of an accomplished lady.

No. 107. 'Music,' R. S. LAUDER. One of the most perfect works in the Exhibition: placed, unhappily, far too high; while a much inferior work by the same artist—'The Gleec Maiden'—is placed on the line. 'Music' is the portrait of a lovely lady; exquisite in design, drawing, and colour.

No. 108. 'Street in Cairo,' D. ROBERTS, A.R.A.: a fine composition; and painted with considerable ability; but bearing evident marks of haste, and too unfinished for exhibition.

No. 117. 'The Long Walk, Windsor,' No. 250. 'A day in the Woods—scene from Nature,' J. B. PYNE. The English School has produced few better landscapes than those of Mr. Pyne. They are exquisitely true to nature; but it is to nature in her pleasantest and most inviting garb; "sketches on the spot," wrought almost to the perfection of art by the hand of industry under the influence of genius.

No. 119. 'The Victory of Mrs. Deborah Debitch over Major Bridgnorth's Scruples against Dancing,' S. WEST. A capital picture of one of the most striking incidents in the novel of "Peveril of the Peak." Mr. West has accurately conveyed to canvass the design of the great author—the Puritan Major, the Gouvernante, and the Fair Maiden. There are few better painted works in the gallery; it is highly wrought; the colouring is firm and vigorous; and the whole composition is arranged with judgment and taste.

No. 125. 'Mountain Streams,' No. 248. 'A Blacksmith's Shop,' T. CRESWICK. Mr. Creswick exhibits five pictures—and all of high

merit, much interest, and great beauty. The delicacy of touch for which this artist is distinguished, has been universally appreciated; and, as it is natural to continue a course that experience shows to be successful, some alarm has been expressed least this pleasing quality should degenerate into prettiness; he has this year largely contributed to remove such an apprehension from the minds of his admirers; and has, indeed, boldly ventured into a new path. His road scene, into which he has introduced a blacksmith's shop, is more than usually vigorous in composition and execution; the dim light of evening is very happily managed; and the effect of fire on the adjacent trees is so skilfully managed, as to manifest deep thought and close observation.

No. 130. 'The Cup-bearer,' W. CARPENTER, JUN. The artist is, we believe, a son of the accomplished lady, whose pencil has long delighted all who appreciate the higher qualities of art. He has studied in a good school, and with evident profit; there are few productions in the gallery that give surer promise of future eminence.

No. 131. 'Head of a Polish Jew,' A. GEDDES, A.R.A., a fine and finely-painted picture; wrought with a bold hand, and exhibiting complete mastery over the pencil.

No. 132. 'Gil Blas entertained by the Valets of the Beaux, who sup at their Master's cost,' T. M. JOY. A carefully composed and ably painted work, with "infinite humour" well developed, yet in no degree bordering on caricature.

No. 133. 'Vico, with the Island of Ischia in the distance,' No. 163. 'Sorrento, with the House of Tasso to the right,' T. C. HOPLAND. We have here the first fruits of Mr. Hopland's voyage to Italy; and they are interesting, as showing the extent of change that has been wrought by a visit to other climes upon the mind of a painter essentially English. They have much of his old style and character; and would be recognised anywhere as his productions; but his pencil has been influenced by the clear Italian skies; and the incidents in nature and in art that were at least new to him. The pictures are highly finished, carefully wrought in every part, and have the air of undoubted truth, for which the artist has long been celebrated. The scenes, too, have been judiciously selected, so as to preserve the peculiarities of the rich country he has visited.

No. 134. 'Marie,' MRS. MC IAN. A sweet and graceful composition, accurately drawn, and coloured with considerable power. It is the touching portrait of a deserted maiden, lingering near a stone cross by the way-side:

"With none to smile and none to cheer."

No. 180. 'Baptism—Interior of the Church of St. Gilles, Caen, Normandy,' F. GOODALL. Mr. Goodall exhibits three pictures; they possess much merit, but do not, we think, exhibit the progressive improvement we were justified in expecting from the earlier examples of his ability. They appear to be wrought with greater labour, but with less freedom.

No. 187. 'A Steamer taking Passengers on board off Portsmouth,' J. WILSON. Our old acquaintance maintains his position—foremost among those who pursue a class of art we shall always hope to see patronised in England; we have no artists—and perhaps are never likely to have any—who have more thoroughly studied the sea and the objects associated with it.

No. 195. 'Narcissus,' G. LANCE. A huge peacock that cannot well escape the notice of the visitors; with its gay and glaring feathers, radiant with all the hues of the rainbow. It is elaborately finished; but gives little of either pleasure or satisfaction. A stuffed bird would be quite as true and equally agreeable. We

cannot avoid feeling that much time and talent have been idly wasted upon an unworthy subject.

No. 198. 'The Account-day,' C. BROCKY. A very vigorously painted picture—every part of which is carefully and finely finished. The expression of "the Lady" we do not like; she seems rather gloating over the pages of some forbidden book, than arranging her accounts.

No. 199. 'St. Georgio Maggiore, J. HOLLAND. An exquisite picture—full of interest; and manifesting both care and vigour of touch and finish.

No. 200. 'A Surrey Commoner,' J. INSKIPP. This is a picture that all classes will covet—the connoisseur as an almost perfect example of art; and the uninitiated for its pure truth and beauty of character. It is one of the sweetest compositions in the gallery; finished with a bold and free pencil—at once easy and graceful, in no degree overstrained; bearing marks of thought and study, and at the same time a full consciousness, that in following nature accurately, an artist cannot do wrong.

No. 206. 'Sir Toby, Sir Andrew Ague-Cheek, and the Clown, carousing in the House of Olivia,' F. P. STEPHANOFF. A capital illustration of Shakespeare; full of point and character, and very true to the text.

No. 210. 'Avenue of Sphinxes—Moonlight, Thebes,' W. J. MULLER. One of the chief glories of ancient Egypt. The picture is evidently unfinished; and it is placed out of the way of minute observation. Enough may be seen, however, to supply proof that it is not unworthy one of the ablest and most rising artists of the country.

No. 225. 'Amalfi, Coast of Salerno,' G. E. HERING. There are few pictures in the Exhibition that please us more than this; the production of an artist with whose name we are not familiar. He has caught the very spirit of the Italian landscape; its bright and cloudless skies; its gracefully grown trees; its striking foreground; and that air of listless luxuriance that pervades the character of the people, as well as the scenery, of Italy. The composition is very beautiful; and though not highly or elaborately wrought, the painting exhibits proof of careful study and matured thought. The picture is one that no person can contemplate without pleasure; either as a true transcript of nature, a fine work of art, or an agreeable object to be placed continually within sight. If the artist be only commencing his career; or if he have advanced but a short way on "the steep and thorny path," we promise him a high and honourable post ere he has had many years of labour.

No. 234. 'Heidelberg, on the Neckar,' H. GRITTEN, JUN. This, although very disadvantageously placed, fully sustains the reputation the artist has acquired; and to increase which he is evidently labouring, not alone by thought and study but by travel. It is very skilfully composed; the various characteristics incident to the scene are judiciously introduced; and it is brilliantly—perhaps too brilliantly—coloured.

No. 243. 'Christ bearing his Cross,' W. H. DARLEY. We are not acquainted with the name of this artist; he has made a bold attempt, and a successful one. The picture supplies proof of matured intimacy with the works of the older masters—even to a fault, it may be; but it is evident that he has studied in the best school; and if he will dare to be original, we have no doubt he will produce works of a high and great class.

No. 245. 'Arming for Battle,' F. NEWENHAM. This, although flat and hard, has qualities of no ordinary value. It is also the production of a new artist.

No. 247. 'Little Red Riding Hood,' No. 239. 'The Broken Pitcher,' C. STONHOUSE.

Two small and delicately painted pictures, the works of an artist who is never without some claim to attention. They are placed so close to the ground, that one must literally go on one's knees to examine them.

No. 260. 'Bellringers and Cavaliers celebrating the Entrance of Charles the Second into London, on his Restoration.' W. B. SCORR. This picture, although somewhat whimsical and not very intelligible, possesses much merit. It is divided into three compartments: 1st, the church tower; 2nd, the bell-loft; 3rd, the ringers.

No. 262. 'The Christian Yoke,' W. DYCE. A very noble work, of the highest possible merit; we are first struck with the novelty of the conception—a conception at which some, however, may cavil; and there are many who can neither comprehend nor appreciate allegories in art. It manifests, nevertheless, a vigorous and imaginative mind; and one deeply imbued with the truest spirit of the old masters. Perhaps, it has this spirit even to a fault; for the painter in his worship of the great men who have preceded him, sacrifices something of his own original power. Mr. Dyce may be in advance of the age; but the age is progressing rapidly after him. We should rejoice to examine some production of his pencil in which he had followed wholly and solely the impulses of his own strong mind, refined taste, and sound judgment.

No. 291. 'Evening,' H. BRIGHT. A small and very sweet picture, with the true tones of nature.

No. 297. 'The Young Goatherd,' PENNY WILLIAMS. A small work also; highly wrought—too highly, for it bears the character of enamel; a fault against which our English artists in Rome will do well to guard. It is, however, a delicately graceful composition; and although unimportant in size, sufficiently upholds the reputation of the painter.

No. 298. 'Snowdown, from Capel Câr,' No. 282. 'View of Ben More, Isle of Mull,' COPLEY FIELDING. Two of the most striking scenes in Wales and Scotland, from the pencil of one of the most accomplished of our artists in water-colours; and who has complete mastery also over the less manageable material of the painter.

No. 304. 'Bay of Naples,' T. UWINS, R.A. A long and narrow picture, representing 'Peasants going to Villa Reale to enjoy the Festa of Pie di Grotta.' It is a most delicious composition; coloured with great delicacy and freedom; and a work that, from its happy arrangement, cannot fail to gratify all who may look upon it.

No. 310. 'A Frolic,' J. P. KNIGHT, A.R.A. A huge picture, of very small value, except to the mama, it may be, who is watching her imitation cupids dabbling about their bath. The attempt to mingle the classic with the commonplace is invariably a failure.

No. 321. 'Moon Rising,' J. B. CROME. A capital example, in a style of art in which Mr. Crome remains unrivalled.

No. 327. 'The Penitent's Return Home,' C. W. COPE. Although possessing considerable merit, this picture will not sustain Mr. Cope's very high reputation. The story is not sufficiently told; it is given in a style of commonplace; the drawing is in parts defective, and he has not resorted to nature for the accessories he has introduced. The flower-pots which adorn the cottage entrance, and the rustic verandawork, appear to have been cleaned, garnished, and set in order, for the artist's especial purpose: there is nothing of that graceful confusion incident to such a scene. It is highly wrought, and bears evidence of industry; but far less proof of original power. It is not easy, indeed, to keep pace with expectation; Mr.

Cope has already produced great things; he must not risk the suspicion that he is retrograding.

No. 329. 'Four Shooting Seasons,' H. B. CHALON. Mr. Chalon is a veteran of the good old school of animal painting, when truth and accuracy were preferred to display and effect. Mr. Chalon had high fame many years ago; he has lived to see some better, but many worse artists give him "the go-by." Few, however, exhibit a more sound knowledge of a peculiar branch of the profession, or paint "portraits" of the horse more to the life. This work is divided into four "compartments," representing the sports of the four seasons. It is well and firmly painted, very cleverly arranged, and possesses considerable interest, as well as much merit as a production of art.

No. 341. 'Napoleon Buonaparte in the Prison of Nice, in 1794,' E. M. WARD. One of the best works in the collection; the result of study and labour; but with evidence of original thought and earnest consideration of the subject. It relates an incident in the life of Napoleon—the young soldier in prison poring over a map of Lombardy, and planning the after-conquests he was destined to achieve. We have seldom seen a more striking portraiture of the emperor; it gives a fine idea of his bold, energetic, and high intellectual character, without being in the least exaggerated. All the accessories of the picture are good; and it is coloured with consummate skill. The merits of the work are, indeed, altogether "first rate;" and it cannot fail to obtain a very prominent station for the artist. He exhibits another painting—'The last Interview between Sir Thomas More and his Daughter,' of which we cannot judge, for it is placed out of sight; if it approach in excellence the one under notice, a more worthy station ought to have been assigned it.

No. 342. 'Terrace of the Capuchin Convent at Sorrento, Bay of Naples,' J. UWINS. This young artist is manifestly improving; not so rapidly as to produce danger—but surely and safely; evidently making good his footing as he advances. He has studied in an excellent school. This is a finely arranged and well painted work, and may rank foremost among the transcripts of Italian beauties.

No. 376. 'Boar Hunters and Pilgrims of the 15th Century receiving Refreshment at the Gate of a Convent,' J. R. HERBERT. Although this picture was exhibited at the Royal Academy, it may be classed among the new works. The artist, in consequence of ill-health, was compelled to send it to the Exhibition in a very unfinished state; it was consequently insufficient to uphold his very high reputation, although it supplied ample proof of taste and judgment in composition, and matured skill in arrangement. He has now completed it; and it will be universally classed, not only among the best pictures in the gallery, but among the most meritorious productions of the British school.

In closing our remarks—at least for the present—we must apologize for omitting to notice the works of many artists who are entitled to commendation. Our space is necessarily limited, and it is difficult for us to enlarge it. There are, however, not a few for whose names we looked in the catalogue, to ascertain if they had realized the promises they held out in former years—we found them there; but when we sought for their pictures they were so placed as to deprive us of the means of forming any opinion of their merits. We may, however, visit again, on some early morning, when we can "bend low" and stretch high without observation; and be thus enabled to ascertain something more as to their value.

[The list of "pictures sold," up to the 13th of February, is, unfortunately, so very limited, that we prefer holding it over until next month.]

## FOREIGN ART.

ITALY.—ROME.—Tenerani, the sculptor of two much admired statues, 'Innocence' and 'Psyche,' has just completed a splendid group representing 'Faith,' 'Hope,' and 'Charity.' It is destined for St. Petersburg; and the sublimity of the conception and pure style of the execution make it worthy of the Imperial Museum. Tenerani is a great sculptor; but his power is most seen in subjects of a sweet and beautiful character. He is fitted to represent an angel of light, but never an angel of darkness.

MILAN.—Marchesi has finished the pendant for his famous statue of 'Flora'; the subject is 'Zephyrus.' The success of the artist is complete. There is in it the same correctness of design, ideal beauty in the forms, and elegance in the details, as in the 'Flora.' Both are for the Prince Belgiojoso.

BOLOGNA.—A great sensation has pervaded the artistic world, by the resurrection of a number of works by Guercino. We say resurrection, because the pictures have been long lost to the world, being painted on the walls of the Chiarelli palace, in the small town of Cento, of which Guercino was a native. Malvasia, in his well-known work '*Felsina Pittrice*,' gives an account of those pictures, which represent a series of tableaux from the 'Eneid,' and from the 'Jerusalem Delivered' of Tasso. Besides these are many pictures of hunting scenes, dead game, and animals; among the latter a very old horse, so true to nature, that Carlo Cignani copied it. These works are now transported from the walls to canvas, by a new and ingenious method, invented by a young artist, called Rizzoli, and which he had previously exercised with great success in removing the splendid work of Guido, 'Night and Day,' painted on a wall of the palace of Prince Pallavicini, celebrated by Algarotti and Tiraboschi.

These pictures form a true page in the history of art, and being now transportable will become known. Probably they may be so in England, as it is said they will form an addition to the collection of *chef-d'œuvres* belonging to Signor Galvani, director of the Lucca gallery. If it be so, we may hereafter return to the subject.

The work which the Marquis Amorini, president of the Academy of Fine Arts, has just published, excites much interest; it contains the lives of Guido, Albani, Dominichino, Guercino, A. Tiarini, and G. Cavedoni. The details of the individual lives of these great masters, all of the same school and epoch, furnish materials most interesting for the history of art, and are in themselves anecdotal tales full of charm. The ease and elegance with which the work is arranged, are worthy of the author of the life of the architect SERLIO, also the production of the Bolognese President. There is one defect in these lives—they are too short; it is so pleasant to travel slowly with the mind through the lives of great artists. The learned professor, Vaccolini, has published the lives of F. Ramenghi, called 'Bagnacavallo,' and of Innocenzo Francucci, called 'Da Imola.' They were the greatest of the imitators of Raffaele. These lives are admirably written, full of just and critical observation. Vaccolini is the author of various other works, 'The Perfect Artist,' 'Essays on the Beau Ideal,' &c.

The history of the Umbrian painters, published by the Marchese A. Ricci, under the title '*Memorie Storiche delle Arti e degli Artisti della Marca d'Ancona*,' is elegantly written; but that is not its most remarkable merit; it is a rare example of laborious research. The Marquis Ricci is a man of fortune, and has devoted both time and much expense to perfect this work; he has visited every town, every church, every convent in Italy, where the least work of the Umbrian artists was supposed to exist; and he has sought to verify every fact almost geometrically. He has been known to pass months in one town, to ascertain by inquiries or records, some fact of which there were doubts. Would that such patient research were applied to yet more important branches of history! how much more valuable one page so verified than volumes of slighter evidence! but this patient labour is often little rewarded by the reading world, and a certain degree of ease in the worldly circumstances of the author is requisite, not always the lot of literary labourers.

**SPAIN.—MADRID.**—The Chevalier Solà, an able sculptor, who was president of the Royal Spanish Academy, at Rome, is appointed to the same situation at Madrid.

Alvarez, the sculptor of the far famed group of the 'Two Cannoneers,' has received an order from the Spanish government, to execute an equestrian statue of Espartero.

**FRANCE.—PARIS.**—M. Alaux, the distinguished artist, whose success was so astonishing in restoring the pictures of Primaticcio in the hall of Henry IV., at Fontainebleau, has finished for exhibition this year three great pictures, of 12 feet each, representing the assembly of the States-General, as held by Philip the Fair, by Henry IV., and by Louis XIII. These works are said to be as true and vigorous in execution, as the 'Taking of Valenciennes,' and the 'Siege of Denain,' by the same artist; if so, none superior will be seen in the Louvre. M. Couder labours at his great picture of 'The Federation,' but far from being completed for this year; it is even doubtful if it will be finished for 1842. M. Simon Fort, the clever landscape painter and learned topographer, who has given us all the battles of the empire, represented under the severe constraint of official bulletins and maps—will exhibit this year a general view of the part of Africa, situated between Algiers and Constantine. It is an immense and difficult work; the spectator must imagine himself on the summit of Mount Atlas, the whole coast of Africa, from Algiers to Bona, extending before him, and embracing at one coup d'œil, the immense chains of mountains which extend themselves from Constantine to Setif.—M. Granet, director of the Museum at Versailles, exhibits a charming little work, 'Tasso listening to a Poem read by a Monk,' an image of the conventual good cheer of that period, and surrounded by other monks, some pretending to listen, others asleep.—M. Horace Vernet completes 'The Hall of the Battles around Constantine;' but we shall surely see at the Louvre some little pictures by him, of which we have heard enchanting details.

It would seem the Arts are gliding even into the temple of Themis, and appear to strengthen the hands of the king's attorney-general. It is said that a number of portraits have been shown to Darnès, and that by watching his countenance as each was unexpectedly presented to him, important discoveries as to the other conspirators have been made.

**GERMANY.—MUNICH.**—A banquet has been given in honour of Peter Cornelius, to commemorate the completion of his labours in the Ludwigs-kirche, particularly of his fresco of the 'Last Judgment.' About three hundred students and friends were present; nothing could exceed the enthusiasm testified towards the great artist during the evening. We extract from his reply to some of the honours paid to him, the following passage:—"When a noble-minded prince resolved to arouse the spirit of art in his fatherland from the dust of the schools, it was my lot to be permitted to assist in the great work. Whatever man honours, whatever elevates him, his relations to God—his deeds the evidences of his love, his devotion to prince and fatherland—poetic elevation, deep thoughts, the clear Grecian mythos—the variegated play of fancy. These were to exist in temple, palace, museum, hall; and they do exist. Could art desire a nobler field? That I have felt the extent, the importance of the undertaking; that I have laboured unweariedly for twice ten years to attain in some degree its accomplishment; that I have faithfully tried to serve my noble king—of these, I am conscious. To this earnest will, gentlemen, not to my small and inadequate works, I owe your favour and your indulgence."

The whole speech of Cornelius excited tumults of applause. In the course of the evening a crown of laurel was presented to him; and a youth attired as the Genius of Beauty, recited a poem, which was illustrated by arabesques, containing designs of some of Cornelius' works—his 'Illustrations of Dante,' 'The Nibelungen,' &c.

**RUSSIA.—ST. PETERSBURGH.**—We mentioned in our last number that all the pictures in the imperial residence of Peterhoff were to be transported to the "New Hermitage." The celebrated cottage in the garden, the favourite retreat of Peter the Great, is, however, happily held sacred. It was

called by him sometimes *Maison Hollandaise*, or "*Mon-Plaisir*." The trees around it were planted by Peter's hand; here are the articles of furniture he used; his dress as a common sailor, and its walls are adorned by many masterpieces of the Dutch school. Among these pictures is the 'Portrait of Peter,' dressed as a carpenter, and that of his fair mistress 'La belle Hollandaise.' It is said that the Emperor Nicholas has commissioned, from a German artist, a picture of which the subject is taken from the following incident:—The whole affections and hopes of Peter the Great were centered on the son whom Catherine had given him. When this boy died, Peter gave himself up to grief. He went to Peterhoff, and shut himself up in the "*Maison Hollandaise*," forbidding all to approach him on pain of death; for three days and three nights he took no food; perhaps remorse for his conduct to his other son, Alexis, had its share in these great sufferings. All the affairs of the state were at a stand, none daring to act for the Czar; and none daring, knowing his violent character, to present themselves before him. Even Catherine, whose voice was usually so powerful over Peter, Catherine had in vain knocked and called upon him to admit her. At last she turned to the old senator Dolgorouki, the only one among the courtiers who had never debased himself by flattering the caprices of the Czar, and at the same time the man he most truly loved. "I will go Madame, and he will yield," replied Dolgorouki. He went to the chamber of the Czar, and knocked twice, receiving no reply. "Open the door, I command, or I break it open."—Peter replied, "I open the door, but it is to cut off your head." The door opens, the Czar appears with his sword drawn, but he suddenly stops, struck by the calm and venerable appearance of Dolgorouki, attired in his senatorial robes. "I come," said he, "to request of your Majesty to name your successor, because it is said you have ceased to be Emperor." This simple sentence struck to the heart of the Czar; he threw himself into the arms of Dolgorouki and of Catherine, and from that moment was awake to the duties of the Empire. The moment selected for the picture is that in which Peter opens the door of his apartment.

#### ART IN THE PROVINCES.

**EDINBURGH SOCIETY OF ARTISTS.**—This Society, which opened its fourth annual exhibition on Saturday, the 16th of January last, gives evidence of a most praiseworthy perseverance, joined to a high degree of artistic talent among its members; some of whom, during the past year, have made great progress in art; while, we are compelled to add, there are others, whose progress, if any, has been decidedly retrograde. It is an invidious as well as a distressing task, to draw comparisons among the members of a body whose exertions are directed to a cultivation of art, and whose constitution of mind renders them peculiarly sensitive to the expression of praise or censure; yet, valuing art more than individual artists, as we do, it becomes a duty to mention the progress, and to cheer on the exertions of those who are evidently on the right road. Of the gentlemen whose works give indications of this in the highest degree, we cannot resist pointing out A. Ritchie, D. Mackenzie, W. Macewan, H. G. Duguid, and R. Innes; all of whom show in their works that they are inspired with the true feeling of their profession; their productions this year, in many instances, are such as any exhibition would truly be adorned by.

In the department of portraiture, Innes is in himself a host; while Ritchie, in that of domestic scenes, gives fair promise of attaining a very high standing in this difficult and delightful branch of art; among landscape painters, Mackenzie, Macewan, and Duguid, occupy very respectable places, and are vigorously pushing on to better. It is now, however, time to give up generalities, and take a more particular glance of the works as they appear in the catalogue.

J. Scott has no fewer than nine pictures, of various dimensions, in the exhibition, many of which would certainly have been better at home. No. 2, 'Portrait of an Artist,' is decidedly his best; the head is well and cleanly painted, and there is a good effect of light and shadow on the picture. D. Mackenzie has several fine landscapes, the best of which is No. 14, 'Macnab's Burying Ground;' it is a capital moonlight, to which the sentiment of deep and interesting solemnity

is finely imparted; in fact, there is more poetry and feeling in this than in any landscape in the exhibition. Nearly as good is his No. 4, 'Castle Douglas, in Dumfriesshire,' and his No. 81, 'View on Strath Tay,' is almost, if not altogether, as good as those mentioned; the chief beauty of this artist's works is, that they show indications that intellect has quite as much to do in their production as mere manipulation. 'Norham Castle,' No. 12, by W. Macewan, is a capital landscape, with a beautiful tone of colour, a fine breadth of light and shadow, with great freedom of touch; the water is particularly fine and transparent; there is a quiet beauty and repose in this picture which renders it very attractive. No. 54, 'A Brisk Gale, Pilot Boat and Coasting Smack,' by the same, is an excellent marine picture; the water is swelling, fresh, liquid, and in motion; the figure who hails the smack from the pilot boat is all that could be wished; indeed, you almost involuntarily listen for the sound of his "Ship a-hoy!" the steersman of the boat is almost of equal merit; the drawing and painting of the smack are of the best kind, true, vigorous, and manly. Some of our marine painters had better look to their laurels, or Macewan will astonish them; this will be made still further apparent by his No. 129, 'Old Pier and Lime Kiln,' the sea of which is most admirably painted, the general effect excellent, and the handling touchy and masterly. No. 161, 'Edinburgh Castle,' by the same, is also a capital picture; this rising artist has made great and gratifying progress during the past year. No. 15, 'The Advice,' by R. Innes, is a fine picture of a simple rustic maiden about to take her departure from her father's house for service, and is receiving a parting admonition from her mother; it is unaffected and pleasing in its composition, and the colouring sweet, rich, and beautiful; his 'Prescription,' No. 43, is another of those sweet domestic scenes which find a kindred echo in every bosom; the subject, in every respect, has been treated in a very felicitous manner, and makes a capital picture. It is in portrait, however, that Mr. Innes excels, and in that field of art he is not only unrivalled, but actually unapproached in this exhibition; his No. 113, 'Portrait of a Lady,' may safely challenge competition with portraits of a similar kind by any living artist; it is, indeed, a gem, which one would wish to possess as a picture, altogether irrespective of its merits as a likeness; there is in it the most artist-like and vigorous ease, boldness yet delicacy of painting, combined with a subdued tone of colour and a simplicity of accessories, which render it quite delightful: he also exhibits a very striking 'Portrait of a Gentleman,' No. 158, which shows great power and certainty of execution, added to a nice discrimination of character; besides these, he has a number of other portraits here, all of rare excellence. J. Craig has made considerable progress this year, and has contributed several very good landscapes and marine views; among the best of which is No. 50, 'Fast Castle—a Calm,' there is both good feeling and good painting in this, although, upon the whole, it is rather a little hard. No. 65, 'Heath Scene, with Cattle,' F. W. Watta: the cattle are well grouped, and carefully painted; there is also a fine coolness about the landscape, albeit a little inclined to spottiness, the besetting sin of this clever artist. No. 21, 'Landscape with Cattle,' by Thomas Baker: a most elaborately finished picture; the most distinguishing characteristic of this excellent artist's style is the minute beauty of touch, which is so managed, that, although it would bear the most searching scrutiny, never intrudes itself on the eye, nor interferes with the truth of atmospheric effect, for which his pictures are always to be admired, and in this one these peculiarities exist in perfection; nearly the same may be said of his 'Lane Scene—Stoneleigh,' No. 101; one of the sweetest little bits which can by possibility delight the eye. He has, besides these, a number of other exquisite little morceaux. No. 26, 'Kind Robin lo'es Me,' by A. Ritchie, is indeed a gem; the simple beauty and grace of the rustic maiden as she listens deeply attentive to her lover's tale, are exquisite; the colouring and painting are in every way worthy of the subject, being pure, rich, and pulpy; and the air of bashfully innocent, yet confident reliance on the earnest pleading of her moorland swain, is of the happiest class of art. His No. 69, 'The Wee Raggit Laddie,' is another gem of a pure water; there he stands, the little rascal, whip in hand, truly an "Urchin elin, bare and duddy," with a look of independent roguery which bespeaks him an adept in mischief, a terror and a pest to the testy old apple-women of both sexes, with whom he may come in contact; the very dog at his feet is casting such a fur-

tive glance at him as plainly says, it is time to remove beyond reach of that suspicious looking whip, which he is flourishing in evident self-satisfaction; nevertheless, there is an expression in his face which at once removes him from the charge of any thing villainous in his composition, and renders him just such a "laddie," as every father would be proud to cherish in his bosom. With a feeling of high admiration for these pictures, it is painful to direct the artist's attention to several instances of carelessness in the drawing and painting of details, which in future he must avoid: he has, besides, several other good pictures, but not equal to the two above-named, which are, indeed, the best pictures of their class in the exhibition. No. 42, 'Melrose Abbey,—the Eildon Hills in the Distance,' by H. G. Duguid,—a very good picture, but not by any means his best. This artist has made great improvement this year. In the picture before us, however, the hills come far too close upon the abbey for either picturesque effect or truth to nature. No. 75, 'Noon,' by the same, is a very clever and artist-like sketch. His 124, 'Nidpath Castle, on the Tweed,' is an excellent subject, well and cleverly treated; there is a beautiful effect of atmospheric distance thrown in with much skill between the foreground trees and the hill on the right hand side of the picture; the whole is firm, crisp, and touchy: but his No. 132, 'Newark Castle, on the Yarrow,' is, upon the whole, his best, and is a remarkably good picture; there is a great deal of the freshness and reality of nature in it, rendered with a truth and vigour which never fail to please. If we might hint a fault, we would say he is rather too prismatic in the arrangement of his colours; this, however, he can easily remedy in future. No. 29, 'A small Landscape with Figure,' by J. Pairman; under this modest title we have a sweet little rustic road scene, with an interesting and well painted peasant girl; the whole subject is well and pleasingly treated with a good deal more than the artist's usual firmness of pencil. No. 55, 'A Covenanter,' by D. Gibson, is a tolerably well painted, although rather common-place sort of head; besides, we have surely had more than an abundance of these "covenanters," and require something a little beyond "ordinary" to make them palatable. No. 148, by the same, is a picture of a little girl under the somewhat attractive title of 'A Flower of the Forest,' truly if this be a specimen of the 'Flowers of the Forest,' the sooner they are "a weede aw" the better for all concerned. No. 105, 'Moon Rising—composition,' by J. B. Crome, a very cleverly treated moonlight, with a good feeling of nature. No. 89, 'A Scottish Dell,' by W. Mason, a picture of great power and feeling, somewhat in the manner of the late Mr. Thomson, of Duddington, much better in conception than in execution; there is a heavy solidity in the distance which requires to be broken up; as it has been, however, and still continues to be, in what geologists would term the transition state, it is not quite so safe to pass a judgment on its merits: if it had been finished when sent it, we could have at least tried to understand it. No. 110, 'The Bride's Blessing,' by A. Morris, a clearly painted and well coloured picture; the best part of it is the old domestic, who is entering the apartment: his other picture of 'The Washed Ashore,' is not nearly so good, and is altogether a repulsive subject. No. 111, 'Turf Cutting on Wellstone Moor,' by W. H. Townsend, a capital picture, the colour and general treatment true to nature; this clever artist has other two landscapes of a very pleasing kind, but they are rather deficient in force, particularly in the foreground.

Besides the works above named, there are numerous others of considerable merit; and the collection, although less numerous than last year, is unquestionably improved in general character; a truth which, we trust, will be duly appreciated by the public, and that those who have laboured so assiduously in the vineyard of art will not go unrewarded, but that they will receive such countenance and encouragement, as will stimulate them to still further exertions in the honourable career in which they have begun.

**EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.**—The fifteenth annual exhibition by this body opened on the 10th of February. The crowd present at once made two things plain—the one, that the Academy is, as it ought to be, highly prized; the second, and the one more immediately to our purpose, that, to attempt any remarks on the works of Art exhibited, by a visitor on the first look, would be as impertinent, as it ought to be unlooked for. We will, therefore, content ourselves with saying that, while we have here specimens of the productions of the best men in the kingdom,

such men as Wilkie, Etty, and MacIse, their works have not fallen into bad company, but are successfully kept in countenance by the best names of the Scottish School, who are also well borne out by their junior competitors for artistic fame. We must, however, for the present, and from the short period elapsing between the opening of this Exhibition, and the time of publishing, delay our notice of it till the next number, at which time we shall be able to do it more justice.

**MANCHESTER.**—The results of the Manchester Exhibition have been satisfactory. The prize of £50 was adjudged to Mr. F. Y. Hurlstone, for his picture of 'Olympia Colonna seeking Refuge at an Altar in St. Peter's, at the time of the Sacking of Rome by the Duke of Bourbon'—exhibited (in 1839, we believe) at the Society of British Artists. The gold medal was gained by Mr. W. C. Marshall, for a group in sculpture, 'Bacchus and Ino'; and the silver medal by Mr. A. Chisholm, for a water colour drawing, 'Leonardo da Vinci expiring in the arms of Francis the First.' Sixty-five pictures were sold, to the value of £1433 14s.; and the sum subscribed for by the Art-Union was £283; total £2256, being an increase over last year to the extent of £714.

The following is a list of pictures disposed of:—

'Evening,' W. Cranbrook; 'A Fisherman Mending his Net,' J. A. Puller; 'Forester in Search of Game,' C. Hancock; 'Palmyra,' W. Bowness; 'Distant View of Loch Rannoch,' M. Macleay; 'Near Henley,' A. Priest; 'The Unhappy Hounds,' T. Woodward; 'Fishing Boats, off Broadstairs,' F. W. Watts; 'Beach Scene, with Figures,' W. Shayer; 'Study from Nature,' W. P. Frith; 'Distant View of the Mountains of Morven, Argyleshire, so often mentioned in the Poems of Ossian, with the Ruins of Stalker Castle and Island of Shuna,' M. Macleay; 'Buying Fish,' W. Shayer; 'Cocheim, on the Moselle,' C. R. Stanley; 'The Young Student,' J. Linnell; 'Fish Boats on the Sands,' H. Jutsum; 'Water Carrier,' J. G. Pollitt; 'Market Day,' T. Creswick; 'On the Thames,' J. Tennant; 'Scene in the Neighbourhood of Ipswich—Moonlight,' J. B. Crome; 'Girl and Flowers,' J. G. Pollitt; 'The Town of Wicklow, Dunran, Ireland,' C. Calvert; 'Dairyman's Cottage,' W. Shayer; 'A German Tea Garden at Dresden,' T. Von Holst; 'Hawes Water, Westmoreland,' C. Calvert; 'Corn Field, on the Medway,' W. Fowler; 'A View of Somerset, and Village of Cheddar, from the Hills,' J. B. Pine; 'Calais, from the Sands,' F. A. Durnford; 'The City of Mayence, on the Rhine,' A. Clint; 'Portrait of Miss Ellen Latilla,' E. Latilla; 'Cottage Scene, on the Coast of Devon, bargaining for Fish,' W. Shayer; 'Montalban's Tower, a relic of the Spaniards at Amsterdam,' R. J. Hamerton; 'River Scene—Moonlight,' E. Cuiide; 'A Street in Rouen,' C. F. Tomkins; 'Distant View of Warwick,' T. Baker; 'Cottage Scene, near Wirksworth, Derbyshire,' A. Vickers; 'View on the River Tay, Perthshire—Elcho Castle in the distance,' Miss C. Nasmyth; 'Temples of Concord and Peace—Arch of Septimius Severus and Coliseum—Rome,' F. H. Henshaw; 'At Lynmouth, North Devon,' C. R. Stanley; 'View in Ocheltire, Perthshire,' Miss J. Nasmyth; 'On the Road from Ashford to Maney Ash, Derbyshire,' A. Vickers; 'On Tooting Common,' E. Childe; 'Dead Game,' G. Stevens; 'Fruit,' G. Stevens; 'Fisherman's Cottage at Herne Bay,' J. Tennant; 'Sea View,' M. E. Cotman; 'View of the Chapel of the Convent of San Mignato, Florence,' Le Chevalier Bouton; 'Peg Mill, at Preevall, near Fleetwood,' F. English; 'Mount Claret, looking towards Ben Lomond and Stirling,' Miss C. Nasmyth; 'Sketch of a Monument to the Memory of Mrs. John Wallis, to be erected in Blackley Church-yard,' T. W. Atkinson; 'Composition,' C. Calvert; 'Scene in Scotland—Solitude,' C. Calvert; 'Grape Gathering, Mont Morency in the distance,' E. Duncan; 'Worms,' S. Prout; 'Winter Flowers,' Mrs. R. Lee; 'Military Sketch,' H. Martins; 'Drawing,' S. Prout; 'The Knight and the Maid of the Hostellerie,' W. P. Frith; 'Glass Cutter,' J. Zeitter; 'A Bacchante,' H. O'Neil; 'Italian Boy,' F. Y. Hurlstone; 'Beach Scene—Morning,' W. Shayer; 'Heath Scene,' F. W. Watts; 'Still Life,' J. Absolon; 'Fishing Boats on the Sands,' H. Jutsum; 'The Gipsy Mother,' P. F. Pool; 'Storm clearing off, near Dorking, Surrey,' J. W. Allen.

The engraving distributed to the subscribers to the Art-Union is from Constable's painting of the 'Vale of Dedham,' engraved by Mr. Lucas. It was not produced expressly for the Society; but the committee, in selecting, evinced far better taste and sounder judgment than they would have done if they had selected one of their own purchases.

## THE GLASGOW STATUE.\*

Pursuant to our pledge, we again resume this subject, with the assurance that the peculiarities of the case are, as yet, by no means exhausted.

To proceed, then. Since the sub-committee have voted themselves competent to decide that a foreign artist should be imported to execute the work, we must here insist upon remarking, in relation to the system of competition in the case of works of art in general, that the disadvantages which attend it are numerous and obvious. We do not mean to affirm that it may not have its advantages, but these are by no means without a counterpoise of characteristics of an opposite kind. Thus, artists of eminence are justly, for the most part, so much opposed to the system, as to be deterred from engaging in such competition at all, leaving the field open in such cases, and limiting the selection to those of inferior note. The evils inherent in the very principle of this mode of selection are equally apparent, as are the bad effects which are found to attend its practical working. In such cases the committee, or judges, instead of forming their decision by reference to the finished and perfected works of the artists, or by their reputation, founded upon such works in the aggregate, must confine themselves to the consideration of an isolated, and probably imperfect, model, or plan on a small scale, which can afford no adequate idea of the artist's ability; and the chance may even be, that such a model of an inferior artist may excel that of one in all respects his superior; or an inferior artist may make a model which he is utterly incapable of carrying out on the large scale. Again, artists know full well, that, from mere ignorance, a committee may very probably prefer an inferior model; and such a knowledge deters superior artists, and encourages inferior ones to compete. So perverse and incomprehensible do the proceedings of the Glasgow committee continue to be, that they would appear to be resolved to deny themselves even the chance of coming to a fair and rational decision, in respect to the subject of their deliberation; for, at their last meeting, when a motion was made to the effect that they should instruct those artists invited to compete, to supply a model of the size of life of the bust, or portrait part of the statue, so as to enable the committee to judge of the artist's ability in maintaining the likeness of the Duke's features in the proposed statue—as required by the general committee—this motion was at once negatived; ten gentlemen voting in opposition to its adoption, and only five for the motion. The artists are, therefore, left at liberty to furnish their models of whatever size or dimensions they think fit—as large as life, or so minute as to be conveyed from the Continent in a nutshell; or as a load fit for the sagacious fleas! All this may appear incredible; true, however, it nevertheless is!

In cases where the work to be made choice of consists of manufactured articles, such as cloths, cordage, or iron, or other wares, competition may be all right, indeed, it no doubt is so, for there any handicraftsman may with accuracy judge of the work; but even in this case it requires a person familiar with the species of work to judge and select. Thus, no one would depute a blacksmith to judge of the quality of a piece of canvas, or a rope-spinner to judge of the properties of a steam boiler; yet, nevertheless, in the infinitely more difficult task of determining upon the merits of a work of art, this is precisely what occurs: artists are studiously excluded from acting in all such cases, but we have peers, provosts, and parliament men, out of all number. The infallible result may at once be predicted; and we almost invariably find, that the most utterly worthless plans and models are those which are preferred. But it is our duty again to become particular in the matter of the Glasgow Statue; and, in so doing, we shall studiously avoid personalities, in which, indeed, were we disposed to indulge, it would only be to express the most unqualified, individual, and personal respect for every member of this sub-committee, whose proceedings have of so much attracted the attention of the world

\* From a Correspondent.



art. In our last number we censured the mode in which, on the 20th of November of the preceding year, the members of the sub-committee had invested themselves with the power of selecting the artist to execute the statue. We should now like to be informed, if even the general committee were invested with any authority by the subscribers to devolve upon any sub-committee this power of selection. They (the general committee) may have had the power of selecting the artist entrusted to them by the general body of subscribers; but we greatly question if they were authorized to devolve the power of selection upon any sub-committee whatever. This point demands explanation; and, if the state of the case be as we suspect, the sub-committee stand deprived of any vestige or semblance of the authority which they have in this instance assumed. There are additional circumstances, which seem to countenance the position, that the whole of these extraordinary proceedings at Glasgow should undergo the scrutiny of the general body of subscribers, before any satisfactory conclusion can be arrived at in the matter to which they relate. The sub-committee, it has been seen, elected themselves: and, we now ask, *who are this sub-committee?* The subscription, amounting to somewhere about £10,000, is designated as "of Glasgow and the west of Scotland;" but it is sufficiently notorious, that nearly the whole amount is the subscription of the citizens of Glasgow! Now, we would inquire, in what way or to what extent does this sub-committee represent the general body of subscribers? The sub-committee consists of about twenty-three gentlemen; the general committee consisting of about ninety, of whom two-thirds are citizens of Glasgow; but, of the twenty-three sub-committee-men, not one-half are citizens or natives of Glasgow, or in any way connected with the place; the others are noble peers, members of parliament, and officials, whose connexion with the city is wholly of a temporary nature. Many of these members of sub-committee studiously avoid ever entering the city, save upon the occurrence of something like compulsion; and when outside of its walls would not even deign to recognise or notice a "Glasgow bodie." The connexion of the learned sheriff himself with the city is only as of yesterday, and may terminate to-morrow, or any day, on occasion of that promotion to which he is so well entitled, and to which he must so naturally look forward. We maintain, therefore, that such members of committee have no right in this instance, on the ground either of equity or common sense, to lord it over the Glasgow subscribers in the manner in which they seem disposed to do! The subscribers on their side will prove themselves but sorry representatives of "their fathers, the deacons before them," the Campbells, Millars, Ingrams, Cochrans, Macdowalls, Boggles, Hamiltons, and Monteiths, if they submit to any such domination. They ought to call to mind how differently of old the citizens of Glasgow were wont to comport themselves: thus, when Anderson of Dowhill, at the time provost of the city, received in Glasgow, Oliver Cromwell, as sovereign of these realms, he rode on the left hand of the Protector from Tollcross, till such time as the cavalcade entered the *Gallowgate port*, where the Provost, "douce man," ("praise, and bless his memory," as Nicol Jarvie would have said,) reining up his steed, mayhap with all the grace of Philibert Emanuel, and placing himself on the right hand of "Old Noll," coolly told the lion-hearted usurper, that he now considered himself the greater man of the two; an indignity which his guest quietly pocketed, togging on in silence to the lodgings prepared for him at the foot of the Salt-market. "Ma conscience!" to see his successors playing the part of courtiers, in relation to the affairs of their own city, is enough to rouse the sturdy old covenant from his tomb in the "Hie Kirk" yard!

The ignorance of a committee, of the merits of the works in general of different artists, or with their character and reputation, may be urged as a valid cause for the resignation of committee men, but is no argument whatever in favour of the system of competition.

## VARIETIES.

MM. HORACE VERNET and GUDIN have been lately honoured with a dinner given by the surviving officers of the old Imperial Guard. The object of the feast was to mark the consideration entertained by the veteran officers for the talents of those eminent painters, displayed in so many pictorial commemorations of the glories of the French arms. It is said, that at this interesting repast were present remnants of the foot and horse Grenadiers, Dragoons, and Chasseurs, of this celebrated corps; if so, the *reunion* itself, with all its bursts of enthusiasm, its interesting associations, and the doubtless characteristic *personnel* of the members of the party, must have presented fruitful "studies" to the minds of the observant painters. Among the ceremonies of the evening, the memory of the great Emperor was toasted on bended knee! We were much interested on the first receipt of this account of such an honourable testimony to the powers of men of genius, like Vernet and Gudin. The battle-pieces of the former are familiar to Englishmen, but his versatility is equal to his vigour. The reputation of Gudin is also too well known to need remark. They "order these things well in France." Let us not be anxious that Art should be dedicated to the celebration of scenes of wholesale carnage: it seems quite enough that the "necessities" of nations should require the reality, without throwing over such passages of war the brilliant glow of a painter's imagination. Art should have nobler aims; and, in hailing the prospects of British Art, we look forward to an influential dissemination of the humanizing virtues. But we will ask, when may we expect, *here*, anything approaching to a public testimonial to the state-worthiness of art? It is the special distinctions of this sort that give such an impulse to the mind of youth, as leads to the development of future genius—they are the sparks which slumber among the raw materials of ambition, kindling sooner or later into a brilliant flame. The veteran, it is true, after difficulties overcome, may rest content with his laurels, his easy circumstances, and the consciousness of that never-failing delight which his profession yields to the enthusiastic artist. But imagine, for instance, a dinner given in honour of Wilkie, by some portion of that public who have snatched his happy ideas from so many a print and picture! To say nothing of the rest, what a fund of pure domestic sentiment is every day enjoyed by hundreds who visit the National Gallery, and gaze with delight at the 'Blind Fiddler' and the 'Village Festival.' In England, however, the respect for artistic talent, though widely entertained by individuals, seldom manifests any public development beyond attendance at the posthumous "sale," or the congregation of carriages at the funeral! Whilst wealth and dignity descend upon other professions, the barren boundaries of an artist's distinction are an R.A.-ship or a knighthood. And yet how wide is the operation of Art through Painting, Sculpture, and Engraving. What feeling, high or low, can it not evoke! There is no mind, however noble, no soul, however debased, that is unaffected by the lessons derived from the open books of this universal language. With the transmission of light passes the thought, and the spectator at once receives

"The silent story of the mind;" the impression being at the same time the more vivid, in consequence of the apparent reality of the images. We much mistake, if there be not a misconception respecting the national *utility* of Art; and think that the education of the eye might be made the most important instrument in the hands of the "Schoolmaster abroad." Too much public honour cannot, therefore, be bestowed on those who from time to time contribute an important share to this portion of public enlightenment. Our piece of news bears a long postscript, but it was a text inviting a commentary.

ROYAL ACADEMY—ELECTION OF MEMBERS.—On Wednesday, the 10th of February, the Royal Academy elected three new members—PHILIP HARDWICKE, Esq. (architect), DAVID ROBERTS, Esq. (painter), and J. J. CHALON, Esq. (painter). It was, we believe, necessary to elect one architect, in the room of Sir Jeffrey Wyattville, and the difficulty was, to determine whether the distinc-

tion should be conferred on Mr. Hardwicke or Mr. Barry. The Academy considered that Mr. Barry could better afford to wait, and elected Mr. Hardwicke. His most recent works, Goldsmiths' Hall (behind the New Post-office), and the Birmingham Railway Terminus, at Euston-square, are those best known to the public. The question as to whether or not Mr. Hardwicke, on being elected an associate, would be called on to resign his connexion with the Institute of Architects may be deemed settled in the negative—a proof that the Academy intend to move with the "times." The election of Mr. David Roberts was expected, and will give general satisfaction to the public as well as to the artists; while that of Mr. J. J. Chalon will excite universal discontent. In or out of the Royal Academy there are few landscape painters so entirely and altogether bad as Mr. J. J. Chalon: let those who desire proof look at the picture, 'Gipsies,' now in the British Institution. He has had no pretension whatever to occupy a prominent or elevated professional station; his works are so infinitely below mediocrity that we have never seen or heard of one of them that attracted the smallest attention; and believe that no one of his productions in any exhibition, metropolitan or provincial, was ever marked with the word "sold." We are therefore compelled to inquire as to the cause of his election, in preference to men infinitely his superiors, although we readily admit, that the associates' list is a poor list, and, at present, greatly limits the power of selection.—We cannot hesitate to express our conviction, that Mr. J. J. Chalon was elected by private interest, and not upon public grounds; indeed, it is utterly impossible to arrive at any other conclusion. He is, we believe, a pleasant member of a club called "The Sketching Club," consisting chiefly of leading members of the Royal Academy, and who differ widely from the public and all other artists on the subject of Mr. J. J. Chalon's genius. They have long resolved that he should be a member of the Royal Academy—and they have at length succeeded, to the great joy of the enemies of that Institution, and the deep grief and utter astonishment of its friends. There must be something very rotten in a system liable to so humiliating and injurious a procedure, which permits a few individuals, by acting in concert, to betray the interests and prejudice the character of a Society. The evil is done. Many years must pass over before the Royal Academy will be able to erase the blot.

ROYAL ACADEMY.—The "Hangers" at the forthcoming exhibition are H. P. Briggs, Esq., D. Maclise, Esq., and S. A. Hart, Esq.

SOCIETY OF BRITISH ARTISTS.—Three new members have lately been elected into the Society of British Artists:—A. Woolmer, E. Hassell, and H. Lancaster, Esqrs. The Officers for 1841 are F. Y. Hurlstone, Esq., President; E. Latilla, Esq., Vice-President; T. Allen, Esq., Treasurer; D. Egerton and E. Hassell, Esqrs., Secretaries. The Society proposes, after the close of the annual exhibition, to open one of the rooms with a collection of pictures, *free* to the public; and will be composed principally of works presented by the members, or donations to the Society, to be disposed of, either by sale or lottery, at moderate sums; the proceeds to go to the fund for completing the purchase of the galleries, the greater part of the debt having been liquidated. The works of art intended for exhibition will be received on Monday and Tuesday, the 1st and 2nd of March, under the usual regulations. The conversazioni will be held in the gallery as last season, a very general feeling of satisfaction having been, it is said, expressed at their adoption.

MR. COCKERELL'S LECTURES AT THE ROYAL ACADEMY.—Second Lecture, Jan. 14. This lecture commenced with general reflections on the progress of architecture from the earliest periods, passing from an interesting account of Egyptian architecture to that of the Jewish; Mr. Cockerell, in speaking of the latter, gave some very ingenious speculations on the Temple of Solomon, and commented on the fanciful representations given of it by several architects which he seemed to think were much exaggerated, deducing as one of his reasons, that the comparatively short time of its construction (twelve years), could not allow of its being of that extent which is generally imagined. He concluded his



lecture with an account of Grecian temples, theatres, stadium, gymnasium, &c., and with a disquisition on the antiquity of the arch.—Third Lecture. Perhaps the most interesting portion of this valuable lecture, consisted in a description of the Thermæ or Baths of Ancient Rome, which the professor illustrated by several large drawings, models, and prints. He attributed the great magnificence and luxury of these places to the love of pleasure and self-indulgence of the Romans, which he contrasted with the innate feeling for the arts and the patriotism of the Greeks. He concluded with a detailed account of the Basilica, more especially touching upon the church of St. Maria Degli Angeli, at Rome, formed by Michael Angelo, from the Baths of Dioclesian.—Fourth Lecture. Mr. Cockerell began by commenting on Roman architecture from the period of Augustus, to the removal of the seat of empire to Constantinople. He then proceeded to describe the architecture of the Christian era, A.D. 330, to A.D. 527, and went on describing the different styles of the art during the middle ages down to the present era. He spoke with the greatest enthusiasm of the works of Sir Christopher Wren, whom he looked upon as one of the greatest architects since the high period of Grecian art.—Fifth Lecture. Of this lecture, though excellent in parts, we regret we cannot speak in such high terms as of the preceding ones. The professor, in speaking of the theory of architecture, had perhaps not classed his ideas with that degree of perspicuity and clearness which are so desirable in a lecture; and in his desire for entering too profoundly into certain theories, he at times degenerated into obscurity and apparent self-contradiction. His remarks, however, with regard to the want of consistency in the application of ornaments and style in modern architecture, were remarkably just, as well as much of his advice to the students of architecture in the pursuit of their studies, the great purport of which was to combine originality of thought with a study of the best works of the Greeks.

**THE DUKE OF WELLINGTON.**—The Duke—whose state of health has, within the last few days, created alarm throughout the whole population of Great Britain, but who, we rejoice to add, is rapidly recovering—was present at the private view of the British Institution, where he purchased the picture, by Mr. E. M. Ward, of 'Napoleon Bonaparte in the Prison of Nice' (No. 341 in the catalogue). The circumstance must be peculiarly gratifying to the accomplished artist—to have contributed in any way to the collection of his Grace cannot fail to be an advantage; it is especially so, to have added to it a work that has especial interest for the "Great Captain of the age"—the more, that it represents his great opponent at the time of his earlier triumph, and not when adversity had trampled him into the dust. The picture is, as we have elsewhere said, worthy of the honour conferred upon it.

**THE LATE GEORGE CHAMBERS.**—We direct attention to an advertisement in the 'ART-UNION,' calling upon artists, the patrons of art, and its friends and admirers, as well as those who are ever ready with aid to afflicted merit and integrity, to join in a subscription for relieving the wants of the widow and children of this excellent artist. We earnestly hope the call will be liberally responded to. In reporting progress, next month, we may offer some further remarks on the subject.

**THE ART-UNION OF LONDON.**—The time for appearing in the subscription list of this Society will soon terminate. We understand it will present a very large accession of strength. The etching of the plate (to be presented to the members), from Mr. C. Landseer's picture of 'The Tired Huntsman,' has just been completed. It is the production of the engraver, Mr. H. C. Shenton, and does him great credit; it is clear, fine, and forcible, and the drawing is perfectly accurate. We have no doubt of his producing a print that will materially enhance his reputation.

**THE COPYRIGHT OF DESIGNS.**—This subject—although for the present limited to a most important branch of our manufactures, "printed fabrics"—has occupied the attention of the House of Commons, having been brought before it by Emerson Tennent, Esq., the able and indefatigable Member for Belfast. The House has looked very coldly on the subject, as, unhappily, it too generally does, where protection is sought for the pro-

ductions of the mind—the results of hard intellectual labour; and it is very probable that Mr. Tennent will, for a time, be able to do little more than direct to the subject the attention and consideration of the country. This will, however, be doing a great deal; for the remedy will be sure to follow, sooner or later. The matter is one of no ordinary moment to professors of the Fine Arts; for their cause must be heard in turn. At present they have not, in the designs they create, even the small interest possessed over his by the cotton-printer who invents a gown-piece. Such a state of things cannot last long. If the artists would rally and combine, the produce of their easels might be property for their descendants; at present, the most atrocious robberies are committed with impunity. We shall soon consider, at some length, the case which Mr. Emerson Tennent has brought before Parliament: we thank him, in the name of all intellectual inventors, for his continual exertions and unwearied industry.

**SIR ROBERT PEEL.**—We have seen an exceedingly clever and highly-wrought drawing of this eminent statesman, from the pencil of Mr. Francis, which is to be immediately placed in the hands of a competent engraver. It is full-length: the Right Hon. Baronet is represented standing close to the Speaker's table, and in the act of addressing the House of Commons. The face and figure bear exact resemblance to the original: it is, indeed, by far, the best likeness we have seen of one of the most accomplished men of the age and country; not excepting even that by Sir Thomas Lawrence, painted some fifteen or sixteen years ago. But, with this exception, artists have singularly failed in copying him—one or two, professing to be portraits, have given him more the air and look of Mr. Hume, than his own peculiarly winning smile and insinuating manner. Mr. Francis has pictured Sir Robert in the attitude he so generally adopts in the House; persuasive rather than energetic; as if too conscious of his own high powers to render enforcement of them necessary, either by gesture or action. The portrait is therefore quiet; but the character of his expressive countenance is very happily preserved. The print will be a valuable acquisition to thousands who admire his public conduct, and respect the baronet for the great and good example he has given by his career in public life.

**THE TEMPLE CHURCH.**—The restorations at this most interesting specimen of our forefathers' architectural skill are coming fast to completion. When finished, we shall make a careful survey of it for our readers' information. Polychromatic embellishment has been adopted to a large extent. Whether or not the effect produced will be of the satisfactory nature hoped for, can hardly yet be said: for our own part, it must be confessed, we view it with some degree of nervousness.

**STAINED-GLASS IN WESTMINSTER ABBEY.**—We mentioned in a previous number of this journal, that the Dean and Chapter of Westminster, had invited certain artists, whose names were stated, to send drawings and specimens in competition, for the honour of executing the proposed stained-glass windows. The parties who really competed were as follows: Mr. Willement, Mr. Miller, Messrs. Ward and Nixon, Mr. Collins, and Messrs. Hancock and Co.; and from the drawings sent by them, those from Messrs. Ward and Nixon have been selected as the best, and certainly very excellent they are. With the view, however, as it would seem, to endeavour to their utmost to obtain a result satisfactory to the public, one or two fresh candidates, Mr. Wales of Newcastle among the number, have been admitted to compete with the last-named artists. The ultimate selection will probably be made at the next meeting of the chapter, fixed for the first week in March.

**BEQUEST OF PICTURES, &c. TO THE KING OF FRANCE.**—To account for the following singular bequest, a curious story is circulated in Paris. It is there said that the testator, Mr. Frank Standish, applied to the present English government for the recovery of a dormant title which had descended in his family; and as a consideration for the restored honours, he proposed making a presentation or bequest, for the behoof of the British public, of certain pictures, books, &c. of much value. Mr. Standish's proposition was rejected; in consequence of which, it is said, the bequest has been made in favour of the French King. Among

the pictures are several valuable Murillos, and works by Zurbaran and other masters of the Spanish school, besides many pictures of the Italian, Flemish, and French schools. Most of the books are valuable, and they are upwards of 4000 in number. The passage in the will, which bears date, July 11th, 1838, runs thus:—"I give and bequeath to his Majesty the King of the French, all my books, manuscripts, engravings, paintings, and drawings, at my mansion at Duxbury Hall, in the county of Lancashire, and elsewhere in Great Britain, or in any foreign country, either for the sole and particular use of his said Majesty, or to be placed in any public establishment he may think fit, as a testimony of my esteem for a generous and polite nation, which is always ready to welcome travellers, and which I have always visited with pleasure and quitted with regret."

**NELSON'S MONUMENT.**—Two twenty-four pounder brass guns, which have been recovered from the wreck of the Royal George, have been contributed by Government to be recast in the statue of Nelson, with which the column will be surmounted. The donation is not decidedly inappropriate, but it would have been in better taste to have given two of the guns of the Victory. The association had been more perfect, and a memento of his ship had been left when after-ages had swept every other away.

**WELLINGTON MONUMENT.**—The subscription for this memorial has received most liberal additions in India. The lists received from Bombay by the honorary secretary, contain the names of most of the principal native bankers and merchants resident in that Presidency. The sum of the subscriptions on these lists, amounts to 2550 rupees, which have, through Mr. Jardine, been remitted to Messrs. Drummond, the treasurers. It is hoped that the spirited example set by the inhabitants of the Bombay Presidency, will be imitated by those of Calcutta and Madras.

**MR. HARDING** is busily occupied in the production of certain improvements in lithography, which are most favourably spoken of. We believe the object is to cast off coloured impressions from the stone; but in whatever shape the result of this gentleman's labours comes before the world it cannot be less than successful.

## OBITUARY.

**MR. JOHN HAVELL.**—We have to record the decease of Mr. John Havell, the engraver, who has been long a respected and distinguished member of his profession. The circumstances attending his illness and death derive a painful and melancholy interest from an enthusiasm so intense as to unsettle his reason. On the first announcement of Daguerre's discovery, Mr. Havell was so forcibly struck by the photogenic effects, that he applied himself with much assiduity to effect improvements on the discovery. With a view, therefore, of exhibiting some successful experiments he invited to his house a limited circle of friends, even in the midst of whom he was surprised by the fearful visitation of the loss of his reason, which he never fully recovered.

**MR. JAMES O'CONNOR.**—We have also to announce the death, in the 49th year of his age, of Mr. O'Connor, the well-known landscape painter. He was a native of Dublin, in which city his father was established as a chemist and druggist, and claimed descent from one of the oldest families in Ireland. At the early age of eight years, the young O'Connor evinced an inclination for drawing, which amounted almost to a passion, inasmuch that nothing could induce him to devote himself to any other pursuit. He distinguished himself early, and in his native country he met with much success; and he likewise, for a length of time, was eminently successful in London. His works are known in France and Belgium, where they have obtained very high prices. The present King of France possesses many of O'Connor's works; and so highly did he esteem them, he conveyed to him a commission, which was never executed. We fear that his widow is left in circumstances of embarrassment and difficulty.

## FRAUDS ON ARTISTS.

It becomes with us a duty to the profession to notice certain facts which have come to our knowledge, and which involve even the future reputation of those whose names are now mixed up with them, if the system of imposition which we here expose were suffered to progress with impunity. We allude to the vending of spurious ultramarine for the genuine article; and such is the perfection with which this valuable colour is now imitated in foreign preparations, that it is a matter of impossibility for the artist to distinguish the real from the factitious, save by test; and this is so simple, that the manner of effecting it shall be described, as a security against one of the most impudent frauds that has ever been attempted. A case is selected:—An Edinburgh artist\* of eminence, who had exhibited a picture in London, received a letter containing a proposal to purchase it, provided he would receive in payment a great proportion of the price in genuine ultramarine. He agreed eventually to receive ten guineas in money, and ultramarine to the value of sixty guineas; but as he declared himself unable, residing at a distance, to form a judgment of the genuineness of the colour, or of its value, he referred his correspondent to a friend, an artist living in Mornington-place, whom he authorized to conclude the negotiation, should he be satisfied of the value of the colour offered. The person who proposed thus to purchase the picture represented himself as an American, and an artist, and told a plausible story, describing the manner in which he became possessed of a very large quantity of ultramarine. Mr. L., the person interested for his absent friend, proposed having the colour tested; to this the American replied that no further test was necessary than what he himself could exhibit. He did test it in Mr. L.'s presence, and the result was such as to establish the fact of its being spurious, but unfortunately the latter was not aware of this. It is sufficient to say that this adventurer succeeded in obtaining the picture, and the friend of the artist discovered, when too late, that the colour was worth about three shillings per ounce. As this system of robbery has been in successful operation for some time, and having been without doubt assiduously and industriously followed, the injury already done must be very extensive; but we trust that this notice does not appear too late to stop the further progress of an imposition so infamous. Amongst those who have been very seriously duped is Mr. A., of Osnaburgh-street, who was induced to take this pretended ultra-marine to the value of £80, which was paid for in money, and which he afterwards discovered was comparatively worthless. A late marine painter also purchased a quantity of this composition, which his widow having been desirous, since his decease, of disposing of, was informed that it was worth but a few shillings an ounce. This is a case of extreme cruelty, as this unfortunate person has been left in circumstances of much difficulty. It will be by no means difficult, with a little caution, to avoid being plundered by such pretences as these; for if an artist be diffident of his own judgment, or method of testing, scarcely any chemist would hesitate to exhibit to him the purity or impurity of a small sample of a colour in which he may be interested, or which is offered to him as genuine ultra-marine. With a view to secure artists against this kind of imposition, we have applied to Messrs. Winsor and Newton, who have kindly afforded us an opportunity of enabling our readers to distinguish the genuine from the spurious ultramarine. There has been lately introduced into England, from Germany, a very beautiful chemical manufacture, the compound tints of which are nearly as brilliant as those of the real ultramarine. The only difference is, that all the tints produced by mixing the German blue with white-lead have a lilac hue, which those produced by the real have not. In a matter of such nice distinctions as exist between the real and the factitious ultra-marines, and where the great price of the former offers strong temptation to adulteration, or the substitution of a spurious article, it now very nearly concerns the artist to be able to determine the quality of the colour he employs.

\* We are in possession of the names of all parties, but do not deem the publication of them necessary.

Real ultra-marine, when exposed to a dull red heat, changes its colour but very little; while the factitious becomes much more grey; and if then ground, it will be found to have lost its lively and beautiful colour, giving only a dull blue, or a grey tint with a tinge of purple. If a small portion of real ultra-marine be placed in an earthenware vessel, and a little nitric acid be poured over it, it gradually loses its blue tint, and a dirty white gelatinous residuum only remains.

If the German ultra-marines be treated in the same way, the blue colour disappears in a similar manner; but after awhile, there appears on the residuum a pinky or flesh-coloured stain. The French ultra-marine, although much more permanent than the German, is more readily distinguishable from the real. In its dry state it is considerably darker, and heavier in its appearance. On the application of nitric acid, the same result is not observable as in similarly treating genuine ultra-marine; but a very remarkable effervescence takes place, evolving red fumes in abundance. These appearances particularly distinguish the French factitious ultra-marines from the genuine extract of lapis lazuli. When mixed with white-lead, the French composition affords tints nearer in hue to the real ultra-marine than those of the German, and with less of the lilac tint; but as it has not the luminous quality of the latter, the artist is in less danger of being deceived. The French blue does not change on being exposed to a red heat so much as the German; but it loses its fine tint and assumes that of Prussian blue, but without its strength or intensity. The factitious ultra-marines work and wash well in water colour; and although in this respect they have an advantage over the real, which can never be divested of its granulous quality; yet this serves to distinguish the real of so many guineas per ounce from the factitious, which ought only to be of so many shillings.

#### PROPOSED ASSOCIATION FOR THE ADVANCEMENT OF THE FINE ARTS.

TO THE EDITOR OF THE ART-UNION.

SIR,—As my suggestion for the establishment of an association for the encouragement of the arts, on the plan of the "British Association for the advancement of Science," first appeared in your pages, I will adopt them, with your permission, as the medium through which to acknowledge the courtesy shown to me by the periodical press generally, and the various letters received on the subject from individuals, all more or less influential. The "Literary Gazette," the "Athenæum," the "Atlas," the "Midland Counties Herald," the "Morning Advertiser," the "Mechanics' Magazine," the "Polytechnic Journal," the "Civil Engineers' Journal," and some others, have all strenuously assisted to give publicity to the suggestion: thus showing, as it seems to me, a very general feeling that such an association as was proposed would have a beneficial effect, and that the plan was feasible. The "Athenæum," however, although it considers "the scheme is plausible, and that much good might arise from the local interest which such an association is capable of awakening, and the knowledge it might diffuse," fears that the objections to it are insurmountable. It goes on to say, "We heartily wish Mr. Godwin's project success, so far as he deserves it; and if he can show us that the association is not likely, indeed certain, to degenerate into a mere picture-dealers' and printers' exhibition room—that it can be so conducted as to diffuse a knowledge of Art, and not a vicious and corrupt taste for the profitable trash which these people call Art—in brief, that it will not be another form of that incessant appeal to the breeches-pocket of a confiding public,—he shall have our support." Now, that difficulties of the sort referred to would arise without care on the part of the committee, there can be no doubt; but it appears to me even more certain, that with due care they might altogether be prevented or overcome. It would, perhaps, be a little premature, however, just now to venture any opinions on the mode of government to be adopted. I simply state the objections, in order that persons who feel disposed to give the subject consideration, may see at once more than one side

of the question. The diffusion of a knowledge and love of art is the object of the suggestion; unless it is likely to effect that, it ought not to be carried out; my own opinion, I need hardly repeat, is strongly that it would.

With regard to the letters which I have received, I can hardly avoid considering it strange, that none have been written by artists. Unfortunately, the artists of England, as a body, cannot be brought to comprehend the advantages which *must* result to them personally from spreading a love of art throughout society (at least it seems so), nor will they exert themselves to further it. Show them a means of selling a single picture, and they will probably not hesitate to adopt it; but point out ever so powerfully the possibility of doubling the number of the lovers of art (by doing which they would unquestionably more than double the number of purchasers of their productions), and the great chance is they would deem it quite unnecessary to bestir themselves. There are many admirable individual exceptions to this statement; but I would appeal to these exceptions to confirm the opinion here advanced, so far as regards the general body. Without the active co-operation of the artists, however, in the present case, certain it is that little could be done; and it is therefore to be hoped, that such of them as consider the proposition advisable (and that many of them do think so, I have been verbally assured), will interest themselves actively in carrying it out.

Some kind and influential correspondents have thought they discovered in the proposal, as printed, hostility to the Royal Academy; perhaps because they *wished* to find it. Nothing can be more erroneous. Such an association as is projected, could hardly be *made* to interfere with the Academy in the slightest degree; nor, indeed, could complete success be hoped for, unless it had the aid of the academicians, not imperatively as academicians, but as artists and expounders of art. Their urbane president especially, Sir Martin Archer Shee, could ill be spared from the direction.

Touching the suggestion, that literature in union with art should come equally under the consideration of the association, I may remark, that such was always the intention; the members would, therefore, be separated into artists, authors, and amateurs; and of these, probably, in certain proportions would the general committee be composed.

When the proposal was first printed, there was little intention on my part of proceeding further, my time being somewhat occupied; greater goodwill towards it, however, than might have been looked for at first has been shown; and I, therefore, willingly become, *pro tempore*, a centre for any communication on the subject that may be thought desirable.

GEORGE GODWIN, JUN.

Pelham Crescent, Brompton.

#### ROYAL INSTITUTE OF BRITISH ARCHITECTS.

—On Monday the 8th, Mr. Edward Blore in the chair, Mr. Hay's work on Cairo was presented by Mr. Greenhough, and led to some interesting remarks by Mr. Alexander, on the various styles of architecture which are to be found in that city. Mr. Scoles exhibited a very accurate sectional drawing of St. Paul's cathedral—within St. Peter's at Rome, showing their relative size; and commented on the different construction of the two domes. This drawing was made by Mr. Bonomi nearly forty years ago, and has been in the engraver's hands ever since. Mr. George Godwin drew attention to the present state of the model of Wren's original design for the cathedral, now kept (we must not say *preserved*) in a room over the morning chapel in St. Paul's. Unless some means be taken to repair it, it will speedily become a mere ruin. Mr. Scoles suggested that Mr. Cockerell should be applied to on the subject. Some remarks, by Mr. Nicholson, on the curious stone arch or beam, as it is popularly termed, in Lincoln cathedral, were laid before the meeting. This arch is over the groining of the nave, and abuts against the two western towers: its use is unknown. Mr. Poynter then read a paper on the construction of observations, which contained much practical information.

THE ARTIST:  
A SERIES OF SKETCHES FROM THE LIFE.  
By MRS. S. C. HALL.

## CHAPTER II.

The breakfast room, in which the bay-window was of so much importance to the actively minded little gentleman I have endeavoured to describe, was painted of a cheerful green, and papered with a bright lively pink; he said he liked cheerful colours—and cheerful objects; and everything in the house, with one exception—which we shall come to, by and by—was of a cheerful character. The pictures—such as they were, bore out the old man's criticism—"That one landscape was very like the other—at least in the neighbourhood of Bristol." There were two of 'Country Weddings'—smirking bridegrooms in blue coats and white waistcoats—and blushing brides in fine streaky chalky lines, intimating white satin. One wedding party were just getting into a carriage; while the other were moving out of the church. There were two Christenings—such jovial ones: pale mammas—dignified and important grandmamas, important as if they were the real original mothers of the whole human race—such "jolly old grandfathers," and ruby-coloured nurses—and, above all, such sweet babies, looking as babies never do at a ceremony, calm and good natured, personifications of inanity and placidity, a most hypocritical portraiture; while little foolish flirting episodes between juvenile aunts and gentlemanly godfathers, squinting most bewitchingly at each other, completed the pictures. There were several brightly coloured landscapes: some gay in all the hues that are supposed to belong to legitimate sunsets; two in particular, both with gaudy skies, and dewdrops cut out upon the long grass, and trees, looking cold and damp enough to give one the ague; while a very glowing portion of the circle of a red sun was getting up as fast as ever it could from behind a sand bank in the foreground. These formed the back grounds of both pictures—in one, an innocent, unsuspicious-looking milkmaid was approaching a very dead-looking cow (not Sydney Cooper's, for his are alive), while a pail stood, with wonderful composure, where it could not stand, upon a head bent forward after the fashion of a tortoise. The companion picture to this production had, as I have said, the same heavens and the same earth, but in the foreground lay the difference. A sharp fellow, looking as though he came into the world to jingle jackstones amongst tombs and cheat thereat, was stepping over a stile, bearing the implements of industry about him, which it was evident he never would use if he could help it; his eyes were cast upon them with a sinister expression of dislike; a horse collar was slung over one arm, and he carried a halter in his hand; and a singularly docile horse, neither of whose legs matched the other, was walking towards him, as if anxious to be harnessed, and go to work immediately. These two pictures were called 'Morning.' There were others, mere masses of bright colour, which the sun was rendering more bright. A book full of caricatures lay open in an arm-chair; two large cats—Tom and Tit—reposed on the hearth-rug; and a very active, able-bodied terrier, with a scratched face, lay between them, keeping an eye on each, and apparently ready for a combat with either. A yellow canary-bird was singing with all its might in a very fine cage, that hung from the ceiling; and a parrot, rich in the gaudy feathers of its eastern nature, was chattering and screaming, evidently to the enjoyment of half-a-dozen urchins, whose faces were pressed against the glass of the bay-window. There was a particular air of industrious cleanliness everywhere—a sort of perpetual presence of observation and activity, that, within its circle, renders repose almost impossible. All things were bright and new; even the hearth-broom seemed, from its very position, to be ready to start off in a moment, and sweep away whatever dust fell from the fire.

When the little active gentleman entered with his guests, the parrot exclaimed—"Ah, old boy!—breakfast for Polly!" and the terrier, after welcoming his master with sundry noises and gestures of the most animated description—such as jumping off his hind legs until he

touched his master's nose—walked deliberately up to the stranger, smelt him all round, retreated a pace, looked him steadily in the face, and then was so well satisfied with the scrutiny, that he walked up to him, and began licking his hand.

"Well, I declare!" exclaimed the fussy old gentleman; "well, that is extraordinary! I never knew Bob do anything like that before, Sir; he is the most surly brute to strangers. Ah, you fellow! you know you are. He daren't bite, but he'll sulk, Sir; so that I seldom bring home a stranger without telling him of it beforehand, or explaining the why and wherefore afterwards. Ah, Bob! sulky rogue! Good dog, Bob! Don't mind his nibbling the tops of your fingers, Mr. Hamilton: it's all love, poor thing! He bites my nails off to the quick; but I never mind it. He's a wonderful dog, Sir. Ah, Bob! Bob!—a lively fellow: I like things lively. A pleasant, cheerful room, Sir—everything cheerful and new in it: I like new things—"

"And new faces?" inquired Hamilton, with a half-serious, half-pleasant smile, as if he thought "how strange that an old man should like new things!"

"Well, I confess, I like new faces," he replied; "I certainly like new faces. I read people quickly; and those who do, very often tire of their books. Some, Sir, are as easy as the Roman alphabet, and yet better worth the liking than your crabbed black letter.—Poor Poll! Scratch yer' poll, Poll!" and the ill-conditioned pet returned his caress gently. "Mr. Hamilton, you see how I love the Fine Arts. I never yet bought a picture out of vain-glory, or because it was painted by an R.A., but because of the sentiment; that's the thing. Dear me! I wonder breakfast is not ready. Why, bless me! the new clock is ten minutes slow!—how very odd!"—and he rang the bell with the rapidity that characterized all his movements, and then looked out of the window, talking all the time. "Ah, there's Sally Tomlins! Why, surely she can't be taking Mrs. Tibbs home another new turban! Queer fancy, for a woman with a face like a full moon to wear nothing but turbans.—Now, Sir, you are, of course, a good judge of colours—how do you like my contrasts?—the rose, and its leaf?—eh? I like everything fresh, and green, and gay, and blooming. Oh, Mr. Hamilton! my sister—Miss Flora."

"Flora!" the name is so pretty, that even before Hamilton could turn round to bow, visions of lilies and roses, of sylphs and sunny ringlets, and a red-lipped, white-froaked maiden rose before him. The sound, "My sister," was lost in the music of "Flora;" the delusion, however, was soon at an end.

"Flora" was a tall, thin, palid woman, whose whole countenance bore the expression of unsettled discontent: there was no "silent sorrow" stamped upon her sharp features; no fixed wrinkle, intimating a decided pain or annoyance; the very flesh seemed anxious to creep off her bones, from sheer discomfort; her eyes had the keen, unwearied aspect of perpetual fault-finding, and it was impossible not to wonder how she looked when she smiled. She was dressed in a tight-fitting, black cachmere, unrelieved by an atom of white, and a plain mob-cap, composed of fine lace, was placed over a fringe of faded yellow hair.

"Flora! Mr. Hamilton," exclaimed her rapid brother, impatient of her tardy civility—"an artist—a young friend of mine."

"Ah! Oh! bad weather for your *trade*, young gentleman!" was the reply, in a voice cold and piercing as the north wind.

Now, it so happened that young Hamilton had a theory of his own touching voices; his ear was finely tempered,—not educated, except by nature, who, when she pleases, is the truest of all true teachers; and she had given him an ear for intonations—an ear tender and susceptible. He fancied he could read a character from the tone of the voice, and would cherish a sentence musically spoken, as a remembrance of the speaker. He held a harsh voice in woman as the sure index to a masculine appearance, or, what is almost as bad, a masculine mind; besides, she had called his occupation—his art, the out-pouring of his imagination, the spirit which animated his existence—a *trade*! Let any bounding spirit who has communed with nature, learned her by heart, dreamed of her by night, and felt a whole midsummer day too short for his sweet commune with her scenes

and solitudes; let it call to mind what it felt when first it was insulted by a sound so ignoble.

"It is not a *trade*, sister Flora," said the little gentleman. "Sit down, Mr. Hamilton: nor is it bad weather, my dear."

"Perhaps not, brother, but I felt it so."

"What! ain't you well?" this was said in anything but a soothing tone.

"Oh, no matter!" replied the lady.

"But it is matter!" he observed, petulently: "I insist upon knowing whether you are well or ill?"

"Then, since you must have it—(do you take cream and sugar, Mr. Hamilton? though both, I believe, are bilious)—I am very ill."

"Indeed! then we'll send for a doctor."

The lady tittered a laugh—such a laugh!

"A doctor! Oh, no; I do not want to die just yet! though I care not for the world. Pray, pray, Mr. Hamilton, do not eat hot bread; it is so unwholesome."

"Then why do you take it, sister?"

"Ah, brother! it matters not what I eat! heigh ho! there, brother, you may give Tom anything you please, he is your cat; but I beg you will not spoil Tit. Puss, puss! Poor animal! she can't live long."

"Well, she certainly is awfully fat. Did you, Mr. Hamilton, ever see so fat a cat?"

"Fat!" screamed Flora. "Fat! Why the poor animal is dropsical! There's honey, Mr. Hamilton, and marmalade—that is, if you like; but I am too ill to eat either, though certainly for myself, I set little value on my life."

"Then why do you want to preserve it?" enquired the fussy gentleman, while he shook a large quantity of salt over his toast.

"Only for your sake, brother. Heigh ho! there now, you are picking your stomach again. Well, it is miserable."

"Ay, so it is," interrupted her brother; "miserable, to be perpetually turning everything into misery. Sister Flora, you are your own misery."

"Thank you, brother, you have told me so every morning for the last twenty years."

"And, therefore, as long as you carry yourself about the world, you carry your own misery. Can't you look at the canary-bird, the parrot, the animals.—Can't you look out of that window!—Sir, I had that window constructed on purpose to keep her alive. God help me! Why, sister, look—where those sunbeams sport among those flowers; direct from the great sun; set by the will of the Almighty in the heavens to cheer—to warm hundreds of worlds. Can you look on them, without benefiting by their influence?"

"Dear me! how you do run on. I do all I can to keep those sun-beams out—they take all the colour out of the carpet."

The old gentleman looked at his sister, sighed, and shook his head, slowly and sadly; but the mood passed quickly away. It was evident no two persons could be more unfit companions; and yet, according to what has been said, they had scratched through life together for the last twenty years: for every smile her brother gave, Miss Flora had a sigh. She seemed a living extinguisher on all happy things; and when, after the breakfast equipage was removed, she left the room, the little old gentleman fetched a very deep breath, as if the removal was a great relief to him, then hurried to draw up the blinds she had drawn down; desired Bob to make himself comfortable, which the beast immediately did by curling himself round in the great chair, close to the caricatures; keeping only his nose out, and taking every possible opportunity of showing his teeth to Tom; for Tit had followed her mistress.

"A good creature, my sister, in her way—a very good creature. She, Sir—she would extract bitters from the purest honey, and yet she means no harm. I call her my *black draught*; but she don't know it. Well, I might have a worse after all, than poor Flo; for we must all have our crosses—we must, indeed; and you know she is my sister—my own flesh and blood; and *that* is something—is it not?"

"A great deal!" exclaimed Hamilton, "a very great deal. God knows, it is a lonely world enough, sometimes even for families; but for those who have neither kith nor kin, nor home, what is it?"

"A wilderness: where we are forced to create affections," was the abrupt answer.

"They will not be forced: affections are not hot-house plants," replied the artist.

There was a mournful cadence in his voice, that touched the old man's heart; he had been drawn towards the youth by an impulse far stronger than his usual curiosity; he was one of those persons of quick and abundant sympathies, which, suffered to run at large, branch out into *useless* channels, and become weak from their very extension; he had nothing in his home absolutely to love; and so between activity and good-nature, he went abroad with those superabundant, kindly feelings, which, from the oddity of his manner, and a peculiar way he had of muttering forth his thoughts, rendered him a subject of amusement, rather than reflection, amongst his neighbours.

"Well, I dare say you are right; though matters of that kind are too deep for me," he said at last. "People perplex themselves a great deal with thinking: believe me, feeling and acting keep one more alive." The youth turning away with a wan smile, took up his hat and portfolio.

"Well," observed the old man, kindly laying his hand on his arm. "You need not be in a hurry; have you any engagement?" Hamilton pointed to the sky. "We catch the weather when we can; and see how fine the day is now."

"True; but you know nobody in Bristol. Come back to dinner; we dine at five; and there is a little sunny room, just facing the south; it is so sunny, that my sister never enters it—it makes her low-spirited, she says; the sunshine is so very bright there. I will send to the inn for your traps; and you can stay with me as long as ever you like. Besides, I want one or two more cheerful pictures, family groups—Bob after a Rat, and the Cats and Parrot. The little chamber would be dull but for the aspect; the warm sun would do you good; Inns are nasty places; and bless you, boy! don't go into a lodging. I knew a poor lad once, who got into a Bristol lodging—dark back-room, looking out upon a square yard interlaced with clothes-lines, variegated by forked pegs. The house was so far back, that no noise ever came up to him but the clatter of the maid's pattens on the flags, with a running accompaniment of the mistress's tongue—one of those everlasting tongues that never cease. Nothing ever visited him in that lone back-room but a hungry rat, which found its way through a hole in the cupboard, whose door would not shut; and its lean eyes would gleam upon him as he lay on his wretched bed; and he was so weak, that he had not power even to say, hush—away! to the starved creature—"

"Of course, he died, Sir?" interrupted the artist, passing his hand across his brow.

"He did no such thing, Sir: he would, if I had not found him out. Nothing dies that I take in hand. Why, Bob is fourteen, and no one thinks him more than four. I found the young man out; I frightened away the rat; got him into the sun; used to seat him at that window; saw up the street—down the street—over the way; calves-foot jelly; mutton chops; sent my sister on a visit; kept him alive. Sound as a roach in two months!"

"I am sure, Sir, you are very kind!" said Hamilton.

The little old gentlemen put his head on one side, as if considering for a moment. "No!" he replied. "No! I do not think I have an atom of disinterested kindness about me; that sort of thing does myself good; it's a motive—an object—an occupation; circulates my blood; makes me feel I have a heart, lad, which some folk only discover when the doctor tells them it's diseased; but you'll inhabit the little room, young man?"

The artist at first refused; but the old gentleman had taken it into his head to have his own way; and within two hours, Hamilton, his portfolio, a small circular valise, and a camp-stool, which constituted all the property he had in the world, were in the chamber facing the sweet south.

Young as he was, fortune had played him many pranks. When he landed in Bristol, his funds were reduced to a few thin shillings; he had felt them one by one within the netting of his purse, knew their exact number, and yet feared to take them out and count them, they were so very few; without relatives, friends, or patronage; he had nothing to trust to for subsistence, but his merits in an art, which, strong as he felt them to be within himself (and I believe there is never power with-

out the knowledge thereof), he knew he lacked the skill to express: his painted thoughts were but as water to the strength of his conceptions.

For one so young he had been sorely tried; he had lost the only friend he ever felt within his heart—his mother; but this unexpected kindness had refreshed him: it was opportune as unexpected—a spring opened in the desert—a city of refuge. He did not trouble himself with thoughts of its continuance—he only felt enjoyment; and set about arranging the implements of his art with a cheerfulness and pleasure superior to any thing he had felt for a long time. It suddenly occurred to him that he had absolutely become domesticated in a house, without knowing even the name of its master; and as his eye rested upon a large Bible and Prayer-book, probably too large for general use, and therefore put into the spare room, yet placed as they should be, reverently, and apart from other books, on a small table; he opened first one, and then the other. The young man's colour changed when he read the name inscribed in the Prayer-book; and yet it was a common name enough—Henry Myles, Berbice, 1782.

He closed the prayer-book, and laid it on one side, while he opened the Bible.

The edges of the holy book were brown and haggled, and the paper of the crackling page stiff, yellow, and eaten into little holes by the writhing maggot, or those thin, whirling, silvery insects that seem formed of the finest particles of the material whose destruction is their life. On the corner of the first large leaf was written, in staring black ink, the name "Henry Myles, Berbice, 1782;" and on the same was a long string of family names, closely written—an unintentioned evidence of how rapidly one generation presses upon another in the great race of time—a long record of the births, deaths, and marriages of the Myles' family, with notes and comments thereupon. At the top the ink had grown pale, and the writing was stiff and cramped, such as is seen in very old books or upon tombs; growing more modern and more distinct as it descended; the name "Henry Myles" appeared nearly at the bottom; and it was to be supposed that the book had become his property at last by virtue of inheritance. The Artist, while he bent over the old Bible, passed his finger rapidly down the page until it paused on the last name; his colour flushed brightly and quickly to his brow, and then he became faint and ashy pale; he leaned against the window without raising his eyes from the volume, then, suddenly falling on his knees, he pressed his face upon it, and burst into a passion of tears. The agony was soon over. The young man arose, gathered the things he had arranged hastily together, then turned again to the list of names, and paused irresolute; at last he rung the bell—it was speedily answered.

"Your master's name is Myles, I believe?"—

"Yes, Sir," said the cheerful looking servant; "but he's not in now, Sir; he's just gone down to see the packet off, and said if you wanted anything it was to be attended to immediately."

"His name is Henry Myles," continued the young man, without hearing her explanation. "All Bristol knows that, Sir: 'Henry Myles' is on the street-door, though Missis always will call him Harry."

"Perhaps," added the young man eagerly, "Perhaps he has a brother living?"

"No, Sir, that he aint I know; for I got a bombazine and a fine merino, for mourning, for him, though Missus said the one would have been enough—but, Lor' Sir! you aint going away? Why, Master said he hoped you'd never go."

The Artist did not heed her words, but seized his folio and valise, muttering to himself—"And that I should have eaten his bread." "Any message, please Sir?" said the astonished girl, when she overtook him as he was endeavouring to escape from Bob's caresses, without hurting the dog.

"Tell your master," he exclaimed, "that if he had known who I was, he would have left me to—"

She did not hear the end of the sentence, though she looked after him until he turned into the next street; but exclaimed when she regained his room, "Well! he has been reading the old Bible, and forgotten his camp chair."

## CORRESPONDENCE.

### PREPARATION OF GROUNDS FOR OIL-PAINTING, &c.

SIR,—I am happy to find in the letter addressed to you in the ART-UNION for October, by a person signing himself "A CORRESPONDENT," such information as I stood greatly in need of, having experienced that canvas as prepared in the colour-shops, is neither of that kind which is pleasant to work upon, or that facilitates execution, though it greatly impoverishes the quality of pigments laid on it. I have, therefore, gladly tried his plan; and, as I think, made a considerable improvement in it; which effectually prevents the *bagging* of the canvas, that according to him rendered re-stretching after the picture was painted a necessary operation, and thereby constituted its only defect. I think it will meet with the approval of every practical artist. I will describe it.

Having tacked the unprepared canvass to the frame on which it is to remain, I pour over it in succession two or three couches of thin starch-jelly—in order to give it the requisite degree of stiffness—allowing the first coat to dry before a second is applied. When the canvass has acquired by these coats sufficient stiffness, to bear rubbing with pumice-stone without its tearing up the surface, I grind down every knot and high thread, and, when done to my satisfaction, I apply a couch of priming, composed of

Thin starch-jelly;

Purified Linseed-oil, of each by measure one ounce.

I unite them intimately by exposing them in a bottle to the action of boiling-water, which does not discolour the oil. This done, I take as much common ceruse as will be sufficient to cover the work, and mix it up to the proper consistency with the above mixture; I then add one drachm of good fluid copal varnish, and stir the whole well together with the spatula. With a large tool or a spatula, I spread the priming rapidly over the canvass, by which means the copal will penetrate and carry the colour completely into the fabric, stopping up every pore, and leaving the surface as smooth as for *landscapes* can be desired. For *portraits*, it may be necessary to scrub down the first couch of priming with finely-sifted kitchen-sand, using a pumice-stone. A second couch of priming is then to be applied, and the operation repeated if necessary. I now place the canvas before the fire, or in the sun, as your correspondent directs, and in about a quarter of an hour I begin to paint.

The design may be sketched in with a lead pencil, or pen and ink, and as much of the subject washed in with water-colours as may be wished. It may be *even finished in oils or water-colours*, or be varnished or not, as suits the taste of the artist; and if left unvarnished, it may be washed with a sponge and warm water whenever the surface becomes soiled by dirt, smoke, &c.

This system offers great advantages to the water-colour painter and architectural drawer; nor is it necessary to go to the expense of glass to preserve the picture-surface from injury. It is to be observed, however, that if water-colours alone are used, the *powdered colours* must be rubbed up in starch-jelly, and a *very little oil* worked up in it. This will render the colours laid on *immoveable*, and give so soft and charming an effect as is quite enchanting. This system is equally applicable to paper as canvass. But the paper must first have a wash of starch-jelly; and in taking out lights, the colour will come off clear and sharp, and leave the paper white and unsoiled.

If I begin and intend to finish my picture in oils, I first make my *medium* by rubbing together *thin starch-jelly one part, purified linseed-oil two parts*. With this medium I work up all my tints, using *bladder-colours*. Your correspondent seems to consider dry powder colours absolutely necessary; but I have tried both ways, and find it quite immaterial which sort is employed; nothing more being necessary than, if the bladder-colours rub up *cloggy* with the medium, to add a little pure oil to them. I make my colours as fluid as I please, and work boldly, employing none but common pigments, such as the reds, yellows, umbers, and black and burnt sienna. When I have got in my subject sufficiently, I set my picture before a hot fire, or in the sun and air, and when dry I go to work again.

The last process to be described is that of *glazing*, and this must be performed when the picture is next day quite dry. For this purpose, I make a change in my medium: I take

Starch-jelly, one part;

Linseed-oil, two or three parts;

Finely pulverized glass of borax, one tenth part, more or less, according to circumstances. Mix all well together, and like the former it will form a rich-looking cream. With this *improved medium*, I mix my tints according to nature, or if copying, to the original, and apply them at pleasure. Where necessary, I make my tints more washes, rendering them as fluid as if working in water-colours. Every colour will remain perfectly steady, without spreading or running into each other, and one touch will not obliterate another; so that the rapidity of this style of painting is quite incredible. It is the addition of the *borax* which imparts this *steadiness* to the colours; and it would be unjust not to acknowledge that I received the hint from



an able writer in *Blackwood's Magazine* for June, 1839; article 'Merimée.' In fact, the colours in this way, bear out and look as if worked in varnish; presenting precisely that peculiar appearance which characterizes the works of the old masters; and which can be imitated in no other way that I am acquainted with. Of course both the dead colouring and the glazings become as hard as glass itself, and will, no doubt, bear the "scrubbing bush" of the cleaner.

In conclusion, I beg to add, that if any artist or amateur think it too much trouble to prepare his own canvas in the manner herein described, I would say to him, though I would not commend his lack of ambition, "use the best canvas that you can procure in the colour-shops; and wash it well with the starch-jelly before you begin. I will not promise you the same brilliancy of effect as in canvas prepared after the new way; but it will surpass anything you can obtain by the old method, provided you paint with the medium."

A STUDENT.

#### THE GLASGOW STATUE.

SIR,—In your last paper, the article relative to the statue of the Duke of Wellington, proposed to be erected at Glasgow, contains so much good matter with respect to art, its interests in the country, and the duties requisite for its support, that but little can be added to augment the importance or increase the force of the argument. Whether I can judge well of art, or the merits of artists, may be a question; but every man can judge of the duty of patriotism.

"— Vero rec locus tibi ullus

Dulcor esse debet patria."

Of this there can be no doubt; and it is the duty of every Briton to aid and protect his brother, to foster the interests of every one of his native land, and to seek opportunities of distinguishing the able, and of elevating the aspiring; therefore, if this be a moral duty, how shamefully it is neglected in seeking to employ foreigners on the statue of the Duke of Wellington for Glasgow; and in the present instance the project is as degrading to the intelligence as it is disgraceful to the feelings of the proposers; and foreigners are much too noble, not to feel aversion and disdain for such betrayers of their land; for without disparaging other countries, the United Kingdom is competent to challenge the talents of any state; and should it be found to be deficient, the fault is with those by whom its talents are neglected.—I have the honour to be, &c.,

M. M.

#### STAINED GLASS.

MR. EDITOR,—In treating the subject of Stained Glass, you say that encouragement for it is reviving. I hope you will be an advocate for the lead forming the outline, instead of the subject being cut through, as it often is, by perpendicular and horizontal lines.

The 'Battle of Neville's Cross,' at Branspeth, near Durham, was designed with the view of reviving this disregarded, but beautiful, art; and there will be seen its superiority to those introduced in large squares of glass, as it is requisite to prevent flimsiness in effect; in proportion to fullness of colour, shadows of the darkest hue become the most valuable; hence the lead, forming the outline, is substantially of service. Shadow to colour is what judgment is to imagination. We imagine many things, but if they be impracticable they are merely ideas, and from being so, not worth further consideration.

Your obedt. humble servant,  
ROBERT T. STOTHARD.

#### HONORARY PRIVILEGES.

36, University-street.

SIR,—Will you permit me through the medium of the 'ART-UNION,' to inform Mr. Webster, and your other correspondent, that they are both misinformed on the matter of the free admission of R.A.'s and A.R.A.'s?

At Covent-garden Theatre every academician and associate is on the "free list." I had the pleasure to instigate the management to do this during Mr. Osbaldiston's first season: whether he sent cards to all of them I do not know, but to some I am *sure* he did. When Mr. Macready took the theatre, all were made free, and Madame Vestris has done so likewise. But in reply to your other correspondent, I assure him he is wrong; no actor is admitted gratis into the exhibition of the Royal Academy. It would be a novelty, indeed, to hear that a theatrical person was made free of any place of either amusement or instruction; managers and actors are invariably liberal towards all other professions, but seldom or never meet with any return.—I am, &c.,

R. R. Mc IAN.

#### REVIEW.

ENGRAVINGS AFTER THE BEST PICTURES OF THE GREAT MASTERS. Part II. London, Colnaghi and Puckle; and Ackermann and Co. Edinburgh, Alexander Hill.

The second part of this valuable and interesting work, which is now before us, in no degree belies the promise held out by its predecessor; on the contrary, its excellence seems rather on the increase. The present part contains 'Thomyris with the Head of Cyrus,' engraved by Thomas Dick, after the celebrated picture by Rubens; 'Landscape—Roman Edifices in Ruins,' by W. Miller, after Claude; and the 'Daughter of Jairus Restored to Life,' by Robert Bell, after Rembrandt. It cannot be necessary at this time of day to offer any eulogium on the great and peculiar excellences wherewith those celebrated masters imbued their works; to descant on the beauty of composition, richness of fancy, and gorgeous splendour of colouring displayed by Rubens; the poetized reality and natural loveliness of Claude; or the powerful chiaro oscuro and breadth and harmony of effect of Rembrandt, would be "to gild refined gold, or paint the lily," a task by no means to our present taste; we shall, therefore, content ourselves by briefly pointing attention to the very high merits of the publication.

The style of engraving by Dick of his difficult and complicated subject from Rubens, is remarkable for great force of execution, combined with the utmost delicacy of handling, sparkling variety, and richness of texture; beautiful tone, and fine harmony of general effect: the drawing is well pronounced and accurately representative of Rubens, not harsh and cutting in the lines, but graceful and flowing, and indicating in the engraver a fine feeling for his subject, and for his art. Miller has been labouring with his usual felicity in conveying the glowing warmth and atmospheric purity of Claude's Italian skies and sunny landscapes: the transparent, yet warm and liquid beauty shown in his treatment of the water, and the exquisite delicacy and softened tenderness of the distance, are all in Miller's best manner, and could hardly be surpassed; while his masterly toning is such as would almost redeem a bad picture, instead of, as in this case, rendering justice to an excellent one. Mr. Bell has shown, in the 'Restoration of Jairus' Daughter,' that he can both feel and appreciate the characteristics and the beauties of Rembrandt; he has succeeded most admirably in keeping up the great breadth and power, the impressive light and shadow, the firmness of parts, and the beautiful transparency for which this master was so pre-eminently remarkable, and which in inferior hands is so apt to degenerate into a sooty solidity and heaviness; he has also been highly successful in that most difficult branch of the engraver's art—variety and characteristic truth of texture, without appearing mechanical and spiritless.

The historical and descriptive letter-press is well written and beautifully printed; it combines much of interest and instruction, and cannot fail to convey valuable and satisfactory information to the lovers of art.

PORTRAIT OF THE BARON CUVIER. Painted by W. H. PICKERSGILL, R.A. Engraved by GEORGE DOO. Published by the Engraver.

It is scarcely necessary for us to say, that this engraving may compete with any production of the British school. The delicate and vigorous burin of Mr. Doo has been employed on a worthy subject—the Portrait of one of the most remarkable men of the 19th century; to whose clear mind and laborious industry mankind is indebted for expelling much of the

darkness that lay over the paths of science—hiding knowledge from their forefathers. A man of the highest genius, the simplest manners, and of the most indomitable perseverance was the Baron Cuvier! Of the fidelity of this likeness we can speak with confidence; it brings the high-souled philosopher before us—with his fine capacious brow—the most intellectual forehead we ever saw, for Shakspeare and Byron both died before our time—overtopped with hair in abundance, but of pure and unmixed white; the earnest seeking, though kindly eyes; the expressive mouth; the whole air and character of the noble head of the great man are forcibly recalled by this most pleasing and very accurate copy of it. We are reminded of many agreeable and profitable hours spent in his society—a privilege, an advantage, and an enjoyment, for which we can never cease to be thankful.

#### TO CORRESPONDENTS.

The volume of the 'ART-UNION' for 1840, is now bound; and may be obtained at the office, 132, Fleet-street.

We are unable to supply perfect sets of the year 1839; Nos. 1 and 2 being out of print; but either of the other numbers may be procured.

Correspondents will be pleased to bear in mind, that all communications for the Editor must be addressed to Messrs. How and Parsons, 132, Fleet-street.

We have received several gratifying and encouraging letters from artists; to each of which, it is possible, we may be expected to reply. We hope, however, our friends will take, through this channel, our expression of sincere thanks: to answer all our correspondents privately, would occupy more time than we can possibly afford.

If any mistake occurs in the delivery of the 'ART-UNION,' at any time, we hope to be informed of it.

We are glad to hear that "a drawing class" has been added to the Literary and Scientific Institution at Workson.

It would be scarcely fair to publish the letter concerning "Patent Metallic Relief Engraving."

We beg to thank our correspondent at Ludlow; but he is not aware of the difficulties in the way of adopting his suggestion. We have complete copies for 1840; but not for 1839.

We shall next month answer the question of our correspondent at Edinburgh, respecting "Forgeries of Pictures." It is one that requires consideration.

The observations on "The union of Painting and Music" are sensible; but we really cannot find space to insert them.

Grey eyes—surely; what man of energy and genius ever had brown eyes?

A Subscriber wishes to know "where the picture painted by Rubens of 'The Grecian Daughter,' engraved by Cornave Caukercher, is to be seen?"

Our Edinburgh correspondent is quite misinformed. We have in no instance required or received the assistance of an artist—an exhibiting artist would be obviously the very worst auxiliary we could have. Our correspondent will perceive, we think, that his suspicions were groundless; he should either have been more explicit or less communicative; as it is, we are not likely, upon evidence so very vague and inconclusive, to withdraw our confidence from a person who has long possessed it.

"The Association for the Purchase of British Engravings," referred to in our last number, and concerning which we have received at least fifty letters, is established in Edinburgh. We have forwarded the letters to the secretary. An advertisement of the Society will be found elsewhere.

#### TO THE EDITOR OF THE ART-UNION.

SIR,—All who feel the kindly influence of the fine arts, and desire to see the range of that influence extended, must wish anxiously that Mr. Godwin's excellent proposed Art-association should be carried out. If, through your pages, it could be suggested, that the committees of the various societies of art scattered over the country, as well as of Provincial Art-unions, might call meetings of their body in the different towns to consider the subject, and, if thought advisable, to open a correspondence with parties in the metropolis who may be willing to assist the scheme, some good, I think, would be effected.

A MANCHESTER MAN.

\* \* I send my name and address; and will lend any aid in my power.



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## THE ART-UNION



LONDON, MARCH 15, 1841.

## PICTURE HANGING.

SIR,—As I have not yet seen, in your valuable publication, any article respecting the best method of hanging pictures, I take the liberty of offering a few remarks on a subject which seems to me of the more importance, as, in many cases, it only requires a little attention to produce the best results.

A picture, very different from the Daguerreotype, does not represent, with mathematical correctness and uniform effect of light, the view of which it is a copy; but is, in a great measure, a tasteful combination of the various perfections which nature presents in form and in effect, possessing besides, the variety of interest which is afforded by the diversity of talent, and the greater or less degree of skill, of each individual artist. Yet, however laudable it be to aim at improving upon nature, by bringing together her choicest beauties, no true production of art can depart so far from her, as not to make it very desirable, that the picture be presented to the spectator under such circumstances, as would give it the best resemblance to the scene of which it is to convey an idea.

The manner in which a picture should be presented to the spectator, in order that its perspective should appear perfectly true, would be, to have it so suspended that the horizon be on an exact level with the spectator's eye, which ought to be kept immovable precisely opposite the point of sight, and at a determinate distance from the picture; a degree of precision which cannot easily be attained, or rather preserved, without the aid of a small aperture in a fixed screen or partition, as in the Cosmorama. It, however, seldom happens that a picture can be placed so as to be seen at its exact perspective focus. Independently of the inequality of height in the observer, which renders it impossible to adjust the horizon to every eye, so many considerations usually attend the suspension of pictures, that it is less advisable to aim at perfection, than at obtaining such results as are least objectionable; for instance, if we have the choice of situation for a picture representing the calm surface of the sea, or of a river, the place best adapted for it would be rather below the common elevation of the spectator's eye, so that few persons, at least, would have to look up to the horizon. If buildings, vanishing to a well-defined perspective point, appear (for example, a picture of Canaletto) a few inches below the eye's level would, indeed, be as incorrect as a few inches above it; but when the perspective diminution of objects is illustrated with all the accuracy that regular architectural buildings allow of, the eye, satisfied with the mathematical correctness, so willingly makes allowances for such incoherences as arise from his relative position, and not from any perspective omission, that, whether the point of sight corresponds or not with the true horizon, it affects very little his impression of the correctness of the picture, in its ensemble. Any considerable deviation of a picture of this description from the level of the spectator, would, however, present a very unfavourable appearance, although the perspective of the buildings were evidently correct; but when a perfect level, like that of water, is represented, where no vanishing lines assist in marking the horizontality of the surface, unless the horizon be kept low, the water will seem not to have been painted flat, but will appear to incline so much the more towards the bottom of the picture, as this shall be hung higher, and the horizon become, consequently, more elevated. Neither can it be expected that a road will appear to descend, as it recedes, unless the artifices used by the painter, to that effect, be favoured by the

suitable situation of his work. In vain will he raise the horizon, and show the foreground to come very near to the feet of the spectator; if the picture be high, he cannot fancy that he is looking down upon the scene before him, and the road will appear rather to rise than to descend, although the coincidence of its perspective lines be below the horizon. It is when the artist has thus to contend with the difficulty of his science, that it becomes the possessor of the work judiciously to adopt every advantage calculated to give the picture the effect it is intended to produce. If the scene represented be hilly, unless the objects become indistinct from the effect of distance, it little matters at what elevation the picture is suspended; indeed, the elevated angle at which you have to look up to mountainous forms, may add to their apparent elevation and grandeur; and in such cases, the position of the horizon not being easily determined by the observer, perspective defects, resulting from the elevated situation of the picture, are unobserved.

When circumstances render it necessary to suspend a picture above its suitable situation, the bad effects resulting therefrom may be in a great measure obviated, by inclining the picture in a degree increasing with its elevation, so as to meet the eye of the observer at right angles, or thereabouts; by this means the lines tending towards the horizon, although they may seem to rise, will at least appear to be perpendicular to the surface of the picture, every part of which being equally out of its natural position, nothing will appear wrong. It is indeed remarkable what flatness is immediately given to water, or to any level surface, by slightly inclining a picture placed above the level of the eye; besides a fuller, and consequently a more accurate view is obtained of all the objects parallel to the plane of the canvass, a circumstance of great importance in portrait or historical paintings, when the fore-shortening, produced by an elevated situation, disturbs the beauty of proportion, and greatly lessens the pleasing effect of the work.

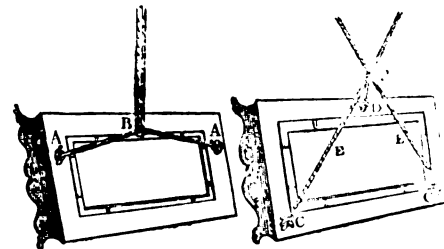
With respect to light, the best site for a picture in rooms, when the windows are at one end, is on one of the side walls; for the light being reflected from the polished surface of the painting, as from a mirror, in the same angle as that of incidence, is thrown beyond an observer standing immediately in front; and thus, from this most convenient situation, he sees the picture under the influence of such light only as conveys to him the best impression of its images and colouring. The difficulty experienced in getting a good view of a painting, hung opposite the windows, arises from the spectator being on a line with the light thrown upon it: if there be, however, only one opening to admit the light, he can generally see it distinctly in an oblique position; but if there be several windows, it is next to impossible to get a tolerable view of it from any point; and in such cases, a position on the wall between the windows is preferable. When the coating of varnish is very thick, and the colouring at the same time faded, the effect of cross lights, or lights reflected from other objects, will sometimes be sufficiently annoying to prove the disadvantage of high varnishing pictures, particularly old pictures wanting a colouring sufficiently vivid to counteract the effects of reflection.

A room lighted from above has this great advantage over those having side windows, that every wall is well adapted for the purpose of exhibiting pictures; for if the room be sufficiently lofty, it is only on the pictures which are suspended high that the reflection of the windows appears; and even this glare vanishes when the spectator recedes a few paces. Such a mode of lighting being, however, only adopted in rooms purposely built for paintings, on the principle best calculated for showing them off to advantage, I shall not enter into this subject, but merely refer to one more point respecting the placing of pictures in private rooms.

The question, I believe, rather commonly put, whether the side from which the light is represented to come in a picture, ought to correspond with that of the window, appears to me to be chiefly one of taste or fancy. This rule would be an advantage only to persons who feel themselves more at home with a landscape, in which the direction of the sun corresponds with that of the light in the room. The real effect of the picture

would, in most cases, be the same, whether the light were thrown upon it from the right or from the left; and, indeed, when a picture is very near the window, it most commonly happens that its furthest extremity is the most illuminated. When, however, the colour has been laid on in projecting masses, with the intention of producing more effect, by catching the light which falls upon them, care should be taken to procure the same light as that which the artist worked by, which, in the generality of cases, is from the left.

I will conclude by pointing out the plans I make use of for giving pictures a slanting position, without having recourse to nails for them to rest on.



One method, No. 1, is to insert in the back of the frame two rings or stair-eyes, AA, about a third from the top, to which may be attached two suspension cords; or, if one only be preferred, it may be fixed to the middle, B, of a string extending from one ring to the other across the back of the picture; more or less slant may be easily given to the picture by placing the rings AA higher or lower. The other plan, No. 2, is to have three rings, two of which, CC, at the two bottom corners of the picture, and the third, D, in the middle at the top; a cord, EE, is attached by its two extremities to the two lower rings, of sufficient length to come opposite to the top ring, to which another cord is attached to meet the cord, EE, at a distance of about six inches, for a middling-sized picture, when the knot, F, being made, it is carried to a nail under the cornice of the room, or to two nails, if a double cord be used, as in the diagram. The greater or less length of cord from D to the knot F, determines the degree of inclination of the picture.—I am, &c.,

## AN ORIGINAL SUBSCRIBER.

[The subject of our correspondent's letter ought to be, to the patrons of Art, one of much interest, and is, to the artist himself, of the gravest importance. The disposing of a numerous collection of paintings on the walls of a building constructed even expressly for their reception, is a work of such nice discrimination, that we are disposed to consider it an art not at all understood, rather than regard less charitably the ordinary methods of distributing pictures for exhibition. To public institutions we ought to look for perfection in hanging works of art; but it is to be feared that these will be the very last to adopt sufficient and salutary emendations; for until a severe economy of space shall be a consideration secondary to that of showing paintings in the light for which they have been painted, this cannot be hoped for. We shall probably next month follow up the subject; meanwhile we may notice an ingenious and elegant invention of Mr. Potts, of Birmingham, brought forward with a view to facilitate the suspension of paintings. One great object effected by his patent is the entire abolition of nails and cords; and it presents such facilities for the advantageous display of works of art, that this, or something similar, ought to be adopted in every exhibition. The plan is extremely simple and manageable; the main support consisting of a tube, with a groove running round the upper part of the wall, and having the appearance of a gilt moulding as an addition to the cornice. From this depend many rails, which traverse in the groove, so as to be paired and disposed in any way that the size of the works may require. To these depending rails are attached hooks, for the immediate support of the pictures, and these can be so placed as to give any degree of declination; although, with regard to large works placed high, there is a separate apparatus for effecting this. Horizontal bars, also, are attached, when necessary, to the rails; and these appendages have the sliding groove, like that of the upper rail, and may, in like manner, be fitted with hooks, so affording, by the simplest management, a support for paintings of all sizes, and with this advantage, that they may be ranged in every possible position that the light of a place, having such adaptation, may require.]



## PORTRAITS OF MILTON.

From the great number of portraits we see of Milton, it would appear that there could hardly be a moment's consideration required to ascertain what form or aspect the great republican exhibited when he walked the earth; yet upon a more close study of the various effigies that are called by his name, we have as much difficulty in determining the truth, as there can be as to the portrait of Shakspeare himself—a subject upon which folios of print have been expended. Nay, there is even more difficulty; for the resemblance of Shakspeare, prefixed to the first edition of his plays, has the sanction of Ben Jonson that it is his exact portraiture; while the first portrait of Milton published, has the affirmation of the poet himself beneath, that he was far from being pleased with it.

The consideration of this subject has been suggested to our minds, by the delight we have experienced on the inspection of a truly exquisite portrait of the great poet, painted by Cornelius Jansen, in 1627, when Milton was at the age of 19: a specimen of the painter's skill so perfect, so exquisitely true to nature, that we wonder not at the tradition which is reported by writers of the poet's life, that his father, no less impressed with the beauty of form which his son possessed, than "in an anticipation of his future celebrity, employed the most capital artist of his time to paint his portrait;"—and here before us stands this identical head, in as perfect a state as when from the painter's easel; and bearing all the marks which phrenology and physiology would give as qualities of the illustrious original.

This portrait was for many years in the possession of Lieut.-General Stibbert, of Portwood House, near Southampton; in 1811, it passed into other hands, who disposed of it to J. Marsland, Esq. of Manchester, from him to Messrs. Hodgson and Graves, of Pall Mall, who we are told have disposed of it to George Smith, Esq., an amateur of well-known taste.

The celebrated collector, Harley Earl of Oxford, who was a great admirer of Milton, being anxious to procure the best evidence he could as to the genuineness of the portraits of the poet, employed Vertue to call upon the youngest daughter of the poet, then living in very reduced circumstances. In the British Museum, are some very interesting letters, giving the results of the application: from them, she appears only to have recollected two which her father had; one when he was 10 years old, and the other when he was a Cambridge scholar—both painted by Cornelius Jansen.

The former, now in the Disney family, has been inherited from the late Thomas Hollis, who purchased it for 31 guineas, at the sale of Mr. Charles Stanhope's effects, who had purchased it of Milton's widow for 20 guineas. So valuable did Mr. Hollis consider this picture, that when his house was on fire, this was what he seized, being more anxious to preserve it than any other treasure he possessed. The other is no doubt the portrait which has suggested this article, but which was always supposed to have been in the family of the Speaker Onslow. It is well known by the engravings of Houbraken in "Birch's Lives," by Vertue, and by numerous copies: the etching of it by Cipriani, in "Hollis's Memoirs," was made from a drawing which Cipriani executed during a visit he paid Mr. Hollis.

When the picture passed from the Onslow family cannot now be discovered, as upon the accession of the present Earl Onslow to the property, he was much disappointed on finding only a very indifferent copy, which, upon his turning out the rubbish of the collection, at Christie's, was there purchased by Mr. Moore, of Bond Street. It has at present escaped research by what means the picture came into the hands of General Stibbert. Aubrey, in his "Memoirs" (edition 1813) mentions the picture as in his day in the possession of the poet's widow; his words are "His widow has his picture drawn very well, and like when a Cambridge scholar, which ought to be engraven, for the pictures before his books are not at all like him."

A few years after Jansen painted this picture, Milton made his journey into Italy; at that time he was about 30 years of age: this leads to the consideration of a bust of the poet, accounts of which have recently occupied some space in the literary journals of the day. We have ourselves minutely examined it, and as far as authenticity can be proved by likeness to other portraits, it has much to recommend it. That such a bust was executed in Italy during the period of his sojourn there, was known to Hollis, who made diligent search for it, but without success. It is of marble, considerably under the size of life; the hair flowing; the dress the fanciful Italian one of that day;

the upper part of the face extremely like all the genuine heads, the profile remarkably so; the only part which creates a doubt is the mouth and lips, which are much smaller and more feminine than in any of the engraved heads, bearing out the story, that when at the university, he bore the title of the "Lady of Christ's College."

More advanced in life, and painted when he was Latin Secretary to the Protector, is the beautiful miniature by Samuel Cooper; which came into the hands of Sir Joshua Reynolds; and is now in the possession of the Morrill family, of Rokeby. In Lockhart's "Life of Scott," is some interesting gossip regarding it. It has been charmingly engraved by Miss Caroline Watson: beneath it is the attestation of Sir Joshua, as to his belief in its genuineness, and its descent from the poet's family. The frequent visits which Cooper must have paid to the Protector, renders it almost certain that he would have had acquaintanceship with Milton; and, consequently, that he would have painted him. We esteem this miniature as highly valuable, exhibiting the poet in the prime of life.

The Restoration of Charles placed the author of the "Paradise Lost" in obscurity; and ten years passed after that event before the celebrated engraver Faithorne executed his plate, which he did from the life, the poet being then 62. From this print the greater number of portraits, beginning with those by Vertue, are taken. The bust, which has been made so common by wandering Italians, has the same origin. Rysbrach has followed Faithorne, as the best authority.

Having noticed the portraits which may be considered genuine, we might fill a much larger space were we to enumerate the many fictitious heads there are of him, too numerous by far to mention. Editors who should have known better, have, in several instances, committed the folly of engraving heads which have not the slightest genuineness. Du Roveray, in his beautifully-illustrated edition, has copied the well-known head of Noah Brydges, the writing master, as the veritable effigy. But if we find fault with editors, for thus misleading the public, with how much more justice may we complain of the trustees of the National Gallery allowing a head having no pretence to genuineness to be hung up, merely because some late enthusiastic possessor fancied it the true Simon Pure. Such is the fact; for upon what authority can the picture lately willed by Mr. Capel Loft be considered as representing the poet?—The painter's name, P. V. Plas is inscribed: upon what authority is it that this painter was ever known to have visited England? We have a recollection, that many years ago, this portrait was called "John Bunyan."

## FOREIGN ART.

FRANCE.—PARIS.—The artists of Paris are much displeased with the new ministerial law for the protection of literary property, as it regards the fine arts; especially the clause which renders a work sold by an artist so entirely the property of him who purchases it, that it may be engraved without the artist's consent, and that the artist is for ever prevented repeating his own work, even with alterations. Now it is permitted that this may be obviated by a special agreement with the purchaser. But let us consider the habits of artists—men of all others the least accustomed to the small details of business—and we shall perceive that the agreement will be rarely attended to, and the omission will be solely to the detriment of the artist: perhaps the more enthusiastic and devoted he is to his art, the more likely is he to forget the profitable part of the work he is to execute. In all times the greatest artists, their minds full of a beautiful idea, have reproduced that idea many times in its material form, even without an alteration: so they have willed, and such has hitherto been their right. 'The Portrait of Leo X.' by Raffaele, at Rome, is not less valued there because there is a replica of it at Florence, and even in other galleries; nor do we look with less delight at the exquisite landscape of Claude, called 'Il Molino' in the National Gallery of London, because the same bright, enchanting scene also gives splendour to the walls of the Doria palace at Rome. The great masters were constantly in the habit of repeating favourite subjects; and from these replicas it is often impossible to distinguish the original work. The replica is frequently the more perfect, and contains beauties not to be found in the original. It is alleged, on the other hand, that artists ought not to be permitted to repeat their works. The example of

Canova is cited, who, having received fifty thousand crowns for a statue, reproduced it at the entreaty of an enthusiastic lover of art, and to the deep mortification of the purchaser, who considered himself the possessor of an unique treasure. The friends of art in the Chamber of Deputies are rousing themselves, at the call of the artists, to modify the bill, and M. Lamartine will speak strongly against the objectionable clause.

EXHIBITION AT PARIS.—The 18th of February was the latest day for receiving works of art intended for exhibition at the Gallery of the Louvre; it is said above 1600 have been presented. The gallery opens on the 15th (this day). We have seen the greater part of the works intended for the exhibition of 1841, but our limits do not permit us to give at present, even a slight description: we may merely indicate as works of great merit, those of M. Robert Fleury; the subjects are historical, 'Benvenuto Cellini in his Studio,' with a cloudy brow as if he meditated some deed of vengeance; 'Michael Angelo in the decline of Life, calm and sad, soothing the Last Moments of an old Servant.' M. Jacquard has many works, the most important is 'The Death of Charles de la Tremouille'; the figures are larger than life: the moment chosen is when the young man is extended mortally wounded near a pallisade; a priest approaches to administer the sacrament, accompanied by a boy of the choir, and you can perceive the child hears with terror the explosions of artillery. M. Gué, author of the picture so admired last year, called 'The Last Sigh of Christ,' has various works, all sacred subjects; the most remarkable, 'A Last Judgment,' a picture the excellence of which places M. Gué in the first rank of living artists. The trumpet has sounded, and the dead are rising: the perspective is immense. The whole picture is in very quiet colouring, and of a low tint, excepting the upper part, from whence the most brilliant light proceeds. The figures of the angels of the apocalypse unite the upper and lower parts of the picture; a beautiful angel in the middle is half in the celestial light, and the effect of this gradation of colouring is very fine. We must close our brief notice: but the pleasure of the exhibition of the Louvre is not confined to Paris alone, thanks to the Album published by M. Challamel, in which the principal works exhibited are engraved, and a description given of every picture in the hall; it is published in sixteen numbers, which appear at intervals of five days, the price of each being 1 franc 50 cents.—In the course of 142 years, that is, from 1699 to 1841 inclusive, there have been 64 exhibitions of works of the fine arts in Paris thus divided:—in the reign of Louis XIV., 2; of Louis XV., 24; of Louis XVI., 9; during the Republic and Consulate, 9; during the Empire, 5; under Louis XVIII., 4; under Charles X., 1; and under Louis Philippe, 10.—Total, 64.

SCIENCE APPLIED TO THE FINE ARTS.—Without the anticipation of future discoveries, we may already confidently pronounce that the application of physical science to the arts, is a characteristic of our epoch. Our limits only admit of an imperfect index of some recent discoveries, which we may premise by deprecating that heresy to true artistic feeling which can imagine that such mechanical inventions can ever encroach on the real province of the fine arts. The mere imitation of an object may be given, but the taste to select, to combine, to idealize, to invent with the peculiar grace and interest which spring from the individual mind of the artist and imbue his works—these are beyond the reach of mere imitative inventions however perfect; they are the attributes of mind and belong to her empire alone: nor do we speak here of the yet higher powers of creative genius, passion and expression; the subject scarcely merits a serious reply. M. Daguerre is perfecting in the studious retirement which his well-merited pension enables him to enjoy, the discovery which bears his name. Some minutes are no longer required to transmit the impression of objects to the metal plate; a fraction of a second suffices; so that moving objects are, as it were, arrested in action. The application of galvanism to mezzotint engraving, which has rendered so celebrated the name of Professor Jacoby, of St. Petersburg, is followed out by other persons, with many extensions of its application to other branches of the arts. We have seen an apparatus intended for the cabinet of an amateur, for repro-

ducing medals, cameos, engraved stones, bas-reliefs, &c. The whole apparatus is in glass, so that the progress of the operation may, as it were, be observed, and the metal is seen to fix on the surfaces of which it is to take the impression.

M. de la Rive, of Geneva, has applied the electric fluid with success, accompanied by a moist process, as a substitute for the old method of using mercury in gilding. And an engraver of Geneva, M. Hammann, has extended the invention of M. de la Rive to aquafortis engraving—covering the copper-plate by gilding, instead of wax. The drawing is made on the gold; and wherever it is removed by the burin the aquafortis acts on the copper. The gilding being permanent, has the additional advantage of rendering after corrections or additions more easy. The name of Jaques Müller, the workman of Geneva, must not here be forgotten, to whose ingenuity we owe the invention of the portable forge, by which the fumes of mercury used in gilding are evaporated, and the process of gilding with mercury rendered perfectly safe. M. Fourmet's beautiful invention, by which all metals are rendered capable of uniting in a mass, after being pulverized by chemical precipitation, of which iron and platina have hitherto only been thought capable—the results of which are the most beautiful works, in arabesques, figures, &c. on plates of silver and gold reciprocally; and the blending of various colours in the other metals offering so many new resources to the goldsmith—cannot here be described as it deserves. M. Fournet is the Professor of Geology in the section of the sciences at Lyons; and with this short notice we must reluctantly leave this interesting subject.

**HISTORIC MONUMENTS.**—The demolition of the 'Hotel de la Tremouille,' in the Rue Bourbonnais—that ancient building, interesting from its architecture, and yet more from the historic recollections which connect it with so many pages of French history—causes much regret to the lovers of art and of historic monuments. It would appear the expense of the purchase exceeded the funds at the disposal of the Prefect of the Seine, for the preservation of national monuments. The proprietor has offered, as a gift, to the municipality, that singular and characteristic part of the building, which no artist who has seen it can forget, called 'La Tourelle.' The offer has been thankfully accepted.

**BELGIUM.—BRUSSELS.**—The period for receiving works for the exhibition established by the Royal Philanthropic Society, closed on the 25th of last month. This exhibition is open to the artists of all nations. The funds raised by subscription are devoted to the purchase of pictures exhibited, which are distributed by lot among the subscribers; the society reserving in aid of its own objects ten per cent. on the price of all pictures sold. The society forwards at its own expense the unsold pictures to the exhibitions of Ghent and Courtrai.

**ITALY.—ROME.**—The Queen Dowager Christina, ex-Regent of Spain, has always, it will be remembered, protected the arts, and is herself a pleasing paintress. She has been named an honorary member of the Academy of St. Luke.

**MILAN.**—A truly interesting work is at present publishing here—the whole works of Canova, drawn and lithographed with the greatest care by that admirable artist Fanelli.

**SPAIN.—SEVILLE.**—The wonderful rapidity of hand in painting possessed by Esquivel, the director of the Liceo here, and the most eminent living artist in Seville, is, we believe, unparalleled in the annals of art. Our informant saw Esquivel, by candlelight, paint a picture in the space of two hours, drawing included. The subject is 'Two Conspirators Conversing;' the size of life; kitcat; one wears a cap and long feather and velvet dress: the countenances are full of spirit and expression. Our friend examined the picture by daylight, and considered it a work of value, without reference to the time of the execution; every part is well made out; the feather and velvet dress especially well executed. We may observe that it is the custom at the Liceo of Seville for the students to paint by candlelight.

## ARCHITECTURE OF THE STREETS.

### NO. 2.—PALL-MALL.

Two hundred and fifty years ago the whole space between Charing-cross and St. James's Palace (originally an hospital for lepers, suppressed in 1532, by Henry VIII., who founded the present structure), was a tract of fields with no houses, excepting two or three straggling residences at the east end of that roadway which is now called Pall-Mall. A succession of changes, extraordinary for their rapidity even in this age of rapid changes, has rendered Pall-Mall one of the most striking assemblages of domestic structures that can be found in England, and formed a street of which any nation might be proud. It has been selected as the site of the greater number of the class of buildings erected and supported by the co-operation of many individuals, professing the same principles or holding some station in common, known as club-houses; peculiar to our own age, and a further exhibition of that characteristic of modern times which we alluded to in our first paper on the "Streets." Without going into their history, or pointing out the advantages they confer on their members, we would simply remark that it seems certain the less favoured classes of society, especially as regards single men, might, in like manner, secure to themselves improved comforts by judicious joint expenditure and co-operation; but as yet this has not been successfully attempted.

Passing down Pall-Mall, towards the National Gallery, we meet on the right-hand side of the way the Oxford and Cambridge University Club-house, recently erected by Sir Robert and Mr. Sydney Smirke. It presents an exceedingly interesting façade; and, although it is sufficiently dignified and monumental for its purpose, is greatly enlivened by judicious decoration. The style is a mixed Italian. The series of bas-reliefs over the windows of the principal floor form a peculiar feature, and serve to identify the building in some degree with the character of its occupants. They are intended to recall some of the supremest efforts of the human mind, progressing gradually from the Apollo of Mount Parnassus to Shakspeare, Milton, and Newton, of later times. If the piers between these windows had been plain instead of being rusticated, as at present, a degree of repose would have been gained, advantageous to the general effect. It is to be regretted that the material employed for this front, is nothing more endurable than Roman cement.

The Carlton, or Conservative Club-house, built by Sir Robert Smirke, is peculiar from its large centre window in both stories, and the fewness of openings which the Pall-Mall front displays. The latter circumstance gives it a dignified and monumental character at the expense of lightness and grace. The upper centre window is terminated by a pediment; and in order to afford room for this, the ornamental frieze of the entablature is discontinued in the centre of the front, considerably to the injury of the general effect. The balcony to the windows above the ground-floor, with its railings and consoles, is well managed.

The Reform Club house, hardly yet completed, and which is next to the last named edifice, is the Leviathan of its locality, and frowns down all the surrounding buildings heretofore eminent. It is as long as the "Athenæum" and the "Travellers" put together, and at least a third higher than either of them; moreover, it may be justly regarded as the most perfect and beautiful specimen of an Italian exterior that we possess, and therefore well merits attention. The design for this building some of our readers may not be aware, was selected in December, 1837, from four, submitted in competition (after invitation), by its author Mr. Barry, Mr. Blore, Mr. Cockerell, and Mr. S. Smirke. It can hardly be regarded as an effort of invention, inasmuch as it is but an adaptation of the exterior of the Farnese Palace, at Rome, designed by Antonio San Gallo, for Pope Paul III., at the commencement of the 16th century, and completed by Michael Angelo; but the manner in which the adaptation has been made, and the beauty of all the details, stamp their author as a profound master of his art. In the façade of the Farnese palace, nearly twice as long as the building under notice, the windows of both the upper stories, thirteen in number, have co-

lums and pediments, the pediments of the first-floor windows being alternately circular and pointed, instead of all pointed, as in the Reform Club-house. The division of the stories is also different,—increased importance being given to the principal floor in the London building, at the expense of that above. The entrance doorway is made less strikingly important than in the Italian palace. Leaving this latter, however, with the single additional remark, that the *cornicione*, which was the work of Michael Angelo, is in no way superior to that which terminates so beautifully the façade before us; we would point out the string-courses and the whole arrangement of the balconies of the principal floor as especially beautiful. Between these and the top of the dressings of the ground-floor windows, the space is somewhat too large, and is productive of a heaviness of effect not elsewhere observable. The candelabra along the front are purely antique.

Of the Travellers', closely adjoining the latter, and another admirable specimen of Mr. Barry's skill, we spoke at length in our review of Mr. Leed's excellent work on that building.

The Athenæum, which adjoins the Travellers', was built by Mr. Decimus Burton, and is a very elegant piece of domestic architecture, distinguished as most of Mr. Burton's buildings are, by correct and beautiful mouldings, as well as by its sculptured frieze, which is unique in England. The building was begun in 1828, and was completely finished in the early part of 1830. Bennett and Hunt were the contractors. Its total cost £29,382 13s. 5d. The facing of the outside is of Atkinson's blue lias cement, and is a good specimen of that material. The frieze, which is a restoration from the Parthenon, in Bath stone (the figures the same size as in the original), is the work of Mr. Henning, and is admirably executed. The artist received for it £1300, with £70 in addition for preparing it to resist the weather: he completed it by great effort in the short space of twelve months. The statue of Minerva over the entrance is of Portland stone, from the chisel of Mr. Bailey, who received for it five or six hundred pounds.

Of the shops opposite, the window dressings in the one pair of Nos. 18 and 19 may be noticed as peculiar and elegant. The front of Nos. 16 and 17 is faced with Ranger's patent stone (a mixture of Thames-ballast and lime, known as *concrete*, hardened in moulds,) some parts of which, such as the upper part of the balcony and the coping of the attic story, are becoming slightly dilapidated.

Regent Street, Waterloo Place, and Carlton Gardens, which follow the Athenæum, must be spoken of hereafter alone, we will simply remark, with regard to the Duke of York's column, one of the chief adornments of the locality, that the excess of *entasis* or swell, which is given to this column, militates greatly against its effect,—giving it the appearance of an attenuated water-butt, or overgrown nine-pin. It is to be hoped that the rival column now rising hard by, may be preserved from a similar defect.

The United Service Club-house, which stands at the opposite corner to the Athenæum, with its double portico of coupled columns (the lower Doric, the upper Corinthian,) is bald and insipid in the highest degree, an effect which is heightened by its painted surface. The mouldings of the pediment, the window-caps, indeed the details generally are poverty-stricken and mean.

The house, No. 6, nearly facing the last-named building, is a pleasing specimen of a street front. The Opera-house arcade, which adjoins, leads us to remark it is strange that, in a climate so variable as ours, we have not more covered ranges of shops than are to be found in London. The Opera-house façade it may be mentioned, as it now appears, is the work of Messrs. Nash and G. Repton—the building itself was erected by Novosielski. Sharpus's china shop, at the extreme end of Pall-Mall, properly so called, is one of the earliest fronts wherein the mezzanine story was made (as is general in Paris), to give height and effect to the elevation.

The bareness of the dome of the National Gallery, seen from Pall-Mall, forming the termination of the vista, is here strikingly apparent, and induces the hope that the alterations proposed by Mr. Barry, and which include the addition of a range of columns around the drum of the dome, may one day be carried into effect.

## EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

The fifteenth annual exhibition of this body, which, as we mentioned in our last, opened on the 10th ult., is one of very high merit, although it must be confessed the principal part of its excellence is not to be attributed in any very great degree to those of its members who have generally been looked on as its chief ornaments and supports; it is true all of them have works in the exhibition, but, generally speaking, they seem crude and hastily got up: these remarks, however, can hardly be applied to the works of Scott and Duncan, this latter gentleman's principal picture having been exhibited in most of the chief towns in the kingdom; but with these exceptions, all the works of the first class are contributions from London, which last are splendid works, and of incalculable value in the exhibition, by showing the relative power of the usual exhibitors as compared with that of their rivals for public estimation in other quarters; affording a criterion whereby the proficiency of the different schools may be tested and their merits appreciated. One remarkable feature in this exhibition, and certainly not its most pleasing one, is the extremely crowded state of its walls, which has caused the pictures in many instances to be placed so high as to defy the scrutiny of even the most zealous investigator; thus doing an injury to the exhibitor, who is deprived of the opportunity he has anxiously looked forward to, as one which was to enable him to place his works before the tribunal of public opinion; and what renders the case much worse, it happens too frequently that the merits of works are estimated by the situations they occupy on the walls of an exhibition room. It must not, however, for even an instant be presumed that the capricious arrangements of a hanging committee, cramped for want of room, are to decide the question of merit in such a case; the public must be allowed to judge for itself, by having the works placed within reach of observation. The only means by which such a state of things can be remedied is, either to increase the accommodation in the academy's galleries, a means at present not very likely to be adopted; in fact, all things considered of very questionable expediency; or to support a rival exhibition, a proceeding which, from the extreme apathy of the public and the worse than culpable neglect, the actual discouragement thrown in the way of such an institution by the committee of the Association for Promoting the Fine Arts, a body which may now be said to exercise nearly the whole patronage of art in Scotland, is seemingly an exceedingly doubtful speculation; this feeling on the part of the above-named body, is the more remarkable and the more discreditable, from the circumstance that some of the most inveterate partisans of the exclusive system, are notoriously, and, on their own confession, utterly incapable of forming any judgment upon works of art; some of the most ignorant and pertinacious of whom have fortified their incapacity of judgment, by resolutely abstaining from entering the rooms of a rival exhibition, although such an institution has been in existence four years. This subject is one which deeply affects the interests of artists, as it cannot be otherwise than desirable for them that their works should be submitted for public examination; and it is not a little singular that many of them should, year after year, persist in sending the fruits of their intellectual toil to a place where half of the works sent in cannot be seen, in preference to placing them where their qualities could be duly noted: the blame here attaches in no degree to the Academy, which does its best to find places on the walls for the works sent in; and in doing so, performs all the duties which can be required of it. Those artists who feel this treatment as a grievance, have the remedy in their own hands; and they must just consider whether their chance of public patronage is greater by having their works placed in a well attended exhibition, where, from the position they occupy, it is impossible to see them; or in one in which, although not so highly patronized, the labours of both head and hand can be duly appreciated.

No. 1. 'Mary, Queen of Scotland, receiving the Warrant for her Execution,' David Scott, R.S.A., is a grand picture, but by no means a perfect one; there is much good feeling and poetical conception in it; the dignity and queenly bearing of the ill-starred Mary are of the happiest quality, and completely overawe the gruff and hard-featured Earl of Shrewsbury, who seems to shrink within himself, and recoil like a guilty thing before her glance; the head and neck of the kneeling female are exquisitely drawn and painted, but the hand which she has placed upon the floor is monstrous; the

colouring of this, and of most of his other pictures, is hard and unnatural. 239, by the same, 'Love and Devotion,' is a sweet and tender picture, full of delicate sentiment and fine feeling; but his 'Queen Elizabeth Viewing the Performance of the Merry Wives of Windsor,' 249, is his greatest work this year; and, although a little outré in general effect, it is undoubtedly a rich one, full to overflowing, as it is of the nicest gradations of character; the minutest shades of expression, all so skillfully made to bear upon the main incident of the subject, as cannot fail to make it a most gratifying treat to those who will take the trouble to examine and understand it; in style and mode of treatment it is addressed more to the mind than to the eye, and so finds many more to look and wonder at it than to appreciate its real worth. No. 6. 'A Family Group,' James E. Lauder, A. The female and child are well introduced, and felicitously handled; but the male figure has nothing to do with the group; he is evidently an intruder. His 87. 'Portraits of Three Young Ladies,' is a good picture, containing good drawing and skilful grouping; the expression and painting of the heads well and cleverly executed. 187. 'A Lesson,' by the same, is a commonplace sort of subject, treated in an ordinary enough manner. No. 7. 'Faust and Margaret,' T. M. Joy, a clever little picture, well drawn and coloured, savouring a good deal of Retch. His 243. 'Portrait of a Lady,' is a very cleverly treated head, with a truly joyous countenance and a ladylike air; the colouring of the flesh, in particular, clear and juicy. No. 9. 'View on the Coast of Ayrshire,' Horatio Macculloch, R.S.A., a very chaste, though rather tame sea view: it is, however, a very natural and pleasing picture. 21. 'Glen Messen,' by the same, is a very so production; the water running through the glen seems studded with the heads of tinned tacks. His 'Cam-buskenneth Abbey—Moonlight,' is a very superior picture: it is a true and beautiful moonlight; there is a sweet air of calm repose, and a fine feeling of nature in it; and, although, not equal in this respect to his last year's 'Moonlight—Deer Startled,' it is, nevertheless, a fine picture; but his gem of this year is unquestionably his 272, 'Moor Scene—Sunset,' which is indeed a beauty; it contains the most fascinating truth to nature, imbued with a poetic and charming richness of colour, and an atmospheric serenity which cannot fail to captivate every lover of the wild heathy wolds, where the cry of the plover and the note of the curlew sound delicious music in his ears: in such scenes Macculloch seems to revel with delight; they are completely his own; and he carries the spectator with him in a kindred spirit of pure and unalloyed enjoyment. 410. 'Highland Loch—Morning,' by the same, is an excellent picture in many respects, and faulty in others; there are too many lines of cutting and unpicturesque appearance; in particular, the perpendicular reflection of the sun in the water is harsh and grating on the eye, and there seems a want of atmospheric effect in the rocky bank at the right hand side of the picture, but the work is otherwise an excellent one. No. 10. 'A Setting Sun and Freshening Breeze,' Montague Stanley, A., a most excellent and spirited sea view; there is great power of handling added to a fine perception of nature in this picture; the streaky clouds and torn aspect of the sky betoken plainly a night of coming storm; the tortured waves lash the scudding bark with fitful and threatening dash beneath the influence of the blast, the sure precursor of the approaching tempest: there is a beautiful tone and air of reality about this which is seldom to be met with in pictures, at least in this quarter. 114. 'An English Seaport,' by the same, is also a capital picture; it is spiritedly painted, firm and decided in the touch, with good feeling in the composition and arrangement. His 240, 'The Wreck—Moonlight,' another excellent picture, conceived and executed in a good manner; there are great breadth and power in the composition, and a fine sentiment pervades the whole: the figure on the rock is not by any means its happiest accessory, and it is surely a misnomer, even in defiance of the stars with which it is decorated, to call it a moonlight; there is not a bit of the effect of moonlight about it. Mr. Stanley has this year made great and decided improvement; he has a number of other pictures in the exhibition besides those mentioned, most of them good, and some of them of a high order in landscape; he must, however, beware of resting on his oars, and be satisfied that to stand still is to retrograde. No. 16. 'Sabbath Evening,' George Harvey, R.S.A., a picture quite unworthy of Harvey's reputation; it is a very ostentatious display of a few village children assembled for religious examination before the chair of a rustic, who is certainly by no means indebted to the artist for good looks or

intellectual expression: there are some bits of the picture beautifully painted, but it is totally destitute of elevating sentiment, and the pervading feeling is constrained and disagreeable; the position and bearing of the boy who, very inaptly for such a scene, seems masquerading in a white shirt thrown over his clothes, is awkward and ill drawn, and the whole subject appears little more than an attempt to show how little beyond the mere effect of light and shadow could be made to occupy a large piece of canvass. This is not what should be: Mr. Harvey has painted good pictures, and there is no doubt that, if he chooses to exert himself, he can do so again; it is not treating his *kind* friends, the public, well, to shove them off with material like this. No. 20. 'Night,' John Ballantyne, a highly-finished, well toned, half length portrait, with a "fancy" title; it has, however, the merit of being representative of a very pretty original. 71. 'The Toilet,' by the same, is a well-coloured little picture, not very interesting; the mouth of the lady seems frightfully large; but his 'Portrait of a Lady,' 394, is altogether a different sort of work; it is a graceful portrait of an elegant and beautiful young lady; the treatment is worthy the subject, being light and syphilike. Whether looked at with regard to drawing, colouring, or general effect, it is an agreeable picture, and one which places this young artist on a high pedestal in his peculiar walk of Art. No. 33. 'Squally Day at Queensferry,' J. F. Williams, R.S.A., a picture with a good deal of hard flurry in the water, and a very considerable density in the sky. 30. 'Culloden Moor,' by the same, a good picture, with a great deal more of the feeling of nature in it than generally falls to the lot of this artist's pictures; it is well toned, and is altogether a favourable specimen of the manner in which he treats his subjects. His 48. 'Doune Castle, from the North West,' is another good picture; there is a considerable breadth of effect in it, although the handling is not first rate. 382. 'Strathard, in the Isle of Skye,' by the same, is a very poor, yet rather an assuming sort of picture; if the name be Strathard, it has certainly been as hardly handled. His 403. 'Cottages on the Beach, at Buckhaven,' is a very superior picture, and is probably, on the whole, the best he has this year; the scene is picturesque, and the general treatment, although a little hard, is, nevertheless, very fair. No. 28. 'The Orphan and his Bird,' W. Allan, R.A., and P.R.S.A. This represents a scene from 'Nicholas Nickleby,' and is comparatively bad for the painter of 'The Circassian Captives,' 'The Slave Market,' &c. Mr. Allan has no fewer than five pictures in the exhibition—viz., the one above-named; 44. 'George Heriot relieving the Widow and the Fatherless;' 57. 'The Sentinel;' 123. 'The Regent Murray shot by Hamilton of Bothwell-haugh—a Finished Sketch;' and 188. 'The Fatal Skirmish;' from not one of which will he reap any fresh laurels. In the principal picture—the George Heriot, there is a most meagre show of feeling on the part of the benevolent jeweller; while in the widow he has fairly shirked all pretension to expression, by covering her face with her apron—certainly a very easy method of getting rid of a difficulty, but not just the way in which we should have expected to see it treated by Allan. All of these pictures are cleanly and neatly painted; but surely something more is to be looked for from the President of the Academy than mere dexterity of hand. It cannot be otherwise than painful to speak in such terms of any work of an old and respected favourite; but candour compels us to remark, that the very worthy President has this year, in common with several others, who, like himself, ought to have known better, seemingly had an eye to the Association's Committee as the most probable purchasers; and well knowing the facility with which that body can be pleased, has not overtaxed his faculties, but has at once, and fearlessly, stepped down from the elevation on which he has hitherto stood, to put himself on a level with the capacities of his contemplated patrons. If such were his intention, the result has turned out what might have been expected; the object for which the condescension has been made has seemingly been accomplished, and the public have been astonished, disappointed, and grieved. The foregoing remarks have been made with great reluctance; but there is an absolute necessity for their being made: the truth is, that such is the influence of the Association on the fate of Art here, that it is becoming obviously a trade among many of our artists to paint for the Association, by which means the wealth and influence of that body, instead of being, as they might and ought to be, beneficial to the cause of Art, are exercising a sway the most detrimental, and it is surely

time an effort were made for the arrest of such proceedings. No. 28. 'A Ferry on the Liffey—Early Autumn Morning,' R. M. Cooper. A very unpretending, but a very pleasing landscape, with a fine out-of-door look about it; the arrangement is simple and natural, and the whole a very promising production. No. 29. 'Edinburgh from the Furry Hills of Braid,' W. Nicholson, R.S.A. The distance of this picture is very good, but the foreground is far from being so well managed; indeed, the peculiarity of most of Mr. Nicholson's works is a certain agglomeration of large dotty-like spots in the foreground, which goes far to injure what would otherwise be very interesting works. No. 34. 'The Young Burns,' W. Bonnar, R.S.A. To say that Mr. Bonnar is not this year equal to the Mr. Bonnar of last year, is only saying what must be obvious to every one; he evidently has not put forth his strength on this occasion, but seems to have been reserving himself for the execution of his greater work, of which report speaks very favourably: he has three pictures here, viz., the one above named; 103. 'John Anderson,' and 321. 'Edie Ochiltree in the Prison at Fairport,' all of which are characterized by his usual harmony of colour, gentle pathos of feeling, and accuracy of composition. The last named is a very fine production, full of the most touching sentiment, and beautifully expressive of the forlorn and fortune-fallen old mendicant in the day of his tribulation. No. 39. 'Ruins of Dean Castle—Sunset,' D. O. Hill, R.S.A. A most delightful landscape, with a rich and real sunset effect; the solemn twilight in the deep glen is true to nature, and accords finely with, while it balances and contrasts to, the gleam of glowing sky which lingers on the horizon. There is a great deal of fine poetic feeling in the composition of this picture, and the elaboration is not behind the conception. 136. 'Palace of Scone,' by the same, is a beautiful and sparkling little view. The water is very transparent and flowing, albeit the picture is little smudgy in some parts. 184. 'Ruins of Melrose—Summer Evening,' by the same; the views of Melrose Abbey are now very plentiful, and would require something new to make them palatable, and this, if not new, is at least extraordinary. It is a most dexterous representation of an indifferent, coloured print, although it must be allowed that the sky is clearly and beautifully painted; his 349. 'King John's Castle of Ardfinnan,' is sufficient to make amends for the last named one. It is natural, artistic, and interesting, both as a relic of the olden time, and from the sentiment of departed grandeur wherewith the artist has imbued it. 381. 'Newark Castle,' by the same, is rather a dull affair, although there is some good painting in it; the figures intended, as the catalogue informs us, for the poets Scott, Wilson, Wordsworth, and Hogg, are very clumsily introduced, and are by no means complimentary to the illustrious men they are meant to represent. No. 38. 'Portrait of Sir John M'Niel, G.C.B.' Thomas Duncan, R.S.A. A clear and well painted portrait, but by no means one of Duncan's best; the drawing of the body seems distorted, giving the head the appearance of being set awry upon the shoulders. 77. 'Portrait of James Boyd, Esq., LL.D.,' by the same. A most excellent portrait; indeed, one of the best male portraits in the collection, and there are not a few. There is a fine breadth and massiveness in the parts, combined with a beautiful tone over all. This artist has a number of other portraits here, varying in quality from good to first rate; of his 158, 'Prince Charles Edward entering Edinburgh,' we have already spoken; see "Art-Union," No. 16. His 267, 'Bo Peep,' is a beauty; a portrait of a fine brisk boy, engaged in the gleesome gambols of healthy childhood. The fancy, spirit, and expression of the little madcap are fine indeed, and the rich depth of colouring is worthy of Duncan's well-earned reputation as a colourist. No. 42. 'Drygrange Bridge,' Miss J. Nasmyth. A sweet and pleasing little picture, clearly and cleverly handled, with a nice effect of colour; this lady has several other little subjects of great delicacy of touch and a fine perception of the beauties of nature. No. 41. 'Scene in the Neighbourhood of Borthwick,' Robert Kilgour. A picture with excellent colouring and a good eye to nature. 383. 'Braid Burn,' by the same, is well deserving of a similar character. This promising artist seems to have a stock of rather unfortunate tree-stems which he uses in his pictures; he ought to lay them aside, and procure a new and better assortment. No. 43. 'The Castle of Rhinefells,' M. Macleay, A. A clear and cleverly treated subject; well coloured. 56. 'Mountain Scenery on Loch Sheil,' by the same, is a most capital natural landscape, with the effect of a

summer cloud passing over it almost as true as nature itself; the colouring and handling is of a very masterly kind. His 167. 'Scene on Culloden Moor,' is another of this improving artist's best efforts; the truth to nature and the characteristic aspect of a highland shower are such as could hardly be surpassed; there is, however, rather an offensive formality in the sky, detracting to some extent from what would otherwise be a most excellent picture. Mr. Macleay has several other highly meritorious pictures, besides those named; his progress is very marked, and has kept pace with his industry; were he to give a little less distinctness to his distances, his pictures would assume a high place in his department of art. No. 45. 'Portrait of the Very Rev. Dr. Haldane,' J. W. Gordon, R.S.A. A very ably treated portrait; the head and accessories beautifully painted, with great force; the colouring varied, rich, and harmonious. No. 74. 'Portraits of Two Children,' by the same, is a most charming picture of two very fascinating children; they are painted with a masterly hand, sweetly coloured, and full of the freshness and innocent simplicity of nature. No. 51. 'A Ferry on the Thames,' J. Wilson, jun. A pleasing bit of nature, painted with much sweetness. 122. 'A Quiet Spot,' by the same, is an exceedingly cleverly treated little picture; the cattle are painted with great truth and delicacy. His 208. 'Noon Day, a composition,' is a picture of a high class in landscape; there is a reality and truthful beauty about it, delightful to the eye and gratifying to the judgment, although, upon the whole, there is rather more coolness in the picture than accords perfectly with the idea of a summer noon. No. 52. 'The Miseries of War,' W. Simson, R.S.A. A capital picture, with fine artistic feeling; the wounded man is excellently portrayed, as struggling with the feelings of physical pain and the desire of revenge: the subject is well conceived and happily executed. 107. 'The Temptation of St. Anthony, a sketch,' by the same, is really a gem of a petite sketch; there is great beauty and force of colour and rich expression in it. His 273. 'The Contrabandista,' is a forcible and well painted head. No. 53. 'Portrait of a Lady,' D. Macnee, R.S.A. A very clever portrait; well coloured, but not equal in point of character to his 95, 'Portrait of a Lady,' which is truly admirable in that respect; but his 117, 'Portrait of J. R. Macculloch, Esq.,' is, beyond question, one of the finest male portraits in the exhibition, for truth of expression and nice delineation of character; the head is forcibly and well painted, and the whole subject in fine keeping. 118. 'A Study from Nature,' by the same, is hardly worthy of Macnee; it is truthful but common-place, and bordering on the vulgar. His 139, 'The Favourite Pool,' is a beautiful sylvan nook by a clear mountain stream, with two healthy sturdy rustic children fishing in a pool, the water of which is painted with much skill and fidelity; and the accompanying landscape of a most inviting freshness: the whole of this picture is clean, clear, and in the true feeling of an artist. No. 59. 'View on the Tay—Moonlight,' Miss Stoddart. A clever and well painted moonlight. No. 313. 'View near the Pass of Killcrankie,' by the same; a very clever picture, painted with much freedom and truth. Her 352, 'Highland Landscape,' is another very clever and artist-like production; although small, it conveys a true feeling, and indicates a fine perception of mountain scenery; it is just a little too hard in the distance, otherwise it is a capital picture: this lady has improved to a great extent during the past year. No. 63. 'Watt Tinlin,' W. Johnstone, A. A tolerable subject not ill conceived, although indifferently executed; by some unaccountable method of treatment, it so happens that every article of which this subject is composed, whether horsehide, human skin, or woollen plaid, are all of one texture, and that texture seemingly a sort of ill-manufactured leather, while the drawing would advantageously endure a considerable improvement. No. 262. 'Portrait of a Child,' by the same, like the foregoing, has something good in the design, but is also very defective in the execution. His 398, 'A Border Watch,' is a much superior production to either of the above; there is a good deal more diversity of texture in the material, and the painting is cleaner. This young artist has yet a good deal to learn before he can maintain the ground in his profession, which he has assumed; but it is well to aim high, let him attend closely to what some may call the drudgery of his art, and he will get on. No. 75. 'Loch na Gar,' P. C. Auld. This seems a tolerably fair picture; and judging by what we have seen before by the same artist, we should say it is likely to be good; but as it is, we must take the whole on supposition, it being elevated to nearly the

seventh heaven. No. 78. 'Scene from Romeo and Juliet,' R. S. Lander, R.S.A. A most excellently treated subject; the conception and variety of character contained in it places this picture among the most talented works in the exhibition. There is much beauty and fine feeling, particularly in the females; the drawing is masterly and true; the composition rich and diversified: the whole subject forcibly reminding one of the fierce and vindictive broils which annihilated the hopes of both the Capulets and Montagues; the principal figures are beautifully and powerfully drawn, and the malignant expression of scornful hatred existing between the rival parties is made out with great felicity, except one, who seems to savour more of the boorish buffoon than of the fighting man. 369. 'Italian Goat-herds, entertaining a Brother of the Santissima Trinita,' by the same, is another very clever picture, well felt and well painted. No. 82. 'A Spanish Girl,' A. Geddes, A.R.A. A well painted and sweetly toned head with a good and appropriate expression. No. 86. 'Portrait of a Gentleman,' A. Fraser, A. A very poor affair for Mr. Fraser; there is, undoubtedly, some very fine colouring, and beautiful parts in the picture; but the head, that principal portion of a portrait, is totally destitute of dignity, and is soft and feeble in the handling. 135. 'A Wandering Piper,' by the same, is a sweet and charming little picture, just such a one as the talented artist seems to rejoice in; it is clear, firm, and natural in execution, and harmonious in tone. [We shall conclude our review of this exhibition next month.]

## ART IN THE PROVINCES.

IRELAND.—IRISH ART-UNION. — The Society is progressing very favourably; upwards of six hundred pounds having been already collected, a third of which had been subscribed within a fortnight of the meeting at which the statement was made. We have no doubt that it will be materially increased when an etching of the plate, engraving for subscribers, has been circulated throughout Ireland. It is now (although far from finished), in a state in which it may be seen by the uninitiated—those who, not being accustomed to unfinished engravings, are apt to be prejudiced against things that seem raw and incomplete. We have seldom seen an etching that promises better; it will be, indeed, a fine and beautiful work of art; very interesting in subject, admirably executed, and, taken altogether, worth the whole of the prints that have as yet been issued by the English and Scottish societies. We have been asked by several, whether, by becoming subscribers now, they will be entitled to an impression of this plate? We presume not; for the print will be worth much more than a guinea; and any printseller would gladly give a hundred guineas for a hundred impressions, but we hope that some mode will be devised by which the presentation will not be limited to the list of subscribers of 1840. There are plenty of persons who would subscribe two, three, or even four guineas to obtain it.

LIVERPOOL.—On Monday, the 1st March, Thomas H. Illidge, Esq., read to the members of the Literary and Philosophical Society of Liverpool, a paper "On Composition, and Light and Shade in Painting;" which he illustrated by references to numerous engravings and diagrams. This being the first instance of a lecture on the Principles of Art being delivered since the formation of the society, by William Roscoe, some thirty years since, the subject excited considerable attention. We rejoice to hear that an unusually large audience attended, and that the lecturer—who holds a distinguished rank as a portrait painter—was rewarded with enthusiastic applause.

BRISTOL AND WEST OF ENGLAND ARCHITECTURAL SOCIETY.—An association under this title has been formed in Bristol, for the purpose of promoting the study of Gothic architecture, and collecting information on the various remains of antiquity to be found in the immediate neighbourhood. Feeling strongly the importance of disseminating a knowledge of the principles which guided the architects of the middle ages, in the wonderful works they have left us,—desiring greatly that the public should learn it is not merely the professor who can find delight in the study of ancient remains; and furthermore impressed with the necessity of steps being taken all over the country to prevent the dismemberment and ultimate disappearance of the numerous old buildings scattered over England,—we cannot but hail with gratification the establishment of this new society. We trust that not merely will this be warmly supported by residents, and exert a beneficial influence, but that similar local associations will spring up in every county.



SCOTLAND.—THE GLASGOW STATUE.—(From a Correspondent.) The movements of the Committee seem to be for the moment paralysed; and since our last publication no overt act of hostility has been directed by them against the arts and artists of their country. This, however, is no reason why those who advocate British art should sleep at their posts; as, from the temper and disposition exhibited by the enemy, nothing could tend so much to secure them the ultimate victory.

It must afford pleasure to those who feel as they ought to do, in regard to the encouragement and protection due to the artists of Britain, to know that former governments have not been altogether indifferent upon this subject; and that, as the law at present stands, difficulties of a legal nature may defeat the machinations against which we have felt it to be our duty to contend. Thus, act 54 George III., c. 56, vests the property of sculptures, copies, models, and casts, in the proprietor for fourteen years, provided he causes his name, with the date, to be put on them before they are published; with the same term in addition, provided he should be living at the end of this period. In actions for piracy, double costs to be given.

Act 6 George IV., c. 109, prohibits the importation, on pain of forfeiture, of any sculptures, models, casts, &c., *first made in the United Kingdom*.

Now, it must be apparent that the first of these acts prevents any sculptural likeness of the Duke of Wellington, made within the last twenty-eight years, provided the artist be still living, being used as a copy by another sculptor, without the consent of the author. Act 6 George IV., c. 107, seems to apply still more stringently to our case; for it is obvious that the meaning and intent of this act cannot be to prevent the re-importation of works of British artists, originally made in Britain, but to prevent copies of the same, made abroad, from being imported. And as it is obviously and avowedly only by copying such works, that a foreign statue of the Duke, bearing any resemblance to him, can be obtained, it would appear that any such foreign statue is liable to seizure and forfeiture upon its being imported. Again, if a foreigner were brought to Britain, and to execute an original model of the Duke of Wellington, he must remain in this country, and here complete his large statue; otherwise, *his model having been made in Britain*, it would appear that by act 6 George IV., c. 107, his finished statue, if made abroad, is liable to seizure and forfeiture, if imported into Britain.

Should our views on this subject prove correct, and our impression is very strong that the law authorities would bear us out in them, it would appear that our artists have this case very much in their own hands; if they only display the degree of energy upon the occasion, of which it would be almost libellous upon them, as an intelligent and influential public body, to suppose them destitute.

#### ASSOCIATION FOR PROMOTION OF THE FINE ARTS IN SCOTLAND.

SIR,—Much and angry animadversion has been excited here among artists and the friends of art, by the manner in which the Committee of the Association for Promoting the Fine Arts in Scotland have conducted their purchases; and, certainly, the erratic way in which their dealings have been guided, is such as could hardly fail to produce discontent among both the classes alluded to. It is quite notorious, and has long been so, that there are a favoured few among the leading artists here, who through the influence of their friends on the committee, are so fortunate as to get whatever they are pleased to ask for whatever they choose to produce as pictures; and never was this more glaringly manifested than during the present season; while others less fortunate, although not therefore less deserving, are treated in the very unpleasant fashion of being offered sometimes two thirds, sometimes one half of their demands; in other instances, works of sterling merit are undervalued, or overlooked, and trumpery, with merit neither in prospective nor possession, purchased to their exclusion, without any apparent motive beyond personal bias or sheer caprice. On the other hand, however, it is not less notorious, that the prices expected and paid for pictures in the Royal Scottish Academy's Exhibition, since the establishment of the Association, have increased in the most extraordinary degree; pictures have been put into this exhibition with the sum of £250 attached to them as their prices, for which £100 in any other

place, or under any other circumstances, would be reckoned a most exorbitant demand; nay, more, that these prices, or very nearly these prices, have been paid; others, again, at £90 or £100, for which £20 in almost any other place would be considered more than a full remuneration. It is quite true, and I, for one, have no fault to find with its being true, that an artist, as well as any other member of the community, is perfectly at liberty to fix upon his work any price he pleases; but a discretion would be forced upon him, as well as upon every other person, who has anything to sell, were he subjected to the operation of competition. This most wholesome of all checks unfortunately is not allowed in the transactions of the Association, who confine their favours, as they say, to resident or native artists, although this, like many other of their regulations, would seem to be held under exceedingly capricious control; in fact, it is a principle which is made to yield or to resist, according to the will or humour of those who "pull the wires."

A remedy for the evil of exorbitant demands on the part of artists would be found in breaking down the monopoly of those funds for the promotion of Art, which are subscribed in every quarter of the British dominions; the only quality about the Association which is truly Scottish being the pertinacity and energy with which it has been pushed, unless, indeed, we include the joberry and venality which have followed in its train; vices which, as a Scotchman, I cannot name without blushing, so inveterately do they seem to cling to all our institutions, and not less to institutions for the cultivation of Art than to those for other purposes. I am at a loss to conjecture on what good grounds so exclusive and so invidious a privilege can be demanded for Scottish Art; are our artists such chicken-hearted poltroons as to fear competition? Their countrymen in every other walk of life, court it with eagerness, and, what is more to the purpose, with success. Are they conscious of the inferiority of their pretensions, and anxious to consume the bread of slothful inaction, rather than to inhale the wholesome stimulus of generous emulation? The real lovers of a truly noble profession like that of Art, which demands that the field shall be free as air, would scorn such an imputation. Is it then to be attributed merely to the degrading greed "o'siller" that they are tempted to lay claim to so dishonourable a monopoly? I would fondly hope for better things of my countrymen than a wish for the continuance of such a stigma upon their powers as artists, and their characters as gentlemen.

The other and much more deadly impropriety, is one for which it must be confessed it is greatly more difficult to devise a cure, and the only way in which it seems to me practicable to effect so desirable a change in the proceedings as to obliterate its influence, is to render the responsibility more immediately and more certainly applicable to the parties who are entrusted with dispensing that patronage which is meant to be equally distributed among all, according to their merits, and not to be exclusively directed in the channel of favouritism and individual partiality. As at present constituted, the committee consists of fifteen individuals, with, so far as the public know, equal powers; thus the responsibility attached to each member for any act is just one fifteenth—a degree of diminution, which cannot be otherwise than fatal to that individual responsibility which ought to pertain to the management of a public trust. My proposal to remedy this defect, then, would be to elect, besides the ordinary committee, a purchasing committee of three gentlemen of known and acknowledged taste and information upon the subject, and the true worth of works of Art, whose names should be made public as managing the whole funds allotted for the acquisition of works of Art, and who should also be eligible for re-election, so as to secure the services of competent judges, the responsibility of whose acts would not be frittered away, as at present, into an almost imperceptible fraction. I am aware that a situation of so much public importance, and liable, at times, to a not over-delicate scrutiny of both motives and actions, holds out few temptations to those most competent for the discharge of its duties; still, I doubt not that there would be a certainty of procuring the co-operation and assistance of gentlemen whose zeal and love for Art, and enlightened knowledge of its merits, would lead them to devote a portion of their time and talents to the fulfilment of an office, of the importance of which they must be highly sensible.

I am, &c.,

Scotus.

Edinburgh, March 12, 1841.

#### VARIETIES.

THE ROYAL ACADEMY ELECTION.—We have received several communications on this subject, and not one that in any degree condemns the view we have already taken of it; for the letter signed "An Artist" only makes the matter worse, inasmuch as the writer explains the mystery by asserting that Mr. Alfred Edward Chalton had threatened to "resign if Mr. John James Chalton were not this year elected." We are fully aware that a large majority of the members are heartily ashamed of the business; and have no hesitation in asserting, that if it were to be done over again, Mr. J. J. Chalton would have as little chance of success as the drawing-master at "Miss Womble's select seminary." But this fact will be unknown to the world; and if known will not be a satisfactory excuse. We have now before us a list of the members present on the occasion; and know how the votes were registered. We do not, however, consider ourselves called upon to publish it—the more especially as among those who voted for Mr. Chalton there are three or four who, as able artists and men of integrity, are unexcelled by any in the profession. We do most sincerely lament that their private feelings should have outweighed their public duty: we can account for the circumstance in no other way, without arraigning their judgment or their honour. The Royal Academy is well aware that it is closely watched by jealous and suspicious rivals, and also by envious and malignant enemies: what a powerful and effective weapon this "election" has placed in the hands of both! The friends of the Royal Academy will believe that we print this opinion far "more in sorrow than in anger." If the election startled the artists, who were in some degree prepared for it by a knowledge of the untiring zeal with which Mr. Chalton, sen., has laboured to procure the admission of Mr. Chalton, jun., it has absolutely astonished such of the public as take an interest in matters connected with the arts; and the foes of the Academy are already on the alert to make the most of so fortuitous an event. One writer, in the *Spectator* (it is not very difficult to discover the pen from which the epistle proceeds), suggests a comical remedy for the evil—"That the LANDSEERS might have an exhibition of their own, inviting, perhaps, all those artists, academicians and others, who have sufficient spirit and independence and liberality to join them;" this, as the editor remarks, "would oppose one clique to another—Landseers *versus* Chalons." The hint, however, whether it will tell or not, looks very much as if Mr. Edwin was resolved that Mr. Charles *should be* an R.A.; for the letter is certainly "after Chalton," and contains something exceedingly like a threat to resign. There is no doubt that Mr. Charles Landseer ought to have been elected; for though not an artist of first-rate power, he is, perhaps, the best of the associates, and as superior to Mr. J. J. Chalton as silver is to brass. He may not be popular among his brethren; but personal feeling on such occasions should be altogether put aside. Yet the competitor of Mr. J. J. Chalton was not Mr. Charles Landseer, but Mr. W. C. Ross, a gentleman of great ability in his own department of the arts, but whose elevation would have been taken as a proof of professional poverty in Great Britain; for that department must be described as the lowest in mind and the most mechanical. We greatly fear that the election turned upon this small fact; for it is notorious that Mr. Ross has been making his way into the highest and most illustrious circles, to which the visits of Mr. A. E. Chalton have been, of late, "few and far between." Be the matter as it may, the "wheels within wheels," have undoubtedly so acted as to force back the Academy on its way to that public confidence, which, altho' little dependant upon it, it dare not despise.

[Since the above was written, our observations on this subject have been strongly protested against, by an artist of the highest rank, and whose judgment and integrity are equally above suspicion. It is only just and fair that we give his opinion, although it has not induced us to change our own. "I consider," he says, "John Chalton to be (since the death of Constable) one of the most original geniuses in his walk that the age possesses. The Academy must have thought so, as the majority against his opponent was



thirteen to seven. This could be no party matter; but the clearly expressed opinion of a large body of his brethren. How four persons (the number of "members" in the sketching-club) could produce thirteen votes is a mystery it would be difficult to make out. Unpopularity, and not selling his pictures, is charged upon this artist as a crime. Alas! how much sin had poor Wilson to answer for in his life. Barrett could keep his carriage and his country-house: poor Wilson thought it well to get a beefsteak and a pint of porter, and often to go without a dinner, while his successful rival's equipage passed his door. Where are Barrett's pictures now? Wilson's works have become a school of art; and honour and glory accompany his name. John Chalon is, undoubtedly, a man of genius—all his brethren know and esteem him as such;\* but he is a modest and retiring man, and knows not the French art—*de se faire valoir*. He is just the man an academy ought to hold up, that the public may be taught what is right. The Academy did the same thing in the case of Mr. Wyon, the medalist: at the moment Mr. Hamilton's attacks on him were rife, and his ruin with the public was threatened, the Academy elected him, to mark their opinion of his merits." We have thus, on the principle of fair play, published the opinion of our correspondent: he is undoubtedly one, either as an artist or a gentleman, whose testimony is entitled to the highest consideration and respect; and we should be disposed to bow to it, but that we know he differs essentially, and in toto, from very many of his brother artists, who are entitled to consideration and respect also. In art, even to a proverb, fancy warps the judgment.]

SIR DAVID WILKIE is still at Constantinople. He has lately painted a portrait of the Sultan, from whom he received a present of a magnificent diamond snuff-box. We understand Sir David finds it exceedingly difficult to obtain sitters: this will in no degree surprise those who are at all acquainted with the habits and prejudices of the Turks; heretofore they have considered, that to copy the likeness of any living thing, was a crime of the darkest character. Their superstition must be, to a great extent, broken down if they can tolerate the picturing of their monarch's countenance. Sir David has been indefatigable in his studies, and will return with portfolios richly laden. The Sultan, though only eighteen years of age, is described as having a bearing and appearance somewhat older. His face is much marked with the small-pox; but his features are expressive of benevolence and good will. He was incessant in his inquiries about Europe; all information respecting which he received with avidity. [The papers, of a day or two back, inform us that Sir David sailed from Smyrna for Beyrout on the 7th of February; the account from Smyrna states, that during his short stay there he was suffering from ill health.]

MR. JOHN LEWIS is also at Constantinople, where it is probable he designs to remain for a considerable period, as he has recently ordered a supply of drawing materials from England. We regret to learn he has been suffering from illness; his latest letter stated that he had just recovered from a serious attack of fever. The ensuing exhibition of the Society of Painters in Water Colours will contain the large drawing that arrived too late for that of last year. It is a picture of a crowd waiting to receive the benediction of the Pope.

THE FIRST PROTESTANT SACRAMENT IN SCOTLAND, A.D. 1547.—At the eleventh hour, we were requested to examine a picture with the above title, about to be engraved by Messrs. Hodgson and Graves. It has been just finished by Mr. Bonnar, R.S.A., and will unquestionably rank with the best examples of historical painting of the British school; indeed, it is a long time since we examined any work of its class so entirely meritorious. There can be no doubt that it will at once place the name of the artist among the foremost members of the profession, who study and practise in the most arduous and honourable department of it. It is this month impossible for us to notice it at the length to which it is entitled;

\* This, which is not a matter of opinion, we must altogether and utterly deny; we believe, on the contrary, that nine out of ten of the good artists of Great Britain pronounce Mr. Chalon to be a botch.

and before we are again with our readers, it will have undergone the scrutiny of many: we anticipate a confirmation of our opinion from all. It commemorates the most important event that preceded the full glory of the Reformation in Scotland—the administration of the first Protestant Sacrament, at the hands of John Knox. The interesting scene takes place within the chapel of St. Andrews; the great reformer stands at the altar; his coadjutor, John Rough, immediately behind him; at his feet kneel two lovely women; and the sacred edifice is filled with the bold hearts who fought for the religious freedom of their country:—every one of whom has a niche in its Temple of History. The composition is exceedingly happy; though full, there is no confusion: it is painted with considerable power, and, at the same time, with delicacy and grace. A picture better calculated for engraving, indeed, whether as regards its execution as a work of art, or the interest and importance of the subject, has rarely been submitted to our notice.

MR. HALL STANDISH.—In our last number, we noticed a bequest of valuable works of art made by this gentleman in favour of the King of the French; repeating at the same time an *on dit*, current in Paris, as to the causes of a proceeding apparently so singular. We have on this subject received a letter from a Mr. W. H. Frood, of Bolton, inclosing a portion of a Bolton newspaper, which contains a letter from the solicitors to the executors of the late F. H. Standish, Esq., written expressly to contradict various reports which had been put into circulation after the decease of Mr. Standish. We extract one paragraph of the letter, bearing immediately on the subject of the bequest:—"Mr. Hall Standish bequeaths his valuable collection of pictures and library of books to his Majesty the King of the French; but, in justice to his memory, we feel called upon decidedly to contradict the assertion that he offered his pictures to the Government of this country, as an inducement for the revival, in his person, of the extinct baronetcy. Not only would his high sense of honour have prevented his entertaining such a design; but the fact is, that the bequest to the King of the French was contained not only in the present, but in the previous, will of Mr. Standish, made so long ago as the year 1831; and we have reason to know that he never contemplated its revocation."

THE ILLUSTRATED BIBLE.—An advertisement in the ART-UNION invites attention to a project for disposing, by a kind of lottery, of one of the most extraordinary "collections" of the age—a series consisting of about 7000 engravings and drawings, of every class and school, illustrative of the Holy Scriptures. A mere examination of this prodigious assemblage of prints is a rare treat; it comprises nearly all of merit that, for above a century past, have been published to adorn or explain the sacred volume;—the collecting which was a work of labour not likely to be again undertaken. The letter-press has, of course, expanded by the introduction of the prints—the Bible being divided into 45 volumes. The plan by which it is to be disposed of is fully explained in the advertisement; its most important feature being that those who obtain tickets have, in reality, the chance "for nothing;" as, at the time of subscribing, they select prints to the full value of the subscription, from those published by the late Mr. Bowyer, the interest and excellence of which are known to all collectors.

WINSOR AND NEWTON'S GLASS TUBES.—This is a most valuable invention, and well calculated to supersede every former method of putting up colour for the immediate use of the artist. The advantages of these tubes are important, and not the least so is the perfect cleanliness with which the colour is transferred to the palette. This is effected by means of a small air-tight screw, which acting at one end forces the colour out of a small orifice at the other end, and so perfectly under control, that any quantity can with ease be ejected from a very minute portion to the entire contents of the tube. The colour in these vessels does not thicken and become dry, as is usual in the ordinary bladder packets, but works well and freely to the last, after having been kept any length of time. It is a matter of surprise, that amid the many objections to the old method

of putting up colours, nothing has before been devised as an improved substitute. Comparatively few ladies have hitherto practised oil painting, from the inconveniences we have alluded to; but since these are removed by the glass tubes, it may be expected that oil painting will in future become a more general female accomplishment.

BLADDERS OF OIL COLOUR.—Among the many instances of the attention now paid by colourmen to the improvement of the various articles with which artists are supplied by them, we will introduce to notice another ingenious plan now adopted by Messrs. Waring and Dimes. This is a method of preserving for a longer time, and with greater efficacy, the oil colours in bladders. Many have been the expedients hit upon for this purpose, but it is at once manifest that this method has that superiority, which always goes hand in hand with simplicity in all practical matters. The "colour is ejected through the neck of the bladder, and the orifice secured from the air by a cap screwing over it." As the prices of these bladders are very little beyond those prepared in the ordinary way, we certainly can recommend them as most useful auxiliaries, deserving a welcome from artists and amateurs. To the former, indeed, matters of this sort are of less importance, inasmuch as they, by keeping their colours in constant use, preserve them thereby, in great measure, from the unpleasant state into which they generally get when not employed. It is, therefore, in sketching and amateur painting that this method of colour-preserving will be found peculiarly serviceable; as the colours can be kept uninjured for any length of time, and can be easily ejected from the bladder.

THE PICTURE OF AMALFI, by Mr. G. E. Herring, has, we understand, been purchased at the British Gallery, by his Royal Highness Prince Albert. We rejoice to record this instance of the Prince's judgment and taste. The work is a fine example of art; and an interesting subject is treated with considerable ability. The circumstance will, no doubt, have the effect of stimulating the artist to renewed exertions; we have no doubt that he is commencing an honourable and a successful career.

ROYAL POLYTECHNIC INSTITUTION.—Mr. Longbottom, the Secretary of this institution, has received from Dr. Berres, of Vienna, some proof-impressions from Daguerreotype plates, which had been engraved (so to speak) by chemical action only, no part of the surface having been touched by a tool. These impressions, which are framed and suspended in the gallery, have much the appearance of *aqua-tint*ing, and are certainly very curious and interesting specimens of recent progress in the science of metallurgy.

NAPOLEON'S MONUMENT.—Marochetti, whose name has been lately before our readers, in connection with the Glasgow Testimonial, has been appointed to execute the monument to Napoleon, about to be erected in the Hospital of the *Invalides*, at Paris. A model of his design, in plaster, seventy-three feet diameter, has been put up on the spot it is to occupy, and has excited universal displeasure. It consists of a colossal sphere on a square pedestal, surmounted by an equestrian statue of the Emperor, in his frock-coat and little hat: in fact, it is a copy of a design, by Mr. Goldcutt, for a monument to Nelson, which was exhibited in London during the competition for the honour of erecting that memorial. The fact of M. Marochetti being a foreigner has caused his appointment to be viewed with the greatest dissatisfaction in the French capital.

ART-UNION OF LONDON.—The time for closing the lists is now drawing near, and we trust such of our readers as are not already subscribers will not fail to add their names before it be too late. It appears singular that the Scotch Art-Unions should continue to increase the number of their members so much more rapidly than the London society.

We are glad to learn, that the Committee contemplate obtaining immediately a picture to be engraved for the subscribers of the present year, without waiting for the selection by the prize-holders. This would save much time—five or six months—and would enable the Committee in future to deliver their print annually.

## THE BRITISH INSTITUTION.

[We select from a mass of correspondence the two following letters. The writer of the first enclosed, as several others have done, the names of the artists he considers best entitled to the "prizes." We do not of course publish them; although, probably, when the matter is decided, we may have some remarks to offer upon the various speculations on the subject. With regard to the writer's hope that we "shall not reject his observations, because he differs from us and most of our correspondents," we have only to say that our columns will be at all times open to a fair opponent; it is only by discussion we can arrive at truth.]

SIR,—I take great interest in topics that come under your immediate cognizance; and, as your publication is constantly read in that part of the kingdom that I reside in, I will trust that you may have a corner in your journal vacant, and will accept a few lines in reply to some of the observations in your recent numbers.

Our establishment for the encouragement of art is founded much on the same principles that those in London are; such as the British Institution. We are liable precisely to the same attacks of favouritism in the selection of the pictures, ignorance in the hanging, &c. &c. I not only feel the injustice, but I well know the detriment these attacks occasion to our society. How many are deterred from subscribing by these unfair charges? They say, with truth, "Why shall we give our money to be abused?" and there are always artists who are ready to accuse the directors of partiality, unless the prize is awarded to themselves, or the best places selected for the exhibition of their own works.

Surely, Sir, we are all aware, how much more natural it is for an artist to come to the conclusion that he falls from want of patronage, rather than want of merit; and though, doubtless, it often happens that one picture is rejected, and another, of scarcely greater talent, is accepted, yet this may occur without any charge of undue partiality, or being ascribed to any cause but difference of opinion and judgment.

Business brings me every year to London at this season, and it is a great amusement to me to see the progress of Art; and one of the first places I visit is the British Institution; and I must be permitted to say, that I cannot think that the criticisms I have met with in your journal on the management of it are well founded. I find in the list of directors, names of individuals who are known not more from their love of art than their love of justice.

The directors have this year offered four premiums. The Royal Academicians have very properly not competed for them, feeling that the object was the encouragement of young artists, and have thus furthered the wish of the managers. I fear, however, that whatever selection is made, they will be assailed with charges of partiality; indeed, I observe in your journal the remark, that the successful candidates may be guessed at without much trouble; and the observation implies that their names rather than their works are the indications.

I have amused myself, as others have probably done, in adjudging them in my own mind, and I shall add the names of those I should select; and let me say, that two of these gentlemen I never saw, and the other two I never heard of.

I do not wish you to publish the names, but rather to invite others to communicate their opinions to you, and then see whether the result is not in unison with public opinion.

I will now conclude, confiding in your candour, that you will not reject my observations because I take a different view from most of your correspondents, and which you may be inclined to sanction and adopt.

I am, &c.,

March 3, 1841.

C. N. P.

SIR,—Had I been enabled to visit the British Institution on its opening, I should have offered some remarks for your last number relative to the exhibition, and the many disheartening matters connected with it; now it would be both ill-timed and unnecessary, seeing how manfully and judiciously the subject has been taken up by yourself; moreover, for this once, the mischief is done past undoing. I have, therefore, only to hope that your counsel, touching "old grievances," will be followed in due course; so that the wrongs to which artists have now been long

subjected at this gallery, will be truly and temperately set before each and every of the directors,—their apparent ignorance on this point cannot be bias; *ergo*, they will not deem it folly to be wise.

If, however, we are little indebted to the past, that need not prevent our expecting something better from the future; permit me, therefore, to trouble you again on one other important point, the distinguishing feature of this season, "The Prizes." The frequent consideration of this topic can scarcely lead to other than good; or, at least, a proper understanding of its merits; and may produce less bitter fruits than have fallen to our lot from the want of it.

It must be admitted that the directors have been most wofully disappointed; their good intentions have met with no corresponding result. It may be fairly presumed they had these three objects in view; a good exhibition—the encouragement of praiseworthy competition—and the rewarding of deserving talent. In the first two they have most signally failed; the cause of it will be found in their own late, meagre, and non-explanatory announcement; it induced the academicians (very properly) to hold back, but also deterred the younger students (very unwisely) from coming forward; in short, there has been no trial of strength; and this attempt to give an impetus to art took a wrong direction, so that the movement, instead of being onward, has proved rather of a retrograde nature.

This *mal succès*, let it be hoped, will not have an injurious effect beyond the production of the present feeble gallery. It surely will not, nor must not, damp the so recently rekindling of the bygone ardour of the noble directors; particularly if on the next occasion of prizes being offered, they may (through better management) reasonably expect the gratification of having a first rate and attractive exhibition, besides the choice of many fine pictures instead of but few (as in the present instance) upon which to bestow worthily their several prizes.

To err is human; but, unless I am greatly mistaken, the directors would be certain of obtaining an exhibition similar to those of "the days that are gone," by offering a suitable prize for the best new painting contributed; one worthy of being received by the greatest of the great men who would contend for such a distinction. At the same time, it must not be forgotten, that it will cost an artist at least £50 to contribute a picture which would entitle him to rank as a competitor amongst R.A.'s, and a labour of eight or ten months if he have many commissions in hand.

With regard to drawing out the rising talent of the day, I venture to suggest that the subject be given out by the directors—the size of the canvass be fixed—the names of the candidates be enrolled—members of the academy not being admissible—(I can quote their own bearing in the late contest as an authority for this being a proper restriction).

The only apparently great objection that can be made to the above regulations is, that a monotonous exhibition would be the result; to which I would reply, let these pictures form a separate exhibition for one week, or longer, before the opening of the regular one, the successful works only being admitted into that; the artist to whom honour is due having the word "prize" attached to his painting—an attention to the feelings of the sons of genius which appears to have hitherto been lost sight of.

I may appear too confident in my own untried scheme, but must beg leave to state, that no one would rejoice more in meeting with a better than

Yours, truly,

20th February, 1841.

VIGILANS.

The number of pictures marked as sold in the British Institution, is as follows:—No. 12. 'The Return from Christening—Exterior of the Church of St. Gilles. Caen, Normandy,' F. Goodall. No. 36. (no title), F. Stone. No. 40. 'A Subject from the Parable of the Ten Virgins,' W. Etty, R.A., 150 guineas. No. 41. 'Mount St. Michel—Peasants returning to Pontorson on the approach of the Tide,' E. W. Cooke, 160 guineas. No. 58. 'An Avenue of Willow Pollards,' J. Stark, 45 guineas. No. 59. 'Don Quixote giving advice to Sancho Panza, upon entering on his Government,' J. Gilbert. No. 63. 'Sketch of a Bazaar at Siout, Egypt,' W. J. Müller, £10. No. 72. 'Returning from Plough,' J. F. Herring, 50 guineas. No. 103. 'A View in Denbighshire N.W., from Castle Dinas Brun, with Dinbrin Hall in the Distance,' Mrs. Arnold. No. 108. 'Street in Cairo,' D. Roberts, A.R.A. No. 148. 'Cottage Scene in Sussex,' H. J. Boddington, 6 guineas. No. 180. 'Baptism—Interior of the Church of St. Gilles, Caen, Normandy,' F. Goodall, 100

guineas. No. 188. 'Columbus and his son Diego, receiving Relief from the Monks of La Rabida,' W. Simpson. No. 228. 'View in the Kingdom of Naples,' W. L. Leitch. No. 243. 'Christ bearing his Cross,' W. H. Darley, 50 guineas. No. 248. 'A Blacksmith's Shop,' T. Creswick. No. 288. 'Sketch for a Picture—Slave Market, Cairo,' W. J. Müller, £10. No. 296. 'Sketch from Nature,' F. R. Lee, R.A., 15 guineas. No. 297. 'The young Goatherd,' P. Williams. No. 304. 'Bay of Naples—The Morning of the 8th of September, Peasants going to the Villa Reale to enjoy the Festa of "Pied di Grotta,"' J. Uwins, R.A. No. 341. Napoleon Bonaparte in the Prison of Nice, 1794,' E. M. Ward. No. 7. 'Waiting for an Answer,' J. Calcot Horsley. No. 8. 'A Girl Reading,' J. W. King. No. 14. 'The Seven Mountains from the University Gardens, Bonn,' R. H. Hilditch, 15 guineas. No. 47. 'Falstaff throwing into the Thames,' F. Goodall. No. 100. 'Cattle returning—Evening,' J. Wilson, jun., 10 guineas. No. 121. 'La Maitresse,' C. Brocky, 35 guineas. No. 125. 'Mountain Streams,' T. Creswick, 80 guineas. No. 159. 'Eagle and Black Cock in a Highland Glen,' F. R. Lee, R.A. No. 162. 'Flash—a Study,' S. Pearce, 4 guineas. No. 175. 'French Herring-boat running into the Port of Havre de Grace,' E. W. Cooke, 160 guineas. No. 185. 'Burning Vraic, Jersey,' E. W. Cooke, 50 guineas. No. 195. 'Narcissus,' G. Lance, 200 guineas. 'A Dog with Bittern, Wild Duck, &c.,' F. R. Lee, R.A. No. 225. 'Amalfi, Coast of Salerno,' G. E. Hering, 46 guineas. No. 228. 'View in the Kingdom of Naples,' W. L. Leitch. No. 235. 'The Wish,' T. Von Holst, 50 guineas. No. 287. 'A Calm—Morning,' J. Wilson, 8 guineas. No. 289. 'A Sunset,' W. Welfert. No. 290. 'Head of a Mahomedan,' W. Etty, R.A. No. 291. 'Evening,' H. Bright. No. 312. 'Scene on the Sussex Coast—Morning,' W. Shayer, 45 guineas. No. 314. 'H. M. S. Howe at the Nore getting under weigh,' G. W. Butland, £30. No. 319. 'Evening,' J. Wilson, 15 guineas. No. 332. 'The Wreck,' G. W. Butland, £30. No. 342. 'Terrace of the Capuchin Convent, at Sorrento, Bay of Naples,' J. Uwins, 20 guineas. No. 351. 'An Interior,' G. Lance, 175 guineas. No. 362. 'Sloop shortening Sail off the Sherns Beacon,' G. W. Butland, £65. [This year there has been a departure from the system hitherto pursued—inasmuch as the book of sales does not contain the names of the purchasers of the pictures: this we cannot conceive an improvement.]

## SOCIETIES IN CONNEXION WITH ART.

## ROYAL INSTITUTE OF BRITISH ARCHITECTS.

At a meeting held on the 22d February, the honorary secretary reported, that the council having become acquainted through some of its members who had visited Boudroun, the ancient Halicarnassus, that many fine specimens of Greek sculpture were exposed there to probable destruction, addressed a letter to Lord Palmerston suggesting that Her Majesty's government should apply for an authority to search for and remove these remnants of ancient art; and that a reply had been received stating that, in compliance with the request, Her Majesty's ambassador at Constantinople had been instructed to obtain the permission of the Porte for the removal of the sculptures mentioned. A long and interesting letter from M. Vaudoyer, of Paris, was read by the foreign corresponding secretary touching on the present state of art in France, and on architectural competitions. Mr. J. J. Scoles read a paper on the pyramids of Gizeh, being an analysis of Colonel Howard Vyse's recent work on these stupendous memorials of former power. It is usually stated that the area of Lincoln's-inn-fields is equal to that of the great pyramid. It is found, however, that the latter measures 764 feet on each side, whereas Lincoln's-inn-fields, although 821 feet on one side, is only 625 feet six inches on the other. So that the area of the pyramid is greater by many thousand square feet. In the chambers, masses composed of small pieces of brick solidified by lime, &c. suffice to prove the use of *Concrete* at a very early day. The height of the great pyramid is 115 feet nine inches greater than that of St. Paul's.

On Monday, March 8th, Mr. George Godwin brought before the Institute the fact that several fires had lately been caused in Manchester by hot-water pipes used to heat the buildings. When water is heated in an open vessel no greater degree of heat than the boiling point can be obtained, but in a close vessel, and under pressure, water may be made almost red hot. The importance of the subject was fully felt by the meeting, and a determination was come to, to inquire further into it.

## WORKS IN PROGRESS.

**PICTURESQUE SKETCHES OF THE AGE OF FRANCIS THE FIRST.**—Under this title, a work of great beauty and deep interest is about to be produced, from the pencil of Mr. W. Müller—an artist who has obtained a high reputation; and established it by his recent travels in the East; from whence he returned with a rich and valuable collection—evidence of his industry no less than of his genius. The publication he is now preparing will be upon the plan of those to which we have on several occasions referred—and which the talents of Roberts, Lewis, Haghe, &c., have made popular—a series of views of remarkable scenes and structures, which illustrate the history, character, and customs of a nation. The country chosen by Mr. Müller is France; the age that of Francis the First; and his scheme includes “the most interesting specimens now existing, of the architecture and decorations of that eventful age, when the sumptuous taste of the monarch contributed so much towards the revival of the Arts—including the palaces of the Louvre, Fontainebleau, Chambord, Chenonceaux, and Amboise, the chateaux of Blois, Brissac, and Aizy le Rideau, and some of the most remarkable ecclesiastical edifices, with characteristic groups of figures illustrative of the court of France during the reign of Francis.” A few specimens of the work have been submitted to us; they are exceedingly beautiful in design, and of rare merit in execution; if the whole series be of corresponding value, the work will vie with anything of the kind that has been hitherto produced in Great Britain. The magnificent structures are, we believe, pictured as they now exist, the artist having recently visited them, and minutely studied their several details; but the persons introduced as figuring in the scene are in the habits of the time; and the incidents depicted are those which most strongly illustrate and explain the manners and customs of the period. We are sure that the work will do great credit to the skill, taste, and judgment of Mr. Müller; it is one that cannot be worthily executed without extensive reading and deep thinking; a graceful or a powerful pencil will not do all that is requisite; the task is indeed one of no ordinary difficulty; and the merit of him who discharges it worthily will be great in proportion. We shall look for its appearance with much anxiety.

**LONDON.**—By T. S. BOYS.—This also will be a collection of prints in the form of a volume. Mr. Boys has already secured a favourable reception with the public; the merits of his illustrations of ‘France,’ &c. have been universally acknowledged. We have seen several specimens of his ‘London,’ and can bear testimony to the exceeding accuracy of the views; while as works of art, they will justify the highest praise. The publication cannot fail to be popular; for, after all, though we may wander in search of the picturesque through every country in Europe, we shall find the objects that most deeply interest us close at home. And what nation of the world is so full as England, of scenes and structures associated with glories, or can give so abundant a supply of worthy subjects to the artist? Mr. Boys seems to have exercised sound judgment as well as good taste in his selection of themes for his pencil.

**HER MOST GRACIOUS MAJESTY; HIS ROYAL HIGHNESS PRINCE ALBERT.**—This is the “Pair”—from the pencil of Mr. Partridge—which Mr. Moon is about to have engraved in line; consigning the pictures to the burins of Messrs. Robinson and Doo. Mr. Partridge has succeeded in producing striking portraits; and, as works of art, they are entitled to hold very high places. The Prince is pictured in his regimental dress, as Colonel of the 11th Hussars; and the Queen merely as “the first lady” in her realm—a position which her natural grace and dignity, as well as personal beauty, call upon her to occupy. Mr. Partridge has represented her, perhaps, as somewhat more youthful than she really is; or, we should rather say, she looks younger here than in those pictures that describe her with the trappings of her state. It is, however, beyond doubt, the most pleasing portrait of her Majesty that has yet been produced.

THE ARTIST:  
A SERIES OF SKETCHES FROM THE LIFE.  
By Mrs. S. C. HALL.

## CHAPTER III.

“Every thing of this kind is a drug, a perfect drug, I assure you,” said a man, clad in a gay waistcoat, decorated with a gold chain, who was arranging the miscellaneous lumber of a shop, in a country village, that displayed stationery, coloured prints, patterns for lady’s work, and a gaudy array of showily bound books, in one window, and caps, bonnets, and all the nothings of woman’s gear, in the other. “Every thing of this kind, young man, is a perfect drug with us. We have no sale for unmounted drawings; if you like to buy any of the embossed screens or card-racks, and fill them up, why I’ll put them in the window for you, and give you what they fetch; and that without an allowance, if you buy your materials here; and you’ll not get them so good between Reading and Bristol, I can tell you.”

“I thank you,” was the meek reply; while the young man, who had offered his sketches for sale, replaced them with trembling fingers, and then hastily tied up the well-worn portfolio. “If I had a son of my own,” continued the shopkeeper, who liked to hear himself talk, and did so without desiring a reply, “I would much sooner bring him up to sell pictures or books, than to make them. Ah! we can live and grow fat upon one,” he added, pulling down his fine waistcoat, with the consciousness that it “fitted tightly;” and then running his fingers through his hair—“And we can’t do so upon the other. Without patronage—pa-tron-age!—that’s the thing; that’s the only sure card.”

“For sycophants to play with,” muttered the youth.

“You don’t agree with me,” said the shopkeeper. “Ah! but you will by’n-by: my wife and I have brought many young people for’ard by our patronage; and, if you do the drawings nicely, Mrs. S. can show them at the school, when she takes up the German patterns.” Poor Hamilton! how his fine taste rebelled against this assumption. “The screens,” said the man, “vary. These are only three-and-six to you; but you are going—you will not take my offer?”

“No, thank you; I wish to sell, and not to buy—good day.”

The shop-door had hardly closed; nor had the shop-keeper more than time to mutter to himself the opinion he had formed, that some people had so much nonsense about them, that they had better never have been born at all, when a shrill voice from within the little parlour, that was divided from the shop by a half glass door, screened by a red curtain, exclaimed—“Law, Simon, how could you send him away? I told you, as distinctly as I could speak, that the next time the young lamb’s-wool man came, I wanted most particular to see him: you know, very well, how anxious I am to match King David with the Queen of Sheba, in cross-stitch; and then I wanted to have the seven drabs and five blues in shades—they’re waiting for them at the school.”

“It was’n’t the lamb’s-wool man at all, my love,” replied the decorated Simon. “Do you think I could have sent him away so quickly?—No, this was only the ghost of an artist; with more sketches than wit.”

“Oh, Simon!” exclaimed the fair one, who was only a month married, opening the door, and coming forward in a halo of amber, white, and crimson, that eclipsed even her husband’s finery—“Oh, Simon! you are such a funny duck!”

It was almost evening, and Hamilton had walked that day without having tasted food; he had wandered from the high road to Reading, and plunged into the more remote country, hoping to be able to dispose of his drawings at some of the respectable houses, or in the villages, where he fancied such things might be thought uncommon. Hitherto he had been unsuccessful, and his frame, enfeebled as it was by a severe illness, from which he had suffered since he left Clifton, seemed quite exhausted. Still, it was only the animal portion that lagged and fainted; his spirit, and certainly his feelings, were sharpened by adversity. There was nothing really wrong; no intended insolence about “Simon;” but Hamilton was apt to be angry with people for not coming up to his standard of excel-

lence—just as if the sparrow had the power of achieving the swiftness and grace of the swallow, or the dove could rejoice in the strength of the eagle. Like most young people of genius he found it difficult to understand the doctrine of diversity of gifts, and the shopkeeper had chafed and irritated his temper; the few stragglers he met in the half street, half road, that passed through the village, regarded him with looks of interest or curiosity—he fancied they scanned his threadbare coat, and the cravings of his hungry eye—he passed as rapidly as he could, and found himself in the open country: wearied and foot-sore, he threw himself on the grass, and mused rather than thought of that future, which is always in the young man’s heart. The air was soft and balmy; the birds sung and rejoiced around him: occasionally the breeze bore upon its wings the sound of merry laughter, from schoolboys who were sporting in a neighbouring glen; and the joyous effect was heightened by an occasional shout and halloo.

Depressed as he had been, the influence of the gentle scene soothed and elevated; and he determined to return to the village and enquire of others what he might be able to do with his drawings—they were the only things he had left to dispose of; there was another reason—he was hungry; and all he had in the world of coin was a single shilling. He took out the treasured remnant of his wealth, and turned it over and over again, and at last, as the evening was closing, retraced his steps, and paused for a moment before the window of a baker’s shop. A pretty, chubby-faced child had seized upon a small loaf, which, despite her father, she appeared determined to make her own. She was laughing and struggling with all her strength, and at last made good her prize, and escaped with it to the street-door. Hamilton could not resist laying his hand on “the shining glories of her head” as he passed; he placed his wealth on the counter and asked for a twopenny roll. The man put it in paper and gave it him; then took up the shilling and attempted to ring it on the counter; the low, leady sound it emitted struck on Hamilton’s ear like a death-knell. The man shook his head; and applying his teeth to the edge of the coin, keeping at the same time his eyes fixed on the Artist, tested it in that way.

“It’s a bad one, Sir,” he said: “I must trouble you for another.”

“Are you sure it is bad?” answered the Artist; “I hope it is not.”

“Hoping won’t do—it’s as genuinely bad as anything of the kind I’ve seen for years. I must trouble you for another.”

“I have not another to give you,” said the Artist, replacing the roll suddenly on the counter. “Stay,” said the baker, “you’re forgetting your shilling.”

“God help me!” answered the youth: “what should I do with a bad shilling?”

He retraced his steps, yet not so rapidly but that he was overtaken by the swift feet of a kind-hearted child. She caught his hand, and looking in his haggard face with loving and gentle eyes, exclaimed “Please take my loaf, Sir: please do. It’s my own—own—do—please take it. Well, then,” she continued, “if you will not take all, take half. Nobody says ‘No’ to little Jane.” It was the baker’s daughter. He took the half roll she offered, but he could not speak. The child ran back, looking round several times; her open, joyous countenance beaming towards him, until she stood again at her father’s door.

Almost at the termination of the village there stood one of those fine old trees, around which many a May day sport has been celebrated—and in modern times the old wooden benches were worn by those of the rustics who enjoyed the summer evenings beneath its shadow.

Cottages were scattered in the distance, and close to the tree was a well, arched over with a quaint arch, and looking as if set there to be painted, for it was covered with wall flowers, and enwreathed with woodbine—so that it was only here and there, you could catch a glimpse of the structure. Pretty as it was, the artist’s heart was too heavy to notice it, as he sat beneath the shadow of the tree—while, bit by bit, morsel by morsel, as if grudgingly, he eat the bread, and then dipt the iron bowl that was chained to the edge of the well therein, and drank of the water. The evening by this time had quite closed; and listlessly the youth

resumed his seat, not however in the exact spot he had previously occupied—but where he caught a view of what roused his artistic self at once—a cottage window of more than the usual size was open, and at it a singularly beautiful young woman was seated, her feet evidently raised upon a stool, and the child's head that lay upon her lap was pillowed on her arm; her head bent over the sleeping infant, as a dove broods over its young; and her soft fair hair was gathered into a loose rich knot at the back of her head. A bright cheerful fire threw a warm glow over the interior; and the outline was lit up by the still nearer light of a candle, placed upon a small table close to where she sat. There was a repose—a feeling of calm and gentle love over the little scene, that compelled Hamilton to draw forth his pencil and paper; but he had hardly commenced, when a young man, crossing the open space, perceived his intention, and, after a moment's pause, came to his side. "I beg your pardon," he said, "but, if you are going to make a picture of that window, I will tell my wife, and she will make the cottage look much better than it does now, and sit more upright herself; shall I call to her?"

"Not for the world!" exclaimed the artist. "I hope nothing may disturb the composition until I have caught it—it is exquisite. Just keep quiet, while there is enough light left to do it."

The young man obeyed, with evident reluctance; and, in a very short space of time, by the magic of a few of those touches which evidence the power that is within, the effect of the interior was produced to the astonishment and delight of the simple countryman. "So soon!" he exclaimed, "her head, and hair too—I am glad her cap was off; but the baby has no nose here: eh! but his mother will hold him up, and show you his nose. Well, for so young a man, it is wonderful! Why, lad, I be twice your age, and could not do so much. Could not you put me standing somewhere there, and so make a family picture of it at once? Eh! dear; but it is very, very like—and my poor Beasy not to know it. Will you spare it to show it to her; or mayhap, if you are a stranger, you would step across and take share of a bit of supper—I can tell by the fire-light that it is all ready; do; and you'll have a bed—there's a poor clean one for you; and to-morrow I can show you such things to make pictures of, hereabouts,"—and holding the sketch carefully at arm's length; while each time he looked at it, he increased the warmth of his invitation, the rustic led the way to his cottage, followed by Hamilton, who reconciled himself to accepting the favour by believing that he was only in pursuit of a subject for his pencil.

## CORRESPONDENCE.

### THE PALETTE.

SIR,—I am very desirous that your artist readers should be acquainted with an entirely novel mode of holding the palette, which has such obvious advantages over the manner in general use, that I am quite sure it will be universally adopted. In the first place, the hole for the thumb is dispensed with, allowing the artist to place his colours on what is the most useful corner of the palette. The contrivance for holding it being placed beneath this, consists of a wooden ring, neatly shaped to the thumb, and fixed, by a sliding groove, into two small blocks, firmly fastened upon the underneath side. By this mode the disagreeable liability of colour running through upon the hand is avoided; the same firmness is obtained, and the brushes and mahl stick may be held in the same manner as heretofore.

It is a genuine Chinese invention, communicated to me in Paris; it has always been in use by the Chinese painters, which is, perhaps, sufficient test for its experience.

I have given the plan to Mr. Miller, 33, Rathbone-place, who has it in hand by his workmen, and where artists may inspect it. I shall have much pleasure in sending one to your office for your approval when they are perfected; but, at present, fearing I might be late with the communication, I venture to send you a description of it, trusting you will kindly notice the improvement.—I remain, &c. WELD TAYLOR.

3, Southampton-street, Fitzroy-square,  
March 7, 1841.

### PRINTING INK.

SIR,—As you have always shown a praiseworthy readiness to insert in your valuable journal any inquiry connected with the Fine Arts, I hope that in your forthcoming number you will allow this communication to appear, in order that some of your correspondents may have the goodness to impart the much desired information respectfully solicited. In an old and respectable engraving and copper-plate printing establishment here, great difficulty of late has been experienced in the perfect drying of the printing ink used; and, although increased care and vigilance in the boiling and purchase of the oil, and giving to it its drying qualities, and ridding it of every thing unctuous and greasy, have been used, yet the difficulty remains unabated. It seems to make little difference in the fault complained of, whether the pigments used may be one colour or another, which has given rise to the opinion that the fault is in the oil; but, although the oil obtained from some houses was a little better than that which has been had from others, yet the evil remains substantially the same, the face of one impression soiling and smearing the back of another; in fact, it may be said that the ink never fully and completely dries. Any information, through the medium of the ART-UNION, that may correct this serious evil, would be most thankfully and gratefully acknowledged by—Yours, &c., INQUIRER.

### ARTISTS AND ACTORS.

SIR,—Mr. Mc Ian, in his letter published in your last number, seems to charge the members of the Royal Academy with want of courtesy, if not want of gratitude, for receiving freedom from the managers of Covent Garden Theatre, and not, in return, making actors free of the exhibition. Now, Mr. Mc Ian is a good painter as well as a good actor, and it is a pity he should not have informed himself on the one art as well as the other. If the members of the Royal Academy divided amongst themselves the profits of the exhibition, as the managers of a theatre do the receipts at the door, then the charge of illiberality would be justly established; but Mr. Mc Ian ought to know, what has been sufficiently explained in the House of Commons and every where else, that the shillings received at the door of the exhibition are all given back to the public in the shape of schools of design of painting, sculpture, and architecture, to which every man's son is admissible provided he have talent to make good his title; and, as the Royal Academy does not receive from the sovereign or from the government anything in support of these schools, to grant free admission to the exhibition would be a public robbery. So entirely does the Royal Academy act on this conviction, that even the press—the reporters for which go every where else free—is excluded from the Exhibition of the Royal Academy. In one word, there are no free admissions but for members personally, and exhibitors personally, and students personally. Neither the President, nor Secretary, nor Keeper, nor any member of the council, and certainly not one of the general body, has the power to admit his wife, his daughter, or any person of his family, without paying the same shilling at the door that is paid by every one of the public visitors.

To this general law of exclusion the day of the private view is the only exception, and to this private view each member has two tickets and no more.

Yours, &c., COMMON INFORMATION.

### VEHICLES.

SIR,—I have tried the mixture of oil and starch, as described by your correspondents of September and February last, both with and without the addition of borax, but the result has been a total failure; the ground when dry, by rubbing your finger on the back of the canvas, peels off. Can either of your correspondents inform me how to obviate this difficulty; if not, can you inform me of the best way to make an absorbent ground. Yours, &c., A STUDENT.

SIR,—Allow me, through the medium of your valuable journal, to ask a few questions of a "Student." 1st. I have mixed and boiled together purified linseed oil and thin starch jelly, according to the recipe given in the ART-UNION of last month, which works very nicely, but does not dry well. Should it have been boiled or dried instead of raw linseed oil? 2nd. I find it impossible to use this medium with ultramarine in the powder state, for it curdles or precipitates the colour, even while mixing, and if used on the picture along with other colours, comes through, settling on the top in little globules; this is a great drawback, as ultramarine is invaluable. 3rd. I have made many inquiries of chemists, glass manufacturers, and others, to ascertain what "glass of borax" is, but without success. Borax, in the raw state, is used sometimes as an ingredient in the composition of glass. What is it? 4th. A "Student" will answer these few questions, he will much oblige a FELLOW STUDENT.

### REVIEW.

THE TRIAL OF CHARLES THE FIRST. Painted and Engraved by JOHN BURNET. Publishers, Hodgson and Graves.

It is singular that the most memorable event in the annals of our country should have been hitherto left almost untouched by the artist. Yet there are few subjects so peculiarly calculated for art—no matter how we may view the transactions out of which the "Trial" arose; whether we condemn it as a mockery of justice, and a formal, though atrocious, murder; or whether we consider it as a not only justifiable, but praiseworthy act on the part of a great people. The scene of the terrible drama, the actors therein, the costumes of the age, and the host of associations connected with it, all combine to render a picture, that shall represent the leading features of the solemn "occasion," a desirable acquisition to all classes; and Mr. Burnet has so happily composed his work, that the feelings or prejudices of neither party are outraged, or even annoyed. He has given to the sovereign that dignity of attitude and expression which he retained throughout his "trial," and kept even on the scaffold; and he has pictured the judges of the king as deliberate and thoughtful, rather than as thirsting for his blood. Mr. Burnet has indeed duly discharged the leading duty of an historian—whether he paints history or writes history—by striving to work impartially, without leaning unfairly to the one side or the other. The great obstacle in his way he has therefore overcome: moreover, he has produced a very interesting picture; excellent as a composition, and carefully finished in all its details. The moment selected is when Bradshaw, having passed sentence, refuses to hear the answer of the king, who has risen from his chair to address the assembly; but the president, waving his hand, commands the guards to "remove their prisoner." The Hall—Westminster Hall—is crowded; and among the judges or the spectators are many whose names have since become famous—such men as John Milton, Matthew Hale, Selden, Marvell, Evelyn; Oliver Cromwell, Ireton, Harrison, and half a score of other regicides; with the few friends, such as Richmond, Southampton, and Herbert—adversity had still left to the monarch. The whole of these are portraits. Mr. Burnet has added, by the completion of this work, to his already high reputation, both as a painter and an engraver. The engraving is bold and free; and exhibits that mastery over the burin which is to be obtained only by long study and matured experience.

PICTORIAL AND PRACTICAL ILLUSTRATIONS OF WINDSOR CASTLE. By Messrs. GANDY AND BAUD. Parts I., II., and III.. Publisher, Williams.

For some years previous to his death, as we well know, Sir Jeffry Wyatville had spared neither cost nor pains to complete illustrations of his great work, Windsor Castle, worthy of himself and the subject. Unhappily, however, as is often the case with poor humanity, he delayed the completion of his long-cherished intention until too late, and it therefore devolved to other hands to lay before the public the result of his care and munificence. Why the authors of the beautiful work now before us, who had been constantly employed by Sir Jeffry, the one during fourteen years, and the other during more than thirty years, in all his various works, and more especially in this his greatest, were not allowed to complete the publication, which it would seem was actually entrusted to them, the public is not yet properly informed: nor shall we at this time go into the merits of the case, although we may probably feel dis-



posed to do so hereafter. Suffice it to say at present, that the executors and Messrs. Gandy and Baud disagreed, the plates were taken out of their hands, another conductor appointed, and that the result is the publication of an entirely new work by these gentlemen, in opposition to that issued by Sir Jeffry's representatives.

It combines pictorial and practical illustrations, the former being drawn on stone in the tinted style, and the latter engraved on steel. The three parts at present published contain six external views, and ten plates of details, and are executed in such a manner as to reflect the highest credit on their authors; in fact, anything more charming in the way of architectural illustration than the north-west view of the Winchester Tower and the view of King George's Gateway, amongst others, we do not remember to have seen. We trust sincerely that the artists will obtain, as they have merited, an ample share of the public patronage, and that they will complete their undertaking in the same beautiful manner as that in which they have commenced it.

Windsor Castle is the only royal residence in England worthy of such a destination, and has conferred a lasting reputation on Wyatville. Certain it is that it owes much of its picturesque effect and bold irregularities to the existence of the old structure; and that probably, as has been often said, if Sir Jeffry had been directed to design an entirely new castle, he would not have produced so effective a pile of buildings as that which we now possess. Nevertheless, he has displayed such a kindred feeling with the architect of old, such a power of producing picturesque effects, not here and there, but universally throughout the building, and so good a knowledge of details as to have rendered the whole consistent in every part, that he must be considered fully entitled to all the praises which have been lavished upon him.

We hope due pains will be taken by the authors of this work to render the letter-press complete, and that the interior arrangement of the building will be thoroughly illustrated.

**PORTRAIT OF HIS GRACE THE DUKE OF WELLINGTON.** Painter, H. P. BRIGGS, R.A.; Engraver, THOMAS LUFTON. Publishers, Colnaghi and Puckle.

"ANOTHER and another still succeeds." Long may it be ere we have a portrait of his Grace in his shroud—the only costume in which he is now unpainted. He is here in a plain frock-coat; but with something of the soldier: for his gallant steed is by his side, and his martial cloak is round him. Mr. Briggs is always happy in conveying a likeness to canvas; and it is not easy to miss the marked features of the Duke. This, therefore, is undoubtedly an accurate resemblance; not taken in the prime of life, but at a period sufficiently remote from age; to secure a pleasing, as well as a striking, portrait—one that preserves the features of the mind as well as those of the countenance. It has been well engraved; and may be classed among the valuable acquisitions of art.

**DIGNITY AND IMPUDENCE.** Painter, EDWIN LANDSEER, R.A.; Engraver, CHARLES LANDSEER. Publisher, M'Lean.

NONE who saw, can have forgotten, the gem of the British Gallery the year before last; it was the attraction of all eyes; it added even to the reputation of the accomplished painter who produced it. Yet the picture contained nothing but the heads of two dogs, looking forth from a kennel. In ordinary hands, the subject would have been common-place and insignificant; it is the high privilege of genius to transmute clay into gold. The painting is here engraved, and

in a manner worthy of the original; we scarcely miss the colour; for the engraver has gone very near to render it; and has faithfully copied—copied, indeed, with marvellous accuracy—the force and vigour of the original production. The proud bearing of the gallant blood-hound is happily contrasted with the fretfulness of the little sharp, bitter, terrier by his side: the work, though, as we have said, limited to two dogs' heads, is a key to a volume of thought. There has been, perhaps, no picture after Landseer so likely to become a general favourite; it may grace the hall of every English squire; and be valued, moreover, by every lover of fine art—for its merits in this respect are of the very highest order. It will be difficult for the engraver to approximate more closely to the painter.

**THE NEW TALE OF A TUB.** An Adventure in Verse. By F. W. N. BAYLEY; with Illustrations designed by Lieut. J. S. COTTON. Lithographed by AUBRY. Publishers, Colnaghi and Puckle.

ONE of the pleasantest works that has for a long period issued from the press. It is full of originality—the composition of the author and that of the artist being new, striking, and most effective. Mr. Bayley is a ready, graceful, and sometimes a powerful rhymist; few can more easily master the styles pathetic or comic; and he is always certain to interest when he pleases to do so. He has as yet produced nothing so good as this—it is exciting to a degree, and tells a very marvellous story of the wonderful escape of a pair of Bengalees from the fangs of a tiger, who had a strong desire to dine upon the brace—"Tall and thin," and "short and stout." How he was baulked of his dinner it will be impossible to guess until arrived at the close of the poem. The illustrations are admirable, remarkably free, and drawn with considerable taste, skill, and judgment.

**THE FLITCH OF BACON.** Drawn by H. B. Publisher, M'Lean.

WE do not class this among caricatures; it is a fine work of art; the portraits are wonderfully like; and the thought that suggested it was a happy one. Our readers are, or they ought to be, familiar with Mr. Watt's exquisite engraving of 'The Flitch of Bacon,' after Stothard; and are no doubt aware of the old custom which admitted to claim the flitch, a happy couple who were willing to make oath that during twelve months after marriage they had not quarrelled once. [By the way, it is said, a pair who went to claim it, forfeited their right on the road by a disagreement as to whether the bacon should be boiled or broiled.] H. B. has represented the Prince and the Queen—so happily and honourably circumstanced. They are journeying homewards with "the flitch," accompanied by a group of the great men of their age and country—the foremost of the Queen's subjects. The print is a beautiful one.

**THE ROYAL GALLERY OF BRITISH ART.** Publishers, Messrs. Finden.

WE received Part VI. of this admirable work too late in the month to do it justice. We shall review it in our next; and, for the present, content ourselves with directing the attention of our readers to the statement in our advertising columns.

#### TO CORRESPONDENTS.

Our "Answers to Correspondents," must be postponed until next month.

We have made such arrangements for the regular supply of the ART-UNION on the day of publication, as enable us to state that any error in its proper delivery may now be obviated. If any such occur, we shall hope to be informed of it.

#### NEW ARRANGEMENT FOR THE DISPOSAL

(After the Manner of Drawing for Prize Pictures at the 'Art Union')

OF THE  
**CELEBRATED UNIQUE BIBLE,**  
AS ILLUSTRATED BY THE LATE MR. BOWYER;  
VALUE THREE THOUSAND GUINEAS!

And, as a Second Prize,  
**HILTON'S HISTORICAL PICTURE**  
OF THE  
**TRIUMPHAL ENTRY**  
OF THE

**DUKE OF WELLINGTON**  
**INTO MADRID:**  
VALUE FIVE HUNDRED GUINEAS!

[Each Subscriber receiving the full value of his subscription in Prints not connected with either of the Great Prizes; so that there can be NO BLANKS.]

The Bible is that published by Macklin; the best edition of the best of books, expanded, with the Illustrative Drawings and Engravings, into Forty-five large folio volumes, in superb condition, and it contains nearly Seven Thousand Drawings and Engravings, among which are all the most interesting works that illustrate, pictorially, the sacred text; from the era of Michael Angelo to that of Reynolds and West.

According to the present plan, there will be Three Hundred and Fifty Subscribers, at Ten Guineas each, to contest for this gorgeous prize. The Proprietor intends not to retain a single Ticket; and the decision will be made after the plan of the Art-Union, as to the modes of drawing for the Prizes at that Institution.

The decision shall take place on the 1st of July, 1841, at Twelve o'clock for One, of which this shall be sufficient notice, at Mrs. PARKER'S, No. 22, Golden-square; unless, in consequence of the list not being filled up, notice shall be sent at least ten days previous, fixing some other day.

The other prize will be drawn for at the same time. It is an original picture by the late W. HILTON, R.A., one of the best productions from his hand, and its subject the 'Triumphal Entry of the Duke of Wellington into Madrid, on the 12th of August, 1812.'

It ought to be understood, that, though the holder of a Ten Guinea Ticket may possess one or other of these great works, — THE BIBLE, OR HILTON'S PICTURE, — yet those who do not gain either will not be losers; for every Subscriber receives prints to the full value of his Ten Guinea Ticket; so that, in fact, his chances for the Bible and the Picture cost him nothing.

The novel features of this plan are:—that every purchaser of a ticket receives immediately the full value of his money, independently of his future chance.

Every purchaser of a ticket of Ten Guineas, is not only in the condition of a private purchaser of plates to that amount, but he has, in virtue of that ticket, a chance of securing to himself the great Bible Prize of Three Thousand guineas value, or the Great Picture Prize of Five Hundred guineas value. It cannot, therefore, be doubted that the Subscription List, which is limited to 350 names, will be filled up long before the 1st of July; and an early application is recommended to all intended subscribers.

It is presumed that the Prints published by Mr. Bowyer and Mrs. PARKER are too well known to require a detailed explanation; the majority of them being classed, by connoisseurs, among the best and most popular engravings ever issued in this country; among them, however, may be mentioned LANDSEER'S 'Pillage and Destruction of Basing House, Hants.' HAYTER'S 'House of Lords,' and the 'Trial of Lord William Russell;' DEWIS'S 'Magna Charta;' LESLIE'S 'Lady Jane Grey;' and ALLEN'S 'Queen Mary.'

The Illustrated Bible, in Forty-five large folio volumes, may be inspected any day, between the hours of Eleven and Four, at the House of Mrs. PARKER, 22, Golden-square, where Hilton's Picture may also be seen.

The plan at present proposed for drawing is as follows:—350 Tickets, with the subscribers' names thereon, to be placed in a wheel for that purpose.

The first drawn name will be entitled to Hilton's Picture.

The last drawn name will have the Forty-five splendid volumes of the Holy Scriptures.



ON THE 31st MARCH, THE FIRST PART OF  
**ILLUSTRATIONS OF SHAKESPEARE;**

LANDSCAPE, HISTORICAL-LANDSCAPE, AND ARCHITECTURAL.

Designed by G. F. SARGENT, and engraved in the line manner on Steel, under the Superintendence of JOHN WOODS.

Part I. will contain, Room in Caesar's House, *Anthony and Cleopatra*—Restoration of the Market Place at Athens, *Timon of Athens*—General View of Sicily, *Tempest*—Wood near Athens, *A Midsummer Night's Dream*—Bangor, *Henry IV.*

The Work will be published in Sixteen Monthly Parts, each containing Five Plates, price Half-a-crown; large paper, proofs, 7s. 6d. Prospectuses, with Specimens of the Engravings, may be had of all Booksellers.

LONDON:—HOW AND PARSONS, 132, FLEET STREET.

**NEW AND CHEAPER EDITIONS OF THE WAVERLEY NOVELS.**

**I. WAVERLEY NOVELS—ROYAL OCTAVO.**

*On Saturday, 27th March, PART I.*

In Royal Octavo, Double-Columns, with all the Author's Introductions and Notes—1829 to 1833. To be completed in Twenty-Five Monthly Parts, price *Four Shillings each*, stitched; or, in Five large Volumes, cloth lettered, £5.

PART I. will contain WAVERLEY, and each Issue a complete Novel or Novels.

The First VOLUME, which will be ready on 1st August, will contain WAVERLEY, GUY MANNERING, THE ANTIQUARY, ROB ROY, and OLD MORTALITY, price *One Pound*.

Volume Fifth will have an Engraving of Sir WALTER SCOTT, from Greenshields' well-known Statue, and a Glossary.

**II. WAVERLEY NOVELS—SMALL OCTAVO.**

*Also, on Saturday, 27th March, VOLUME I.*

In Foolsap Octavo, with all the Author's Introductions and Notes—1829 to 1833. To be completed in Twenty-Five Monthly Volumes, price *Four Shillings each*, cloth lettered.

VOLUME I. will contain WAVERLEY; each Issue a complete Novel or Novels, corresponding in matter and arrangement with the Edition in Royal 8vo. The last Volume will have an Engraving of Sir WALTER SCOTT, and a Glossary.

\*\*\* The call for cheaper Issues of these celebrated Novels has induced the Proprietors to bring forward, on the present occasion, Reprints, cheaper than the cheapest books of the day, in the place of more costly and highly-embellished editions.

ROBERT CADELL, EDINBURGH; HOULSTON AND STONEMAN, 65, PATERNOSTER ROW, LONDON.

*Uniform with the Musée Français, and the Florentine Gallery.*

**FINDEN'S ROYAL GALLERY OF BRITISH ART.**

DEDICATED BY SPECIAL COMMISSION TO HER MAJESTY;

And under the immediate Patronage of the President and Council of the Royal Academy.

**PART VII.**

RETURNING FROM MARKET, PAINTED BY SIR A. W. CALLCOTT, R. A.

*(An Etching of this subject is on the opposite page.)*

A DAY'S SPORT IN THE HIGHLANDS, PAINTED BY A. COOPER, R. A.

THE GREEK CITY, PAINTED BY WILLIAM LINTON.

On announcing the publication of the SEVENTH PART of the ROYAL GALLERY OF BRITISH ART, Messrs. FINDEN avail themselves of the opportunity to express their thanks to the Subscribers for the unprecedented success of this National Undertaking, by which they have endeavoured to vindicate the excellence and the interest of British Art; and to render the work still more deserving of the encouragement which has been so liberally given to it, they have enlarged the size of the Engravings without any increase of price.

In this publication of the GALLERY OF BRITISH ART, it is intended to produce a Work truly NATIONAL; in which a selection from the most beautiful Pictures of British Painters, commencing with the era of Sir J. Reynolds, will be engraved, in the finest line manner, upon a scale which will not only enable the eminent Historical and Landscape Engravers, who are already engaged, to preserve the expression and refinement of the Originals, but will also put the Work within the reach of those who, with limited means, have, from nature or acquirement, a feeling for such productions.

Messrs. FINDEN are extremely gratified in stating, that several distinguished Patrons of Art have opened their Galleries to them for this adventurous Undertaking; and that the PRESIDENT and MEMBERS of the ROYAL ACADEMY, have, by their Council, subscribed to the Work (an act unprecedented they believe), and, in the most kind and liberal manner, have promised their support and co-operation. Annexed is their Testimony of Approval:—

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## THE ART-UNION.



LONDON, APRIL 15, 1841.

## COPYRIGHT IN DESIGN.

We have before us a pile of pamphlets, a heavy Parliamentary report, several heavier debates, a clever "Digest of Evidence," by Mr. Emerson Tennent, and files of Lancashire papers, filled with letters on the subject of Copyright in Designs; but nearly all of them discuss the value and expediency of copying, passing over that which is the most essential element in the controversy—the preliminary question of *right*. It has been long a fashion with superficial reasoners, to assert that property, in the abstract, is the creature of law; because certain species of property are undoubtedly of legal creation, and they repeat this mischievous absurdity with cuckoo pertinacity, mistaking identity of assertion for continuity of argument: expecting, "like the Heathen, to be heard for their much speaking." The utter nonsense of this opinion may be shown in a moment: "property" may be justly defined "the transference of a man's individuality to some animate or inanimate object by appropriation;" and to the common question, "when did property begin?"—the answer is "with the first breath which man drew in this world, when he made a portion of the air his own by inhaling it."

To say that society has created property, is not one whit less absurd than to assert that society has created man; the savage is, in this case, wiser than certain philosophers: ask his *right* to his fish, his fruit, his arrows, or his hut, and he will give you no wire-drawn distinctions about the propriety of encouraging industry by protecting its savings, but he will boldly answer, "the fish is mine, for I caught it; the fruit, for I plucked it; the house, for I built it;" he proves his title by that most conclusive argument, so frequently employed by logicians—the exclusion of all the contraries—"To whom should this belong, if not to me?" The articles wear the imprint of his labour, and are assimilated with himself. No man has ever existed, nor, indeed, is it possible to conceive his existence, without some property; the lowest inhabitant of the Aleutian Islands, the most degraded savage in South Australia, calls his fish-hook, his canoe, or his game, *his own*, and resents every attempt to deprive him of them as a gross outrage.

If the absurdity of calling "property the creature of law," and confounding two things so obviously distinct as creation and protection, had been limited to Owen and his followers, we should no more have attempted to refute such a folly than we should have laboured to demonstrate the existence of the sun to a blind sceptic; but the Owenites have some respectable companions in their delusion, and its exposure is therefore a matter of painful necessity. The process of effecting that individualization of objects, or that relation between men and things, which is called property, may be effected either by production—making a boat, building a hut; by appropriation—gathering fruits, taking fish; or by occupancy, that is, declaring a right of property in something fixed, such as land, and being able to maintain it. The third is the only form of property which can, in any way, be deemed a legal creation; and even that, when closely examined, will be found not to have derived its origin from law, but simply the definition of its tenure.

We are surprised at the undefined state of property in those early stages of society, when piracy was considered an honourable employment, fit to be the profession of nobles, and the theme of eulogy for poets; but we must not forget that we have in our own day rights of property still unrecognized, which are to the full as sacred as those

acknowledged for centuries. There was no copyright in early times, because there were no arts of printing and engraving to make books, paintings, and designs yield profit; and for this exquisite reason, there are many at the present day who believe that copyright is an invented thing, held as a grant bestowed by the mere grace and pleasure of society; nay, more, as the title of one of the Manchester pamphlets aptly expresses it, "The Policy of Piracy as a Branch of National Industry, and a Source of Commercial Wealth," has been expounded and enforced before a Committee of the House of Commons; with Statistical, Geographical, and *Moral* Illustrations, by persons invested with magisterial dignity, and engaged in the administration of justice.

Now, the right of property in any invention or production is far clearer and more easily deduced from absolute principle than any other. It is the title of actual production and pre-occupancy. The claimant of copyright does not ask the legislature for a title; he has that already from the Being who endowed him with talents and industry; he only asks to be *secured* in his right; he demands that society should fulfil the ends for which it exists, and give protection to the property created, independent of it. A law of copyright is not so much, "a law for the encouragement of literature and art;" as "a law for doing justice to literature and art;" society has a right to prescribe the conditions on which it will give protection; but these conditions, to be equitable, must be regulated and proportioned by the nature and amount of the protection.

This simple reasoning is sometimes met by a miserable quibble; it is said that protection gives the value to the property, and therefore may in effect be said to create it. We may cheerfully grant that any species of property deprived of legal protection will be worth very little; if fisheries were placed beyond the pale of the law, we should soon see the rights of fishery without a price in the market; if game should be declared common property, few would incur the expense of a pheasantry. But this wretched objection defeats its own end; for it includes within itself a confession that there exists a species of property, which would have a price and value if it received the same protection extended to other forms of property but which is deprived of its fair worth, and therefore of its fair right, by the refusal of protection.

Copyright, however, is further resisted because it creates what some people are pleased to call a *monopoly*. The whole force of this objection consists simply in the fact that monopoly is a word of four syllables, to which abuses utterly unconnected with copyright, and as unlike to it as possible, have given an odious and unpopular signification. Cervantes tells a story of a madman who, having been punished for beating a spaniel, ever afterwards mistook all dogs for spaniels; and so, because giving men an exclusive use and enjoyment of that which was not their own by any natural right, has been branded as a monopoly; securing to men the use and enjoyment of that which is their own, the result of their own ingenuity and industry, must also bear the odious name. Had "monopoly" been a shorter word, and in more common use, this "sophism of name" could never have been perpetrated. We wish that the clever authors of the Manchester pamphlets, in their next edition of "Argument Made Easy," would give us a chapter "On Measuring the Value of an Objection by the number of its Syllables."

"Monopoly," in its proper sense, is "an unjust usurpation of a public right by privileged individuals;" but where is the *public* right in the author's book, the painter's picture, the inventor's mechanism, or the artist's design? Are the copyists prepared to maintain that invention itself is a usurpation, an invasion of the rights of stupidity? Authors and artists complain of a private wrong; they are answered by being accused of a desire to usurp a public right; assuredly, then, we have a right to enquire what the asserted public right is, and how it came into existence? We can discover no source for it but that which has been revived by the modern school of piratical economy; namely, the will and pleasure of pirates, who insist that inventions should be common property, that they may appropriate it by plunder.

The claims of literary productions and mechanical inventions to some degree of protection have

been recognized, although very reluctantly and imperfectly; but there are species of artistic property, to which all protection is ostentatiously refused. A pirate may copy and multiply the copies of a picture, without the artist's permission; he may engrave from the copy which he surreptitiously procures, and anticipate the artist in the market. This is in principle the same as permitting a robber to carry off the ears of corn, provided he leaves the stalk; to drink the wine, provided he spares the cask. It is in fact—

"The good old rule, the simple plan,  
That they should take who have the power,  
And they should keep who can."

The only safety which the artist possesses now, is derived from the natural difficulties that impede the pirate; but if an extension of the Daguerreotype should facilitate the copying of pictures—and such an invention is not beyond the range of probability—painters, like designers of patterns, would soon find art a losing pursuit, and our School of Painting would follow the fate of our School of Design; that is to say, it would become the worst in Europe.

It has been said that authors and artists derive their ideas from materials accumulated during past ages; that they do not *create*, but *combine*, and therefore that they have no particular right to their ideas. Now, setting aside the very obvious fact that a new combination is, in fact, a new invention, let us test the principle by applying it to other forms of property. Is the right of the agriculturist to the produce of his farm, weakened by the fact of his having learned the best modes of tillage from past and present experience? The objection might be entitled to some weight as an argument against *perpetual copyright*; but, as this has never been claimed, the reasoning, such as it is, has no bearing on the question really in issue.

We are told that this copyright is a new claim; and so it is, for the very obvious reason that the property to be protected is a new thing. Until there were facilities for multiplying copies of books, prints, and patterns, the originals had no moneyed value as subjects of copy; they do now possess such value, and have therefore become property, not by any act of the legislature, but by the ordinary progress of society. Those who, in this instance, declaim about innovation, would seem to reason as if property could not demand protection, unless its claim had been made before it came into existence. This is like requiring a child to lay claim to an estate, before itself was born, or the estate acquired. Those who use such an argument would do well to learn some portion of philosophy from Mrs. Glasse's receipt for dressing hare-soup, "first catch your hare;" men must have the property before they feel the want of the protection.

That which has created the chief value of the property, has also produced the most urgent necessity for its protection, namely, the facility of multiplying copies. Lockett's *Excen-trics*—the most wondrous machinery that exists in this age of mechanical wonders—will copy the most elaborate design with a rapidity which must be seen to be believed. These machines combine the excentric check with Colas's process for engraving in relief, and they achieve the most complicated pattern. The electrographic processes of Spencer, Palmer, and Jacobi, have recently furnished additional facilities to the copyist; that is to say, they have increased the value of the design, and at the same time rendered the tenure of its property more insecure. Assuredly moralists would deprecate the progress of improvement, if its only results were temptations to piracy and helps to robbery.

But we are told that these designs are so trashy and insignificant, that they are not worth protection. It is, however, a clear case, that they are worth being pirated, and in ordinary matters we should be tempted to conclude that what is worth stealing is worth keeping. Granting, what indeed is undeniable, the inferiority of English designs, it is as clear as daylight that this is owing to the absence of protection. Patterns are careless and hasty productions, for the same reason that the coasts of England and France were left uncultivated in the times of the Northmen; people will not expend labour, time, and money, for the benefit of pirates. In France, designs are protected, and in France designs are superior; it is easy to

connect the two facts as cause and effect; we know that orders to artists of the very highest class are at this moment contingent on the success of the claim for protection of copyright.

The present limited protection is absolutely nugatory; friends complain of it as inefficient, enemies boast that they ostentatiously disregard it. Mr. Louis Luc is declared, that "it never entered into the heads of himself or his partners to enquire whether patterns offered for sale were private property or not," and others declare that they never regarded the existing law as any protection at all. Let us take one simple instance of the monstrous injustice that may be perpetrated, when property is thus left without protection; it is not solitary, and we need not therefore introduce personality by the mention of names.

A Dublin manufacturer devises a pattern of such striking beauty, that on showing it in a large Manchester house, he receives so large an order, that he is compelled to execute it by instalments. After half of the goods ordered has been delivered, the Manchester gentlemen refuse to take the remainder, unless a reduction be made in the price; the Dublin manufacturer refuses, but not having a written agreement, he is unable to compel them to receive the goods, and besides, feels confident that he can dispose of them elsewhere. The Manchester gentlemen are too quick for him; they get his patterns copied, print them on inferior cloths and with soft colours, undersell the inventor in the market, and not only injure the sale of his superior goods, but expose him to the imputation of having produced their inferior article. Here, then, is a specimen of the justice proposed by the new school of piratical economy; a man who exerts industry and ingenuity to devise a new pattern, is not only to be deprived of the fair fruits of his labour, but to receive the additional injury of having the character of his house depreciated into the bargain.

It might to most people appear unnecessary to prove, that the production of a good design requires some outlay in time, talent, and money; but as there are some who doubt the fact, we shall indicate some of the sources of expence. Many combinations must be made, many experiments tried; designs which look well on paper will not always succeed on cloth; in point of fact, not more than twenty per cent. of the designs produced are selected for printing: again, not more than a fourth of the designs selected can be fairly expected to succeed with the public, for taste is so capricious, that no man can predict what will take and what will not. An inventor, therefore, has to bear, not merely the cost of producing a design, but also the cost of the rejected designs, and the loss on the prints that have been total or partial failures. The copyist is exposed to none of these hazards; he "takes up that which he laid not down, and repeats that which he did not sow;" there is exquisite modesty in his demand that he should be permitted to continue this course, because he finds such a system profitable. Since the days of the buccaners, we have not met so bold a defence of free-booting under the name of free trading.

"But," say the copyists, "if we do not rob the inventors of designs, the printers on the Continent will do so; and it is better for the nation that the plunder should be in our own pockets, than in theirs." To this admirable reasoning, which shows that we ought to pick the pockets of their neighbours, in order to protect them from thieves, Messrs. Ross, T. Lockett, and Professor Riddle Wood add, that foreigners have peculiar facilities for copying, which can be adequately met only by encouraging piracy at home. This is in fact a revival of the argument by which the slave-trade was defended—"If you do not kidnap the Negroes, the French and Spaniards will." The supposed facilities possessed by foreign copyists exist in the evidence of the "three aforesaid gentlemen, and no where else." Mr. Thomson's "Notes on the Present State of Calico Printing in Belgium," and the evidence collected by Mr. Emerson Tennent, effectually settle that question. Foreigners cannot procure the cloth on such reasonable terms as the British printer; they cannot print so cheaply, and they have not convenient opportunities for bribing workmen to betray the secrets of their employers' manipulation. It is not an impossible event—it has actually occurred—that the secret of a new design being in preparation has come to the ears of

a rival; that its secret has been purchased from a treacherous servant; that the copy advanced *pari passu* with the original, and of course could be sold at a price below that which would remunerate the original inventor. So much for the morality taught in the new school of piratical economy.

It may be worth while to enquire whether the present state of the law is not injurious to the clever and intelligent portion of the copyists themselves, and profitable only to those who combine incurable stupidity and obstinate ignorance with incurable avarice. After all that moralists and divines have written, appeals to the consciences of men are not so efficacious as appeals to their breeches' pockets; and we may therefore be permitted to show that calico-printing is no exception to the good old aphorism that "Honesty is the best policy."

A new pattern suggests several possible variations of form and colouring, based on the original design, but differing from it so much in individual forms or in details, as not to come within the protection of copyright; in other words, a new pattern may directly lead to several other patterns of the same general character, or what is called "a new style." We have before us specimens of sixteen different patterns, all derived from one original, well-known to the trade as "Lane's Net." Now, copyright protects the pattern and not the style; so that a really good and new design opens a mine of ideas for the whole trade, which they may work simultaneously, provided they do not infringe the original design. The short-sighted opposition offered to the protection of designs must therefore keep closed valuable mines of permutations and combinations, which are far more likely to produce profit than piratical imitations of the inferior designs which the present system of policy allows alone to be produced.

There can be no doubt that the introduction of the Arabesque style into printed furniture would suggest an inexhaustible variety of beautiful and graceful patterns, but the first introduction of such a design would entail very heavy expenses, if the execution were at all worthy of the plan. But before the work could become known to the public, copyright would have expired; during the brief interval of protection, copyists would have made all the necessary preparations, and the original proprietor would find himself undersold almost before he was in a condition to sell.

Until protections be given to patterns, schools of design are no better than schools for "teaching how to starve for the good of others;" and assuredly this is a form of National Education not likely to become popular. Art is confessedly low in proportion to the other branches of intellectual industry; and so it must continue to be while the protection of law is refused to the products of artistic labour and skill. The claim for copyright is not, consequently, a selfish demand: it is a claim founded on the most obvious principles of right, and, furthermore, sanctioned by the plainest dictates of common honesty, common justice, and common sense.

W. COOKE TAYLOR.

#### EXHIBITION AT THE LOUVRE.

What is our first emotion on entering the Gallery of the Louvre in a new season? Is it not to look for the works of those we have admired in former years. Alas, in 1841, for many of these we look in vain, we miss many a wellknown name; even pictures we had seen elsewhere and hoped to see again in the Gallery are not there. Of M. Ingres there is nothing, nor of Messrs. Delaroche, Scheffer, Decamps. Nothing from Horace Vernet, nor Couder, nor Camille Roqueplan, nor Adolphe Brune, nor M. Eugene Isabey, nor M. Jules Dupré, nor M. Brascassat. It would seem as if these gentlemen neglected the annual exhibition as unnecessary to their fame, but let them beware no other such field exists for obtaining a universal celebrity, as this, and the world is apt to forget those whom it does not see. Nor let it be thought that the Gallery is barren, crowds of young artists are struggling into excellence and fame; many worthily replace the absent. The gallery is full, and in every style we find the usual variety of compositions. The works of sculpture are perhaps less numerous than usual; but we must not judge of its advance merely by the nu-

merical catalogue. In grand historical composition we have some noble pages, and some striking failures. We recognise the painter of the 'Prison of Tasso,' and the 'Battle of Cassel,' improved in his art; in M. Gallait's scene from Spanish history, 'Charles V. resigning the Government of the Low Countries to his son Philip,' Charles places his hand on his son's head while he leans on William of Orange, a noble and majestic figure; the whole assemblage is magnificent, the subject is treated with breadth and clearness, and the tone of colouring is warm and vigorous. M. E. Delacroix gives us the 'Crusaders entering Constantinople.' The vanquished fly in all directions, old men and women throw themselves on the ground imploring the mercy of the conquerors; in the distance is an immense perspective of the city and the blue Bosphorus, blue hills and grey sky, such as perhaps are never seen in the east. In short we have in this picture all the merits and defects of M. Delacroix's eccentric pencil, which have been the subject of discussion for ten years past, leading to but one useful result, a distaste to extreme opinions.

Further on in the gallery, M. Blondel has placed the "heroes of the Crusades before the Walls of Acre"—the city has capitulated; to the left, the banners of Philip Augustus and Richard Cœur de Lion float on its towers, in the centre, march an indignant band of disarmed Mussulmans, and to the right, the besieging army is seen in order of battle. This picture happily recalls some of M. Blondel's former efforts. Still further on M. Schnetz has encamped the "Crusaders before Jerusalem:" it is the moment of a solemn procession on the arrival of the Genoese fleet. Of the two aspirants to succeed M. Ingres at Rome, the successful competitor does not here also bear away the prize from his rival. We have the 'Return of St. Louis from Palestine landing at Hyères,' by M. Arsenne. The 'Sinking of the Vengeur,' according to the French version of the story by M. Leullier, a bold and vigorous picture. From M. C. L. Muller, we have 'Heliogabalus in his Car, drawn by women, and surrounded by bacchantes, satyrs,' &c. From M. Alaux we have three pictures which place his name very high in modern art. They commemorate three occasions prior to 1789, when the people rose to the surface of the political horizon. 'The Meeting of the States General at Paris under Philip Augustus,' 'The Assembly of the Notables at Rouen under Henry IV.,' of 'The States General under Louis XIII.' These pictures are in a grand style, the composition shows excellent judgment, and they possess great truth. Of religious pictures in a great style we have the 'Resurrection of Lazarus,' by M. Vanden Bergh; a 'Holy Family,' by M. Mottez, which breathes sweet poetry; 'Ecce Homo,' M. Jouy; 'The Flight into Egypt,' by M. Ducornet, that meritorious painter whose works do not betray the cruel infirmity under which he labours, the being without arms. 'The Annunciation to the Shepherds,' M. Cibot; 'Saint Agatha and Saint Genevieve,' M. Gigoux; and four or five other religious subjects treated by Messrs. Jolivet, Varmer, Vaines, Carbilliet, Louis, and Glaize. These pictures represent what is called Christian art, that is, a certain mystic poetic sentiment should be diffused over the work, leading us to feel more than we see. The subject is delicate, and might deserve long discussion; perhaps we may return to it. Of the present matter before us, we think we may safely say that there is more prose than poetry in the pictures exhibited with religious subjects. Of subjects of fancy, life-size, we have M. Decaisne's 'Francesca di Rimini.' M. Tissier has: unmercifully left a sleeping beauty exposed to the inquisitive gaze of the satyrs of the forest. M. Eugene Appert has called by the name of Sarah, and attired in oriental costume, a pretty coquettish young lady, entirely French in air and character. M. Coutine leaves by the wayside the prodigal son without food or clothes, and yet more without oriental poetry. M. Jaquand gives the 'Death of Charles de la Tremouille,' as described in our last number. We pass to subjects of smaller dimensions: 'The Scene in the Inquisition' by M. Robert Fleury, is a work so perfect in all its parts that the most hostile critic must admire it, and so deeply impressive in its effect, that the sensation it inspires is almost terrible, animated as it is to dramatic interest by the skill of the author. It is

a work time will consecrate, and assign to it a brilliant page in the history of the school of France. In the 'Last Judgment,' by M. Gué, the mortals recalled to life are numerous as the sands on the sea shore. We have 'Christ at Calvary,' by M. Steuben; and among a multitude of works we may remark the new interest to a hacknied subject given by M. Auguste Leloir, by the purity of his style and the noble simplicity of the action in his 'Homer singing his Poems.' M. Biard, it is well-known has brought from Lapland views of such truth and terrible power that their icy aspect chills the heart. He also gives us the glorious death of the Commander of the Couëdic, mortally wounded in an engagement with an English frigate: he has been carried on deck and is surrounded by his crew.

M. Joyart makes some beautiful women, with copper complexion and in luxurious attitudes of repose, singing "by the rivers of Babylon." M. Loubon gives "The Annual Migration with their Flocks of the Shepherds of Camargue to the High Alps." We must pass over many pictures worthy of mention, and come to the easel pictures and domestic subjects, and the thousand fancies that drop from the roving pencil of the artist. M. Baron has made a graceful and charmingly coloured picture, having for subject 'Ribera as a Child.' The subject is less interesting than a work of M. Jaquand, engraved by M. Allain, also from the life of Ribera; it is when passing along the streets of Rome, Cardinal Ximenes sees a boy with some pieces of bread lying beside him, in rags, earnestly engaged in drawing some objects before him. He stops his carriage, enquires, and finds the youth is called Josef de Ribera; that, destined by his parents for a learned career, he was unable to resist his love of painting, and left all to paint in the studio of Francesco Ribatti. There he acquired much, but his desire was to study at Rome; thither he travelled on foot, and arrived as we have described. The cardinal took him into his family, and there was formed the great genius of Josef de Ribera. We say great genius, for he must not be measured by the specimens usually seen of his pencil, so called in England; they are much oftener by a far inferior hand, 'Il Calabrese.'

M. Tony Johannot has placed, reclining on soft couches, some Italian-looking women, who, in silence and reverie, seem enjoying a siesta. M. Diaz has given us an enchanting landscape, with a female figure reclining, and Love escaping among the trees. Again, he is with the Arabs in a burning desert. The 'Convalescent Pupil of the Polytechnic School,' by M. Destouches, with his pale face, and the anxious girl who supports his wounded arm, is an interesting and pleasing picture. 'The Stolen Child,' a spirited picture of gipsy life, by M. Grenier. M. Geniolo gives 'Fragments of Moorish Architecture in Grenada,' a 'Scene of an Inundation,' and 'The Refectory of the Trappists.' M. Steuben passes from biblical tradition to 'Napoleon in his Cabinet,' 'Esmeralda in her Little Room, with her Pretty Goat,' to 'The Noble Judith on her Way to the Camp of Holofernes.' M. Louis Leroy immortalizes the nation of rats with his usual felicity, translating one of the prettiest fables of La Fontaine.

In landscape, the gallery is comparatively more rich than in any other department, and we regret we can only name a few of the charming scenes before us. We pass M. Remond's immense canvass with 'Mount Carmel,' and 'Elias Exciting the People to Destroy the Worshipers of Baal,' a picture requiring much consideration; and turn to the pleasing fruits of M. Aligny's studies in Italy, all admirable; but his shepherds—are they more real than those of Theocritus or Florian? M. C. Brune has explored the depths of the Tyrol and the shores of the Seine. M. Calane has studied nature on the mountains of Switzerland; her pines and her oaks, and the effects of morning and evening light. M. Cabat gives two charming landscapes, executed in his old manner, 'A Farm,' and 'The Interior of a Forest.' The landscape by M. Francis is a work of vigour and imagination; but, of an ancient garden, it has nothing but the fanciful title. M. P. Gourlier gives 'Cimabue and Giotto' and the 'Isle of Capri,' studies full of feeling and pleasing ideas.

We are compelled to leave undescribed many works of merit in this department, especially Neapolitan scenes, of which our artists are never tired; and a yet warmer sun portrayed by M. Marhilat, gilding the Greek ruins around Beyrout.

Of marine subjects, we have almost a gallery by the single pencil of M. Gudin: battles, bombardments, &c. &c.; and his name is so justly celebrated, that we require only to say, that, as usual, his sea pieces are full of beauty. M. Francia gives the 'Striking of the Velocity on the Jetty at Calais, when the King was on Board.' M. Morel Fatio repeats the same subject; and also the 'Landing of the Ashes of Napoleon at Cherbourg.' M. W. Wyld and M. Lepoittevin carry us to 'The Bay of Naples,' and hardly can we realize, from his brilliant works, that the last named artist has been threatened with blindness.

In portrait, the exhibition is less rich than in landscape. To us it still appears M. Hippolyte Flandrin bears the prize of excellence from all rivals. His 'Portrait of Madame —,' minus the sympathy a young and beautiful woman always exites, is not inferior to his justly celebrated portrait of Madame Oudiné. His brother, M. Auguste Flandrin, worthily follows in his steps. M. Amaury Duval has lost nothing of his talent, but he will not easily find a face of such interest, nor a model in so pure a mould, as the young girl whose portrait had such success in the exhibition of 1839. Amongst a crowd of portraits, we may notice the happy and vigorous 'Portrait of the Poet M. Arsene Houssaye,' by M. Jules Varner. 'M. des Essarts, another of our Romance Writers,' by M. Vanden Bergh, speaks highly for the artist. MM. Juillerat, Louise, Denos, and Peragallo, have all executed portraits more or less remarkable.

The water-colour department of this season is ably filled. There are various charming views by M. Hubert, picked up here and there. M. Louis David gives a 'Tyrolian Family,' a 'Horse Race through Fields.' M. Finck gives some very pretty portraits. M. Pannier, M. Jules Etex, and Madame Laure de Lecomien, some very elegant ones, &c. &c. M. Dauzat gives five powerful sketches of the French army in the fearful defile, called 'The Iron Gates.' Crayons are dignified by the pencil of M. Marechal, of Metz; he gives 'The Gitano,' 'The Student,' and 'Two Male Heads.'

In sculpture, M. Etex has executed 'The Tomb of Géricault.' The illustrious painter is represented reclining, holding his palette, that which he used in bed till within a few days of his death. The statue is in marble; the bas relief, in bronze, is a copy of his 'Shipwreck of the Medusa,' on the sides of the pedestal, in stone, are engraved his 'Chasseur à Cheval,' and his 'Cuirassier.' M. Pradier has enlarged the proportions of the charming statue known as the 'Odalesque.' M. Bartolini, a Florentine sculptor, has personified in the nymph Arnina, the poetical inhabitants of the banks of the Arno. M. Jouffrays gives us a very striking work: it is called, 'Disenchantment'; it represents a woman, very beautiful, holding in her hand the cup of pleasure, empty. There is in the head of the statue an expression of melancholy, for which language has no word. In the relaxation of the arms and body, a weariness, for which *fastidium* *rite* is the best translation. We have 'Prometheus Chained,' by M. Legendre Héral, and 'Giotto Tracing the Head of a Lamb on the Sand.' M. Juley has modelled the statue of the Marschal Comte Gerard. M. Oudine the bust of M. Galle, &c. &c.

We have thus noted many of the principal works in the gallery. Some deserve more detailed criticism and a more full description; and, of some of these, we reserve to ourselves the right to speak hereafter; particularly of historical works—the style that should most directly fulfil the highest function of the fine arts—the teaching of the people. Who can tell the latent spark that may be awakened in a young or unformed mind by the contemplation of a picture that withdraws the mind from trivial thoughts by recalling what have been the worthy objects of exertion to the great and good of all times.

## OBSERVATIONS ON "THE HANGING OF PICTURES."

SIR,—Nothing can be more just than some of the remarks upon "Picture Hanging" by your correspondent "An Original Subscriber;" but they are not altogether new: he will find very similar recommendations in Blackwood's Magazine for March 1840. I should not now have troubled you with any observations, were it not my intention to revert to the subject; that being the case, it may be worth while to consider, or that your correspondent would reconsider, the good or bad effects of a slanting position: grant that it is in any case proper, his contrivance is simple and easy. Perfectly agreeing with him, that the horizontal line should be with the eye of the spectator, I would not make it so, by the forced position, if suspended high, and by thus making the picture meet the eye at right angles. It is fair to observe, that he seems to more than imply that it is still an evil by saying, "when circumstances render it necessary" to suspend a picture above its suitable position. The following reasons are important. The light, if it be good for the pictures underneath, must be bad for those inclined forward; and if not too high, they will receive reflection from below, from furniture, and even the floor; this I observed last year at the National Gallery; some of the pictures it was impossible to see, particularly the large Gaspar, the 'Abraham.' But there is a much stronger objection in all rooms lighted from above; you have the light more in your eye than on the picture, whereas when you look at a picture you should see no light but there, in fact be unconscious whence it comes. With any glare of light in the eye, it is impossible to judge of the proper effect of a picture; that is, if we judge, it is from habit; but we cannot truly feel the sentiment of the piece: it will make what is light, flimsy and poor; what is deep, will be more certainly destroyed, and obscurity take the place of well ordered chiaro oscuro and colour. The painter, aware of this, then best feels his subject, when he paints with a light from above, and that generally a small light; so it was at least with the old masters. Raffaele's was very small, and there is a natural reason for it, in which too is involved another objection. It is always painful to look up, not only as to the constrained uneasy position; and therefore you never should look at a picture, which requires long observations, under the necessity of calculating how long you may hold out, or rather hold up your head; but nature has done all that can be done to protect the eye from glare; notwithstanding that the poet says, that "Providence has given man a face 'sublime' (to look up), and bade him look at the heavens, and raise his erect countenance to the stars."—

"Os homini sublime dedit cœlumque tueri  
Jussit et erectos ad tydera tollere vultus."

Yet see how the poet labours with his own efforts; for in fact, before he can make his man look up, he thrice attempts the thing; for the separate passages of the two lines present but one act. If man has the face to look up, he has the face to look at the heavens; and if the heavens, the stars. I do not after all know that man can look up a bit better than a bear or a monkey, nor so well as some animals whose noses are in the way of their looking down. But that was well for the poet's argument, and has nothing to do with picture hanging; he never thought about that when he ventured to praise man's audacity. Now it happens that the human eye is particularly fenced in and guarded on all sides from that glare which it is sure to receive in so large a degree and unmitigated when raised. Socrates, reasoning with the atheist, Aristodemus, instances the delicate contexture of the eye of man, and that, therefore, Providence hath prepared eyelids like doors whereby to secure it, which, when necessary, extend and close in sleep: and these eyelids have on them a fence at their edge, "to keep off the wind and guard the eye," says Socrates; but it is much more probably to soften the light, which, thus passing through them, comes softened as through a sieve or blind. Then he compares the brow to a "pent-house," which has not only the purpose of keeping off matter from injuring the eye's surface, which the philosopher notices, but a double purpose, which it is surprising the son of a statuary (and himself had worked at that craft) should not have noticed, the

deep shadow thrown by the brow over the hollow in which the eye is placed, that thus looks out, and contemplates in shade, and as it were in retirement and at ease, whatever it selects to examine. How seldom is it, indeed, that the eyelids themselves are fully drawn back, excepting when we look up; but we naturally take advantage of the whole shelter and protection given us. When we *naturally* look up, it is when we are thrown out, as it were, of our common habit; it is when we are in agony of grief, and in supplication; then, indeed, being in pain we throw off all our wonted, and our own, because personally our, guards, and look for a protection beyond that given to us. Our hands and all our limbs are indeed then taken off from their daily use, and brought into that combined act of prayer, which shows a relinquishment of all other occupation, an abandonment of the body to the desires of the soul. Now let not this be considered a forced argument, because it involves such serious speculations. There is truth in it; and great truths have a wide range, and take in things small as well as great; their very beauty is in their many uses; and I believe no one who reflects upon it will doubt that the argument does bear directly upon Art in the manner I have put it. Thus then it is very manifest, that when the eye is raised for any length of time, as is required in looking at a picture, it is not in its quiescent, its habitual state, and therefore not fit for contemplation, for judgment, and consequently not fit to receive the pleasure which those faculties provide; that also it is in a state of pain, that being too forcibly acted upon by the light, losing the use of its natural protective powers, the eyelids, the eyelash, and eyebrow, it has lost its *measure* of light which is required to understand that of a picture; and the strained position of the neck, painful, and therefore unfit for a state of enjoyment, will not allow it time to adjust its powers properly to the new condition. I have often thought it of *very* great importance to consider this in the hanging of pictures; they are not like furniture to be seen at a glance or at many glances, they are to be seen in an untiring position. I would, therefore, were I to build a gallery for Art, take care to remove the temptation of space to hang pictures above the level of the eye. The picture, it may be said, may be so large that much must be above the due line: no, for the spectator should invariably retire till the whole piece come within his easy observation, and at such distance will be seen to its best. Take, for example, the large picture of 'Sebastian del Piombo,' in the National Gallery, how much is it injured by the horizontal line being so much above the eye; it sinks the principal group; and but that the figures in the back ground are small, they would appear to fall in confusion over the grand conception of the picture. The figure of the Saviour is but little above the centre line of the picture; the whole arrangement of the composition is to place him there, all the figures as lines converging to him, so that he stands, as it were, in a clear space for the display of his miraculous power; and it is not without design that immediately above him is the level stream and bridge, and the cloud above them, which, with the lines of the heads, arches in, as it were, the Divine person. But is this, the intention of the great painter, at once discernible? has it its miraculous, its instantaneous effect? No, we cannot see it as it should be seen, the eye upon the horizontal line. We, indeed, "look up and are not fed."

There is in the National Gallery the large Gaspar, 'Abraham ascending to the Sacrifice'; it is true it is not placed (what would be termed) high; but lower it till the eye rests on the flat of the horizon, you would be on a height then, and with the great father of believers still ascending, heaven's light directing him in the path, with the low valley in which he had left his attendants and wordly cares in deep obscurity below him. To see these pictures as we do see them, is to see them without their sentiment, their moral, their beauty of design, the mind of the painter; and so we only see, as we think, a landscape; but it is more—and only by constant repetition of inspection, and bit by bit, we find out what it is. I have only mentioned two pictures, I might have enumerated all, of any value, that are placed above the eye; all are more or less injured.

It is surprising that your correspondent, "An Original Subscriber," should set up his rule, and with some pains, and then annihilate it by the fol-

lowing sentence:—"If the scene represented be hilly, unless the objects become indistinct from the effect of distance, it matters little at what elevation the picture is suspended; indeed, the elevated angle at which you have to look up to mountainous forms, may add to their apparent elevation and grandeur; and, in such cases, the position of the horizon not being easily determined by the observer, perspective defects, resulting from the elevated situation of the picture, are unobserved." Yet if the picture be inclined downwards, and the head slant upwards, the picture is still at a right angle to the eye. If it be not inclined, the foreground and the intermediate ground are raised with the mountains: what possible advantage, then, can the mountains have? And as to inclining them forward, in that case they are more complaisant than they were to Mahomet; and, in a picture, it is certainly better that we should go to them, that neither be in a false position. The horizon which regulates the painter, ought, likewise, to regulate the spectator, and it is as true in mountainous as in any other scenery. Artists do, indeed, frequently violate this part of their pictures for the sake of raising, as they term it, their figure; but it is done upon wrong principles, and in ignorance or in neglect of better rules for effecting their purpose. I do not remember an instance of this violation in any of the great *old* masters—they worked upon principles which did not demand it. There is a striking instance of this violation in Sir T. Lawrence's 'Kemble, as Hamlet,' in the National Gallery. The eye of the painter is at the foot of the figure or thereabouts, for the elevated turrets do not appear very high: now if Hamlet be on the ramparts, and the painter nearly upon a line with him, so nearly would the horizontal line be with the head of the figure. To have it where it is, and the figure so large, the whole would be very greatly foreshortened, and he would look into the nostrils, and lose the dignity of the forehead. He has not done this, and has violated perspective. If, however, it is offensive (nor does the conception, however fine as it is, justify it), there was no necessity for it. Sir Joshua Reynolds frequently erred in the same way; as in his portraits of 'Three Ladies Adorning the Statue of Hymen.' We have an instance too of it in Opie's 'Troilus and Cressida,' as he pleased to call the thing (more like a laundry-maid airing sheets, and two thieves stealing them): here the horizon is not half-way up the figure, though, to be sure, the balustrade tells you not to mind the actual, for it points to another perspective. That admirable portrait of 'Ralph Schomberg, Esq.,' by Gainsborough, which, we hope, will find its way back to the Gallery, has the same defect; and his celebrated 'Blue Boy.' We see nothing of this kind in the Cartoons; Raffaele did not think it necessary to imagine himself crouching on the ground to see the Saviour and the apostles working their miracles. All these have high horizons above the heads of the figures—so in his Bible: and how admirably subservient to his purposes his back grounds are. They are not shirked or smutched in mistily; they belong to the figures, and are of assistance to the composition; if doing no other service, often varying the lines which the heads of figures standing together would present. But this subject would require more than cursory observations. Let those who would discover principles, study these compositions of the great Raffaele. To return, then, to the hanging of pictures.

How, it might be asked, is a remedy to be found? Where there is not room enough, some pictures must be suspended above others, in private rooms, for instance. The answer is, find room—build proper rooms—not a room, nor fit your pictures to it, as furniture. Pictures are far too expensive for furniture, and too costly to have any of their beauties not well set off. You would not injudiciously set your diamonds; yet pictures are rarer diamonds, and require no less care in the setting. It may be said, that this plan of not allowing pictures over pictures, would have a tendency to limit the patronage of Art. At first view, and perhaps to some extent, at present, it might be so, but not for a continuance. Many are disgusted, as it is, with pictures which (and they cannot account for it) do not look their best, not as they did when on the artist's easel, and they cease to be patrons: for can there be anything more prejudicial, in the end, to patronage and to Art,

than that pictures should not look well, should not be seen according to the mind that is in them? It is positive defamation of the artist as a man of genius. Then, on the other hand, in those who must be patrons, driven to it by their natural tastes and wealth, there would, were this principle well understood, be a change—they would build suitable galleries. The fashion once set would be readily followed, and Art itself be raised by the ambitious position each individual picture would claim; and all of any stamp and note would be rescued from the class of furniture. Galleries should be built, not for one show-room; if still they must be termed galleries. There should be many rooms, each one light, and, in many instances, one picture: but this would only be the case with extraordinary pictures, such as are in their feeling intended to be seen alone—as some subjects of devotional cast, some single figures of a deep and lonely affection. If they are worth the buying at their value, they are worth providing with a proper room. This would be to enjoy pictures. Nor is there any necessity of having rooms of that great height, as when the room is enlarged to receive all; so that in this respect a considerable expense might be saved. But I am here intrenching upon the province of the architect; it is for his genius to remove difficulties, and for Architecture to provide a habitation for the sister Art. Much, likewise, might be said upon the subject of galleries for statues, which, in the common way, are anything but seen. I have been drawn on to these remarks to more length than was intended, or may seem suitable to objections made against the remedy for a difficulty, which I would rather assume should not exist. Rather remove the "necessity" than provide the means for setting it off. I rejoice, Sir, that you have directed your attention to the subject of hanging pictures; and I would take this opportunity of inquiring, through your valuable 'ART-UNION,' of the "hangers" at the Academy, and other places of public exhibition, what object they can have in the pyramidal form in which they build up their shows, generally placing at the apex some unfortunate piece of miniature dimensions, and probably of microscopic execution? If it be, by a false perspective, to give vast ideas of the height, length, and breadth of British talent, it is ingenious, and may have its effect, and astonish the few Esquimaux and New Zealanders that may happen to frequent our exhibitions. It is to be hoped that they will export the custom: but it is very hard upon the poor victims, the artists, who, indeed, enjoy their names in the catalogue, without having "to prate of their whereabouts." There is very little Art-union, certainly, in the practice; for the reciprocity is all on one side, and the junction seems a forcible possession. And why are some honorary members and exhibitors, whose *works* ought to be *suspended*, *hanged* annually "in terror?" As you intend, Sir, to proceed with the subject, it is time that I should conclude, hoping that the views of one who has thought much upon the subject, may elicit notices of value from those who have thought more; or, at all events, be serviceable to those who have not bestowed any thoughts upon it at all. AMATEUR.

#### EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

No. 90. 'Marriage Festival previous to the Deluge,' W. Etty, R.A. Whether considered in regard to richness of fancy, fulness and skill of composition, scientific knowledge and arrangement of colour, accurate and vigorous drawing, or overflowing luxuriance of sentiment, this picture has no rival in the exhibition; it is filled almost to redundancy with the most varied yet hilarious mirth. It is difficult to say which most to admire, the true poetry of its conception, or the almost wonderful execution by which that conception has been worked out and completed; altogether it is a most gorgeous work of art, of which both painter and possessor may be equally proud. No. 91. 'The Mirror—I see you,' C. Lees, R.S.A. A very fair picture of two interesting children performing their antics before a looking-glass; the subject, although rather hacknied, is one which, if well executed, will always be interesting, and Mr. Lees has not been unsuccessful in it, though he has not done a very great deal to enhance its value; there is a good and pleasing tone, and an agreeable colour over it. His 99, 'Boys Looking at a Print,' is a very natural picture so far as the idea is concerned,



but it has not been worked out with much skill, the drawing in many parts being defective. But what could ever have tempted him to paint such a subject as 145, 'Chess-Players'? two great lubberly fellows sitting over a chess-board till they have all but fallen asleep; one of them yawns most unmercifully: were it not that his appearance has created a dislike to him, we should have great apprehensions of his dislocating his jaw; as it is, we do not care a rush: even the dog beside him seems sick of the matter, and hangs tail upon the subject in a most piteous manner. No. 112. 'Dutch Shipping—Calm,' E. T. Crawford, A. A very cleverly painted picture; almost every thing in it is well and properly executed; yet it is the very same thing to appearance, at least in effect, which we have had from him year after year, for a long, long time, even to the fiery red with which he fills water, air, and earth: he ought to try at least a little variety, for even too much honey becomes nauseous to the palate; he has good stuff as well as industry in him, as his pictures prove, but he must endeavour to throw off this continually recurring mannerism, if he intends to prosper in his art. No. 116. 'View of Scarborough from the Beach,' W. H. Townsend. Seemingly a good picture, so far as it can be seen, but from the arrangements of the "hangers," it has been converted into a regular skyscraper. The same may be said of his 132, 'Landscape, with Cattle,' which, by influence of the same agency, has also become a candidate for the highest honours. No. 104. 'Portrait of Mrs. Wilson,' Colvin Smith, R.S.A. A very characteristic portrait of an old lady, containing many of the peculiarities of Mr. Smith's style: his portraits are generally faithful likenesses, very forcibly painted, partaking much more of vigour than of grace; there is also frequently to be noticed in his works, a considerable heaviness of colouring. Among the numerous portraits which he contributes, his 322, 'Portrait of the late Daniel Ellis, Esq.,' is remarkable for its unconstrained ease and naturalness in every respect; it is among the best of the male portraits in the collection. No. 125. 'His Majesty King George the Fourth received by the Nobles and People of Scotland, &c.,' Sir David Wilkie, R.A. H.R.S.A. A picture not by any means calculated to enhance the artist's reputation; it is, no doubt, well painted, and contains much of artistic excellence, yet it seems to bear evidence of command in almost every line of its composition; every thing seems suppressed, and stunted to make way for the importance of the King; a piece of flattery which may be all very well for Court painters, but is not the best imaginable method for the construction of first-rate pictures; the colouring, and light and shadow, are beautiful, and true, albeit a little under the influence of that depressing subordination to the dignity of royalty already noticed. 268. 'The Guerilla's Return to his Family,' also by Wilkie, is a picture exhibiting great merits, and containing glaring defects: as a piece of beautifully harmonious colouring, it is very fine, but it is totally destitute of the sentiment we should look for in such a subject. The wounded guerilla is returning to a family which, seemingly, takes very little interest in his fate: it appears to consist of two females, but whether they are connected with him in the relationship of wife and daughter, or by what other tie, is not at all apparent; it is, however, perfectly certain, that if the donkey on which he rides had been the sufferer, instead of himself, they could not have shown a greater degree of apathy than is exhibited by both. The wounded man is very ill drawn, in many respects; his head, for example, not being much more than half the size it should be. These remarks may be deemed harsh, but they are not beyond the truth: the influence of Wilkie's name is, in this sense, unfortunately, of such importance, as to render his errors dangerous to all who fall within its reach; converting into objects for imitation, what, in any less fortunate individual, would be shunned as dangerous paths. If we are to be content with a happy arrangement of colours, in the works of such men as he is, where are we to expect excellence? No. 127. 'At Swanston,' Arthur Perigal, jun. A very clever and pleasing little landscape, painted with all the freshness and vigour of a study from Nature. A fine, lively, little mountain rill runs joyously through the picture; imparting a cool pleasantness to the scene, the interest of which is still further enhanced by the skilful introduction of some happy cottage children at play, luxuriating in the sunshine; altogether it is a most charming little morceau. 286. 'Scene on the Water of Leith,' by the same, is another fine out-of-door piece of painting; the water is cool, clear, and flowing. His 375, 'On the Garry,' is also an excellent land-

scape; the feeling and general treatment of it are of a high order; the cattle in the fore-ground are happily introduced, and well painted. This very promising young artist has several other pictures besides those enumerated, all possessing merit in a high degree: he has a fine eye for nature; let him endeavour to follow her footsteps as he has hitherto done, and he will yet attain a high standing in Art. No. 126. 'The Bird Trap,' W. Kidd, H. A nice, clean little picture, of two rather spruce young gentlemen making up a bird-trap with three bricks; they seem very eager on their sport, but whether they will be equally successful with their eagerness is rather a more doubtful question. 298. 'A Gipsy's Encampment,' by the same, is a picture not much to our mind; it is dark and heavy without being impressive: many of the parts are very badly drawn. His 329, 'The Friendly Contest—Greenwich and Chelsea Pensioners playing the Game of Draughts,' is, however, a peer of another tree: the drawing and painting are truly exquisite; the diversity of character and variety of incident are of the richest quality and most felicitous excellence; there is a greater quantity of artistic material lavished on this single subject than would furnish the studios of some half-dozen of artists of repute; yet there is no squeezing, no crowding in it; the whole is skilfully arranged and beautifully elaborated. It has, however, one fault—the want of toning—which tends to injure the effect of what would otherwise be without many rivals in the exhibition. No. 149. 'Interview between Regent Murray and Mary Queen of Scots,' Alex. Johnston. A very good picture; there is good and powerful drawing in it; the expressions are varied, forcible, and appropriate, particularly in the sardonic and biting character of the head of Murray; the whole air indeed of the Regent is that of domineering, arrogant superiority and dogmatic self-satisfaction. The general deportment of the Queen, although good, is not quite so felicitous; there is more of bewilderment than dignity in her aspect and action. No. 409. 'Affection,' by the same, is a very natural and pleasing picture of a pretty and interesting female with a pet lamb; there is an air of fine feeling over this, with which the general tone of colour is in perfect harmony; the unpretending aspect of the picture may render it, to some extent, liable to be overlooked for some more showy and more worthless production. No. 168. 'Becco on the Coast of Genoa,' Sir A. W. Calcott, R.A. A most delicious gem: the pure atmospheric effect of this picture steadily grows into admiration upon the spectator; it is not a picture highly striking at first; indeed, it is one of those, which in the bustle and glitter of an exhibition-room might almost run some risk of being overlooked, but the oftener it is seen the more highly must it be appreciated, producing, as it does, sensations of the liveliest delight: there is in it no pretension, no straining to produce an impression; all is the quiet unobtrusiveness of nature; it possesses a warmth, repose, and inoffensive beauty, which is not to be compared with any other landscape in the rooms. No. 179. 'Faith,' W. Dyce, A. A substantial good picture: there is no flimsiness in any part of it; the head is well drawn and clearly painted, bating a little chalkiness in the flesh; the drapery is ample, and painted in a broad and simple manner. No. 194. 'Portrait of a Lady,' M. Burton. A very clever portrait of an interesting young lady, clearly painted and well coloured, although it probably might have been improved by a little more firmness and decision in the colour. No. 248. 'Norval Learning the Art of War,' by the same, is another good picture. There is a fine feeling in the head and action of the old hermit, who seems to enter with great gusto into the studies of his *cleve*; the whole is sweetly coloured and well toned. His 285, 'The Invalid Student' is a very fine picture, with a great deal of pathetic truth in it. An aged widow is sitting consoling her son, whose hollow, wan cheek and sunken eye speak forcibly the truth, that his abiding-place is not long to be in this world: the incidents introduced are very touching and felicitously explanatory of the melancholy story of one whose days have been spent in the acquisition of that learning which was to qualify him to occupy the pulpit with credit to himself, for the honour of his Master, and the benefit of the flock; but now, alas! his days are numbered, and he is plainly doomed never to hold the office which was his ambition and delight to contemplate the possession of: the quiet resignation of both mother and son are most exquisitely yet painfully depicted. No. 207. 'Drowsy Messenger,' W. Wallace. A well-coloured picture, with a good tone, of a little girl of rather prepossessing appearance, who, however, has rather unaccountably fallen asleep, standing with her elbow resting on the bank of a roadside.

With this trifling abatement, the picture is a very pleasant one. 230. 'Greek Girl,' by the same, is a capriciously-painted and well coloured head of a very pretty female, with no superabundance of expression. His 342, 'Portrait of the late Rev. John Thomson, of Duddington, H.R.S.A.,' is a very well painted portrait: the handling is firm, the drawing and arrangement excellent, and the character of the head true, although the expression seems rather too young. No. 297. 'The Disappointed,' J. A. Houston. A flimsy, trashy representation of a holiday-looking young woman, who, if this be a true resemblance, could expect, as she certainly deserved, no other fate. She appears like a sort of Sunday ghost of a young woman, whom Mr. Burton last year had placed at the foot of a "trysting tree," but has suffered much by bleaching since that period. His 365, 'The Watch-fire,' is another picture of the extremely clean school. Here are soldiers, whose whole life has evidently been spent at their toilet; their sole occupation has apparently been one continuous round of scouring their complexions and furnishing their accoutrements, all is so trim, trig, and bazaar-like. 434. 'Porch of the Church of St. Germain l'Auxerrois,' is worth all his other pictures put together—at least, in an artistic point of view: there is nature and truth in it; while the others are mere dandified absurdities. No. 306. 'A Sketch from Nature,' S. Blackburn, is a sketch from no sort of nature to be met in this quarter at least, but bears a strong resemblance to a bad copy of a similar subject by Sir Joshua Reynolds. 371. 'An Incident in the Life of Columbus' by the same, is a very poor production; the general effect of the colour is not bad, but beyond that, the less said the better. Columbus is represented as a rude vulgar boor, a man as likely to have sailed to the moon in an egg-shell, as to have discovered America; while his patron, the prior of Santa Maria de Robida, seems little removed from the character of a grinning and imbecile baboon. His 388, 'Queen Mary and Bothwell,' is a bad pinky sort of representation of a scene which, if it did occur, assuredly ought never to have been painted. No. 328. 'A Stirrup Cup,' Gourlay Steel. A picture indicating considerable improvement upon any of the artist's previous productions; the pony is well drawn and painted, and his rider good in every part except the head: the girl who waits upon him is a pleasing, clean, and homely Scotch lassie, modest, and properly behaved. His 414, 'Bouthron's Visit to the Duke of Rothsay,' although a more ambitious, is not by any means so good a picture: the subject is in itself a repulsive one, and the melo-dramatic treatment here bestowed on it renders it ridiculous; it is, in fact, a style of art obviously beyond the artist's present powers: he will do well to confine his efforts to subjects more within his reach. No. 341. 'Something in the Wind,' J. Giles, R.S.A. An exceedingly clever picture of its class. Some deer grazing on a wild heathy rock upon a mountain top, while a fine stag on the watch evidently smells "something in the wind," and starts accordingly. The action of the animals is extremely fine, and the handling almost truth itself; the painting of the crispy, dry, stunted heather, might challenge comparison with that growing on the wildest uplands in Loch Rannoch. His 402, 'Drovers,' is another very clever picture: the drawing and arrangement of the cattle, and, indeed, of the whole subject, is of the best sort; the sky is clear with an intensely glowing sunset. Being placed in immediate juxtaposition with a picture of a much cooler tone by Mr. Macculloch, the two have the effect of mutually injuring each other, making the one appear fiery-red, the other chilly and greatly colder than it would have been under other circumstances. No. 343. 'Scottish Emigrants halting in the Prairie,' Tavernor Knott. A good picture, carefully studied, and well arranged; the bustle of an encampment in the prairie is excellently expressed; the figure of the Indian is dignified, and his action simple and graceful as he points across the tenantless and dreary flat. This picture is a decided step in advance of anything this rising artist has yet produced, and indicates industry and observation, as well as judgment to direct these qualities; he has still some errors in his style of painting to overcome, but they are such as a little attention on his part will easily enable him to obviate.

[To be concluded in our next.]



## FOREIGN ART.

**GENIUS OF ART IN FRANCE.**—It was our intention to have given a short essay on the genius of Art in Spain, but as we have, in another page of the number of the ART-UNION, given a brief detail of the works of Art this year exhibited in the Louvre, and we think that it may be more interesting to our readers, in relation to the present state of painting in France, to present them with a slight sketch of the forms under which Art has appeared in that country since the reign of Louis XIV., and to point out the characteristics of some of the leading schools of Paris.

Art is, to a certain degree, a reflection of the manners of the epoch; it is their translation in marble and canvas; but with exceptions; for there are men of genius that arise in their own strength and greatness, and their works represent their individual minds alone. Under Louis XIV., we find a character of majesty and grandeur: the school of Poussin, Puget, Philip de Champagne, and Lesueur. Under Louis XV., we have meretricious and pretending works: rouge, patches, ribbands of a thousand colours; it is the time of Boucher and De Greuze. The encyclopedists and the Roman tragedies of Voltaire awoke recollections of antiquity: Hallé, Carl Vanloo, Vien, attach themselves to the chariots of the philosophers. Hallé composes his 'Trajan Listening to the Complaints of a Poor Woman,' Carl Vanloo his 'Augustus Closing the Temple of Janus,' Vien 'The Benevolence of Marcus Aurelius.' The revolution is slowly preparing itself: it breaks forth, and David, Regnault, Lethière, appear with their pictures of anatomical design and theatrical arrangement; the highest expression of this style is seen in 'The Rape of the Sabines,' by David; the 'Brutus,' by Lethière; the 'Education of Achilles,' by Regnault. This is the first era of republican art; it has little variety, its beauty is conventional, its attitudes exaggerated, its rules mathematical. Carlo Vernet, in his 'Tableaux de Genre,' modifies this style, and while he preserves its severe correctness of design and purity of taste, he introduces a new element into Art, that is—feeling; it will increase hereafter. It is now the reign of Guérin, Giradot, and the heavy Meynier. Opinion places the two first of these artists on a high pedestal—theirs is the sceptre of the day. The first paints the 'Three Ages,' the second 'Endymion' and 'The Deluge,' which obtains the decennial prize contested by Gerard and David. Guérin paints the 'Clytemnestra' and the 'Dido.' Gerard is a man of real talent, and has produced some great works, especially the 'Entry of Henry IV. into Paris,' perhaps the finest work of the French school in modern times; but he also borrows largely the ideas of others, and arranges them skillfully as his own. He is himself the school of the empire; mythology and military subjects, with those of antiquity, have a monopoly of pictures. Gros and Prud'hon are two revolutionary painters—parias of Art; in one we have fire, in the other grace. The style of the last, Guérin characterized when he said, "it is a fine falsehood." Yet Prud'hon threw a real light on Art, and his 'Vengeance Pursuing Crime' produced an unheard-of sensation among true judges of Art. Yet his life passes in obscurity; and Gros is so little appreciated, that he sells his magnificent work of 'The Sick of the Plague at Jaffa' for 4000 francs, while M. Revail receives 12,000 francs for his 'Francis I.' We are now in the full tide of restoration, but the imperial traditions still survive and perpetuate themselves. Gerard is named painter to the king, and is still the ruler of Art; but religious subjects begin to mingle with theological ones, especially from the pencils of young artists. M. A. De Pujol produces a 'St. Stephen,' M. Couder 'The Levite of Ephraim,' M. Schnetz the 'Samaritan,' while Horace Vernet gives to a people yet filled with recollections of Napoleon, his clever lithographs of every kind, the ready money of his genius, reserving for later times more serious labours. Beside the school of Gerard arises that of Gros—more rich and vigorous in colouring; the first is the favourite of the academy and the masters, the second of the pupils; the one is for the present, the other for futurity. The only exceptions are M. Horsent, who is successful in 'Tableaux de Genre,' and M. Granet, who follows no system, but seeks to reproduce nature under conditions

that do not change by theories of Art. Gradually the empire of these two schools is more and more encroached on, some, like M. Steuben, not rejecting what is to be gained from recent traditions; others, like Messieurs Schieffer and P. Delaroche, trampling them under foot. This is a youthful pride which will cure itself. One brilliant individual genius arises—it is Géricault, who dies, not from want, as has been said, but of regret that he was only understood by a few bold innovators. He leaves us that great page in French Art, 'The Shipwreck of the Medusa.' M. Ingres has enthroned sentiment in his 'Vow of Louis XIII.,' the circle of his admirers daily augments notwithstanding severe criticisms. Other original artists follow their individual bent, the unity of the imperial sceptre disappears, and the revolution of July sets its seal to the change in Art which separates itself from the traditions of the immediately preceding period. The romantic school is formed; she rejects the lessons of the more distant past, even while she celebrates the classic names of Raffaele and Poussin. We have M. Delacroix carried away by the flights of his eccentric genius; M. Delaroche exploring the puritanic history of England, while, through his extreme simplicity, pretention peeps forth; M. Seheffer, on the banks of the Rhine, popularizes German ballads and German mysticisms; M. Decamps is a school in himself, full of glowing and original fancy; Leopold Robert died too early to leave successors. Historical landscape revives under the auspices of Christian Art; the classical and romantic schools advance side by side, the one in right of age the other of possession, though they scarcely deserve the name when each pupil seeks to strike out his own path disregarding the experience of the past. Now, at the present moment, these extremes are somewhat calmed, a wiser and truer mode of study begins to prevail.

**STRASBOURG.**—*The Institution of the Rhine.*—This is a fine and useful institution, and will prove a connecting link between France and Germany. An exhibition of paintings and sculpture is proposed to be held successively in the cities of Mayence, Darmstadt, Carlsruhe, Mannheim, and Strasbourg; and the artists of every nation are invited to send their works. The probability of selling pictures is good; and if one is purchased by a member of the association, it is with the condition that the picture remain to be exhibited in the other cities. The programme proclaims the cosmopolitan nature of the fine arts, which in their essence are everywhere the same, and that the varieties drawn from the modifications of country, climate, models, and other causes, will serve to give a higher interest to the proposed exhibition.

**ITALY.**—**ROME.**—Her Majesty, Christina, ex-regent of Spain, has commanded the sculptor, Finelli, to execute a statue of herself in marble, in the royal Dalmatic robes; and also a statue of her daughter, Isabella, the youthful Queen of Spain. To the painter, Cesare Masini, she has given the order for a grand picture, having for its subject the taking of Ciudad Victoria.

**FLORENCE.**—Sabatelli, the celebrated artist, has just finished a splendid picture, 'La Peste di Messina.' It is to be regretted by the lovers of art here, that the Cavalier Masseroni has sold a great part of his celebrated collection in ivory, among which are the 'Adoration of the Shepherds,' by Sansovino; the charming statue of 'The Madonna and Child,' by Orcagna; and the incomparable 'Bouquet of Flowers' by the famous artist Cramer. It is believed, that these objects, with many cameos purchased here, belonging to Caroline Murat, Queen of Naples, and some fine embroidery, belonging to the Princess Caraccioli, are selected by a connoisseur, as a speculation for England.

**NAPLES.**—Guerra, the favourite painter of Naples, has finished his great picture of the 'Battle of Benevento.' The composition is grand; it is full of movement, and the drawing and colouring are magnificent. Some severe critics find a want of chiaro-scuro in the whole effect.

**VENICE.**—The young artist Giacomelli, a native of this place, and possessing true talent, has been commissioned by the city of Trieste to paint all the victories obtained by her citizens during the middle ages; much is expected from the works.

## ARCHITECTURAL COMPETITIONS.

From the commencement of the ART-UNION up to the present time, the subject of architectural competitions has uninterruptedly received our attention; and we have endeavoured, to the best of our ability, to obtain for architects courtesy as gentlemen, and something like justice in the award, at the hands of those in whom the decision rested. The competitions for the honour of erecting the Royal Exchange and the Nelson Monument, have afforded us constant opportunities of recurring to this point; and we are gratified to learn, in many ways, that, notwithstanding a proper regulation of competitions is yet to be arrived at, our efforts have had the effect of concentrating the opinions of others, and have aided in showing clearly to the public what it is that is wanted. At the present moment, both in France and England, it is deemed a question of import by large numbers of persons. All feel that public competitions afford means for the emergence from obscurity of unaided talent, which had otherwise perished unproductively; and that, by the appeal to them, the elder professor is compelled to activity and progress with the times, in order that he may not lose his proper place; but they see that under the present regulation of them,—through the present scandalous abuse of the system of competition,—the artist of long standing will not venture to lose both his time and his reputation; that the younger members of the profession having nothing else to do, who are tempted into the lottery, must acquire careless habits of design, and be led to depend more on chicanery and manoeuvring than on industry and study; and, consequently, that the artistical character is degraded by the whole proceeding.

The admitted mal-administration, however, in all competitions does not touch the system itself; and if advantage is seen to belong to the system, and evil follows simply from the mode of carrying it out, we have merely to rectify the latter and good is the result. At all events, we would maintain that public competition should invariably be resorted to for all works which, from their destination or their importance, are fairly entitled to the term national.

We have been more especially led to the subject at this moment, by the proceedings of the *Société Libre des Beaux Arts* in Paris, respecting the proposed monument to Napoleon; and the publication of a small pamphlet by M. Goldicutt, entitled "The Competition for the Erection of the Nelson Monument critically examined." The main object of this letter,—which although it hardly bears out its title, being somewhat too slight for the subject, is yet likely to be useful,—is to induce the Institute of British Architects to step forward, and by the expression of a strong opinion, and by interference in particular cases, to assist in effecting a proper arrangement of all future competitions. Professing, as the Institute does, to uphold by united exertion the character and respectability of its professors, and to promote by all means in its power the art and science which its members profess, we feel that this is not asking too much of the Institute; but that it owes it to itself and the profession generally, to throw aside all weak scruples and time-serving fears, and to adopt some decisive measures to secure a proper and efficient adjudication. The public, knowing the position and ability of the greater number of its members, would look with confidence to any statement that might be issued in its name; and committees would be forced by the weight of opinion to yield answers to its inquiries, and give attention to its suggestions. A Report on the subject was issued by the Institute some time ago, which was valuable so far as it went: unfortunately, however, it did not go half far enough.

The nature of the directions to which competitors are required to conform is a most important point for consideration: the greatest explicitness should be insisted on in this respect, as well as a rigid adherence to it afterwards in making the selection. Beyond this, one of the most essential steps to be gained is, that the public should be admitted to examine and discuss the designs, both before and after the adjudication—at all events before. We have, over and over again, insisted upon this; but it is really so essentially important in order that the arbitrators may feel the necessity of using due diligence and zeal—and not merely that, but in order to aid them in arriving at a proper opinion on the relative merits of the designs—that we do not scruple again and again to urge it.

## VARIETIES.

THE NATION has purchased the 'Two Francias,' formerly in the Lucca Gallery. "A committee of taste"—among whom were W. Wells, Esq., and Samuel Rogers, Esq.,—recommended the purchase to the Chancellor of the Exchequer. They are bought for £3500; the sum demanded for them last year was £1000; it was considered too much, and the transaction was closed. In order to give our readers some idea of the two pictures—thus become public property—we cannot do better than extract the notice of them we published at the time of the sale:—

"*Francesco Francia, 'The Virgin, Jesus, St. Ann, St. John, and four Saints.'* A sweet and charming production of this early but most admirable master, mentioned by Vasari, as painted for the church of St. Friulano, at Lucca, and having his name inscribed round the border of the throne upon which the Virgin is seated; it has much of the sweetness of Raffaele's early manner, though with less elevation of character. As an excellent example of early art it is to be coveted. "By the same, is the 'Lunetta,' or circular top to the preceding picture, painted for the same church, and representing the Dead Saviour upon the Virgin's lap, attended by two angels: full of the most pious and elegant sentiment. A specimen of great value on account of the rarity of genuine specimens in England."

THE ART-UNION OF LONDON.—The success which has attended the efforts of the Committee during the present year, is of a very gratifying character. The number of members is considerably more than double what it was last year; the amount collected being, as nearly as can be ascertained at this moment, £5200, the whole of which, with the exception of a sufficient sum for the payment of the current expenses, will be devoted to the purchase of works of Art, and to engraving and distributing a print to every subscriber. The allotment of the prizes will take place at Willis's large room, King-street, St. James's, on Tuesday next, the 20th April, when his Royal Highness the Duke of Cambridge will take the chair, and many of the nobility and patrons of Art have promised to attend to support the royal President. This may be said, in fact, to be the first year of the Society's existence as an important public body; and we shall look anxiously for the result, both as regards the purchase of pictures and the selection of a subject for engraving. On this latter head we are glad to find the Committee have cancelled that portion of the regulations which provided that a sum should be set apart every year "for the purpose of engraving some work of Art which shall have been purchased by the Association," and have substituted a clause to the effect, that the Committee shall procure annually an engraving, either by the purchase of the copyright of a picture, or otherwise, as they may deem eligible. It was a most absurd regulation, and would have proved a perpetual handcuff on the Committee. We therefore heartily congratulate the members on its abrogation, and trust that the next print which the Society issues will be a very superior work of Art. They have it in contemplation, we understand, to purchase for the subscribers of the present year an unpublished plate, already completed, so as to enable them henceforward to issue a print annually, instead of at the long intervals which, under the present management, must unavoidably occur.

PHOTOGRAPHIC PORTRAITS.—Daguerre's discovery, like every other, must pass through many stages before attaining the ultimate perfection to which it is capable of being brought. We have already noticed this process from time to time in its advancement, and recur to it now, for the purpose of alluding to those most recent improvements as adapted to portraiture, which have been patented in this country by Mr. Beard, although it is said that this improved process of taking photographic portraits was originally practised by a native of the United States of the name of Wolcott, who added to the camera of Daguerre a metallic speculum, and reflectors for the purpose of modifying the light on the countenance of the sitter. The method of exposing the plates to the action of the light having been already described, renders it unnecessary to detail it; but it must be remarked that the vividness of the picture depends much on the manner of preparing the plates, and these according to the present process are made so finely sensitive to the action of the light, that the value of the improvements is strikingly mani-

fest by the effects produced. For instance the portraits taken in this way are, as may be expected, much more decidedly made out, and the features have a clearness and strength of outline which renders them distinctly visible even by an artificial light. In noticing Mr. Beard's improvements, several of the daily papers have expressed a conviction that this process will operate to the injury of the legitimate artist; but in this view we do not concur, at least to the extent of the "ruin" portended by our cotemporaries. It is true that a photographic portrait is a most perfect icon of the sitter, inasmuch as it is a most faithful reflection; but none know better than artists themselves how rarely a very close resemblance is really pleasing to the person painted, or even to his immediate circle of friends. We have no doubt of yet greater amelioration in this art; but with respect to the question of any serious loss to the portrait-painter if he estimate the matter justly the result must tend to dissipate his apprehension. The fidelity of a Daguerreotype reflection has by no means the effect of robbing an artist of that truth for which his hand and eye have been already distinguished; and it does not follow that because the person itself is thus truly reflected that an oil or other picture is to be unfortunately wanting in resemblance. There is a wide field of difference between a portrait thus procured and one manually executed, it matters little in what style; the charm of colour cannot be imparted to it, it cannot receive any of the innumerable graces which a judicious artist throws into his work, and it cannot be altered to suit the whim of the sitter or friends. The very facility of the process will render it temporarily popular, and those will sit who never sat before, and never would have submitted to be painted in the ordinary way. Engravers might be much benefitted and their labours shortened by the Daguerreotype if their copper plates could be so prepared as to receive the photogenic reflections, and a fortune might be made by any individual ingenious enough to effect such a discovery.

THE DUKE OF WELLINGTON has purchased Mr. Burnet's fine picture of 'Greenwich Pensioners commemorating the Battle of Trafalgar,' with the engraving after which, from the burn of the painter, our readers must be well acquainted. It now hangs at Apsley House, side by side with Wilkie's famous painting of 'Chelsea Pensioners,' which Mr. Burnet also engraved. This is as it should be. The work is worthy of its destination—and that is saying much.

MR. BURNET is engaged upon a work for which artists will look with great anxiety—a new edition of the "Discourses delivered to the Students of the Royal Academy, by Sir Joshua Reynolds, illustrated by Explanatory Notes and Plates." It is preparing for publication in one quarto volume, by Mr. Carpenter, of Bond-street. Perhaps there is no one so well qualified for the due performance of so important a task; for Mr. Burnet has accurate and extensive knowledge upon all the subjects it will embrace, and his critical acumen is well known. Upon some topics he will no doubt hold opinions liable to discussion, and they will receive it. There will, however, be as little question of his honesty as of his abilities.

THE MEDAL offered by the "Institute of British Architects," for the best essay on iron roofs, has been awarded to Mr. Edward Hall, late of Manchester, who gained a similar testimonial of merit some time ago, for an essay on "Grecian Architecture."

THE SCOTT MONUMENT.—The monument intended to be erected in Edinburgh to the memory of Sir Walter Scott, has rendered necessary the passing of an Act of Parliament for the purpose of cancelling certain provisions in other acts having reference to the buildings of the new town. This bill is brought in by Sir W. Rae and Mr. Fox Maule; and proposes to enact as follows:—1st. That so much of the 3rd of George IV., cap. 91; the 1st and 2nd Victoria, cap. 55; the 7th and 8th George IV., cap. 76; and the 1st and 2nd William IV., cap. 45, as enacts that it should not be lawful to erect buildings of any kind in the area opposite Prince's-street, eastward of the mound in Edinburgh, and that the whole of the said area should be used for ornamental purposes &c., shall be repealed; and that it shall be lawful to erect thereon a monument to Sir Walter Scott, &c., which the persons, subscribers to the expenses

thereof, are authorized to do. 2nd. That so much of the two last recited acts as exempts a theatre, &c. from the prohibition of erecting buildings in the said area shall be repealed. 3rd. That the magistrates of Edinburgh be authorized to grant the ground required for the erection of the said monument gratuitously, provided that the space so to be granted shall not exceed 120 feet square, and 50 feet by 30 for the keepers' house, &c. 4th. That the monument, &c., when declared by the subscribers to be completed, shall be vested in trustees, consisting, amongst others, of the Lord Provost and Treasurer of Edinburgh, the Dean of Guild, and the nearest surviving male relation of the late Sir Walter Scott. This bill will undoubtedly receive the almost unanimous approval of both Houses of Parliament, and must meet with the good will of the country not less on the south than on the north of the Tweed.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—On Saturday, the 3rd inst., the twenty-seventh anniversary of the Artists' General Benevolent Institution was celebrated by a public dinner at the Freemasons' Tavern. The chair was taken on this occasion by Lord Montagu, who presided amid a numerous assemblage of the supporters of the Institution, and who during the evening made a forcible appeal to the company in its favour; the result of which was a subscription amounting to £554.

THE WORTHLESS CARTOONS.—These interesting reliques of Raffaele have lately had an escape from destruction by fire, little less than miraculous. A policeman on duty within the palace of Hampton Court, being alarmed by smoke rising in the gallery, discovered, upon examination, that it proceeded from a part of the skirting-board, which was in a state of ignition; but the progress already made by the fire being inconsiderable, it was speedily extinguished. For a perfect apprehension of the extent of danger to which the Cartoons have been exposed on this occasion, it must be remembered that they are framed in the *wainscot of the gallery*; and when they were therein fixed, had it been suggested that, in such a perilous proximity to a combustible material, they were unnecessarily endangered, the objection would have been doubtlessly pronounced insufficient. To destroy these treasures of Art, a conflagration is not necessary; a degree of heat just intense enough to singe the wainscot would suffice, in a few seconds, to reduce the Cartoons to ashes. The preservation of these works—valuable beyond price—has been a subject of deep and enduring anxiety to every lover of high and refined art; and official, and even parliamentary inquiries have been instituted with a view to the adoption of some efficient means; and the result of these useful labours is announced to us in the fact, that they have been saved by accident from destruction by fire. Long have we been envied the possession of the Cartoons by entire Europe; and foreign artists, until they have seen them, consider themselves as yet imperfectly acquainted with the works of him who, since the days of Leo X., has been called "the dear master." It cannot assuredly now be disputed that any change will not now be for the better. If the country be too poor to build a suitable gallery for the reception of these inestimable productions, let a few of the series be sold, for the sake of preserving the remainder—this is the policy of individuals in case of need; one portion of an estate is sold, to permit the enjoyment of the remainder. Russia, Austria, France, will compete for the purchase: whether such sale be effected, or the Cartoons remain to perish where they are, all will coincide in the opinion of the *Gravedigger in Hamlet*, that they are mad in England.

STATUE OF THE MARQUIS WELLESLEY.—At a General Court of the East India Company, held on the 17th March, 1841, a resolution of the Court of Directors, of the 10th of that month, proposing that a statue of the Most Noble the Marquis Wellesley, K.G., be placed in the court-room, was read; when the Court, entirely agreeing with the Court of Directors in the opinion they entertain of the services of the Marquis Wellesley, unanimously resolved that a statue of his lordship should be placed in the general court-room of the East India House, as a permanent mark of the admiration and gratitude of the Company.

## SOCIETY OF BRITISH ARTISTS.

EXHIBITION—1841.

The EIGHTEENTH Exhibition of "THE SOCIETY OF BRITISH ARTISTS" is now open to the public, in Suffolk-street, Pall-Mall East. The "Address," which accompanies the Catalogue, calls "the attention of patrons and lovers of Art to the improved condition of the present Exhibition, both as to talent, and the undeniable progress made by the Society in furthering the interests of Art and Artists, by the opportunity which their Gallery affords the rising talent of the present day, in placing their works before the public eye; many of those now holding a high station in the world of Art, having been fostered by the Society, although their works are now withdrawn from the Society's Exhibition."

We lament our utter inability to add our testimony to that of "the Society," as regards either the "improved condition" or the "undeniable progress." The Exhibition, in truth, affords no evidence of a step in advance; we look in vain among the exhibitors for tokens of industry and proofs of genius: of the former indeed we may find some, if quantity be considered without reference to quality—for one of the Members places on the walls no fewer than TWENTY-NINE PORTRAITS; and if they are, as we presume they are, the produce of one year, he must have stronger thews than a dray-horse, or possess a knack of knocking off a picture with almost as much rapidity as the wonder-working apparatus of M. Beard, which copies a human countenance in two-and-twenty seconds. But for productions of genius that may be quoted as honourable to the British School, we have vainly searched through the long-room in Suffolk-street. A few artists there are, indeed, who preserve the character of the Exhibition from sinking into that of mere canvas-colouring; and among them are some who are on the right road to fame; but the "undeniable progress" is, for the most part, confined within the narrowest boundaries of mediocrity. It can give us no pleasure to censure, however much it might please us to praise. But the fact is—and this, at least, is "undeniable"—that the constitution of the Society is unhealthy; and that unless some change takes place—and speedily—it will certainly perish, and perish un lamented by a single disinterested lover of British Art. The "address" we have quoted hints in a tone of reproach, that would, under other circumstances, have been not only justifiable but commendable—that certain artists who had been fostered by the Society have ceased to appear among its patrons and supporters. How could it have been otherwise? To the many who have deserted the Institution, we may, we imagine, this year add at least half a score more; for is it to be expected, that men of talent and just celebrity will permit their works to be thrust into corners, out of sight, by persons greatly their inferiors—and yet continue to court treatment so unworthy from year to year? Impossible. We had quoted a dozen cases in point, and were about to print them; but we fear by so doing we should only

"rub the sore  
When we should give the plaster."

Visitors, who are at all acquainted with Art and Artists, will have no difficulty in making out a list for themselves. But it is notorious that the Society does not make these mistakes from ignorance; they are deliberate and designed wrongs; committed openly; and with a tone of triumph, rather than a blush of shame. The avowed object being to force Artists into joining the body, in order that, when members, they may choose their own places on the walls, and share the responsibilities of the Society. It is

not concealed that the putting good pictures in bad lights—such, that is to say, as are produced by Artists who are not members—is done advisedly, and for a purpose. Short-sighted policy! How wise it would be to remember the fable of the wager between the sun and the wind, as to which should first compel the traveller to part with his great coat.

Taking this view of the matter, therefore,—and we do so most reluctantly—we have been somewhat startled by meeting the following passage in the "address."

"The Society have also to state that in consequence of the number of pictures sent for exhibition this year, they have been compelled to return a large number of pictures of great merit, which course they have taken in preference to placing them in situations where they could not be seen to advantage, and their merits appreciated."

Now, really, this is a "quiz"—it was never meant to be taken seriously. It may mislead some people nevertheless; strangers who visit London may be induced to believe that the Society did actually return to their producers "a large number of pictures of great merit"—of great merit, although, of course, inferior to those placed—and that they did so, truly and honestly, because "they could not place them in situations where they could be seen to advantage." Strangers who know nothing of the Society, may possibly credit this statement; but if there be a single one of its members, who would say as much without laughing broadly while he said it, he must possess self-control unparalleled.

But our observations would be idle, or worse than idle, if they had reference merely to the past, and were not calculated to influence the future. We write in no angry spirit; they have gibbeted no picture of ours in Suffolk-street; they have done us no wrong; we have no sin to complain of, either of omission or commission; and we think we have given signs, often enough during our conduct of this journal, how much more heartily we praise than censure. It is very painful to write, as we must write, of a public body; the more especially as its affairs are known to require generous aid. If we were disposed to give the Society up in despair, we should trouble ourselves no further about it; but we have no such feeling. Let there be some changes in the Suffolk-street Society, and we venture to affirm, there is no Institution in the kingdom that may be made to produce so much real and substantial good.

We have thus discharged a painful, though an imperative duty; we may possibly lead some of the older and more established members of the Society, to set themselves seriously to work in order to renovate it—and be thus amply rewarded for our irksome and troublesome task. If change be hopeless, it requires no spirit of prophecy to foretell the speedy downfall of the Institution.

The Exhibition contains 824 works, of which eight only are in sculpture; and these eight are contributed by two artists, J. Bell and P. Park. The busts of the latter are of high merit—that of Macbeth is a good likeness; that of Dickens we failed to recognise. The sculptor has been far too imaginative with the author. The two statues of Mr. Bell are of exceeding beauty; they are comparatively lost in this small and crowded room; but if worthily placed, they would suffice to extend the reputation of an artist, who is surpassed by few in brilliancy of fancy, and whose power to combine and execute is scarcely second to the grace and delicacy which mark his conceptions. Mr. Bell is entitled to a very foremost place among the professors of an art that in England is surrounded with discouragements. The room that contains these few examples of sculpture, and which is dignified by the title of "the Water-colour Room," contains

this year the choicest paintings of the whole collection. There are here about a dozen of great merit. We shall, however, begin with the beginning.

No. 21. 'The Convent of St. Isidoro, a Group near the Convent Door, the Monks giving away Provisions,' F. Y. HURLSTONE. Mr. Hurlstone is the President of the Society of British Artists; and, perhaps, possesses talent to justify his occupying the position. In Suffolk-street, at all events, he takes the lead; and he makes his appearance at no other of the Metropolitan Exhibitions. He is, beyond doubt, a clever artist; but he is not improving: his pictures of Italian character are of considerable merit; occasionally, indeed, parts of them approach very near to perfection; but it would appear that he is heedless of study, and shuns Nature altogether; his stock of sketches made in Italy cannot last for ever; and if he is applying to new sources he has, as yet, given no indications of such a purpose. His portraits of English Ladies are rather studies of colour than copies of the "human form divine;" they each and all "look blue;" some of them reminding us of the story of the rich citizen's wife, who, when about to be pictured, thought it incumbent upon her to expend upon the work as much money as was possible. Her question to the artist was "what is the dearest colour." The answer was "ultra-marine."—"Very well, then, do me all over with ultra-marine."

No. 43. 'Sketch of the Opium Seller at Montfaloot,' W. MULLER. This admirable artist exhibits two sketches of Eastern subjects; and one picture of considerable size—(No. 490) 'The Frozen Ferry—Scene near Haerham, Somersetshire.' It is a fine and effective work, and will uphold his reputation.

No. 44. 'Tower at Andernach on the Rhine.' No. 241. 'Gotsburg on the Rhine.' No. 491. 'Oberwesel,' C. F. TOMKINS. The artist has turned his travels to good account, although he appears to have too much limited them to beaten tracks. The three we have named are, perhaps, the best of the nineteen he contributes—too great a number to be furnished by one person, considering that "many pictures of merit were returned for want of room."

No. 51. 'Romeo and Juliet,' H. O'NEIL. A clever picture; telling effectively the sad story; the conception and arrangement are both good, and it is finished with due care.

No. 56. 'A Day's Pleasure,' E. PRENTIS. This is a work of considerable merit—although, perhaps, a little too much bordering on caricature. A party of holiday-takers have dined at some pleasant inn, and have been enjoying themselves, without let or hindrance, until the moment of "reckoning" has arrived, and the bill is to be paid. Then

"Men smile no more,"

and are taught, that although "pleasure is a very pleasant thing," if purchased, it must be paid for. The artist has displayed great skill, and a very accurate knowledge of human nature, in the varied expressions he has given to the several individuals who compose the group: either of which will communicate the intelligence that the demands have exceeded the supplies, and that the usual accompaniments—wry faces and long bills—on this occasion, go together. The picture is full of character; the colouring, as with all the works of Mr. Prentis, is hard and cold; but the defect is, to a large extent, atoned for by the spirit and truth of the composition.

No. 60 and No. 73. Portraits of their 'Royal Highnesses the Prince and Princess of Capua,' J. STEWART. Two clever portraits, of a minor size, representing a stout gentleman and a fair lady—the story of whose love has gone over all Europe. Her Royal Highness is, undoubtedly,

a fine woman; and, if we may judge from her form and countenance, "born to command."

No. 63. 'The Forum, Pompeii,' T. C. HOLLAND. This is a work of very high merit, and bears evidence of being "a literal truth." There can be no mistake concerning the accuracy with which the excellent artist has copied one of the most striking and singular scenes that prolific Italy furnishes for the pencil. It is, moreover, painted with great care, and with that thorough knowledge of his art for which Mr. Holland has been so long distinguished. His journey to Italy has been a profitable one; he has brought his facility for preserving the realities of nature to bear with admirable effect upon Italian peculiarities of light and shade; and gives us views of the country which do not at once suggest ideas that they owe more to the imagination than the actual.

No. 69. 'Lagetto, between Rovedo and Lago di Garda,' G. E. HERING. This artist exhibits four small pictures; but they are all most disadvantageously placed. If their merit be equal to that of 'Amalfi,' in the British Institution, he has been hardly dealt with.

No. 70. 'Entrance to a Village,' H. J. BODDINGTON. Mr. Boddington also has just reason to complain, that his contributions to the Exhibition have been estimated by the Society at far less than their true value. There are few who paint more accurately and effectively the landscapes and village-paths peculiar to England.

No. 104. 'Beacon Vale, Dorsetshire,' No. 354. 'Loitering,' W. SHAYER. Both are of much merit, and manifest a desire to change a style in which Mr. Shayer has persevered, until the public have grown somewhat weary of it. The former is a rich landscape; the latter pictures two village gossiping girls. It is very highly wrought; far more so, indeed, than is usual with the artist; and yet not at the expense of freedom and spirit.

No. 139. 'The Interior of Gloucester Cathedral in the Olden Time,' E. HASSELL. A work of a good class; the venerable structure has been accurately copied; the light and shade are very happily mingled or contrasted; and the figures which illustrate the scene, are introduced with judgment and taste.

No. 162. 'Monks of St. Bernard Rescuing Travellers,' Mrs. McLAN. A very effective picture; the subject is well chosen, and has been treated with much skill, as well as with true feeling. The work is one of the most desirable in the collection; it exhibits a striking and deeply interesting scene; the travellers, the monks, and the dogs are happily grouped; and the accomplished artist has been very successful in exciting the sympathies of all by whom the picture may be examined.

No. 172. 'On the Coast at Etratat, Normandy,' H. LANCASTER. This is one of the best landscapes in the exhibition; a fine vigorous and true tone pervades it, the original of which could only have been found in nature. It is carefully painted; and bears evidence that the artist believes genius to work in vain unless aided by judgment.

No. 173. 'Li Amanti,' A. EGG. A clever picture, but not sufficiently in advance of the work exhibited by the same artist last year.

No. 179. 'On the Yare—Moonlight,' J. B. CROME. One of Mr. Crome's always pleasant, natural, and effective pictures; there are none of our British artists who excel him in the style he has adopted.

No. 206. 'River Scene,' J. TENNANT. Mr. Tennant is a valuable auxiliary to this exhibition; and, though not a member, he has been well-used. This river scene is very beautiful. No. 355. 'Distant View of Erith, on the Thames,' No. 558. 'Near Scarborough, Yorkshire,' are not only among the best works in this collection, but would hold prominent places

in a gallery much more select. The artist has a true feeling for nature, and possesses taste as well as judgment.

No. 207. 'Crossing the Brook,' No. 294. 'Crossing the Heath,' E. LATILLA. Among the many pictures exhibited by Mr. Latilla, we select these two—the latter especially—as highly satisfactory. He has, in these, been fortunate in his sitters; they are little more than literal copies of the happy and merry children, "Cast in simplicity's own mould."

to be encountered beside hedge-rows, far away from city smoke. The artist has a vigorous pencil, and colours with breadth and effect. He succeeds, however, in proportion as he follows nature; and fails most where he gives the reins to his imagination. For example: how utterly untrue is this No. 340, entitled 'The Forsaken'—a lady habited with as much skill and care as if she waited to receive visitors after her accomplishment. No. 263, 'The Brigand's Daughter,' is about as near an approach to reality.

No. 215. 'A French Fish Wife,' No. 217. 'A Girl Knitting,' R. J. HAMERTON. A name with which we are not familiar; and almost, if not altogether, the only one in the catalogue with which we meet for the first time, and care to meet again. These small and unassuming pictures promise well; they are boldly touched, and fine in character.

No. 225. 'Portrait of a Lady,' T. M. JOR. This is, beyond question, the best portrait in the collection. It is of a high character of art, with nothing meretricious about it. There are, indeed, few men of the present day who could produce a better picture.

No. 269. 'A Scene from *As You Like It*,' A. J. WOOLMER. We looked with much anxiety, and certainly with some apprehension for the pictures of this artist. Last year he exhibited, we believe, for the first time; and although his works had very glaring defects, they supplied so much proof of originality—a quality rare enough now-a-days—that we augured, not however without misgivings, great things of his hereafter. As yet, he has disappointed us. His luxuriant fancy has not yielded to the curb of judgment. We have in his pictures evidence of genius undoubtedly; but it is of genius that requires the trimming and pruning it ought to have from study and reflection; and, above all, the schooling it must receive from nature. In all his pictures, and they are not few, there is the same straining after unnatural and, consequently, absurd effects; a sort of spatter-dash effect of yellow and red ochres, splashed on with no other design, apparently, than to excite curiosity as to what it can possibly mean; a sort of rechauffé of Mr. Turner's wildest vagaries of colour, but without the excuse that those who do not like them may find better things from the same full storehouse. Mr. Woolmer, this will never do. The fripperies of Art will neither satisfy the learned nor gratify the ignorant. Bear in mind, that a style is soon formed, and that a vice is not easily got rid of. Be bold enough to follow nature, and aim less to be thought eccentric, and the qualities of mind which you do possess will rapidly ensure your acquiring those which as yet you are conspicuously without.

No. 325. 'Waiting for a Victim,' J. P. DAVIS; but that we see too clearly the original through the copy, this would be a fine picture; as it is, there are few in the Exhibition that are more pleasing.

No. 333. 'View on the Thames at Chelsea, with Battersea-bridge,' T. M. RICHARDSON. This is a work of high merit; the production of an artist who has long sustained a reputation in the north of England; and who is well able to maintain it in London. We are not often called upon to notice his pictures; they are not likely to be thrown into the shade by younger com-

petitors; there are few, at least, in this Exhibition that can compete with them.

No. 272. 'Southampton, from below Itchen Ferry,' No. 273. 'Cowes, Isle of Wight,' T. DEARMER. Two gracefully painted landscapes, the productions of an artist with whose name we are not familiar.

No. 375. 'Scene at Hambrook, Somersetshire,' No. 380. 'A Peep at the Metropolis, from Hampstead Heath,' J. B. PYNE. Mr. Pyne is an artist—admitted to be so on all hands—whose works would do honour to any exhibition. He holds rank among the foremost of our English landscape-painters; and what is more, he has of late years made large strides in advance. If he continue to improve, there can be no doubt of his being called to fill the highest place his profession can procure for him. The Society of British Artists, however, appear to have formed no such idea either of his past or his future efforts: his contributions to their Gallery have been thrust as far out of the way as possible; No. 375 being as near the ceiling, and No. 380 as close to the floor, as their arrangements would admit of. If Mr. Pyne had been one of the fortunate "many" whose works had been "returned rather than place them where they could not be seen to advantage," he would, no doubt, have been grateful to the Society for the favour conferred upon him. As it is, there was either a design to insult the painter, or ignorance of what a good picture is. Mr. Pyne, we perceive by the catalogue, has two other works in the collection; we take for granted they also are put out of the way, at least in our way they did not come.

No. 390. 'The Water-carrier,' POOLE. This is beyond question the best picture exhibited in Suffolk-street. We presume it is the production of an artist—Mr. P. F. POOLE—who has already established a reputation as the painter of rustic figures in water-colours. But, unhappily, the catalogue before us gives no Christian name; and in the "list of exhibitors with their residences" the name of "Poole" does not appear. This is unfortunate; for we imagine his picture of 'The Water-carrier'—that was "sold" on the first day to Colonel Sibthorp, and might have been sold to a dozen persons—is likely to bring commissions by scores to the painter. It is a work of very high merit, simple in subject, but wrought with great vigour; and Nature is hardly more true to herself. The minor details, and they are few, are well made out; and the back ground is so pictured as to give great effect to the fine figure of the water-carrier—a girl of the village, graceful enough to be a theme for either painter or poet, yet not

"Too good  
"For human Nature's daily food."

If Mr. Poole can produce many pictures such as this, his prosperity is sure; it is scarcely too much to say that—considering the limited character of the subject—no exhibition of the last three years has contained a work so entirely satisfactory.

No. 397. 'Scene from the Memoirs of the Count de Grammont,' E. M. WARD. Mr. Ward has not been fortunate in his choice of subjects. This is not a pleasant scene; and although of a very opposite character, the remark applies to No. 652, 'The Council of Three of the Inquisition of State at Venice.' They manifest ability nevertheless, and evidence the touch of a master-hand; but the great duty of an artist is to teach while affording enjoyment.

No. 418. 'An Italian Sheep-dog,' C. JOST. A bold and true picture of a faithful friend: it carries marks of accuracy about it that cannot mislead.

No. 508. 'Windsor Castle, from the Meadows,' W. FOWLER. An excellent copy of a scene that may be repeated, and we believe has



been, a thousand times. The picture is carefully painted; and the point of view has been judiciously chosen.

No. 509. 'Morning—Crossing the Sands from Cortoy to St. Valery.' 'Evening—Mussel Gatherers,' JOHN WILSON. Two out of a dozen productions by this always admirable artist; each entitled to high praise. He holds his place among our marine painters; no man has a more thorough knowledge of Nature in the garb in which Islanders love her best.

No. 550. 'Village of Liddes, pass of Great St. Bernard, with Travellers making the Ascent.' T. M. RICHARDSON, jun. A capital picture, by an artist of whose works we see too few.

No. 561. 'The Dead Bird.' W. PATTEN. One of the sweetest pictures in the collection. The subject, although somewhat trite, has been treated with much delicacy and true feeling. The poor girl mourns over her dead pet.

No. 572. 'Windsor Castle, from the Locks near Datchet Lane,' J. WILSON, jun. The young artist continues to do honour to the good school in which he has been taught. This, and No. 84, 'On the Thames, near Battersea,' though not very ambitious either in size or subject, may be coveted by all who can appreciate the excellent in art.

No. 590. 'The Novel-reading Housemaid,' T. SMART. Painted with considerable vigour. We do not recognise the artist's name; if he be a new candidate for fame he will surely obtain it, for there are in this production qualities of a rare order.

No. 603. 'Puck,' R. DADD. A most happily conceived picture of the spirit that "wanders everywhere"; and

"Serves the fairy queen,  
To dew her orbs upon the green."

It is cleverly coloured too; and has, as it ought to have, the character of a dream. The drawing is fine and true—and excels in a style in which excellence is still rare among us—the nude figure. The composition is essentially poetical, and goes far to realize one of the most marvellous creations of the immortal poet. Mr. Dadd is on the right road to fame; he must, however, beware; and stop short of the boundaries which divide the imagination from the absurd.

No. 624. 'A Magdalen,' H. LE JEUNE. A slightly painted, although a very masterly work; it is carefully and most correctly drawn, and gives proof of vigour as well as freedom of touch.

No. 630. 'On the Beach, near St. Leonards,' A. CLINT. Of five pictures contributed by Mr. Clint, this is perhaps the best, although the whole of them possess merit of a very high order. He is an excellent artist, whose intercourse with Nature is close and continual; there is a fine and delicate perception of the beautiful evident in all he does; yet industry is sufficiently apparent. He does not dash off his works with a sort of "it'll do" air; but seems to ponder over them, as if his duty to the fair scenes he copies called upon him not to dismiss them with heedlessness or indifference. Among the more graceful of our English landscape painters he is entitled to a very foremost rank.

No. 642. 'Paddy on the Move,' J. ZEITZER. A capital specimen of character. Mr. Zeitzer exhibits also some of his admirable Hungarian scenes.

No. 666. 'Dancing Dolls,' A. MONTAGUE. Mr. Montague has been a valuable contributor. This is a sweet composition, finished with care; and very true to nature. No. 9. 'An Old Water Mill,' is also a vigorously painted picture; but the subject is not of sufficient importance for the size of the canvass.

We must not forget the beautiful water-colour drawings of fruit and flowers—Nos. 752 and 764—by Mrs. WITHERS. They are of the

highest merit, exquisitely and most elaborately finished, yet not so as to make the labour expended upon them too apparent. Judgment and taste have both been exercised in the grouping, the arrangement, and especially in the selection of objects, so as to obtain all the advantage that can be derived from contrast.

We feel that we have gone through this Exhibition as far as our limits will permit; and, indeed, as far as its merits demand; although, no doubt, we have omitted to notice some that deserve notice more than others to which we have directed attention. If our introductory remarks have the appearance of harshness, we trust our readers will believe that we have not given this character to them without extreme reluctance. It can be no pleasure to us to give pain to others. It must be borne in mind, that we have not treated the Society of British Artists as merely a private and irresponsible body—perhaps this may be wrong; and, consequently, that we are not justified in finding fault with arrangements made to suit their own views. We are fully aware that the members incur no inconsiderable risk in maintaining the Institution; and that the aids they receive are now neither large nor numerous. They have tried experiments to coerce their professional brethren into joining them; let them next year see if an opposite course will not produce more beneficial results. We tell them, once for all, that their policy has been, and is, most shortsighted; and that if it be not changed, the consequence will be very injurious to them, and prejudicial to the Arts.

#### EXHIBITIONS.

THE EVILS OF WAR BY RUBENS.—There is at present exhibiting in Pall-mall, a supposed duplicate of this picture, which is in one of the Florentine galleries. Nothing is known of its history, beyond the facts that it has been in this country during the last forty years, has been preserved, rolled up with much care, and has never been in the hands of a cleaner, or received a touch from the pencil of a restorer. When a picture can be traced through a known succession of proprietorship to the easel of the painter, any inconsistencies which may distinguish such picture from the usual manner of the other works of the artist, are comparatively overlooked; but on the contrary, when the channel of its descent is unknown, every departure from a usual style is jealously considered. This picture is supposed to be an original, of which the picture at Florence is presumed to be a repetition, although the difference between the works is striking. On inspecting this picture, there is an absence of that singular freedom and decision of handling which distinguish the works of this master, and for which we find substituted the Italian method of *impasto*; the colouring also, generally, is less rich than that of the picture at Florence. Rubens' series of large pictures in the Louvre are extravagantly glazed; while others of his no less celebrated works are cold in tone, as for instance, his well-known 'Bacchanalian' picture at Florence, 'The Descent from the Cross' at Antwerp, &c. &c.; but, although totally different in their general colouring, the style of work in the whole is uniform. The picture in question is admitted to be in an unfinished state, and for this it is now impossible satisfactorily to account; such fact would by no means preclude the probability of the work being that of Rubens, although a departure from his usual manner of work in this or any doubtful instance, would do so—we say doubtful, because, after all, the most experienced judgment in cases of unauthenticated pictures cannot pronounce, but can only conjecture and attribute.

THE KINEORAMA.—This exhibition is a novelty, in so far as it combines the effects of the peristrepic panorama with those of the illusory diorama. The artist, Mr. Charles Marshall, has been happy in the selection of his subjects, the localities of which, the late political embarrassments of the East have invested with much

interest. The visitor is accordingly presented with a series of views in Turkey, Syria, and Egypt, commencing in Constantinople and terminating at Cairo, and all deriving life from hundreds of figures appropriately costumed and characterized. Among the first *tableaux* is a Turkish review, the foreground group consisting of the Sultan, accompanied by his state officers and the foreign ambassadors. This is followed by an excellent representation of a Turkish Bazaar and Café, and a view of the Golden Horn, or Port of Constantinople, wherein is moored every description of Mediterranean craft. After a few succeeding changes, a transit is at once made from Turkey to Syria, by means of the dioramic effect, when views are presented in course, of Tripoli, Beyrout, Sidon, St. Jean d'Acre, &c. &c. Another change transports the spectator to Egypt, the first view in which is its centre of attraction, Alexandria. This view is taken from the platform of the Pharos, and comprehends the harbour and town, the citadel, Pompey's pillar, &c. &c. In another painting the Delta of the Nile, the artist has successfully availed himself of the extreme flatness of the country to give an excellent effect of distance, with the waters of the Nile shining with reflected light in the horizon.

THE DIORAMA.—The pictures now exhibited here, are 'The Shrine of the Nativity at Bethlehem,' and 'The Interior of the Cathedral of Auch,' both painted by M. Renoux, but the former from a sketch, made on the spot, by David Roberts, Esq., during his late tour in the East. This is incomparably the better picture of the two; it represents the birth-place of our Saviour under present circumstances, and has much the appearance of the interior of a chapel. The stable is an excavation in the limestone rock; but the pillars, which are of marble, are supposed to be Roman, and to have been a portion of some other edifice before set up here. A star of gold, inlaid in the pavement, marks the spot over which the star, that preceded the wise men of the East, rested; and in the recess, immediately over it, are suspended fourteen lamps, which are kept burning day and night. This picture is exhibited under two effects—the first represents the shrine, &c., as it usually appears; the second shows the celebration of midnight mass by the Franciscan monks, with figures at their devotions, when the whole seems to be lighted by a number of lamps; and this scene, with all its sacred associations, is deeply impressive.

THE ROYAL ACADEMY.—The Works of Art for the approaching Exhibition—to be opened as usual, we presume, on the first Monday of May—have been received at the Royal Academy. Report speaks of it as likely to realize the best hopes of the friends of Art, and of those more especially who look for improvement in its junior professors. We anticipate its excellence, the more, because, beyond question, the Exhibitions that have preceded it in the metropolis, have been comparative failures. There are two or three of the leading artists who will be missed: it will, we understand, contain nothing by either Sir David Wilkie or Mr. Edwin Landseer, the former being "on his travels," and the latter having suffered nearly the whole of the past year from ill health. There will, consequently, be more "good places" for younger candidates.

THE SOCIETY OF PAINTERS IN WATER-COLOURS will be opened to the public on Monday, the 26th April; the private view to take place on the Saturday preceding. It will, we understand, be even more than usually interesting and important, containing many works of a large size; and these from the more prominent members—Cattermole, Tayler, Lewis, Harding, Evans, Fielding, Dewint, Nesfield, &c.

THE NEW SOCIETY OF PAINTERS IN WATER-COLOURS.—This excellent Society will open its seventh annual exhibition, we presume, on Wednesday, 21st April (the private view is fixed for Tuesday, the 20th). It has gone on, from year to year, improving; so as, at length, to approach very near the height and strength of the senior branch of the profession; and we have reason to believe that, in completing its seventh year, it may be considered as arrived at maturity. We hear much of the productions of Haghe, Warren, Wergall, Corbould, Bright, &c.



## MARCH AND APRIL.

WHAT an anxious time for the artist is the month of March; and yet there is no period of the year when the mind, naturally and generally, is more inclined to sympathize with the changing aspect of Nature, to brighten up like the season, and prepare to dispel cares by an increased degree of energy in the removal of their causes. But March is the month when the painter in London puts the finishing touch to the efforts of the year; it is his passing of the Rubicon, for the succeeding April prevents any going back, the pictures being then consigned to the grim custody of the porters of the Academy. Every day, therefore, is marked out, every hour has its appointed labour, till that auspicious time when there is the "rattling of the chariot wheels" in the purlieus of Newman Street and Trafalgar Square, and the covered van whirls away, at once, the painting and its attendant troubles. Then, indeed, to the less initiated, and even to the experienced, may succeed the period of suspense—the fiat of the Academy hangs, during another three weeks, like the sword of Damocles, but there is an absence of care in the consciousness that no effort of the artist can arrest its suspension. Thus, whilst everything around is beaming with evidences of that renovating power with which Nature dispels the remnant gloom of winter; while crocuses and snowdrops bloom along the green-edged walks, and every hedgerow presents its flowering tributes to the gladdening presence of the sun; while the skeletons of the trees are beginning to make promises of the richness of their summer shadows; and the denizens of towns are making devious circuits to catch from every surrounding dell more positive assurances of the genial spring,—there is one class of men in London from whom all these interesting workings of Nature are, in a manner, "quite shut out;" and the painter enjoys from morn till night, at this period of the year, an almost unvarying survey of the perennial green baize that adorns the floor of his studio, and the eternal "northern light" that sends its clear cold rays upon his cumbered easel. Dilatory weeks must be atoned for; the brain is working double time; the high pressure is put on. It is a time of most careful scrutiny of the drawing; the composition is criticized in every direction; it is a time of glazing and scumbling, of "bringing forward," and "putting back," and all those mysterious workings of experienced genius on which the *tout ensemble* so much depends—when that which does not "make" must "mar." The freshness of the balmy air must therefore be despised in comparison with the fragrant effects on the olfactory nerves of well turpentine mcgylps, and those other efficient adjuncts which tend to make up and perfect a "strong drier."

Whether it follow as a sequel of all this we know not, but certain it is, that one is struck at the absence of the representatives of *Spring*, in the landscapes and other pictures of the Academy Exhibition. Summer, from the umbrageous shadows and charming sunny gleams of Creswick, to the truthful breadth and extensive distances of Lee, seems to appeal to our love of the rich English glades, and makes us long to be in the heart of the country; the burnt siennas, rich lakes, and deep varied greens of autumn, glow again and again on the walls; and some little silvery bit of highland distance from the brush of Landseer makes us think of steaming to the north and clambering over the heath-covered hills. But where is spring—delightful spring? And yet, what can offer more tempting subjects to the truth-telling pencil of some painter-naturalist! What a charming time it is when Nature looks so young; the olden tree of centuries seeming by its fresh sprouts to assert its claim to youth. But is it practicable for the artist? Surely he can make something of those delicate greens that vanish in silver grey; of those fresh young crops which allow just sufficient appearance of the warm earth to spread a charming hue along the furrowed fields; of the peculiar aspect of the woods; while the operations of husbandry offer figures for the foreground, and every hedge-side presents the poetry of the crowslip "that peeps beneath the thorn;" and other studies of interesting "detail" peculiar to this season of the year.

We know not how far this may meet the views of the members of the profession, but we throw out the hint to those who, like ourselves, may feel the force of the remark that the mine of Nature can never be too much explored by the truth-loving artist—that every nook and corner abounds in wealth and "raw materials," which the magic hand of genius can mould to the gratification of taste.

## CORRESPONDENCE.

## ENGLISH FRESCOS.

SIR,—In the number of the 'ART-UNION' for November, 1840, I observed a remark quoted from an article in the 'Foreign Quarterly Review,' to the following purport: that there was, probably, not an individual in England capable of producing a work in that style of art called *fresco*. I beg leave, in contradiction, to state that in the city from which this is addressed to you, we have one, not only known throughout these nations, and the continent of Europe, as a great oil-painter, but distinguished likewise, at least among his fellow-townsmen, as having executed a truly magnificent fresco picture on a wall of his dwelling-house at Sion-hill, Bath. I allude to the celebrated master, Thomas Barker, who has long held a very conspicuous place, indeed, on the roll of renowned painters of modern times, as the author of numerous splendid works on canvas. His admirable "Woodman," his "Old Tom," &c., repeatedly engraved, attest his celebrity. Those fine productions, his portraits, his nearly matchless landscapes, and pieces of animal history, are as dearly prized as they are extensively known; and I presume to assure you that in the opinions of the severest judges, the British school has never had to boast of a superior to Barker in fidelity of drawing, mellowness of colouring, grace of outline, and originality of manner.

With much of this you are, of course, already acquainted; but not, I apprehend, with his reputation as a fresco painter; and, in common with many of his admirers, I must be permitted to lament that his powers in this exalted class of art, should not be more generally acknowledged than they are. Should this slight notice, however, of his picture, find its way, by your favour, into the columns of the 'ART-UNION,' his name, as an adept, will be most advantageously proclaimed to the world of taste, and by means most gratifying to his professional feelings, and to the wishes of his warmest friends.

The subject of his superb fresco is the savage inroad of the Turks upon the territory of Scio, the happiest and fairest of the Greek Islands in the Archipelago; an outrage on humanity perpetrated in the month of April, 1822, and now become a mournful record in the annals of mankind. The painting which, as I have said, covers the wall of an apartment in the artist's place of residence, is 30 feet in length, and 12 feet in height; and represents, in many figures of the size of life, the last agonies of young and old men, resisting in vain, of distracted and despairing daughters and mothers, and of helpless infancy, perishing under the swords of the assassins; contrasted with the merciless ferocity of their assailants, the gorgeous and antique costume of the personages are correctly preserved; and all without glare of colouring, and free from the slightest distortion, and from everything extravagant in attitude. The various passions of the murderers and their victims are expressed without exaggeration, yet with such force of drawing as often to extort tears from the least enthusiastic spectator. The tremendous scene is, by the magic of Barker's pencil, made to pass beneath a turbulent and portentous sky and at the moment of sun-set, an effect most poetically thrown in, and beautifully managed. Of this great work, I leave the technical description to others, while I venture to affirm that it abounds in charms for the professor, the connoisseur—and the visitant who is neither.

That one who, in the above-mentioned fresco, independently of the grandeur of his subject, has, by his treatment of it, as well as by all his other eminent works, conferred imperishable honour on the place of his birth; that a man endowed with the genius of Thomas Barker, should not enjoy his fair portion of public applause, seems hard: the harder too, because it appears that, unhappily, fortune has been less kind to him than nature. To a truly liberal mind this intimation is sufficient; and I feel satisfied that I need add no more.—Yours, &c., E. M.

Bath, March 22, 1841.

## PRICES OF PICTURES IN SCOTLAND.

SIR,—I beg leave to agree most cordially in the sentiments expressed by your correspondent Scotias, in your March number, respecting the high prices charged here for most of the pictures brought forward in the annual exhibitions. From any knowledge I happen to possess of prices charged in London as well as on the continent, I should say that, in general, the productions of artists here are fully from 3 to 400 per cent. dearer; in other words, what could be got for £20 in London, would have been marked £60, or even £80, and perhaps £100. I feel persuaded that, in comparison with prices in Holland, the terms here are far more exorbitant: I have no hesitation in saying that you may buy in the Hague original pictures for 10 or 12 guineas, which would here be marked 100 guineas and upwards. I do not mention these circumstances with anything like a view to disparage either Scottish art or artists; far from it. Perhaps our painters cannot afford to execute works at lower rates, and of course every man is entitled to make the most of his labours; but, at the same time, there is no reason why picture-buyers here should be limited in their choice to articles of home produce. As an advocate for the abolition of all restrictions whatsoever on imports and exports, I do not see why we should not in future buy pictures as well as corn in the cheapest and best markets. By way, at least, of making a trial, and trusting to the effects of fair competition, I think it would be advisable for a body of London artists to form an association for the purpose of exhibiting their productions annually in Edinburgh. If such an association was well organized, and contained a fair share of artists in different departments—landscape, marine, moonlight, (the moonlights here are horrid), and historical—I have little doubt of its success, speaking of it commercially; and as for the benefits it would confer upon art, they are too obvious to require comment.—Yours, &c.

Edinburgh.

W. CHAMBERS.

## ENCAUSTIC PAINTING.

SIR,—I should be glad to learn what progress has been made, of late years, towards ascertaining the exact process of *Encaustic Painting*, as practised by the ancient Greeks.

In the "Philosophical Transactions for the Year 1775," there is a translation of part of a letter from the Ab. Mazzeas, descriptive of the experiments of Count Caylus, to revive Encaustic Painting. And, also, in the Transactions of the same society, anno 1759, some interesting experiments, made by Mr. Josiah Colebrooke, of the same nature; together with a translation of a passage in "Vitruvius de Architectura," relating to wax paintings on walls. There are also many particulars to be met with in the Cav. Rossi's "Memorie delle Belle Arti," (1784); whereby it appears, that the Ab. Vincenzo Requeno combined his colours with wax, gum mastic, and water, which he formed into crayons, and finally blended his tints by means of heat.

I understand that, a few years ago, a lady in this country succeeded so far in this style of painting, as to produce most pleasing effects; but whether her process is generally practicable, or was ever made public, I cannot learn.

As I am prosecuting this enquiry under disadvantages, I shall feel much indebted to any of your readers for information and advice.

I am, Sir, your most obedient servant,  
A SUBSCRIBER.

[We have before us half a dozen letters on the subject of Vehicles. We shall next month print one of them—the "Student's" reply to a "Fellow Student;" but we suspect the subject is beginning to get wearisome, and we do not perceive that as yet much good has proceeded out of it. If our space were not better occupied, it would be amusing, at least, to peruse the very opposite opinions that exist on the matter. One writer, "Anti New-medium," considers "the puffer of the starch mixture a very short sighted observer; and his notions of colouring and texture as far from correct as the poles are asunder." He considers we have wasted many columns in treating it; and yet calls upon us to publish another long letter about it. A second correspondent has "tried the plan recommended by a student with complete success," and is "happy to add his testimony in favour of the starch medium." Artists, as well as doctors, differ.]

## REVIEWS.

A DICTIONARY OF GREEK AND ROMAN ANTIQUITIES. Illustrated by numerous Engravings. Parts I.—XVI. London: Taylor and Walton.

Independent of the great antiquarian merit of this work—the best guide to the study of the Greek and Latin authors which has yet appeared in our language—it has, in our estimation, the additional and equal value of rendering the eye of the student familiar with the forms of classic art, and thus creating that taste for beauty and sublimity which is, or ought to be, an essential part both of moral and intellectual education. The wood-engravings, copied in bold outline from vases and other precious relics of antiquity, are novel and precious features in a school-book; the information they afford by their accuracy, is not more important than the elements of judgment which they develop by their grace. It is not our province to enter into any investigation of the varied topics which the contributors to the work have discussed with equal learning and discernment; our attention must be limited to the artistic illustrations—a few specimens of which we are enabled to lay before our readers.

The following is a representation of the sportive and graceful attitudes in which the ancient rope-dancers placed themselves, taken from a series of paintings discovered in the excavations at Herculaneum.



The touching practice of crowning the tomb of a deceased relative with garlands, and offering testimonials of love to the memory of the lost one, is represented in the subjoined engraving. The tomb is built in the form of a heroic temple, and has a representation of its occupant depicted on it. The cut is taken from an ancient painted vase; and we may add that on such vases the honours paid to the dead are very frequently depicted.



Our next specimen shall be a cut taken from a bas-relief, representing the fabulous origin of the bridge. According to the mythologists, when Bellerophon was about to undertake the marvellous exploits required of him by the King of Lycia, Minerva presented him with a bridle, as the means of subduing the winged horse, Pegasus. Bellerophon is here represented after having succeeded in taking the wondrous steed while quenching his thirst at the fountain of Peirene.



Many reasons induce us to select as our example of a cut derived from statuary, the representation of the quoit-player, taken from a well-known statue in the British Museum. The subject was originally represented by the sculptor Myron, and seems to have been very highly valued by the ancient lovers of art, on account of the extraordinary power developed in the attitude. Quintilian adduces it to show how much greater skill is displayed by the artist, and how much more powerful an effect is produced on the spectator, when a person is represented in action, than when he is at rest or standing erect. There is probably no other production of art which so powerfully exhibits force collected and concentrated for a single effort: every muscle of the body is brought into play for the one single object, and we seem to expect that the arm of the statue should move with it the whole impetus of the body before our eyes.



The last specimen we shall give is the representation of a gladiatorial combat, taken from the bas-reliefs on the tomb of Scaurus at Pompeii. This was a favourite subject with the Roman artists: it was even popular in the remote provinces, for a fight of gladiators is represented on



the Mosaic pavement in the Roman ruins at Bignor, in Hampshire. The figures at the left hand in the engraving are engaged in an equestrian combat. The left gladiator of the second pair has been wounded, and has let fall his shield; he is turning to the spectators to implore their mercy. The right hand figure in the third pair represents a defeated mirmillo; and the group of four represents two net-casters with their tendents and two swordsmen. The last pair exhibit a Samnite defeated by a mirmillo.

We need not wish this work success, for that it has obtained, but we most earnestly hope that the publishers of school-books will profit by its example, and give the aid of high art to the business of education.

## TO CORRESPONDENTS.

We are largely in arrear with many esteemed correspondents; we claim their indulgence until next month, when we shall give an *extra half-sheet*, and find space for several important matters upon which we have been called to comment.

We have several Reviews in type, and among them one of Mr. Sarsfield Taylor's work.

The lines on "Cruikshank's Illustrations to Ainsworth's Tower of London," though good, do not altogether suit us.

An Amateur suggests the formation of a society on the principle of the ART-UNION; but devoting its attention exclusively to the production of fine Engravings. We shall notice this project hereafter.

"A Foreign Admirer of British Engraving" shall be attended to in our next.

Robert Hay, Esq. In reviewing this gentleman's admirable work on "Cairo," we described him as holding a diplomatic situation in Egypt. We were in error: he was there merely as a traveller. We cordially hope he will be a traveller in some other country:—

"He travels to good purpose who takes note."

Exhibitors will obtain free tickets to the Exhibition of the Royal Academy on application to Mr. Vaughan, the Under-Secretary, on the day of opening the Exhibition, or any day after. The application to Mr. Vaughan must be made at the Students' door.

We were in error last month in stating that the names of the purchasers at the British Institution were not entered in the Sales Book. The person whom we employed to copy the list states, that "he inquired for the *usual* Book, and was informed that the Book from which he made his copies, and which did not contain the names, was the only one to be inspected." We shall publish a complete list when the Institution closes.

The continuation of "the Artist" must be postponed, in consequence of the press of more immediate matters.

"An Admirer of the Arts."—There is much good sense in his remarks; but we have frequently canvassed the subject.

We shall take especial care to give notice when the exhibitions of works of Art in the several provincial exhibitions are to take place; and sufficiently early to enable artists to transmit pictures to them. We believe, indeed that they, each and all, advertise in our columns; and we take for granted that artists look to these. Some, it would seem, do not; we have received a letter of inquiry concerning the Royal Hibernian Academy. It was advertised in our February No., "All works intended for this exhibition must be sent to the Academy House, on or before the 17th of April." There is yet time to send pictures.

A Provincial Artist complains bitterly, and with some justice, of our neglecting to inform him of the days for receiving pictures at the Royal Academy. We exceedingly regret this omission; the more especially as he states, "The consequence is that I have lost the fruits of several months' labour, bestowed expressly for the exhibition at the Royal Academy, and doubt not others have experienced the same loss through the same cause." We shall take care to prevent this in future; but the fact is, we had thought it sufficiently notorious that pictures are sent in about a month before the first week in May, the invariable period for the Exhibition to open. We had also supposed, as a matter of course, that an advertisement would have appeared in our paper; and never thought of ascertaining whether it had or had not been sent.

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An extensive Stock kept seasoned for immediate delivery.—All goods taken back, not approved of in three months.

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Liverpool, owing to the wealth, the taste, and the liberality of her merchants, being acknowledged one of the first Marts in the Empire for the disposal of Property of the descriptions above-named, Mr. J. B. begs to call the attention of Executors, Dealers, and others, to the matter of this Advertisement, most respectfully soliciting their support, and assuring them that it will ever be his pleasure, as his duty, to discharge with promptitude the business committed to his trust.

References will gladly be given to Parties requiring them.—No. 69, Bold-street, Liverpool, 1841.

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BY HER MAJESTY'S ROYAL LETTERS PATENT.

**WINSON AND NEWTON'S TUBES OF OIL COLOUR.**—This beautiful invention obviates the numerous imperfections attendant on the use of BLADDER COLOURS, as the bladder in which the paint is enclosed being porous, allows the oil to exude; and thus, by admitting air, the colour necessarily hardens, becomes contaminated with skins, and frequently more than half of it is rendered totally unserviceable.

The PATENT TUBES are formed of stout cylinders of glass, hermetically secured with an air-tight piston, traversing the tube, and ejecting the colour by a gentle pressure.

The colour being visible through the glass, the artist immediately perceives the one he may require, and the air being excluded, no smell can proceed from them. They are also so perfectly clean to handle, that oil pictures may be executed without the least soil on the table, or on the hands of the artist.

To be had, wholesale and retail, at their Artists' Colour Manufactory, 38, Rathbone Place, London.

Newly invented Zinc Panels for Miniatures and other highly finished Paintings in Oil, and all the new manufactures of the trade.

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—The great success that has attended the ANTI-TUBE BLADDERS OF OIL-COLOUR, as prepared by WARING and DIMES, having induced others to imitate them, W. and D. in justice to themselves have to state, that the adaptation is entirely their own invention and perfectly novel. To those gentlemen who have given them their patronage they return their thanks, and feel confident these Colours have only to be used to experience the comfort and convenience that attend their plan. The ejection of the Colour from the Bladder is the work of a moment, as there is no machinery to arrange: the colour is easily perceivable, the same being very legibly printed on the top of the cap, and may be preserved for a length of time. Sold in any size bladders up to 8oz., at the extra price of 2d. small bladders, and 4d. large bladders, allowing for returned tubes.

**PREPARED CANVASS WITH INDIA-RUBBER GROUND.**—This article having now stood the test of some years, and patronised by the first Artists, is worthy the consideration of those who would preserve their pictures from the effects of time. The Ground used in preparing this Canvass renders it perfectly secure from cracking or peeling off. Prepared only by Waring and Dimes, Artists' Colour Manufacturers, 91, Great Russell-street, Bloomsbury. An extensive assortment of Crayons, Drawing Papers, and every material in the Arts.

## THE ART-UNION.



LONDON, MAY 16, 1841.

THE ROYAL ACADEMY.  
THE EXHIBITION—1841.  
THE SEVENTY-THIRD.

THE Exhibition of the year 1841—the seventy-third since the foundation of the Royal Academy—is calculated to give very general satisfaction; for although there are few pictures of commanding merit, there is ample evidence of improvement in a large proportion of the Exhibitors. The collection is to be viewed in reference to the absence of three leading British Artists—Wilde, Callcott, and Landseer: and in forming an estimate of its relative value, we are bound to consider what it would have been if there were added to it about twenty pictures of the highest class. So tested, it will be, undoubtedly, characterized as an advance upon its predecessors.

As usual, some serious complaints have been urged against the "Hanging Committee:" this evil will inevitably arise—to give universal content being utterly out of the question. Making, however, all due allowance for difficulties that cannot fail to exist, we must admit that some artists have good right to enter an appeal against the decision of their judges. In the Miniature-Room, quite out of sight, there are seven or eight excellent works, by painters who do not begin their career to-day, but who have already achieved professional distinction; in the room for "Architecture" there are four or five of very considerable merit, by men not many degrees below the most celebrated members of the Academy; and in the "Octagon Room" several of the most admirable pictures in the whole assemblage have been doomed to a close atmosphere, and a "dim, uncertain light." We can point out at least a dozen productions, to remove which we feel assured the Artists who produced them would sacrifice the full value of the time employed in their creation. While we perceive along "the line" many an example of mediocre painting, we find, on and near this post of honour, pictures which, whether meritorious or not, would have been sufficiently well seen in higher places—places now, by a strange contrariety of fortune, error of judgment, or shameful negligence, adjudicated to carefully-executed works of a higher character, and whose delicate finish and smaller parts indicate the necessity of a nearer view. Nothing can justify this; if they cannot be better placed let them be excluded. When a picture is ill-hung, the hanger places upon it the daily ban of a damnable criticism, far more injurious and depressing than any the pen can produce—the effect of which may pass speedily away, or be negated by a kinder or sounder judgment. The remark especially applies to the Royal Academy—arbiters of the fate, for a season at least, of all up-rising men; and whose decision will be considered as final by thousands who know no better, or who distrust their own opinions.

We have, as is duty bound to do, given this troublesome, painful, and embarrassing subject our best attention; and sure we are, that the evil cannot be remedied until in an exhibition-hall there are no bad places; none, that is to say, where a picture cannot be fairly examined,

and its merits or demerits fully ascertained; so that neither undue eminence nor injurious depression can be given to any artist by the caprice, or biassed feeling, or wrong judgment, of any tribunal. This can be done effectually only by providing rooms spacious enough to accommodate all applicants; or until this advantage is obtained, by placing such works alone as can be placed where they will benefit and not injure the producer. The object of the painter in exhibiting his work is that it may be seen: it is small recompense to him to perceive his name in the catalogue, and be honoured with a free ticket of admission; his hopes of a year—perhaps of a life—are blasted if his friends and the public are insidiously led to form the idea that he is held in small estimation by his brother artists—by those who are considered the best judges as to the rank he ought to hold. In every point of view, it is prejudicial, if it be not ruinous, to a painter to have his picture hung where it is stamped with the baleful mark of inferiority: be it ever so mediocre, the great mass of examiners will be sure to think it worse than it really is; and instead of the exhibition being to him a step forward, it is a thrust backward; he will have more difficulty than he previously had to make his way to public favour. Now, if we state the case fairly, this is a manifest injustice, gratuitously inflicted; for no association can be so circumstanced as to be compelled, against their better feelings, to do the injury. In no gallery, that at present exists, is there space to exhibit favourably all the works that are sent to be exhibited; but we submit, that it is far wiser and more generous to exclude those that can be only placed disadvantageously. But is not the real and practicable remedy sufficiently obvious? If a cotton-spinner's trade increases beyond the limits of his building, what does he do? He either enlarges his premises, or builds to an extent commensurate with his wants. We have not the remotest doubt, that if the Royal Academy will bestir themselves they may either obtain the whole of "the National Gallery"—for a season, or altogether—or obtain funds for erecting a structure worthy of the country, and of such a size as shall completely answer the purpose for which it will be intended. If the country will not do this for the Arts, the Artists themselves must—and they can! It should be remembered, that although the profession—like every other profession—has increased at least fourfold during the present century, the accommodation is very nearly what it was thirty years ago; for we much doubt whether the number of square feet allotted to artists in the National Gallery is greater than it was in old Somerset House. In this age there is no standing still; if we do not advance of our own accord we shall be driven onwards. We earnestly hope the Royal Academy will be more active than it has been, so as to think and act for an altered state of things. They have the confidence of the country; to a very large extent the confidence of the profession—and they deserve both; but it is impossible not to know that a time is at hand when they will be called upon to do more than they have hitherto done. Their means must be less circumscribed; but their proneness to avoid the movement must be less liable to suspicion.

For our own parts, we shall not cease to agitate upon this all-important matter—THE ABSOLUTE NECESSITY FOR PROVIDING A SPACE SUFFICIENT TO EXHIBIT PROPERLY EVERY PICTURE THAT OUGHT TO BE EXHIBITED; AND THAT NO WORK SHALL BE HUNG WHERE THE HANGING OF IT IS INJURIOUS TO THE PAINTER.

Let the members of the Royal Academy, or any portion of them, will that this shall be done, and it will be done as surely as that day will follow night.

The present exhibition consists of 1343 works, of which 126 are in sculpture. We shall notice them in the order in which they are placed; and, as we shall endeavour to comment upon many, our comments must be necessarily brief.

No. 1. 'Portrait of a Setter and Spaniels,' C. Hancock. We have here no drawback on the ground of imitation; the dogs are painted with a masterly hand, and are obviously true copies.

Nos. 2 and 3. 'The Biter Bit,' 'The Rencontre,' J. Bateman. These also are pictures of the dog; portraits relieved by a touch of fancy. They are unfortunately hung very high; and so close to No. 1 as to be prejudicial to both artists. With the name of the painter we are not familiar, but his work seems of a good order.

No. 6. 'St. Cecilia,' J. Hollins. A sweet and graceful composition, and finely coloured; but reminding one rather too forcibly that it is an actual portrait thrown into an attitude.

No. 7. 'Scene in a Polish Synagogue,' S. A. Hart, R. A. A picture of great merit, judiciously composed, coloured with much ability; and the heads—a series of apostolic studies—dignified and expressive, and yet peculiar to "the tribe."

No. 9. 'Castello d'Ischia, from the Mole,' C. Stanfield, R. A. A noble work, possessing the highest qualities of which the art is capable; skilful and judicious in arrangement, bold and brilliant in execution; with episodes introduced that add interest to a glorious scene. It is one of the finest productions of a master, who secures the supremacy of England in a most interesting and valuable department of the arts.

No. 16. 'Giorgione Studying from Nature,' A. Geddes, A.R.A. The artist's "nature" is a fair woman; but she is too indifferent to touch a more manly heart than that of the "petit maitreish" youth who "studies" her. They have not a single grain of soul to share between them. Pity the artist has not given better expression to the characters, for his picture is happily coloured; a fine rich tone pervades it, and it is a very pleasing composition.

No. 17. 'The Temptation of Andrew Marvell,' C. Landseer, A.R.A. A worthy subject, and worthily treated; it commemorates a striking incident in the life of one of the most remarkable men "that ever flourished in the tide of time"—the attempt, on the part of Charles II., to bribe Andrew Marvell, by sending a present through the hands of a courtier. It lessens somewhat the merit of the refusal to receive it, that it is given in the presence of two servitors of the briber, as well as the domestic of the patriot. Vraisemblance is therefore wanting. Lord Danby would hardly have proffered his gift so publicly, and Marvell, if he had longed for it ever so much, would not have so openly taken it. The work, however, has high merits. The figures are carefully drawn, and strongly characteristic; and the picture is boldly and yet delicately coloured.

No. 18. 'A Country Ale-house,' J. Bonnington. A pleasant example of an artist who is always natural and true; and whose subjects are studied in the best school for a landscape painter—in the open air, among fragrant meadows.

No. 20. 'The First Thought of Love,' H. O'Neil. A very sweet composition; graceful and full of nature, and finished with all care; the tree that waves over the young maiden is, however, of too pale a green even for the early spring which it is meant to indicate, as an allegorical illustration of the story.

No. 22. 'The Pedler,' J. C. Horsley. Most elaborately wrought; the labour bestowed upon it being somewhat too apparent; it is, however, in all respects a most excellent picture: the composition is simple, and the characters are just such as one would encounter at a cottage door. The artist never slights his work, or sends it out wanting a "few last touches;" his

fault is, indeed, the opposite—he seems not to think he can ever do enough to make his production perfect.

No. 24. 'Un de la Jeune France,' S. J. Rochard. We are generous enough to hope that all the births of July are not such small saplings as this very lack-a-daisical youth. If so, the present age will see no such sight as that their fathers saw at Austerlitz.

No. 29. 'The Stolen Child Recovered,' W. Allan, R.A. A work of high merit; a sombre tone of colour pervades it, in keeping with the subject. The story is well told, although, perhaps, there is somewhat of affectation—of studied attitude, at least—in the group by whom the stolen child is recovered. The gipsy thieves are full of true character; and the several minor accessories of the picture are well made out. We have, here, certainly no evidence of indifference about keeping the eminent position to which the artist has attained: the picture is in no degree slighted; on the contrary, it is finished with much care, thought, study, and labour.

No. 33. 'Irish Girl,' D. MacLise, R.A. A study from nature; with the rare truth of character, such as genius only can produce. The girl is occupied in "burning nuts" by a turf fire—a famous charm in Ireland, by which young maidens test the constancy of their lovers. Two nuts are burned together—representatives of the "he and she" of the trial: if they consume together, the issue is safe; if one start off, woe be to the heart that puts the trust. This girl is obviously content with her prospect; we suggest to Mr. MacLise to paint a companion—a young maid, all alarm at discovering that her "batchelor" is faithless.

No. 35. 'Slave-market, Egypt—Sketch for a Picture,' W. Müller. A vigorous sketch; but why is it merely a sketch?

No. 38. 'Going to the Fair,' J. J. Chalon, R.A., elect. This picture does not call upon us to change our opinion as to the wisdom or justice of the artist's election into the Academy. Does it bear out the opinion that he is an "original genius?" and will "all his brethren" who examine it "know and esteem him as such?"

No. 45. 'Midsummer Night's Dream,' H. Howard, R.A. This is an attempt to embody one of the most beautiful of all the conceptions of Shakespeare—the Mermaid singing, when  
"Certain stars shot madly from their spheres,  
To hear the sea-maid's music."

And the "certain stars" are represented by two of as clumsily formed matrons as ever tramped a bye-road; if they chance to fall upon the singer, down will go the sea-maid, dolphin and all, to the very ocean depths.

No. 52. 'Le Bourgeois Gentilhomme,' C. R. Leslie, R.A. A rich example of character, full of point and humour, and admirably illustrative of the scene. It is in most respects a production of unapproachable excellence, in the class to which it belongs; that class, to be sure, is not the highest; and it is matter for regret that the painter does not deal with more elevated and worthier themes. Mr. Leslie's views of life are so shrewd, and his perception, and pouring, of character so strong, that he is borne safely through peculiarities of colour, that would seriously injure a lesser man. We cannot, however, avoid expressing a regret that this "one fault" appears verging towards an unpleasant extreme. Either all the usual theories of colouring are misplaced, or the arrangements of colour, and the agremens of chiaro-scuro are mere artistic *nugæ* in the eyes of this accomplished artist.

No. 53. 'Ducal Palace, Dogano, with part of San Giorgio, Venice,' J. M. W. Turner, R.A. A glorious example of colour, leaving, as usual, much to the fancy of the spectator; and absolutely extorting applause.

No. 61. 'Portrait of her Majesty,' J. Partridge.

A very agreeable copy of the gracious countenance of her Majesty; the expression is most pleasing, kindly, generous, and affectionate: she is pictured, indeed, without the trappings of her state; and has the look that more befits the woman than the queen. It is, perhaps, too young and too girlish; and too free from that care which is inseparable from her position; but it is a picture which no one can examine without pleasure, or without a favourable augury for the future life of the sovereign; she seems happy, and eager to make others happy. The work is executed with great ability.

No. 64. 'The Miser,' Fleury. The dismal tone of colouring is in good keeping with the subject—a miser poring over his ill-gotten gains. It has been ably dealt with by an able artist.

No. 65. 'The Boy and many Friends,' T. Webster, A.R.A. One of the best works in the collection; carefully drawn, ably coloured, and excellent as a composition; it is full of humour, too; in no degree exaggerated; the expression of each member of the group is admirably true—calling forcibly to mind our school-days, and sending the heart back, half a century, to the joys and fears that have never since been half so real as they were in boyhood. Who is there that will not recall to memory the very duplicate of the artist's picture? Nay, the basket is our own—the cake and fruit taste of our own home, and these are our playmates eager for a share; we can name each one of them; the face of each is familiar to us; we marvel that we have been away from home so long. It is this faculty of giving reality to his pictures that constitutes the excellence of the painter—a rare faculty it is. We seldom see a work of Mr. Webster's that we do not believe we could ourselves have described to him every point and character it contains. There is a wonderful "fitness" in all he does—he is, moreover, a master in the comparatively minor attributes of the artist. The play of line in the composition, the minute variations in expression, the gradation from the warm to the cool light, the transparency of the shadows, and the adaptation of the background, are all admirable, and indicate with what surety Mr. Webster's conceptions once formed are carried out.

No. 68. 'Portrait of his Grace the Archbishop of Canterbury,' Sir M. A. Shee, P.R.A. A portrait of the best class; painted with vigour and delicacy; the head may be adduced as one of the most excellent examples of the art—so essentially English; few works superior to it have proceeded from the modern school.

No. 75. 'The Prophecy for Jerusalem,' C. L. Eastlake, R.A. We cannot find words to express our admiration of this work—as near perfection as was ever a production of genius. It is, beyond doubt, the gem of the collection; one that may stand without prejudice beside the most famous productions of the great old masters; and that will at once settle the question whether British artists may not surpass the best masters of the modern German-school, in grace of composition and accuracy of drawing, as far as they do certainly surpass them in vigour and brilliancy of colour. This picture is one for the nation to be proud of—one that will be invariably referred to in every discussion that may arise hereafter as to the rank which British Art is entitled to hold. It is impossible for us to exaggerate in any terms we may apply to it. It is the emanation of a mind nobly, gracefully, and beautifully constructed, the production of a pencil possessing a combination of the rarest powers; and finished with a deep and thorough knowledge of all the qualities of which the art is capable. If we class it immeasurably above any work—either of the painter or the poet—that our age has given birth to, as a lesson in practical wisdom, virtue, and beauty, we shall scarcely do justice to the genius that produced

it. Who is there that can look upon it without being wiser and better? Without feeling ~~faith~~ confirmed in that belief to impress which is the leading object of all teaching? Is it a pious and moral lecture, far more impressive, effectual, and convincing than the best homily that ever came from uninspired lips; and will go a very long way to remove all doubts concerning the policy of instructing, in our churches, by the pencil of the artist. He must be a sceptic indeed who would question the beneficial influence of such an object. As a composition it is exquisite; the form and countenance of the Saviour are, in truth, divine; the subdued but poignant sorrow with which He looks down, from the mount, upon the devoted city, and pronounces the solemn, affectionate, and touching prophecy.

"O Jerusalem, Jerusalem! thou that killest the prophets, and stonest them that were sent unto thee: how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not! Behold, your house is left unto you desolate."

It is a very triumph of art in giving perfectly the character all would desire to conceive. Only inferior in deep interest are the expressions given to the surrounding apostles; the anxiety, and hope, and fear, and believing, that characterize each, as they watch the bearing of their Lord, and slowly and yet eagerly ask—"Tell us, when shall these things be?" It is not alone the great point of the picture that tells upon the hearts of the spectators—it is full of illustrative allegories, that well deserve close scrutiny, when the grander object has been fully contemplated. The axe laid to the root of the tree is one of them; the sheep following the Shepherd, "for they know his voice," is another; the tender lamb, the stricken of the fold, another; the hen gathering her chickens under her wings, another. The subject is full, yet it is one of the simplest grandeur; and the execution is worthy of the conception. The broad masses of drapery skilfully contrast with the minuteness of expression in every one of the actors on the solemn scene, and the delicacy of finish displayed in the minor portions of the design. The colouring is admirably judicious, and the light and shade so well managed, that while the eye finds from it a delightful repose, the parts come out with a vigour far superior even to the former productions of Mr. Eastlake. The blue drapery around part of the principal figure is a fine specimen of "casting" and painting, and is carried into the deep central shadow with eminent skill. In a word, the work is *PERFECT*. It is worth a pilgrimage to examine it, and a fortune to possess it. There are few who would not gladly sacrifice the produce of years of labour to acquire so glorious, beautiful, and instructive a companion. It will dwell with our happiest memories for life.

No. 79. 'The Little Sick Scholar,' Mrs. M'Ian. A touching copy of one of the most touching episodes in the works of Mr. Dickens—the death of the little school-boy, his pillow watched over by his tender and loving master, and by one who was destined so soon to follow him—"poor Nelly." An author has rarely received greater justice from an artist; the very picture the one describes in words, has been displayed by the other, so as to bring it completely home to the hearts and understandings of all who have read it. In composition and arrangement there are few more successful performances in the exhibition; and it manifests so much knowledge of art and its capabilities, that it cannot fail to procure for the accomplished lady a very foremost rank in the profession—and that without demanding any courtesy on the ground of sex.

No. 82. 'Vienna,' G. Jones, R.A. A vigorously-finished picture of part of a noble city, introduced into which are a number of charac-

teristic figures; the subject carefully arranged, skillfully drawn, and admirably coloured.

No. 95. 'Fairlop Fair,' C. R. Leslie, R.A. As a collection of parts this picture is far better than it is as a whole; there is a sad want of harmony in the composition and colouring, and its spotty effect is very disagreeable to the eye. The lavish use of white is certainly not taught by nature. There are portions of the work worthy of the admirable painter; but it cannot be classed among his more successful productions.

No. 107. 'Enlarging the Park, Old Windsor,' J. Stark. A noble and beautiful example of landscape painting; worthy of a better place, for there are few works in the collection more true to nature, or more firmly and vigorously wrought.

No. 109. W. Mulready, R.A. Although in execution this picture is one of the highest merit, and will, perhaps, be considered a step in advance even for the artist, the subject is not agreeable, and certainly not easily intelligible. We supposed the scene to be laid in Italy; and the wayside beggars to be a trio of bandits, watching for their prey; and marvelled, therefore, why it was that the fair young maidens did not "make off" as rapidly as their delicate limbs could bear them—following the example of the little boy in their company, who, though he seems a stout lad, shrinks back with instinctive dread from contact with the rascal-looking fellows who are asking charity. The subject is unfortunately chosen; we venture to assert that not one person out of twenty who examine it, will comprehend that the painter designed to picture three weather-beaten Lascars making their "salam" to the gentle ladies who offer them relief. This error is greatly to be lamented, for the work is of the highest possible quality; a fine rich and true tone of colouring pervades it; the drawing is admirable; and one of the female figures is absolute grace and beauty—a more perfect form Mulready never painted. Leaving out of consideration the defect in the story—and what a sad defect it is!—there is seldom a finer picture to be met with; and we rejoice that such a bright addition is contributed to the stock that will form, we hope, some future day, the National Gallery of BRITISH ART. There is a gem-like appearance about Mr. Mulready's painting which none but a master of colouring can achieve; he has often produced it, but in most points this is his climax, and one rendered even more interesting to study, because a portion apparently unfinished, in brown, gives us a little insight into the artist's method of working. The landscape portion, so grand and true, unites excellently with the figures: how delightfully pencilled are the stumps of the trees! This picture serves as an ample indication—like that of Mr. Eastlake—that size has small influence on grandeur.

No. 110. 'The Daughters of J. E. Cooper, Esq., M.P.,' F. R. Say. A finely painted group of a fair and promising family; very gracefully and carefully finished; and ranking with the best examples of the Art-portraiture in the gallery.

No. 116. 'Portrait of Sir Peter Laurie, Alderman,' Sir David Wilkie. An agreeable picture of a cheerful and pleasant countenance; with rather more of intellect than the world looks for in a city knight. It is a finely and vigorously painted portrait.

No. 124. 'The Sleeping Beauty,' D. Maclise, R.A. This work is "the observed of all observers," and it is worthy the reputation of the painter; possessing all the high qualities for which he is famous—invention, imagination, the power of combining and arranging, and of afterwards giving actual being to his thoughts; and it has more delicacy than is his wont. Still

there will be many who will prefer some of the bolder creations of his genius, where the action of the picture is a higher effort of the mind. It is absolutely wonderful what a variety of materials he has introduced into his subject. From the 'Beauty' sleeping on her curtained couch to the small goblet held in the hand of the unconscious waiting-maiden, each object is finished with the most consummate skill; the gorgeous array of the chamber positively glitters; it seems easy to count a thousand objects, every one of which is so elaborately wrought as to appear as if the painter had considered that to pourtray it was his exclusive purpose. The attitudes of the sleepers—"maids of honour, gentlemen-ushers, grooms of the bed-chamber, lords in waiting, waiting women, governesses, stewards, cooks, scullions, guards, porters, pages, and footmen"—are all perfectly natural, yet presented in infinite variety. It is triumphing, indeed, to achieve so signal a victory over an obstacle that would have been insurmountable in ordinary hands—the fact that all the persons introduced into the picture are motionless and lifeless except the Prince, who divides the curtains to look on the face of 'the Beauty,' and the group of seraphs who watch above her bed. "The tallest oaks are most exposed to the storm;" and thus Mr. Maclise escapes not, all-popular though he be, the oburgations of critics; some of these are ridiculous or amusing, because, while there is a touch of truth in the criticism, there is sometimes a total overlooking of the real and transcendent qualities of genius. We must add our quantum of fault finding, but it will be evident that it is not in the nil admirari spirit. The character of the Prince we cannot like—he is by no means the daring adventurer who is to break the spell that has hung for a hundred years over the enchanted palace. There is an unpleasant confusion in the foreground, a want of massing of the parts, which, beautiful in themselves, tend to produce a straggling effect. The finest piece of painting we conceive to be the portion surrounding the old lady who is reading the illuminated book; the doves also are beautifully given, and the women's faces are full of loveliness, but we should almost say "facies omnibus una." The general aspect of the painting would not remind one of the "English School," so decidedly deficient is it in that beauty of tone and richness of colour which it might have received, without other alterations, at the hands of many of our painters. There is, however, no direct evidence of a want of the power to achieve this; on the contrary there are two or three parts of this picture that indicate the possession of the faculty, whilst the whole looks as if there were a carelessness about its exercise. In the lady with the Indian dress, by the same great artist, there is some most exquisite colouring; indeed, as a piece of powerful and facile handling united with a rich tone, it is one of the most favourable specimens of his powers of painting. Despite of hardness of manner, defect of colour, and a want of repose, Mr. Maclise always presents such a copious combination of the highest attributes of a painter that we hail with delight every fresh inspiration of his genius.

No. 136. 'The Repentant Prodigal's Return to his Father,' W. Etty, R.A. An admirable work, and full of touching character; with all the rare advantages of drawing and colour for which the artist is pre-eminent; but its effect is sadly marred by an unaccountable incident introduced in the back-ground—where the painter has represented a group of half nude damsels dancing. This is utterly out of keeping with the solemn and impressive character of the scene—the return of a dissipated youth to the sober home of his father; where, if the circumstance could have occurred, it would have been at least kept from the eye of the repentant prodigal. It threatens a relapse.

No. 151. 'Westward of Dieppe,' J. Wilson. A fine picture of the sea, with the materials that appertain to it. The artist, who attracts so much attention elsewhere, is seen to advantage even here where he has so many competitors.

No. 152. 'Response to the First Serenade,' T. M. Joy. A composition of much grace and elegance, coloured with very considerable ability.

No. 153. 'Repose,' W. F. Witherington, R.A. A picture of small value—with reference either to composition or execution; and placed, disadvantageously for it, just above Nos. 151 and 152, and still more to the prejudice of the painter, close to

No. 165. 'The Old Man's Blessing,' J. P. Knight, A.R.A. The intention of the artist is not sufficiently apparent; but here are qualities that deserve the highest commendation. He excels eminently as a painter; but we are always looking for some re-edition of 'The Wreckers.' Is it that portraiture engages his time? His paintings are well hung, and attract attention; but there has lately been wanting that stirring interest which, when a man has once excited it in the public mind, must be appealed to again and again, or there is a chance of the present being slighted in the more agreeable remembrance of the past.

No. 166. 'Lear and Cordelia in Prison,' T. Uwins, R.A. The grandest and the most tender of all Shakspeare's portraits, copied in a kindred spirit. The head of Lear is powerfully rendered; while that of Cordelia is "beautiful in death."

No. 172. 'Hebrew Exiles,' H. Howard, R.A. Of a far pleasanter and truer character than the work to which we have objected.

No. 174. 'Watching the Game,' A. Montague. A capital transcript of a common village scene, rendered picturesque and interesting by an artist, whose works are always of a valuable order.

No. 176. 'Roseneu, Seat of His Royal Highness Prince Albert, near Coburg,' J. M. W. Turner. An interesting scene—if one could make out its character; but German nature may be like German art, not designed to be intelligible to common-place mortals. This, and one or two others by the same hand in the collection, have been likened to a smeared palette—and in truth the simile is not far out. A time will come when one of Mr. Turner's earlier productions will be worth far more than its weight in gold; and when his more recent perpetrations, in spite of the marvellous power that will be seen through their absurdities, will be retained only as evidences of the whimsicality of genius—that, because it can work miracles, sets itself to form baubles. "Tis true, tis pity!"

No. 181. 'A Rocky Stream,' T. Creswick. One of the purest gems in the collection; as true a copy as art ever made of nature; boldly and vigorously painted; but with strength so happily mixed with delicacy, as to be a fine example of the artist's excellent style with a higher and more daring tone of colour.

No. 188. 'Portrait of his Royal Highness Prince Albert,' J. Partridge. This work is very inferior to its fair companion. We should have concluded that an artist can do little or nothing with the unpicturesque drapery of a Hussar's uniform, but that we recollect the picture of the Marquis of Londonderry, from the pencil of Sir Thomas Lawrence.

No. 195. 'The Peace Maker,' W. Collins, R.A. A delicious picture of an Italian scene and incident. An aged monk is making "peace" between a rugged-looking husband and his enduring wife; who with her children stand by the side of the good father. The group is gathered on a balcony that overlooks the Bay of Naples; and we dare swear the circumstance was wit-



nessed by the artist—there is an air of absolute reality about it. The work is finely composed and brilliantly coloured; still these borrowings from a "classic" land cannot make us forget the sweet lane scenes and peasant lads and lasses of England, in the portraiture of which Mr. Collins was so long—and may still be—without a rival.

No. 200. 'Portrait of a Gentleman in the Highland Costume of 1745,' J. Watson Gordon. Although he has received an air somewhat too *degagé*, this is an excellent portrait.

No. 205. 'The Castle Builder,' R. Redgrave. The old story, well told, of the village girl who "reckoned her chickens before they were hatched;" and in the midst of her day dream, forces her foot against her basket of eggs, and ruins the nucleus of a fortune that was to buy a carriage and a peerage.

No. 206. 'To Arms, ye Brave!' W. Etty, R.A. We cannot think this a fortunate example of the ability of Mr. Etty. Mars is represented as a most awkward hero, with a "squat" and ungainly figure; and "the fair," whom "the brave" is to "deserve," are but a degree more graceful specimens of the human form divine.

No. 207. 'Titania Sleeping,' R. Dadd. There is a volume of poetry in this beautiful work; the production of an accomplished mind, and the result of matured thought and study.

No. 216. 'The Farewell,' A. E. Chalon, R.A. It is impossible to admire this work—an attempt to produce a something with loftier purpose than merely elegant drawings; the composition is neither natural nor graceful; and the colouring is crude enough to be the production of a junior student in the academy. The young lady must be a giantess.

No. 237. 'England's Pride,' No. 419. 'England's Glory,' W. Kidd. Two capital pictures of old Chelsea pensioners, and old pensioners of Greenwich; full of admirable character, and with a fine rich tone of colour.

No. 242. 'Poor-law Guardians—Board Day—Application for Bread,' C. W. Cope. A fine lesson for legislators—an emphatic teacher of humanity. A bereaved widow and her orphans are beseeching charity from "the board;"—for that which was once a right, freely asked, and cordially given, is now a boon often accorded most grudgingly. The artist has certainly not refined upon his subject; one or two of the "donors" have sympathizing looks; but the majority manifest indifference, or a worse feeling—

"Can such things be?"

No. 252. 'A Rustic Scene,' F. W. Topham. A rude tent by the way side, in the midst of a rich English landscape: the production of a painter with whose name we are not familiar; it is, we trust, an earnest of better things to come.

No. 268. 'The Frown,' No. 271. 'The Joke,' T. Webster, A.R.A. Two of the most interesting and excellently painted works in the collection; perfect examples, indeed, in a class of art in which the painter has attained the highest eminence. Groups of young urchins are represented—in the one, in melancholy mood poring over unlearned tasks; having traced

"The day's disasters in the morning face"

of the master, that looks a rod: in the other, laughing, with counterfeited glee,

"At all his jokes, for many a joke had he."

The effect is inimitable: there is a story in the countenance of each of the "apprehensive" rogues, 'The Pair' will be coveted by all who visit the Exhibition.

No. 270. 'Christ appearing to Mary Magdalene,' J. P. Knight, A.R.A. A work altogether beyond the capabilities of the artist; and one that will deteriorate his reputation.

No. 275. 'The Will of Mrs. Margaret Bertram,' T. Clater. A capital picture of one of

the most exciting incidents related in the novel of "Guy Mannering." The characters are developed with considerable ability; the artist having very accurately studied the conceptions of the great originator of them. It is painted, too, with manifest care; and the work is an exceedingly favourable example of the class to which it belongs—a class that will always find admirers and purchasers in England, because it can be fully comprehended by the mass.

No. 277. 'Depositing of John Bellini's three Pictures in La Chiesa Redentore, Venice,' J. M. W. Turner, R.A. A gorgeous picture; full of the highest and richest poetry.

No. 286. 'The Smugglers of the Pyrenees,' V. Dartigue, R.A. This, and No. 420, 'Lawrence's Death,' are, we understand, the productions of a French Artist. They are pictures of very high merit; composed in a fine spirit, and wrought with rare power. The tone of colour is such as some of our own artists (who are too lavish in the use of white) will do well to study. It would have been just, and certainly generous, to have placed them in better positions.

No. 287. 'Sir Roger de Coverley's Courtship,' R. Redgrave, A.R.A. A picture of great merit, although not entirely satisfactory. The arch and characteristic expression of the widow is capital—as she begins her "learned discourse concerning love and honour," and plays with the fish she has caught; but the expression of Sir Roger strikes us as too silly; "his silence and confusion" being rather overdrawn.

No. 291. 'The Bay of Naples on the 4th of June—various Groups returning from the Festa of St. Antonio,' T. Uwins, R.A. In all respects a picture of the very best class; touching in character, graceful in composition, and wrought with the knowledge and skill of a master. With all the grace of form and drapery and fine grouping that make the memory of Stothard sacred; and without the defects that not unfrequently deducted largely from that great painter's fame; while, as an example of pure and natural and forcible colouring, there are none to surpass it in the Exhibition. As a source from which the observer may derive enjoyment and instruction, there are few modern works that go beyond it.

No. 300. 'Highland Scenery,' F. R. Lee, R.A. A landscape of the grandest and noblest class; with qualities of as high a character as are displayed by the most famous of the Old Masters. It is, as it may well be, one of the leading objects of attraction in the Exhibition. The younger students will do wisely to consult it again and again, for it contains a volume of instruction.

No. 313. 'Hunt the Slipper, at Neighbour Flamborough's,' D. Maclise, R.A. A delicious work; one that may be gazed upon for an hour, and in which the observer may

"Still find something new,  
Something to praise, and something to admire."

It is full of incident—one of the happiest points of it being the contrast to the pure village maidens, supplied by the brace of flaunting city ladies that enter at the door—Satan peering into Eden. The picture has all the characteristics for which Mr. Maclise is distinguished—fine drawing, force, and variety of expression; a general harmony, and perfect grace in arrangement.

No. 308. 'The Death of Demosthenes,' F. Sawyer. We are not familiar with the Artist's name; and his picture, although of the higher class, is placed too high to be fairly examined. There are so few historical works in the collection, that we think a worthier station might have been allotted to this; it seems to give good promise of future excellence.

No. 323. 'Portrait of Sir Henry Edwards, Bart.' P. Corbet. This also is a new name, and

one from which we augur much hereafter. The portrait is of a small size, and the subject is not a favourable one; but it is painted with exceeding care, and yet with much freedom.

No. 330. 'Mont St. Michael, from Avranches,' W. Fowler. A landscape of considerable merit, carefully painted; and taking the old and favourite subject in a very striking point of view.

No. 336. 'The Ruin of a Fort at Castell-a-Mare, Bay of Naples,' T. C. Hoffman. A work that should have received a better place; for it is worthy of the reputation of a good and true artist of the veritable English school.

No. 339. 'De Montfort,' C. Landseer, A.R.A. We cannot consider this one of Mr. Landseer's happiest productions. The figures seem as if they had been studied on the stage, where they had placed themselves in attitudes to be affected by the foot-lights.

No. 340. 'The Library at Holland House,' C. R. Leslie, R.A. There is no mistaking the portraits; although small in size they will be at once recognised. The picture, too, is skilfully arranged and elaborately finished.

No. 349. 'Lazzaroni, Naples,' W. Collins, R.A. Redolent of the lazy south; the very air seems indolent; and the group, sleeping or lounging, appear incapable of exertion—even the fellow who eats his macaroni does so as if it were a labour to move. The character is admirably rendered, and the tone of the picture natural and true.

No. 350. 'Answering an Advertisement,' F. R. Stephanoff. A capital notion, pictured with much humour, yet by no means exaggerated. "A respectable female" is making application for the office "of housekeeper to a middle-aged gentleman, of serious and domestic habits."

No. 354. 'Pozzuoli, from Caligula's Bridge; the Island of Nerida in the distance, Bay of Baie,' C. Stanfield, R.A. Another of Mr. Stanfield's noble landscapes—works that will be dates to after ages.

No. 368. 'Portrait of William Wordsworth,' H. W. Pickersgill, R.A. A fine portrait and a striking likeness of the purest and best of all our British Poets. He is growing aged now, but his eloquent features are here preserved in good time; the picture is one to which his successors will be content to make a pilgrimage.

No. 379. 'Female Bathers Surprised by a Swan,' W. Etty, R.A. A most perfect example in a style of art in which excellence is of very rare attainment; the form is after a faultless model—improved, doubtless, by the matured study of the more accomplished of the ancient masters, who loved to copy from the fairest of created works. Mr. Etty has never surpassed this in true and natural colour; the design, too, is admirable, and all the lesser portions of the picture are exquisitely drawn and painted. It is as near to nature as a transcript can be.

No. 385. 'Portrait of the Hon. Mrs. Henry Marshall,' Mrs. W. Carpenter. Beautifully painted. A work that may vie with the best efforts in any school. How is it that Mrs. Carpenter is not a member of the Royal Academy? How creditable it would be to that body to elect her: such election would be by no means without precedent, for "the books" contain the names of three or four ladies—and sure we are there are very few competitors with superior claims to those of this accomplished painter.

No. 395. 'A Trout Stream,' J. Stark. A sweet copy from nature, with a happy blending of vigour and delicacy: how we long to pace beside it, and throw a fly under the branches of yon aged oak, just where the ripple rises on the water! It would be, indeed, a treat just now, for our fingers and our heart are both weary, and we deeply covet an exchange of fresh air for midnight oil. This we may not have; but we may go again and look at Mr. Stark's picture—and "keep the word of promise."



No. 399. 'Jerusalem, from the Mount of Olives,' D. Roberts, R.A. A chef-d'œuvre of the Artist; realizing a scene linked with so many gloomy and glorious associations—the city that "sits solitary;" that was great "among the nations." In truth "all her beauty is departed;" nothing of the grandeur of ancient Jerusalem now exists. The painter has judiciously thrown the city into the back-ground, from which rise its square and ungainly towers; while in the foreground he has introduced a procession of pilgrims, on their way to bathe in the river Jordan. The picture is one of the highest class; deeply interesting in subject, and of surpassing excellence as a work of art.

No. 407. 'An Irish Market-day, Ballyhay, Co. of Monaghan,' H. MacManus, R.H.A. A capital example of Irish character, full of incident and animation; there is no mistaking the accuracy of the portraits; they are veritable sons and daughters of "the sod."

No. 410. 'Pirates of Istria bearing off the Brides of Venice from the Cathedral of Olivolo,' J. R. Herbert. This picture cannot fail to place Mr. Herbert in the foremost rank of the profession. Its qualities are of the highest and rarest order; with one or two exceptions it may be classed as the most satisfactory production in the Exhibition. The drawing is marvelously correct—a perfect triumph of the art, considering that every subject introduced into it is in action; and that a thorough knowledge of anatomy was necessary to carry out the design. The various passions that agitate the several individuals of the group are admirably expressed; from the leering and self-confident ruffian to the terrified or fainting woman. As an example of colour, too, it is of great excellence; indeed, in this most difficult branch of the art, Mr. Herbert has long gone beyond the majority of his competitors. We have looked—in common with all who love art—with much anxiety for Mr. Herbert's contribution to the collection this year; for last year, unfortunately, ill health compelled him to send in his work unfinished. He has fully realized our best hopes, and established his claim to that professional distinction which is now certain to be awarded him. He will do honour to any society.

No. 411. 'Portrait of a Lady,' S. A. Hart, R.A. Another successful production of this Artist. He has established, this year, his right to the position in which the Academy have placed him; and we rejoice to find he has discovered his own proper *forte*. A more purely graceful portrait than this has been seldom produced; it is grand in its simplicity; and receives no aid—or it may, perhaps, be more correct to say, sustains no injury—from the burthensome accessories with which portrait painters are too prone to crowd the canvas, as if they desired to attract the eye from the form and face, to the curtain or pedestal that forms the prominent object of the picture.

No. 428. 'Celestial City and River of Bliss,' No. 570. 'Pandemonium,' J. Martin. Offsprings of a vigorous and brilliant imagination; full of rich poetry: few artists surpass Mr. Martin in the grandeur of his conceptions—they astonish, perhaps, more than they satisfy; and are certainly deficient in that academic truth, without which the greatest work will fail to receive homage from the greatest minds.

No. 429. 'Mary Queen of Scots and Her Retinue Returning from the Chase to the Castle of Stirling, in 1562,' W. Simson. A fine and highly-interesting picture, grouped with rare skill; drawn with great accuracy and coloured with truth and power. It is, moreover, finished with care, and yet with freedom, being excellent in parts and admirable as a whole.

No. 437. 'The Escape of Earl Nithsdale from the Tower, in 1715,' S. Drummond, A.R.A. A well-selected subject, cleverly treated; it tells

the story of the escape of Lord Nithsdale, by the artifice of his wife, who conveyed the apparel of her nurse into the prison; the moment selected by the artist is when her ladyship, having succeeded in passing the Earl by the guards, returns to the prison door and pretends to converse with him; attracting their attention from the object of the watch. Her ruse was successful.

No. 444. 'Portrait of a Spanish Lady,' J. Linnell. A small portrait of the highest merit; such as very few of our painters can equal. Mr. Linnell has the rare faculty of refining without sacrificing character; of preserving truth and rendering it agreeable.

No. 450. 'Jessica and Lorenzo,' S. A. Hart, R.A. Another capital example of the Artist's ability; one of the most pleasing and characteristic copies of a delicious scene.

No. 463. 'On the Coast at Fecamp, Normandy,' H. Lancaster. A landscape of the best and purest class; the materials are arranged with skill and coloured with a strict adherence to nature.

No. 466. 'The Sculptor's Triumph when His Statue of Venus is about to be Placed in Her Temple: a Morning at Rhodes,' F. Danby, A.R.A. This is a very meritorious work, and worthy of the Artist's earlier reputation. The huge statue, seen in the misty distance, happily contrasts with the gay procession in the foreground, as they bear the Artist and his work to the temple for which it is destined. The composition is a high and pure example of poetry; the several minor parts are carefully wrought, and the effect of the whole work is excellent to the highest degree. It may be liable to the charge of affectation in style, but it has qualities that amply compensate for any defect.

No. 467. 'Portraits of Viscount, Lady Augusta, and the Hon. George Fitzclarence,' J. Lucas. A good and carefully-wrought picture of a family group; the production of an artist who is rapidly making his way onward.

No. 471. 'Portrait of Henry Phillips, Esq.,' J. P. Knight, A.R.A. A soundly painted portrait, which tells us that the vocalist is a brother of the angle.

No. 486. 'Amongst the Mountains in Cumberland,' T. S. Cooper. One of the best examples in the style for which Mr. Cooper has obtained a reputation that is by no means limited to his own country. In portraiture of cattle he goes far beyond any modern competitor, and closely approaches the most renowned of the old masters; whose works are considered treasures above all price. It is not, however, in this quality alone that Mr. Cooper excels; he has been an attentive student in the meadows, and has closely noted the peculiar features that nature presents as fittest to be copied by the artist. His cattle, therefore, are always in keeping with the scene; and the scene is generally such as would "tell" by its adherence to fact, even without the advantage of its accessories. His figures, too, are skilfully introduced, and are invariably in perfect harmony with the surrounding objects. It is not too much to say that no collection of works of British Art will be complete without a specimen of this excellent and pleasing master.

No. 490. 'The Covenanter's Wedding,' R. R. M'lan. There are few pictures in the collection that will afford more pleasure than this—regarded in reference either to the treatment of the subject or the ability with which it has been executed. It manifests a thorough acquaintance with Scottish character, and a mastery over the means of making a conception easy of comprehension by the mass. There is nothing forced about it; it is just such a scene, as we can imagine to have been often acted, in troubled times, when brave youths and fair maidens plighted troth in the midst of armed men,—under the dread that the bridal feast might be the last which the bride and bridegroom were

to make together. Every part of the picture affords evidence of matured thought and careful study; and some portions of it would do honour to the best artists of our time. The young couple, the white-haired pastor, the anxious mother, the loving friends, the resolute relatives, that keep guard against interruption, are, each and all, aids to realize a touching and exciting incident—a wedding in a little vale, in the midst of mountains, hidden from the reach of the fierce soldier, to whom religion according to the dictates of conscience was an atrocious crime. A good moral, as well as an historic truth, is conveyed by this fine production of Mr. M'lan's pencil—and we are glad that it is to be consigned to the hands of a competent engraver: it will be a valuable acquisition to our store of illustrations of history.

No. 492. 'Party at Ranton Abbey, the Shooting Lodge of the Earl of Litchfield,' F. Grant. A work that might alone give fame to any modern painter: a very difficult subject treated with good taste and sound judgment, and with a depth and strength of colouring rarely equalled.

No. 498. 'The Vicar of Wakefield finding his Lost Daughter at the Inn,' R. Redgrave, A.R.A. The most touching incident in the sweetest of books, rendered with truth, grace, and right feeling. The characters are happily portrayed; the subject would be at once known, without the aid of the catalogue. It is painted, too, with great skill and power; and will rank among the universal favourites of the collection.

No. 507. 'The Stolen Interview of Charles I., when Prince of Wales, with the Infanta of Spain,' F. Stone. Mr. Stone is rapidly establishing his claim to high professional rank. This work will go far to advance it. It is painted with great delicacy and beauty; and, as a composition, is conspicuous for the grace that has long distinguished the less ambitious productions of the Artist.

No. 518. 'The Waifu's Heart,' T. Duncan. A most painful, but most affecting picture: poor Jenny, the heart-stricken wife of "Auld Robin Gray." It touches almost as nearly and powerfully as the lines copied from the ballad. There are few better works of its class in this or any other collection.

No. 519. 'David,' W. Etty, R.A. Another noble production of the artist's masterly pencil—a glorious and beautiful conception of the King of Israel "awaking the lute and harp right early."

No. 532. 'The Dawn of Christianity,' J. M. W. Turner, R.A. And another example of a great man's folly. It is far more like the dawn of creation—when "earth was without form and void"—before "the Spirit of God moved upon the face of the waters."

No. 552. 'Thorwaldsen, in his Study at Rome,' E. M. Ward. A picture of great interest, as supplying a likeness of one of the greatest men of the age.

No. 553. 'The Ballad,' G. Lance. A gorgeous picture in the peculiar style of the artist, a style in which he continues without a rival.

No. 563. 'The Cottage Door,' J. Linnell. A delicious and purely English landscape.

#### THE ARCHITECTURAL ROOM.

This still presents the same ill-judged admixture of highly-coloured oil paintings with quiet architectural drawings, so prejudicial to the effect of the latter, of which we have before spoken. Surely architecture, important alike as an art and a science, might have the whole of one small apartment ceded to it? As things are at present managed, its professors have hardly fair play, and may justly complain.

Looked at as a whole, the exhibition of architectural subjects this year, about 130 in number,

may be deemed satisfactory; for although at first sight there may seem to be few important designs, on examination it will be found to give evidence of much careful study, and to show more freedom of thought, than has been sometimes the case.

Mr. Barry exhibits a design for rebuilding Bridgewater-house, London, the residence of Lord Francis Egerton (No. 981); a design, we regret to say, which is certainly more commonplace than we should have expected from this accomplished architect. Like several of his works, it consists of a square pile of building, with a massive tower attached. The elevation of the sides presents a range of three-quarter Corinthian columns on a basement, supporting an entablature and balustrade, beneath which, and between the columns, appear the windows of the second and third floors. This general description of the design, as our readers will see, would apply to very many buildings already erected, the Strand front of Somerset House for example; nevertheless, from its extent and the constant recurrence in it of the same parts, it cannot fail to form an imposing structure, carried out too, as it doubtless will be, with all the excellence of detail, for the knowledge of which its author is justly eminent.

No. 993, called a 'Study for the Front of a Public Building,' by Mr. Cockerell; and No. 1090, by Mr. Mocatta, are two of the designs for the Royal Exchange, concerning both which we have already spoken at great length in the Art-Union. They are beautiful drawings; that by Mr. Cockerell, perhaps the more laboured of the two, and may be usefully studied by the young architect. Mr. Mocatta also exhibits a view of the Brighton Railway terminus now erecting; an Italian design, with a colonnade in front, the intercolumniations of which are somewhat too wide.

Of the designs for the Assize Courts at Liverpool, submitted in competition last year, there are no less than eleven exhibited, including that by Mr. H. Elmes, which obtained the first premium. Of these we may mention No. 1031, by Messrs. Wigg and Pownall; No. 988 (a clever Italo-Grecian design), by Mr. Lamb; No. 1028, by Mr. Greig, and No. 966, by Messrs. Mair and Browne. No. 1006, 'Design for St. George's Hall, Liverpool,' by Mr. Elmes, which obtained the first premium in 1839, is an exceedingly beautiful project; wherein many of the difficulties which attend the adoption of a purely Greek model for a modern building are cleverly overcome. The order used is Ionic. The dressings of the windows are particularly elegant. This design, as well as that for the Assize Courts by the same author, has been abandoned in order to arrange one building to serve the two purposes.

For the Infant Orphan Asylum, proposed to be erected at Snaresbrook, there are four designs:—No. 963, by Mr. Alfred Lang (apparently a clever arrangement, but put so far out of sight as not to allow of examination); No. 992, by Mr. A. Beaumont; No. 1097, by Mr. T. Allom; and No. 1112, by Messrs. Hambley and Marriott; the latter two are Elizabethan.

Mr. W. J. Donthorn exhibits the 'Session Court and Gaol, now building at Peterborough,' (No. 1078), which take the shape of a Norman keep, and are effective. No. 987, 'St. Stephen's Church, Bath,' by Mr. J. Wilson, has a clever little tower. No. 1083, 'Chapel of Ease and Boys' School, Horsham,' by Mr. W. Moseley, is a pleasing design, with more adornment than is now-a-days permitted to churches. The churches that, for the most part, are now being erected throughout the country (such, for example, as that at Nuneaton, by Mr. T. L. Walker, No. 957), seem—thanks to the Church Commissioners—to be designed by the dozen, with no recommendation but cheapness; and no better point about them than the certainty that they cannot last many years. Our ancestors could build stone churches in every village—enduring monuments of piety and skill worthy of their sacred purpose. Alas for the degenerate moderns!

No. 965, 'A Design for the altar-end of a church,' by Mr. T. Allom (a masterly drawing), might then probably have been realized; in these times, however, it can hardly be hoped for.

No. 1092, 'An aquatic approach to a Mansion,' by Mr. E. A. Gifford, is an ambitious attempt deserving applause; as have been several previous

efforts of this artist. Mr. Drew displays some beautiful drawing in No. 1064, 'Side Elevation of a Church,' No. 1063, 'Design for an Opera-house, in the Italian style,' by J. C. Tinkler, is neatly expressed.

We are most reluctantly compelled here to break off our notice, which we shall, of course, continue in "our next;" and as our next will be published on the 1st of June (our design being, as we have elsewhere advertised, to publish in future on the 1st instead of the 15th of each month), a very long period will not elapse before we shall be enabled to close our observations upon this subject—the subject of the year to Artists, and all who love Art. We repeat our entire satisfaction with the Exhibition 1841: it is too much the fashion, year after year, with a portion of the public press, to exclaim about annual "inferiority;" as if our British Artists were retrograding rather than advancing—a grievous mistake, arising in some cases from wilfulness, in others from ignorance, and in others from utter oblivion of the past. It has been our yearly duty, for the last 15 years, to write a notice of the produce of the Royal Academy, and we have therefore, necessarily, scrutinized it closely. We do not hesitate to affirm that there has been no single year unmarked by general improvement; every year exhibiting a safe and sure progress upon the parts of the majority of the exhibitors. It is deeply to be lamented that many critics imagine they will stir men to activity and emulation by depressing them—that men can be urged to do much by being told they can do nothing—a principle as unnatural as it is unwise. We have not ourselves had opportunities of examining the Exhibitions of the Continent; but we have correspondents in most of the foreign states, and we may rely upon their assurances, that nowhere have the Arts manifested so decided a progress onwards as they have, of late years, in Great Britain; nowhere are there to be found so many good pictures or so few bad; nowhere has any Academy produced so large a number of able pupils as the Royal Academy of this kingdom—unsustained by any aid but that which they derive from exhibiting the year's produce.

Such is the opinion expressed to us in the most unqualified terms by the many we have been enabled to consult who have visited the various cities of Europe; and it is grievous in the extreme that the press—or rather a considerable portion of it—which should foster and protect the promise as well as the performance of genius, should manifest a disposition to dishearten, discourage, and embarrass.

#### THE BRITISH INSTITUTION.

The prizes offered have been allotted to Messrs. T. Von Holst, F. Stone, Edward T. Cooke, and E. Goodall; and, on the whole, the allotment must be considered satisfactory. In reference to the first-named artist, there was but one opinion; so, also, it was of the second; and although we do not consider that the other two manifested, in this year's collection, very decided marks of improvement, we may not forget that Mr. Cooke deservedly ranks among the best landscape painters of the country; and that Mr. Goodall has established a character—very high for so young a man. We have neither time nor space to comment upon this topic at greater length, just now; our communications upon it are very numerous; and we might amuse our readers by printing some of them. A strong feeling appears to prevail that Mr. Linnell ought to have had the preference. We rejoice that some of the "speculators" will be agreeably disappointed; and, as we have intimated, we regard the selection as creditable to the good taste and strict justice of the arbiters.

The following is a list of the pictures which have been sold at the Exhibition, together with (in most instances) the prices, and the names of the purchasers.

No. 12. 'The Return from Christening,' F. Goodall, W. Wells, Esq. No. 59. 'Don Quixote giving advice to Sancho,' J. Gilbert, W. Wells, Esq. No. 188. 'Columbus and his son Diego, receiving relief from the Monks of La Rabida,' W. Simon, W. Wells, Esq. No. 41. 'Mont St. Michel—Peasants returning to Pontason on the approach of the tide,' E. W. Cooke, 160 guineas, the Marquis of Lansdowne. No. 63. 'Sketch of a Bazaar at Siout, Egypt,' W. J. Müller, £10, C. B. Wall, Esq. No. 288. 'The Slave-market, Cairo—Sketch for a Picture,' W. J. Müller, £10, C. B. Wall, Esq. No. 341. 'Bonaparte in Prison at Nice,' E. M. Ward, the Duke of Wellington. No. 180. 'Baptism—

Interior of the Church of St. Gilles, Caen,' F. Goodall, 100 guineas, Sir C. H. Coote, Bart. No. 58. 'Avenue of Willow Pollards,' Jas. Stark, 45 guineas, Lord F. Egerton. No. 296. 'Sketch from Nature,' F. R. Lee, R.A., 15 guineas, John Sheepshanks, Esq. No. 108. 'View in Denbighshire,' Mrs. Arnold, Lord F. Egerton, M.P. No. 40. 'From the Parable of the Ten Virgins,' W. Etty, R.A., 150 guineas, Vincent Thompson, Esq. No. 8. 'A Girl Reading,' J. W. King, Edward Bell, Esq. No. 294. 'Head of a Mahomedan,' W. Etty, R.A., T. S. Cooper, Esq. No. 245. 'Arming for Battle,' F. Newerham, £80, N. Farrer, Esq. No. 7. 'Waiting for an Answer,' J. C. Horsey, John Sheepshanks, Esq. No. 108. 'Street Scene in Cairo,' D. Roberts, A.R.A. No. 72. 'Horses returning from Plough,' J. F. Herring, 50 guineas, Sir Benjamin Smith. No. 228. 'View in the Kingdom of Naples,' W. L. Leitch, — Sheppard, Esq. No. 342. 'Terrace of the Capuchin Convent at Sorrento,' J. Uwins, R.A., James Hall, Esq. No. 304. 'Bay of Naples—Peasants going to the Villa Reale,' J. Uwins, R.A. No. 159. 'Eagle and Black Cock in a Highland Glen,' F. R. Lee, R.A., W. Wells, Esq. No. 215. 'A Dog with Bittern, Wild Duck, &c.,' F. R. Lee, R.A., W. Wells, Esq. No. 362. 'Ship shortening sail off the Shears Beacon,' G. W. Butland, 150 guineas, W. Danford, Esq. No. 201. 'Evening,' H. Bright, F. Chittenden, Esq. No. 148. 'Cottage Scene in Sussex,' H. J. Bodington, 6 guineas, F. Chittenden, Esq. No. 25. 'Scheveling Pink getting off Shore,' E. W. Cooke, Lord Northwick. No. 395. 'Child in the Bath,' (sculpture), Patrick Park, 250 guineas, John Clow, Esq. No. 125. 'Mountain Streams,' Thomas Crewick, 80 guineas, Lord Northwick. No. 248. 'Blacksmith's Shop,' Thos. Crewick, John Clow, Esq. No. 255. 'The Wish,' Theodore Von Holst, 50 guineas, Lord Northwick. No. 319. 'Evening,' John Wilson, 15 guineas, Lord Northwick. No. 287. 'A Calm—Morning,' John Wilson, 8 guineas, Lord Northwick. No. 367. 'Ober Lahnstein, near Coblenz,' Charles Deane, 40 guineas, No. 14. 'The Seven Mountains, from the University-gardens, Bonn,' R. H. Hilditch, 15 guineas, Colonel Wyde. No. 225. 'Amalfi, coast of Salerno,' G. E. Herring, 46 guineas, Colonel Wyde. No. 162. 'Flash—a Study,' S. Pearce, 4 guineas, Lady H. Williams. No. 185. 'Burning Vase, Jersey,' E. W. Cooke, 50 guineas, Chas. W. Packe, Esq. No. 100. 'Cattle Returning—Evening,' J. Wilson, jun., 10 guineas, J. E. B. Stevenson, Esq. No. 289. 'Sunset,' W. Welfert. No. 198. 'The Account-day,' C. Brocky, 18 guineas, H. A. J. Munro, Esq. No. 121. 'La Maitresse,' C. Brocky, 35 guineas. No. 312. 'Scene on the Sussex Coast,' W. Shayer, 45 guineas, T. Miller, Esq. No. 45. 'Cain,' Walter Measor, G. Louis, Esq. No. 195. 'Narcissus,' G. Lance, 200 guineas, — Robertson, Esq. No. 351. 'An Interior,' G. Lance, 175 guineas, — Robertson, Esq. No. 314. 'H.M.S. Howe getting under weigh,' and No. 332, 'The Wreck,' G. W. Butland, £50 (the two), J. S. Christian, Esq. No. 344. 'Still Life,' Edward Bell, 6 guineas, — Kent Esq. No. 175. 'French Herring-boat entering Havre,' E. W. Cooke, 160 guineas, H. Gritten, Esq. No. 36. 'From a Dramatic Romance,' F. Stone, Lord F. Egerton. No. 31. 'Morning in the Meadows of Sturry,' T. S. Cooper, £100, W. Bennett, Esq. No. 227. 'Oranges, Grapes, &c.,' A. J. Oliver, A.R.A., 8 guineas the three, the Rev. Sir Samuel Jervoise, Bart. No. 389. 'A Young Fruitress,' A. J. Oliver, A.R.A., 124 guineas, the Rev. Sir Samuel Jervoise, Bart. No. 396. 'Sappho—a bust in Marble,' N. C. Marshall, £30, J. Vincent Thompson, Esq. No. 164. 'The Ruins of St. Augustin's Monastery, Canterbury,' T. S. Cooper, 60 guineas, W. Peile, Esq. No. 35. 'Moonlight,' J. B. Crome, 10 guineas, Sir H. Bunbury, Bart. No. 295. 'Distant View of Dunster Castle,' Copley Fielding, 12 guineas, Sir H. Bunbury. No. 269. 'The Warder,' Charles Hancock, Sir W. W. Wynn, Bart. No. 226. 'View near Pembroke, South Wales,' E. Goodall, 40 guineas, W. Wells, Esq. No. 282. 'View near Ben More, Isle of Mull, Copley Fielding, 12 guineas, Lord Haddo. No. 298. 'View of Snowdon,' Copley Fielding, 15 guineas, Lord Haddo. No. 134. 'Marie,' Mrs. McLan, 18 guineas. No. 79. 'A Ferry,' T. Crewick, 65 guineas, Earl Grey. No. 237. 'Landscape Composition,' R. Hilder, £12. No. 267. 'Oberwesel on the Rhine,' G. Hilditch, 10 guineas, Enoch Durant, Esq. No. 274. 'Ruins of the Rheinfels from the Lily Inn, St. Goar,' G. Hilditch, 10 guineas, Enoch Durant, Esq. No. 64. 'The Village Church—Sunday Morning,' — Stanley, 45 guineas, R. S. Cox, Esq. No. 89. 'Evening on the Sands near Hastings,' A. Clint, 25 guineas, R. S. Dawson, Esq. No. 48. 'Study from Nature,' C. M. Aldis, 10 guineas, Miss Acocks. No. 375. 'Boar Hunters and Pilgrims of the 15th Century receiving Refreshment at the gate of a Convent,' R. Herbert, 200 guineas, — Mee, Esq. No. 241. 'Christ arrayed in the Ensigns of Mock Royalty,' J. King, 40 guineas. No. 132. 'Gil Blas entertained by the Valets of the Beaux who sup at their Masters' Cost,' J. M. Joy, 30 guineas, W. Egley, Esq. No. 80. 'The Plain Gold Ring,' T. Clater, 40 guineas, E. Benton, Esq. No. 143. 'The Thames, near Reading,' H. C. Pigeon, 65 guineas, R. Thackthwaite, Esq. No. 165. 'Hush!' W. Reviere, Lord Colborne. No. 294. 'The Bath,' Miss F. Corbeaux, 25 guineas, Enoch Durant, Esq. No. 24. 'Fisherman's Cottage, Clovelly, N. Devon,' W. Shayer, 35 guineas, — Acocks, Esq.

# THE SOCIETY OF PAINTERS IN WATER COLOURS.

## THIRTY-SEVENTH EXHIBITION.

This Society, to which we are indebted for so much of the supremacy of "the Art" continues to progress; its Exhibition is still foremost among the most attractive of the metropolis. This year, we miss from its walls, the fine conceptions and masculine executions of Cattermole, whose health has, unhappily, prevented his bringing to them the aid of his powerful pencil; but the other members have bestirred themselves, to make amends for his absence, and the result is, a collection of great excellence—taken as a whole, perhaps, more satisfactory than any that has preceded it, although there are none of a very striking character. It consists of 333 paintings.

No. 1. 'The Melancholy Jaques,' P. De Wint. A bold and vigorous copy from nature; for, although the old incident from Shakspeare is introduced into the picture, the oak,

Whose antique root peeps out  
Under the brook that brawls along this wood,"

is still growing and flourishing, in gigantic size and strength, at Oakley Park, near Ludlow. Mr. De Wint's other principal works—and, although not sufficiently numerous, they are worthy of his well-earned fame—are, 3, 'Ferry on the Severn,' 76, 'Winter,' and 110, 'An Effect on the Cross Fells, Cumberland.'

No. 2. 'Ben Cruchan, looking up Loch Etive, Argyllshire,' Copley Fielding. One of the most forcible and effective productions of this admirable master; it is delicate and graceful in the foreground, and the mist is happily represented as passing up the distant mountains. The artist is an extensive contributor, and there is no one of his contributions that will not be coveted by all who can appreciate excellence. No. 37, 'Vessel off Beechy Head,' is a fine contrast, by its force and vigour, to the delicacy displayed in No. 2. It is grand in composition; the gloom of the sky and waves commingle; the relic of an old wreck is among the breakers, and the tall masted vessel is rapidly nearing destruction. The painter is a poet. In 131, 'Scarborough, Yorkshire—Morning,' we have another variety; another, No. 163, 'View from Bolton Park;' and another, a small work of exquisite character, No. 291, 'Scene on the Waste of Cumberland, near Bew Castle.' He appears, indeed, to have studied how best he might embellish and give interest to the rooms, by varying, as far as possible, the productions he exhibited.

No. 4. 'Remnants of the Tournament,' W. Hunt. Full of character and humour, without jarring by approach to caricature: a rude, rustic boy has dressed himself in portions of the garb of a knight of tourney; it is vigorously drawn and brilliantly coloured. A capital picture, too, is 13, 'A Cottage Door,' at which a village coquette is standing. So is No. 88, 'A Winter Effect'—a lad whose fingers have been bitten by the nipping frost. No. 99, 'Asking a Blessing,' is in a different style, but of equal merit with the copies of his more comic "sitters." No. 105, 'Giving himself (H) airs,' borders too much on the burlesque to please us; and the pun is not a good one. No. 126, 'An Irish Pilgrim Boy,' is forcible and true, and very touching; it exhibits a fine feeling for the pathetic, upon which Mr. Hunt will do wisely to improve. No. 166, 'A Laboratory,' is an attempt—and, as far as the design goes, a successful one—to essay a new path. It is of larger size than usual, and, though immensely crowded with objects, each one of them is wrought to a high degree of finish; showing great capability in copying with marvellous accuracy. The whole of the artist's contributions to the collection are of great merit; in his peculiar walk he has not yet been approached. His single figures are all admirable: we hope, however, he will study the art of grouping, so as to avoid the charge of sameness that has been urged against his works.

No. 9. 'Gougan Barra, near Bantry,' W. A. Nesfield—(the Animals by R. Hills.) A fine copy of one of the wildest and most picturesque

scenes to be found, perhaps, in any country in Europe. The sacred lake of Gougan Barra is situated in the midst of mountains, and is formed by the thousand streams that perpetually run from them. Its character is that of exceeding gloom, and the solitary feeling it creates is augmented by the ruins of a small chapel that occupy a little island, on which grows a group of trees, the only ones for miles around the district. The artist has transcribed, with great ability, the place and its peculiarities; but, in the name of truth, what could have tempted him so completely to outrage fact, as to introduce into it a herd of wild deer; they might have been seen there, indeed, two or three centuries ago; but we venture to assert, that never since has aught been beheld in the district more nearly resembling them than the goat or small mountain sheep. This is a sacrifice of the real to the fanciful, which we cannot pardon; nature wants none of these aids, or, if they be resorted to, the artist should not profess to copy the actual. Mr. Nesfield exhibits several other works of great value; we cannot test them so closely as we can No. 9, but will take for granted that he has not made so free with all his subjects. No. 17, 'Fall of the Tumel,' is a brilliant picture; full of high and right feeling. No. 164, 'A Day in the Highlands,' is of considerable merit, but the game is too lavishly exhibited in the foreground.

No. 10. 'The Youthful Florist,' J. Crisall. A graceful and pleasing portrait, with a very agreeable background. No. 33, 'Highlanders Consulting,' although a more ambitious subject, is far less effective.

No. 22, 'Lock Scene,' C. Bentley. A fine and interesting example of this artist's ability; it is, evidently, "a true copy," and the original was skilfully selected. There is evidence of much improvement in this artist; he has used his pencil with a more free hand, and with greater self-dependence. No. 73, 'Fishing Boats—Wicklow Bay,' is an able display of colour; and the composition, though the materials are limited, manifests good taste. No. 197, 'Fishing Boats Running into Harbour in a Stiff Breeze,' although unpropitiously placed, is among the best works of the collection; it is of large size, and is painted with the vigour of a master. Few of our artists are so completely at ease on the broad ocean, or so conversant with its "wooden walls."

No. 29, 'Distant View of Loughborough and Charnwood Forest, from Cotes Hill, Leicestershire,' J. D. Harding. This is a noble work; one of the best examples we could produce of the excellence to which, in England, we have carried "Painting in Water Colours." It nears perfection as closely as aught that has yet been done; added to the delicacy attainable by the material used, is the force and vigour obtained by the use of oil; it is as vigorous in execution as if wrought on canvas. The composition is very happy; for, although nature has supplied the middle and background, the painter has introduced into the foreground a group of sportsmen, that adds essentially to the effect of the picture. No. 121, 'The Falls of the Tumel,' is another choice specimen of the artist—a production of grace, as well as grandeur. These, and No. 144, 'Boats Going Off—Hastings,' are the only contributions of Mr. Harding—too few.

No. 34. 'Interior, with Dog and Game,' Fredk. Tayler. A very vigorous picture; painted with great care, and manifesting great power over the pencil and the matter employed. In No. 54, 'Early Morning—Unkennelling,' the hounds are admirably portrayed, but the subject is scarce worthy of the artist's talents. No. 117, 'The Highland Keeper's Bothy,' is Mr. Tayler's most ambitious work in the collection: it is of high merit, elaborately painted in every part, and very effective as a composition; but its value is materially marred by the moustachioed countenances of the sportsmen, who seem fitter to whine within a lady's bower, than to hunt the wild deer and roe over highland mountains. The character given them is ill keeping with the scene.

No. 45. 'View from the Summit of Scawfell Pike, Cumberland,' W. Turner. A noble copy of a peculiarly grand scene; the selection of such a subject does credit to the taste and judgment

of the artist. No. 91, is, unfortunately, a contrast. Is there any thing like it in nature?

No. 59, 'Notre Dame, from Place de la Calende, Rouen,' S. Prout. Although Mr. Prout contributes several pictures, they are all of minor importance, giving unwelcome evidence that his state of health has prevented his producing a work worthy of him; these small "bits," are, indeed, of high merit, but how gladly should we have examined some production of his pencil, that gave proof of renovated strength of hand, as well as undiminished grace and right feeling for the excellent in art and nature.

No. 72. 'Stapleton Mill, near Bristol,' G. A. Fripp. A work manifesting talent, but of a character too sombre to seem natural. No. 113, 'Tivoli,' is hard and disagreeable. No. 209, 'Scene in the Via Mala Pass of the Splügen,' is a far nearer approach to reality.

No. 82. 'Windsor,' W. Evans. A most delicious work; accurate as a portrait, and yet beautiful as a composition. It has the merit, too, of being a new view of an old subject—a subject, however, that cannot fail to interest, taken from any point. No. 102, 'Caversham on the Thames,' is another example of the grace and vigour of the artist—qualities in which he is equalled by few. It is the production of a highly poetic mind, and of one that has been duly schooled in the love of nature as in the pursuit of art. How much the value of the picture—a true copy of an actual scene—is enhanced by the introduction of the sweet group in the foreground; and, how judiciously the painter has brought the aid of fancy to bear upon reality, by the simple touching in of the rainbow, arching the village church.

No. 85. 'Dunluce Castle, County of Antrim,' H. Gastineau. A scene of surpassing grandeur; admirably copied. A ruined castle overhangs the rocks, against which the wild waves rush and break into foam; the sea birds exult in the midst of desolation, and the awful loneliness of the spot is illustrated by the smuggler, who bears, unquestioned, his keg up the rugged cliffs. Mr. Gastineau has brought a store of wealth from Ireland—a country singularly rich (and yet scarcely touched) in materials for the painter. Of an opposite character is No. 170, 'Trim, County of Meath,' a graceful and fertile inland scene, rendered interesting and memorable as a place associated with the early life of the Duke of Wellington; a pillar erected in honour of whom, is judiciously introduced in the distance. It is a beautiful work, and one that we hope the Duke will see; for, although his glorious career has been extensively illustrated, artists have been strangely neglectful of the earlier portions of it. The county of Meath has hundreds of subjects, not only inviting to the painter because of their natural beauties, but important, as interwoven with the history of one of the greatest men of the age.

No. 107. 'Scene from Milton's Comus,' J. M. Wright. A fine conception of the "divinest" character of Milton—"Sabrina fair!" but the work is injured by the heavy looking Cupid that "rides the air" overhead. The figures are skilfully grouped, and the story is told with happy effect.

No. 111. 'Afternoon,' G. Barret. One of Mr. Barret's "peculiar" works—a glorious sunset—and one of his best; manifesting anything but diminished power. He exhibits several excellent pictures; No. 246, 'Drovers' (on the screen), being a gem of the purest water.

No. 141, 'Easter Day at Rome—Pilgrims and Peasants of the Neapolitan States awaiting the Benediction of the Pope at St. Peter's,' J. F. Lewis. A gorgeous work, with merits of the very highest order; but of greater value as a painting than as a composition. Pilgrims and peasants, priests and monks, women and children, are mixed—and rather confusedly—around the steps of the palace church. The subject is, undoubtedly, too crowded, and presents no object of sufficient prominence.

No. 142. 'Landscape—Composition,' J. Varley. Full of imagination, and yet of truth—truth of nature and of art. No. 146, 'Evening—Composition,' calls for the same remark. The painter has a fertile and vigorous fancy; he will not please those who are content with prettiness,

but he will satisfy all who desire to see exercised the higher qualities of mind. His works seem to have been executed in "a new style," as if he had hit upon some plan for producing a novel effect. This alone is highly creditable; by far too few of our painters ever study to invent—being, for the most part, satisfied to work as lawyers do, by "precedent"—and to eschew suggestions they do not find in "the books."

No. 156. 'Venice, from the Riva degli Schiavoni,' W. Callow. Less crude and hard than the other works of the artist.

No. 169. 'St. Mark's, and the Piazzetta, Venice, during the Carnival,' Lake Price. The painter is scarcely sustaining the reputation he acquired in a very difficult and original style. This work is marred by masses of red, blue, and yellow spots; and sadly lacks harmony, both in arrangement and execution.

No. 185. 'Curiosity,' Miss E. Sharpe. A prettily composed and highly finished picture.

No. 199. 'The Glove,' Mrs. Seyffarth. Although manifesting much ability, the story is not well told. An exquisite sonnet, commemorating the event, was written by Leigh Hunt, which we regret did not chance to come in the way of Mrs. Seyffarth. A much pleasanter and more effective picture is No. 227, 'Paul and Virginia.' A picture full of point, humour, and character, is No. 266, 'The Alarm in the Night,' representing a household roused from their sleep by a hubbub in the pantry; the thief being a huge brindled cat.

No. 200. 'Poppies.' No. 215, 'Autumn Fruit,' V. Bartholemew. It is impossible to copy nature with greater accuracy; a breath might seem to stir the petals of the flower; and the fruit might realize the old story—the birds might come to peck at it.

No. 224. 'The Witch's Progress,' H. Richter. A fine conception of an unnatural scene: the artist has carried much humour into his work; moreover, it is skilfully and cleverly painted.

No. 237. 'The Contrast.' No. 319. 'Rosalind and Celia,' J. W. Wright. Two very sweet pictures; gracefully conceived, and executed with much ability—the latter especially so. It is a gentle and pleasant reading of a passage in Shakespeare—the friendship of two fair girls.

No. 258, 'The Selected Flower,' F. Stone. It will be generally regretted that Mr. Stone has this year contributed but one picture to the collection. It is, however, a worthy example of his abilities in a class of art we suspect he is deserting for that which is considered the higher. In this small production is represented a young girl's first thought of love, a beautiful mingling of surprise, pleasure, and bashfulness.

No. 299. 'A Grove,' F. O. Finch. A work of considerable merit; very tastefully composed and carefully and judiciously finished.

No. 302. 'Presence Chamber, Hampton-court,' Joseph Nash. One of several good pictures, by an artist who has succeeded in "restoring" many of the ancient halls of England, and peopling them with the worthies of old times.

There are a few of the Exhibitors, and many of the pictures, that still call for notice; but we are closely approaching the boundary to which we are of necessity confined. Seven-and-thirty years have now elapsed since the foundation of the Society; it will be curious and interesting, as well as useful, to trace its career, from the commencement to the present time. Who were its founders? Under what discouragements it laboured at its outset? What changes it has produced upon the art? We hope that we may yet be favoured with the materials for its history.

#### NEW SOCIETY OF PAINTERS IN WATER COLOURS.

##### SEVENTH EXHIBITION.

The Society is in the last year of its apprenticeship—a fact that must be borne in mind in 1842! While the elder has, perhaps, attained to as much vigour as it is capable of possessing, and will give abundant satisfaction by merely keeping its ground, the younger *must* progress; that it has

progressed is certain, every year exhibiting a manifest improvement in its character and condition, until it is very nearly on a par with its competitor. Both societies are honorable to British art; the public favour both; and both afford exceeding enjoyment to the tens of thousands who look for the month of May as opening up to them sources of pleasure and instruction. The rooms at 53, PALL-MALL are, perhaps, better fitted for the purpose of exhibiting pictures than any other in the Metropolis; the light is good, and pretty evenly distributed; they are sufficiently spacious; and on the ground-floor in the most fashionable street of London. We are not surprised, therefore, to find that the artists here have made an annual harvest of profit and encouragement; and we rejoice that it is so, for they merit both. The effect is this year more than usually perceptible. The more matured painters have considerably advanced, while their juniors are treading very closely in their steps. The collection consists of 308 pictures.

No. 4. 'The Dying Camel,' H. Warren. This is a fine passage of poetry. In the arid desert, the traveller and the camel have been left to die; the vultures have scented the prey afar off, and are flocking to the banquet. The man seems unconscious of his sad position; but the poor animal is willing to make a struggle for life. The scene of utter desolation along the trackless waste is in admirable keeping with the touching incident. Of a higher class, though scarcely more effective, is No. 75, 'Rebekah at the Well of Nahor.' Its tone of colour is firm and vigorous; and the subject is treated with great simplicity, while the various details exhibit careful and considerate study. The "Maiden very fair to look upon" is gracefully and beautifully pictured; and the group round the well, is skilfully arranged. The work establishes Mr. Warren's claim to a high professional position.

No. 44. 'The Covenanter's Home,' Jas. Fahey. A gracefully conceived and beautifully painted landscape; rich in natural treasures—fair children, flourishing trees, bees, and flowers. The cottage is a happy-looking retreat for contented virtue. It is of course the "Covenanter's home" before it was visited by the curse of the destroyer; and illustrates a passage in a sweet poem of poor Lætitia Landon's. The artist should have painted, as a companion to it, the aspect of the "Home" after the foot of war had crushed it.

No. 60. 'The Oath of Vargas in the Conseil des Troubles, 1567,' Lonis Haghe. A picture, in some respects, of vast ability, but affording little pleasure. The subject is a revolting one—a far better might have been selected. Time and genius are wasted if they teach nothing, and supply no enjoyment. It relates an incident in the history of the infamous Duke of Alva, whose ferocious representative, Jean Vargas, characterized as the "cruellest of the cruel," having signed a mass of death-warrants, is described as in the act of swearing—with his hand on the book of life—not to spare even his own mother if ever she should be infected with the plague-spot of heresy; while a bigot monk, standing by, exclaims, "God has heard you—your oath is registered in heaven." The more the artist succeeded, the more likely his work would be to excite disgust. We do not think he has succeeded. He pictures, it is true, a gang of ruffians, and commemorates a revolting incident; but he has failed in telling his story by the countenances of the actors in the bloody drama. As a development of the evil passions, it is, we think, a failure; as an example of fine drawing and powerful colouring, however, few modern works approach it.

No. 77. 'Smugglers Captured by the Coast-guard, in running their Cargo,' G. B. Campion. Full of energy and spirit, and apparently a very true transcript of a striking scene. No. 137, 'Landscape with Gipsies,' is also a work of considerable merit.

No. 102. 'The Apartment leading to the Banqueting Hall, John Chase. A clever composition, skilfully and powerfully coloured; illustrating the architecture of the sixteenth century. It may rank among the best of its class.

No. 118. 'Caernarvon Castle, North Wales,'

T. M. Richardson. A fine copy of one of the most extensive and interesting ruins in Great Britain. The style is remarkably nervous and free.

No. 146. 'The Triangle,' A. H. Taylor. A clever composition, coloured with much force and effect.

No. 84. 'Ruin of an Old Mill, on the Marshes near Loddon, Norfolk,' H. Bright. An early morning effect, and one of the most effective productions of the excellent artist. Another 'Old Mill,' is No. 100. Mr. Bright has a fine feeling for the picturesque; he must, however, beware in time of the danger of falling into mannerism, by studying only one class of subjects.

No. 156. 'The Battle of Agincourt,' H. Warren and C. H. Weigall. The joint production of two excellent artists; a brilliant and vigorous conception of a battle-scene in the olden time, before

"Villainous salt-petre had been dug  
Out of the bowels of the harmless earth—"

when knights fought hand to hand; and in bright armour, mounted upon gallant steeds, took from war more than half its ugly features, and made subjects for artists in succeeding ages. There are portions of this picture of very high merit; and, as a whole, it gives a good idea of the exciting scene. Mr. Weigall exhibits several brilliant "bits" of cottage-door incidents. No. 225, 'Poultry,' is a capital example of a style in which the artist is unrivalled.

No. 180. 'Falstaff, Bardolph, and Hostess,' W. H. Keeling. A powerfully coloured painting, the tone of which is uncommonly vigorous; but the artist has not embodied the conceptions of the poet. Neither Sir John, nor Bardolph, nor Mrs. Quickly are as Shakespeare pictures them; the countenance of the knight is an especial failure.

No. 203. 'Luggelaw, Co. Wicklow,' W. Telbin. A charming work; giving an accurate idea of one of the grandest scenes in the most picturesque of the Irish counties.

No. 209. 'Sunday Morning,' No. 224, 'La Bondeuse,' John Absolon. Two tasteful and carefully-wrought works; the colouring, however, is somewhat too thin.

No. 230. 'Griselde and the Markis,' Edward Corbould. This is, beyond question, the most striking and interesting picture in the collection; and will, as it ought, attract all visitors to the gallery. It is a work of the highest merit, both in design and execution, and cannot fail to establish the reputation which the young artist has been gradually and surely acquiring. Mr. Corbould drinks largely at

"The pure well of English undefiled—"

a better teacher than the old poet he could not study under. His continual application to so rich a source of instruction is evidence of his taste and judgment. The conception and arrangement of this picture are both good; the characters are well-imagined and well-placed (a little more animation to the countenance of a Griselde, and of energy to that of the Markis, would have improved it, however), and it is finished with great care in every part. The costume, too, is very accurate, and manifests no lack of painstaking. The group of village girls, the knights and dames, who form the procession, the various minor details, are all elaborately wrought. It is a gorgeous display of magnificence, but so tastefully and judiciously treated as to lose nothing of the touching character of the main incident.

No. 257, 'The Portes and Boulevartes St. Denis and St. Martin, Paris.' No. 278, 'The Conciergerie, &c., Paris, from the Pont Neuf,' T. S. Boys. Two highly characteristic street scenes, drawn with extraordinary fidelity and rendered remarkably pictorial. In this department of the art there is no painter who approaches Mr. Boys.

We must apologize for the brevity of this notice; but, in truth, our space is exhausted; and it will excite no surprise if we have grown weary of passing over ground that presents but little variety, and where we have been compelled to ring the changes again and again to the same tune—one of satisfaction, certainly, but also one of sameness. There are few of the members of this society who have not done well; and we lament we are now so completely worn out as to be utterly unable to particularize.



# EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.—(CONCLUDED.)

No. 345. 'Cleveland cast ashore on Sumburgh Head,' John Irvine, A. A capital picture: it is well imagined and beautifully drawn, the colouring is rich, and the finish of the highest excellence, affording evidence of power which, if ripened into maturity, gave promise of the fairest fruit. A melancholy interest attaches to the history of this unfortunate son of genius, whose exertions have been prematurely torn from enriching the arts of his country: delicacy forbids our saying more on this subject, which has been feelingly alluded to in a northern contemporary in an appeal to the Committee of the Association for Promotion of the Fine Arts in Scotland, in which appeal we most heartily concur, and, under all the circumstances, sincerely trust it will not be thrown away. (Since the above was in type, we are happy to say the Committee has purchased this picture.) No. 364. 'The Lothians,' the late Rev. John Thomson, H. The last relic of the greatest Scottish landscape painter, cannot be looked on at present without deep interest apart from its intrinsic merit, great as that unquestionably is. We shall soon begin to devalue the contributions of him who wielded with such magic influence his pencil, to delineate with faithful and exalted truth the sublime scenery and natural glories of his native land. This picture, among the last efforts of his genius, was one also of his most favourite works; it is said to have been his labour of love for years before his death; and a great work it undoubtedly is, although evidently unfinished. Whether we consider the vastness of the field embraced, or the success with which that vastness has been imparted, we have little fear in saying he has left no contemporary who could have filled it up; the airy-ness of the distance is truth itself, and the eye strains after objects on the extremest verge of the horizon in search of others yet beyond them, as an inquiring eye will do in nature, so true is the deception: take all in all it is the most poetical landscape in the rooms; indeed, in point of poetry of conception and execution, there is no picture here will compare with it, if we except Etty's.

**WATER-COLOURS.**—The arrangements for the water-colour drawings and the sculpture, are of the worst possible kind; they are huddled together into one small apartment, with two large side-lights on the west, fronting which, at the back of the room is erected a semicircular screen, against which the sculpture is placed, right in front of the glare of a stage light; the consequence to it being a total destruction of the steady downward light which is indispensable to the regulated shadow, without which the beauties of sculpture can never be duly appreciated; while the screen has the effect of darkening nearly one half the room, and many of the water-colour drawings are actually placed behind it with so narrow a stripe of a passage round it on both sides, as to render it extremely inconvenient for one party to pass another: these defects, as a matter of course, have detracted from the attention to those branches of Art which their merits undoubtedly deserve. No. 421, 'Water-mill,' Andrew Donaldson, is a very picturesque scene, well coloured and richly toned, rather overwrought a little. 435, 'Old Carr Bridge,' by the same, has less crowding upon the eye of the various objects composing the picture, and is well treated otherwise. 466, 'Brakeen Bridge,' also by the same, is another very pretty little subject well treated: this clever artist has several other interesting pictures in the collection, all marked by the peculiarities of his style, which has a tendency to over-labour, and rather too much of a yellowish brown tint over the whole of them. No. 423, 'Portrait of Mrs. Buchanan,' Mrs. Musgrave. This lady has a numerous collection of very ably treated portraits in the room all characterized by good feeling, fine taste, and artist like treatment. Want of space, however, compels us to be brief in our notice of portraits; the one most to our liking of this accomplished lady's productions, is 461, 'Portraits of the Children of Capt. Isack, R.N.; there is a fine simplicity of arrangement in the group, richness without heaviness in the colouring, and a delightful juvenile expression in the whole of the heads. No. 425, 'Portrait of a Gentleman,' Kenneth Macleay, R.S.A. An extremely clever portrait: the same observation with respect to portraits must plead our apology to this artist which has dictated the previous notice; his best is 448, 'Portrait of Lady Mackenzie and her Daughter:' it is very cleverly treated; the colouring and drawing particularly fine, the heads dignified and ladylike. No.

435, 'Yarmouth Roads—Light Breeze,' W. L. Leitch. An exceedingly clever sketch, the colour admirable, as well as the drawing and arrangement. 445, 'View of the Isola Leche on the Lago di Garda,' by the same. A very fine picture indeed; the subject, although picturesque, is grand and impressive, and the sky is beautifully managed. His 522, 'Interior of the Church of St. Mark's, Venice,' is a rich and clever representation of a very striking and beautiful interior, rendered with great fidelity and power: this artist's productions are out of sight, the most talented and artistic water-colours exhibited here, at least in the landscape and marine departments. No. 437, 'The Return of the Chamois-Hunter,' H. Newton. A very laborious and good picture, but rather soft and washy in the general style of its treatment. This gentleman has several other pictures nearly characterized by the same qualities, i. e., good, warm, and rich colouring, but a laboured feebleness in the handling. No. 458, 'Sir Arthur Wardour and his Daughter' (a scene from the 'Antiquary'), Thomas Kearnan. A very gorgeously painted interior, filled with rich and elegant furniture: 463, 'Edward the Confessor's Chapel, Westminster Abbey,' by the same, is also a splendidly painted interior, very beautiful in tone and in handling. His 512, 'East End of Westminster Abbey,' is one of the richest and most elaborate water-colours we have met with; it is a striking and excellent picture, of a most picturesque and interesting subject. No. 472, 'Portrait of Miss Jane Pollock,' W. T. Musgrave. In Mr. Musgrave we have an aspirant to fame, and no mean one in this walk of Art; his experience has been but of very short duration, while his progress has been great, as shown in this portrait, which is well drawn, clearly and cleverly painted, and it is given with a fine air of reality; he has also a number of other portraits, all meritorious and of good promise. No. 505, 'The Coliseum,' C. H. Wilson, A. A clever drawing, the painting of the architecture is true and beautiful; the figures in the foreground are too large, and have the effect of detracting from the magnitude of the building. 513, 'Ponte della Carraja, and part of Florence,' by the same. It would be unjust to omit mentioning Mr. J. Pead, who exhibits several miniature portraits of much excellence. W. Essex has some very beautiful enamels here, in particular that of 'Sancho Panza,' after Wilkie, is very fine, and conveys the peculiarities of that great artist's manner with much truth; his enamelled portrait of Wilkie is also very fine, it is richly imbued with character, and possesses great brilliancy of colour.

**OF THE SCULPTURE** we cannot say much, there is but little of it, and that little is principally busts, some of which, however, are very good. The artist of the best one we cannot name, as it is not catalogued; this is a neglect which certainly ought not to have occurred. There is a fine old head in marble by Steele; a marble bust by Park, the drapery and shoulders of which are so gigantic as to lead to the belief that his choice has been dictated by the size of his marble. Scouler has contributed a very fine marble statue of Narcissus, which is so placed, although the principal piece of sculpture, as to make it impossible to see the face, a very tantalizing circumstance, as it seems a fine one. There are also some good little groups by Alex. H. Ritchie and W. C. Marshall, but they are all so disposed as to defy criticism; and under such circumstances any attempt to make remarks would be ridiculous: we must, therefore, take our leave of them for the present, hoping to meet them under more auspicious favour next time.

In such a review as this, it is neither possible, nor indeed desirable, that every work should be noticed; we have been guided generally, as far as our judgment goes, by the principle of selecting the best of those exhibited, where that could be done, which we are afraid could not always be the case, as some apparently good works are placed beyond reach of the eye, and have been, consequently of necessity, omitted in the review. Our remarks, although to some they may have appeared harsh, have been dictated by a very opposite cause than any wish to detract from merit; on the contrary, we have lost no instance of commendation where we could conscientiously award it, and where censure has been bestowed, the love of Art must plead our apology in opposition to private predilection. With these concluding observations we close, hoping, that when next called on to notice the Academy's exhibition, we shall have much more to praise, and little or nothing censure.

## THE GLASGOW STATUE.

Meeting of the Sub-Committee of the Wellington Memorial, April 14, 1841.

We again call the attention of our readers to the resumption of the strange proceedings at Glasgow, where, from the details which it is now in our power to subjoin, it will be seen that the sub-committee have advanced a step farther in their warfare upon the arts and artists of their country. Although reporters were not admitted to the meeting of the 14th April, the subjoined sketch of the proceedings has been supplied to the Glasgow papers:—

The meeting consisted of the following gentlemen:—The Convener of the Committee (Mr. Stevenson Dalglisch,) the Sub-Convener (Mr. Archibald M'Lellan,) Lord Belhaven, the Lord Provost, Sheriff Alison, Mr. Wm. Stirling, Mr. George M'Intosh, Mr. James Campbell, Mr. Charles Hutchison, Mr. Kirkman Finlay, Mr. John Houldsworth, Mr. Wm. Leckie Ewing, Mr. Michael Rowand, Mr. Robert Findlay, Mr. Henry Dunlop, Mr. W. M. Alexander, and Mr. Robert Lamond, Secretary.

The Chairman read the following letter:—

"To the Convener of the Wellington Committee.  
"Sir,—To prevent conflicting statements of the business which may be transacted at the meeting of the Wellington Committee on Wednesday next, and in order that the subscribers and the public may get that information, which in our opinion they have a right to receive, we beg that you will have the kindness to instruct the Secretary to intimate the meeting to the Editors or Reporters of at least three of the Glasgow Newspapers, and request him to make the necessary arrangement for their accommodation, should they attend. (Signed) "WM. LECKIE EWING,  
"GEORGE M'INTOSH,  
"ARCHIBALD M'LELLAN."

The CONVENOR stated, that he did not conceive that he had any authority to ask reporters to attend this meeting, or that the public had any thing to do with their deliberations.

The SUB-CONVENOR asked by whose authority reporters had attended former meetings of the Subscribers, of the General Committee, and occasionally of the Sub-Committee; he denied that the meeting was private, or ought to be private, and that the public, and particularly the subscribers, had a right not only to know the result, but the means which were used by a portion of the Committee to produce these results.

Mr. KIRKMAN FINLAY and Mr. ALEXANDER spoke strongly against the admission of Reporters, on the ground of delicacy to the Artists, whose merits they were to consider, and "Exclude," or "Admit," being put to the vote, the following gentlemen voted in favour of admission:—Provost Campbell, Sheriff Alison, the Sub-Convener, Mr. George M'Intosh, Mr. Wm. Stirling, Mr. Wm. Leckie Ewing, Mr. Charles Hutchison. The majority carried the vote of exclusion.

The CONVENOR now rose and said, that he hoped gentlemen would not themselves report the proceedings of the Committee. The Sub-Convener replied, that he would obey no such injunction, and would exercise his own discretion in the matter, and would give to the subscribers and the public whatever information regarding the means used to operate upon the Committee, which he might consider they were entitled to possess.

Mr. WM. STIRLING asked the Chairman by what authority the meeting had been convened to "determine" upon letters and communications from Italian, German, and English artists, which the Committee would now hear read for the first time, and to determine upon prints, casts, models, and busts, which they had never before seen. Mr. W. L. Ewing, Mr. M'Intosh, and the Sub-Convener, supported Mr. Stirling. Sheriff Alison and Mr. Kirkman Finlay defended the circular; and Mr. Stirling protested against the meeting being coerced into a decision by any circular such as the one he now objected to.

Mr. GEORGE M'INTOSH now moved that the former recommendation of the Sub-Committee in favour of Marochetti, which stood uncanceled in the books, should be expunged, in order that it might be distinctly understood that no Member of the Committee was bound by that resolution to vote for Marochetti.

Mr. Kirkman Finlay and Sheriff Alison called Mr. M'Intosh to order, and insisted that the minute of last meeting be first read. To this Mr. M'Intosh assented, and the minute was read accordingly.

The Secretary was now proceeding to read the letters which he had received from the artists, when Mr. M'Intosh begged that his motion might be entertained. After a further struggle for its postponement, Sheriff Alison rose and proposed an amendment to the following effect:—

"That this meeting had no power to cancel a former resolution of the Sub-Committee; that the recommendation of Marochetti had been virtually expunged by the General Committee, and that every member should be held at liberty to vote for what sculptor he chose. And he now also moved, that the Baron Marochetti be employed to make a model and bust of the statue of the Duke."

The Sheriff, after a long debate, separated his amend-



ment to Mr. M'Intosh's motion from the substantive motion in favour of Marochetti, with which he had concluded, and on the vote being taken the Sheriff's amendment was carried.

The Sheriff now brought forward his motion "That Marochetti be employed as Sculptor of the model of the Glasgow Wellington Memorial." Upon this the Sub-convenor proposed the following amendment:—

"That a Committee be appointed, composed of six gentlemen, members of this Committee, to investigate and report,

"First—Upon the competency of the British School of Sculpture to execute, in the very highest style of art, an Equestrian Statue of his Grace the Duke of Wellington.

"Second—Whether the living British Sculptors, in respect to the execution of this commission, be inferior to those upon the Continent or not.

"Third—Whether the first resolution of the general Committee can be legally implemented by any Sculptor but those who have modelled the Duke of Wellington in the prime of his life.

"Fourth—Whether the Acts of Parliament passed in the reigns of George the Third and George the Fourth, for the protection of Pictures, Models, and Designs produced by British Artists, do or do not exclude from this country the works of foreigners or others, executed abroad, confessedly copied from or founded upon, those pictures, models, or designs.

"Fifth—That the whole of the letters now read, and every document bearing on the question of the selection of the artists now in the possession of the Committee, or any member thereof, or which they may yet receive, be placed in the hands of the Committee now moved for, and that it be empowered to take legal advice or any steps which shall appear to its members to be necessary to place before this Committee full and satisfactory answers to these questions."

He also begged of the Committee to consider what they were doing, in thus, in defiance of common decency, coming to a decision upon the numerous communications, which had been so hurriedly read to them, from the most eminent British and Foreign Sculptors, the latter of whose letters were evidently loosely, and it might be, inaccurately translated, and without giving to those important communications a moment's consideration, or bestowing the slightest attention upon the models of Mr. Wyatt, or the bust by Mr. Campbell, who, together with the other eminent men with whom the Committee had corresponded, had been put to no small trouble, their time occupied, their hopes excited, and their attention distracted, by this Committee, believing that their respective merits would have a fair, a deliberate, and an impartial consideration.

Mr. CHARLES HUTCHISON expressed in strong terms his disapprobation of the Sheriff's motion, and of the trifling models exhibited by Marochetti.

Messrs. Stirling, Ewing, and M'Intosh, strongly censured the indecency of coming to so hasty a decision, particularly after the Convenor had allowed months to elapse without bringing the Committee together.

The vote was then taken upon the Sub-Convenor's amendment, which was rejected.

Mr. STIRLING now rose and proposed an adjournment for a fortnight. This amendment was also rejected by the casting vote of the Convenor.

Mr. W. L. EWING then moved that a model be taken from Wyatt or some other eminent British sculptor.

After some discussion, this amendment was withdrawn, when the Sub-Convenor moved that, as the Sheriff and the Convenor had of their own authority already procured a model of the Duke by Marochetti, which model was now in Mr. Banks's in London, "That each member of the Committee be at equal liberty to place before this Committee models or designs from any of the artists named by the Committee."

On this amendment being proposed, Mr. Kirkman Finlay rose and moved an adjournment. To this the Sub-Convenor consented, and another meeting was fixed for Wednesday next at twelve o'clock.

On the 21st, accordingly, the Sub-Committee again found themselves assembled, to resume the consideration of Mr. Alison's motion "To prefer the Baron Marochetti as the artist to whom the preparing of a model of the equestrian statue to his Grace the Duke of Wellington be entrusted."

The members of the Sub-Committee assembled on this occasion were:—The Duke of Hamilton, Viscount Kelburn, Lord Belhaven, Provost Campbell, Principal Macfarlan, Mr. Houston, M.P., Mr. Kirkman Finlay, Mr. M. Rowand, Mr. James Campbell, Mr. William Stirling, Mr. George M'Intosh, Mr. W. L. Ewing, Mr. Robert Findlay, Mr. John Houldsworth, Sheriff Alison, Mr. Charles Hutchison, Mr. Stevenson Dalglish (the Convenor), Mr. Archibald M'Lellan (the Sub-Convenor), Mr. Robert Lamond (Secretary), and Mr. Hope.

The Duke of Hamilton addressed the meeting at considerable length in favour of Baron Marochetti; and upon Sheriff Alison again moving that the Baron should be preferred for the work, his motion was seconded by Mr. Michael Rowand. Mr. Houston, M.P., then moved, as an amendment, that Mr. Gibson should be substituted in the place of the Baron Marochetti, and upon his motion being seconded by Mr. W. L. Ewing, and the vote taken, the numbers stood as follows:—

For the Baron Marochetti:—Lord Belhaven, Lord

Kelburn, The Lord Provost, Sheriff Alison, Mr. K. Finlay, Mr. Robert Findlay, Mr. Hope, Mr. M. Rowand, Mr. James Campbell, Mr. John Houldsworth, Mr. Stevenson Dalglish.

For Mr. Gibson:—Principal Macfarlan, Mr. Houston, Mr. William Stirling, Mr. Geo. M'Intosh, Mr. W. Leckie Ewing, Mr. M'Lellan, Mr. Charles Hutchison. The Duke of Hamilton declined to vote.

Mr. M'Lellan then proposed, as a second amendment, upon the Sheriff's motion in favour of Marochetti: "That Sir Francis Chantrey should be preferred as the artist." It was here argued by Lord Belhaven, Mr. Kirkman Finlay, and the Convenor, that the loss of Mr. Houston's motion was decisive of the question, whilst Lord Kelburn, equally stoutly, advocated the competency of the meeting to entertain Mr. M'Lellan's motion; and after some very warm discussion, and the motion being seconded by Mr. George M'Intosh, it was finally put to the vote with the following result.

For the Baron Marochetti:—Lord Belhaven, Lord Kelburn, The Lord Provost, Sheriff Alison, Mr. K. Finlay, Mr. Robert Findlay, Mr. Hope, Mr. M. Rowand, Mr. James Campbell, Mr. John Houldsworth, Mr. Stevenson Dalglish.

For Sir Francis Chantrey:—Mr. M'Lellan, Mr. William Stirling, Mr. W. Leckie Ewing, Mr. George Mackintosh, Mr. Charles Hutchison.

The Duke of Hamilton, Principal Macfarlan, and Mr. Houston, M.P., declined to vote; and the Lord Provost, seconded by Lord Belhaven, then moved, "That Marochetti be instructed to proceed with his model."

On this, Mr. Stirling entered a protest of considerable length, stating, that he believed it to be more congenial to the British feeling of the Duke of Wellington that a native artist should be employed, as also more in accordance with the wishes and expectations of an overwhelming majority of the subscribers, and more consistent with our national character and the patriotic feelings of the originators of the Wellington Testimonial; pointing out also the incongruity of the same artist being employed to commemorate both the victor and the vanquished. He said that to have the best work, the artist should not only understand British character, but be acquainted with the life and career of our own illustrious Duke, from the time he took the field in India up to the present day. Mr. Stirling also stated that, in his opinion, the Baron Marochetti was guilty of great presumption, or in utter ignorance of what is expected from him, because he offered to erect the Wellington Memorial in Glasgow in eighteen months, although our native artists, who must be already much better furnished with information and materials, require three or four years to execute such a work; and that we have among ourselves artists not only better qualified to do justice to this National Testimonial, but to any other general subject of Art; and, therefore, by employing the Baron Marochetti, the Committee cast an undeserved reproach on the artists of our country. Mr. Stirling also objected to the Baron, because he has in some manner thrust upon the Committee an uncalled-for model, and because he has had an undue advantage over the other artists as to correspondence; and because, although the Committee have had considerable time, they have not had sufficient opportunities to inform themselves of his merits, inasmuch as it was only at the last meeting that two additional letters of his were read in a rapid manner to the Committee; which letters were not originally distinctly expressed, or not correctly translated. Finally, Mr. S. objected to the Baron because he cannot be employed agreeably to the instructions of the General Committee, and he cannot erect the monument in Glasgow without being guilty of plagiarism, and of acting contrary to the spirit, if not the letter, of the British Law.—To this protest Messrs. M'Intosh, W. L. Ewing, and M'Lellan, adhered.

We have heard not a little of the tone and temper in which these proceedings have been carried on, and of the influences to which it has been thought proper to render them subject; but it is the character of the circumstances in question, as the same has more immediately been accessible to the public eye, to which alone we feel disposed to direct attention. In the first place, then, it appears that a majority of this sub-committee insist upon carrying on their proceedings in a species of secret conclave, in which gentlemen who differ in opinion with the majority, are not even to be permitted to tell their constituents and the public that they are not guilty of actions of which they are ashamed. The plea of delicacy to the artists whose merits they may discuss, is assigned as the cause of this secrecy: whilst, at the same time, they insult and malign the whole body of British artists by declaring their preference for an unknown foreigner, alike destitute of talents and reputation. The only intelligible motive to be assigned for this desire for secrecy, is that of a fear to appear openly to the public as the supporters of Marochetti: and, as it were, to compel their opponents to share the obloquy of such proceedings from a concealment of the opinions and state of voting of both parties. In the face of their own act in ex-

cluding reporters, the Marochettites were vehement in denunciation of alleged inaccuracy in the newspaper reports of the meeting of the 14th, as if it were possible to insure complete accuracy from the reporting of gentlemen engaged at the same time in discussing the questions under consideration. A striking instance of this occurred at the meeting of the 21st, when, upon some opposition being offered by Mr. M'Intosh as to the terms of Sheriff Alison's motion differing from that which he had proposed at the meeting of the 14th, and to consider which the meeting stood adjourned, the Sheriff and Mr. Secretary Lamont both declared, that from the confusion which prevailed it was impossible to note the sheriff's motion accurately; and the result was that the sheriff was permitted to adopt, avowedly, a new motion at the meeting of the 21st. Lord Belhaven also, at this meeting, characterized the meeting as a public meeting, although at the meeting of the 14th, he had stated as his reason for his wish to exclude reporters, that the meeting was altogether private. In a similar spirit of consistency, Mr. Kirkman Finlay, at the meeting of the 14th, voted against Mr. Stirling's motion for an adjournment; and, in a few minutes afterwards, himself proposed a motion for adjournment, which was carried!

We have nothing to add to these painful details except that, in the room in which the committee assembled, were a number of models and drawings by Marochetti, which Mr. Charles Hutchison justly denounced as the veriest trash which he had ever had the opportunity of seeing: one of these was a sort of costume carving of Buonaparte; another a Turkish figure seated beside a dead horse, and whether it was intended to represent a "knacker," or the son of the Grand Turk renowned in Molière's "Bourgeois Gentilhomme," and to whom our friend Mousie Jourdain, in his love for foreigners, insists upon espousing his daughter, was a question which the meeting did not pretend to decide. A third was a lackadaisical figure of an old gentleman seated in an arm chair, which some of the members took for a statue of Mr. Banks, of Corfe Castle, late M.P. for Dorsetshire, who, it appeared in the course of these proceedings, had been mainly instrumental in forcing the Baron Marochetti upon the good people of Glasgow. The others were like nothing in the heavens above, or the earth below.

The question, however, would now appear to resolve itself into a narrow compass, and to be simply this—what is the construction to be put upon the Acts 54, c. 56, of George III., and of 6, c. 109, George IV., and whether, if our custom-house authorities do their duty, the bust of the Duke of Wellington, ordered by this Glasgow Committee, can, under these Acts, reach its destination?

The allegation urged in opposition to Mr. Macintosh's motion, for rescinding the recommendation of Marochetti, which stood on the books of the Committee, to the effect that the Committee had not, like other bodies, the power to rescind its own resolutions, appears about the most singular and puerile which it is possible to imagine!

At these committee-meetings we have also heard it reported, that letters from the Baron Marochetti were read, suggesting the adoption of allegorical *basso-reliefs* on the pedestal of the Glasgow Statue. Now, we are by no means disposed to adopt what may be termed *ultra purist* taste in all such matters of sculptural detail; but we believe that many persons will be disposed to doubt the propriety of introducing any such allegorical representations in a case of the kind. Be this as it may, however, as we know that the Glasgow committee have determined upon the introduction of these representations on the pedestal of their statue; we trust we may express the hope that the figures in question may not be mere vague and meaningless generalities, winged Victories, and impersonifications of Concord, but such as bear pointed and manifest allusion to the deeds of the hero whom the monument is intended to commemorate. We have an example of this style of allegory in the celebrated pillar of Trajan, of which the historian, Gibbon, says, in reference to its condition at the time he wrote, "This column, which still subsists in its ancient beauty, exhibited an exact representation of the Dacian

victories of its founder. The veteran soldier contemplated the story of his own campaigns, and by an easy illusion of national vanity, the peaceful citizen associated himself to the honours of the triumph." In the column in the Place Vendôme, in Paris, the French have adopted the same style of allegory; and it exhibits an exact representation of the victories of its founder over the English, Austrians, Russians, Prussians, and Spaniards; and the occupation, by his armies, of the various capitals of Europe. In their coinage, the Romans carried out the same system; and Dacia capta, Iberia capta, and various other captures and conquests, meet our eyes on coins and medals, not alone in the form of allegories, but in most intelligible Roman capital letters; and the well-known Napoleon medals are about as conspicuous an instance in point as any to which we can allude. We trust, therefore, that our Glasgow friends will not allow themselves to be "fobbed off" in this matter, nor go hand in hand with their Italian *protégé* in purloining from the duke any portion of his renown, otherwise they will have on their pedestal, Waterloo represented as a defeat, and the occupation of Paris so far in the back ground as to be ought of sight. Indeed, "if aw' be true we hear" on this subject, the baron has already shown the cloven foot in his letters; he talks, for example, of the dukes differing from other great warriors in being the great pacificator of Europe! this is true, and all very well; but did it not occur to the baron that in this feature of his character, the duke bore a resemblance to Alexander? Thus it was when no longer any enemies remained for him to conquer, that he gave peace to the world; not that we mean to compare, in other respects, the unprincipled Macedonian with his Grace. It seems that Baron Marochetti also thinks that the duke resembles other great commanders in having sometimes overcome his opponents, now here we also differ in opinion from the baron, for the duke did not sometimes overcome his opponents, but he always overcame them! In this case, is it that the baron mistakes the meaning of language, or the character of the duke? for really the difference between *sometimes* and *always* appears to us calculated to be rather important in forming a just or an exact appreciation of an individual's character and exploits. Why, under these circumstances, did no gentleman rise and move, that since a majority of the committee had resolved to adopt the allegorical representations proposed by Baron Marochetti to decorate the pedestal of the statue of the Duke of Wellington, that this sub-committee require in any such representations that after the manner of Trajan's Column, and the Column of the Place Vendôme, that pointed and unequivocal allusion be made to the achievements of the Duke of Wellington, including his victories and conquests in India, the Peninsula, France, and elsewhere, and in particular to the victories of Thoulouse and Waterloo, and the occupation of Paris by the British forces? We suspect the baron would feel himself in a still more perplexing dilemma than did the mighty minstrel, when he sung of Flodden Field, exclaiming:—

"Alas! that Scottish maid should sing  
The combat where her lover fell,  
That Scottish bard should wake the string  
The triumph of our foes to tell!"

Sir,  
I had the honour to send you a note during the month of March, relative to the Glasgow Statue in Memorial of the Duke of Wellington. I see it is decided that Marochetti shall be employed. Now, Sir, if this be true, where is British patriotism, natural feeling, and common sense? The love of one's country and its home ought to be the next feeling to the love of God.

Common sense induces us to look for the best in all that it may concern us to require: in this instance, then, with great respect to Marochetti's work at Turin, the horse is inferior to Wyatt's, in Cockspur-street; and the whole, as a dignified statue and representation of a hero, is in no way to be compared with Chantrey's equestrian statue, one of calm dignity and indicative of reflecting and commanding power.

If Sheriff Alison thinks to raise himself by such a proposition, he had better turn to his Homer, and to a line to which I am sure his parent would have directed his attention—

"και τε πολλοις εσασσε, μαλιστα δε κ' αυτος ανεγνω."

IA N 734.

Yours, &c. M. M.

## THE ARTIST:

### A SERIES OF SKETCHES FROM THE LIFE.

By MRS. S. C. HALL.

#### CHAPTER IV.

The cottager's wife, beautiful though she was, did not, happily for herself, possess a higher order of mind than her husband; but her tastes and manners were more refined. I hope that none will sneer at the notion of a cottager's wife possessing taste and refinement: I have spoken of them only with reference to her husband; though I would have it remembered, there is a wide difference between vulgarity and rusticity, and that what is called "good manners," is frequently nothing more than the etiquette of a *clique*.

Mrs. Birch, or "Kate," as her husband called her, astonished and looked confused when she saw the sketch; "the baby was so like—he had quite nose enough—but as for herself, she was never like *that*, she was quite sure—she never was so handsome;" and her husband, upon this, kissed her so that she blushed, and said "For shame!" and he as instantly exclaimed, "Bless thee, Kate! if thee'd not ha' been the prettiest girl in the parish, thee'd never ha' had such a many sweethearts." This made her blush still more, and blushes are the light of beauty; and then she placed an old oak chair for the young artist, with that reverence of manner which is the purest homage that nature can render; and then she made her husband "poke" his great hard finger into the baby's mouth, to feel for a tooth he had (his mother said) cut that morning; and which the good man thought he felt, and expressed as much pleasure and triumph thereat, as if the tooth owed its appearance to his own individual skill. The boy did not resent the intrusion, but crowed and laughed; and the artist was requested by the father to feel how heavy he was, while the mother gently held him back, saying, "young gentlemen were not fond of babies."

"I tell thee, Kate," said the hearty peasant, "he bean't a young gentleman—I mean, he bean't like them young gentlemen that see nothing in natur' worth looking at, but a covey of partridges—didn't he pictur the boy—and don't thee tell me but he'd loike to know his weight."

Hamilton really thought the infant the most heavy creature he had ever felt, and the father was perfectly satisfied—the mother looked pleased, but said little, while her husband laughed and talked with the frank manner of an honest hearted man, who is not troubled with a very high or delicate appreciation of the society he is in. He pinned Hamilton's sketch against the wall, and his bright, clear, open eye constantly glanced from it to his wife—the boy was already asleep in his cradle—the clock of the village church struck ten—it was sufficiently distant from the cottage to render the deep-toned voice of Time one of solemn, yet sweet music—and yet he told the youth that, penniless as he was, he ought to depart: the cheerful content of the humble pair had well nigh astonished one who had associated—in the high ways of the world—the dazzling glare of ambition with happiness. As the last stroke cleaved the air, he arose, but the strong hand of Thomas Birch was upon him. "Not a foot—if thee'll put up with our homely ways—thy bed is ready, and thou'rt welcome."

"Sir," said the gentle Kate, "if you'll excuse the homeliness, I'm sure there is not a better bed at the little inn; and my husband will show you things to-morrow better worth picturing than this cottage. Do, Sir, stay—we call it Mother's room—Thomas built it—that, when she comes, I might know she was under our roof."

"Ay!" added the husband, "and he'll sleep none the worse in it, Kate, because it has been often blessed by her prayers." The artist sat down, and, after a minute's pause, Thomas Birch stretched out his arm, and took a Bible from the shelf: his wife looked at him, as well as to say, "Wait!" and then said aloud, "Perhaps the young gentleman would like to go to bed now?"

"As he pleases," replied the peasant, placing the unopened book before him: "My father used to say, gentle and simple, peer and peasant, must come to this—I bean't a good scholar, but

I can read my father's Bible. I do not ask you to stay, Sir—only just do as you loike."

Hamilton expressed his desire to remain. He had heard that Infidelity had succeeded Ignorance, and that the cottages of England were no longer temples where the peasant desired the presence of his Creator. He had heard fearful things—and some of them were true; but he had to learn that there are thousands upon thousands of high-souled, right-headed men in this country, steadfast, and true in the clear path—fervent and faithful—whose lives are as a lesson-book for those who wish to read the truth—that simple, unostentatious piety, thrives by the way-sides. I have seen many like Kate and her husband, and hope, ere long, to see many more; though the din and turmoil of the busy city is not so in harmony with their lives as the calm and pleasant country, where Nature is ever at hand—sweet, gentle mistress!—to set the thoughtless thinking, and the wrong-thinking right.

Thomas Birch's pronunciation was none of the purest, and he made some blunders which might have excited a smile, had it not been for the deep earnestness of his voice and aspect. The shape of his well-formed head, and its massive features, accorded well with his athletic frame; and yet it was evident that every fibre yielded to the written word. The exceeding beauty of his wife, whose attention was evidently divided between her desire to profit by the chapter and watch her child, who tossed his rosy arms more than once, as if his sleep was restless—the group altogether was one Hamilton longed to, yet dared not, sketch, for he saw that Birch exacted attention for the love of what he read.

When the book was closed, Kate went to the cradle.

"Ah, lass!" said her husband, "the boy must not stay here while I read, another night. I warrant me, you were thinking more of him than of the word."

"No," she replied; "though—bless him, Thomas, he is wide awake now—though I do not deny I was thinking how much I should like—"

"Well, lass, speak out."

"If it was God's will, just to live to see him parish clerk."

"Now, there it is Kate!—I wonder you don't wish to see him Parson at once. Thee must curb ambition, wife—though I own I should like to hear him giving out the Hundred-and-twenty-second—it would be a great thing, to be sure!—and who knows—who knows what may come in the end?"

"We have all our ambitions," thought Hamilton, as he sat by the bed-side in the little room, which the kind-hearted labourer had built, that his wife's mother might enjoy the tranquillity of sleeping beneath her child's roof: "We have all our ambitions—but what a poor one, to desire her boy to grow to be parish clerk. Still it may be a great ambition, according to her means. And what a disturber that same ambition is of the sobrieties and realities of life!—what an inciter to great things!—how long and how steadily does it proceed—silently and determinedly—the undercurrent of all our actions; until, in strong soils, gaining strength by opposition, it bursts forth—while the world wonders how it came, and whence it came—while on it goes, carrying its originator, in the full glare of light, to fame, to fortune, and—to death! And yet, what would man be without it? Is raises him above himself—above the paltriness and littleness of that life—which, far from being his end, is only his beginning!"

Youth is seldom long given to philosophy! Hamilton could have smiled at the anxiety with which he had calculated, during the past day, upon how he was to subsist—where he was to sleep. It is almost impossible to resist the healthful influence of cheerful and contented minds! And never in past times, when pillowed upon down and courtained by damask, had he slept more profoundly than beneath the humble roof of an English yeoman. Very early in the morning, even before the earliest cock had crowed, Hamilton was awake by a noise as if some one was creeping round the house outside, pausing every now and then, and managing to do something with as little bustle as possible, —always a sure way to create attention. Still the artist was too sleepy to conjecture more than

that an animal might be browsing unceremoniously upon the roses which he had observed in the twilight wreathing so luxuriantly over the walls. When he really awoke, the sun was high in the heavens—the breakfast ready—Kate smiling at her baby, and her baby at her. "It was so lucky," she said, "Thomas had always two days in the week for his little farm and garden, and this was one, and he had managed to get every thing so neat; if the young gentleman would only step outside and look at the cottage now, it was better worth putting in a picture, ten times over, than ever it had been before."

Hamilton *did* look; and oh! what a change! the woodbines and trailing roses that grew so wood-wild had been pruned and trimmed, and nailed to the walls, which had been white-washed—ay, made as clean as a sheet of Bath post. The cottage was a model of English neatness, but its picturesque beauty was gone; the very Eglantine was threaded out in straight lines, and the Virginia creeper, which here and there had changed a little so as to introduce a warm tone amid the light foliage, was picked away, because it would not be controlled.

"Ah, ah! lad, there's an improvement," said Thomas Birch, rubbing his hands with great glee; "saw thee ever more than that? I began it by moonlight—yet I did not disturb thee. I've scraped the *toiles* too; now they're all one colour, and as red as a cherry, ah, ah!" And his glee, like the glee of an elephant, was very ungainly, and yet so jovial, so earnest, that the gentle-hearted artist could not hint even that he had completely destroyed his subject. "Now," he continued, "Kate will not look like an owl in an ivy-bush—I cut all that clean away. I was resolved thee should have fair play, so that the 'squire and madam, and Miss Blanche, should know it; and now take breakfast, and eat hearty. I wish, dear heart! I could see thee stout and jovial, loike myself; and make haste lad, for I've a deal to show thee. I loike to watch thee take down the things—it's the greatest curiosity I've seen for many a day, that's what is—Lor, I never gave a thought before to how pictures were made—eh! but I wish my boy were old enough to learn—it would be better than being parish clerk."

"Not so profitable, perhaps," was Hamilton's meek answer. It would be impossible to convey an idea of the expression of intense interest which softened the features of the sturdy peasant as he followed the young artist into the cottage; he observed him for some time silently, and then, after a certain quantity of whispering had passed between him and his wife, he left Hamilton to finish his breakfast, which in truth he did quickly, for the immediate cravings of hunger being satisfied, he bethought him that he had no means of recompensing the cottagers, and this certainty sent a warm uncomfortable flush to his cheek. One of the most beautiful points in Hamilton's character was his straightforward truthfulness. He was proud, but his pride lay in truth; and no one being *really* poor ever confessed to poverty in England without feeling a thrill of shame.

"Pray eat, Sir," said Mrs. Birch: "do, Sir; it is but humble, but its wholesome; I made that loaf myself."

"It is too good for me," replied the young man, "for I have not the means of paying for it. I will finish the drawing you both seem pleased with, and that may remunerate you in some degree. When better times come, I will pay you all."

"The little we can do, we do not want payment for," she replied; "though of course a gentleman would not like to feel obliged to the poor. The picture, Sir, must be worth a deal of money: I have one not half so big that cost mother ten shillings. Pray, Sir, do not make me feel that I have no way of paying you."

Mrs. Birch's tact was as admirable as her feelings were kind, and that is what no one can learn or teach. In a few minutes Hamilton was working at the drawing, much to her delight.

The farmer had gone his way towards the patriarchal abode of the 'squire, an upright benevolent old gentleman, who prided himself upon doing and thinking exactly as his ancestors had done before him.

## OBITUARY.

## MR. RICHARD DAGLEY.

TO THE EDITOR OF THE ART-UNION.

DEAR SIR,—You have requested me to furnish you with any recollections I may have of my late dear and highly valued friend, Mr. Dagley, and I gladly comply with your desire, because it is a pleasure to recall to memory so good and amiable a man, even whilst we selfishly lament the loss of his society and his friendship.

I have known him intimately 32 years, but as that does not include any portion of his early life, I can only refer to what I have casually gathered in conversation. Himself and two brothers were left orphans when very young, and he was placed, by the kindness of friends, in Christ's Hospital. He spoke of the late Mr. Walker (the engraver of Stodhart's view of the interior of that noble charity), Mr. Parsons, a Russia merchant, and one or two others as contemporaries; remembered Charles Lamb and his aunt's good baskets, and classed Coleridge as one of the young fry who went about the time when he came out. Having a decided taste for fine art, and being a delicate child, he was apprenticed to Mr. Cousins, jeweller and watchmaker, which business then included gold-chasing and the painting of ornaments and miniatures for bracelets. His fine taste and unremitting industry rendered him, undoubtedly, a valuable servant, for he married one of his master's daughters before he was of age, and it was, undoubtedly, with his consent, though it could hardly have been the result of his judgment, since Dagley could have no provision for a matrimonial home; and as this union produced ten children, of which one alone remains, and the most of whom lived for several years; unquestionably there were experienced by them long seasons of anxiety, and painful prospects of poverty—bearings and burials, doctors and nurses, hovered like demons o'er the dwelling of "young love," but the window was never opened for his escape. Whatever might be the trials of the times, perfect confidence, unceasing industry, and untiring affection bore them through all. Mrs. Dagley was a woman whom to know was to love; she was cheerful, gentle, of active kindness and sound understanding, and therefore well calculated to endure the evils inseparable from the wife of an artist; and such, from the time he left Mr. Cousins, our friend desired to be considered.

At that time he was very intimate\* with the late Mr. Bone, R.A., and they were alike employed in enamelling views for the backs of ladies' watches, eyes for rings and brooches (then a reigning fashion, and extremely profitable), together with small elegant designs (of mythological subjects principally) for bracelets. In pursuing these branches of art, Mr. Dagley became a good water-colour artist; but oil always foiled his attempts, and rendered many excellent designs, on various subjects, absolutely nugatory as works of art, the execution annulling the value of the conception. He read much and thought much, and thoroughly understood the style and merits of the painter he studied, whether ancient or modern. He became also a good medallist and published a work on gems, which brought his name advantageously before the public, which became still better known from his designs to "Flinn-flams," a work of the elder D'Israeli, of great attraction at the time.

That he should pursue fortune in some line distinct from that which had hitherto been his support became, in a few years, absolutely necessary, for fashion had decreed that ladies might neither wear bracelets nor watches, nor the eye of beauty beam from the hand of a beau; and I believe it was a desirable thing at the time, when he formed an engagement at Doncaster, with a lady who had a very excellent school, to become a drawing-master, and to which was shortly added pupils from the establishment of a D.D. who prepared a few young men for the university.

\* An intimacy not broken till the death of Mr. Bone; indeed, Mr. Dagley could not possibly lose a worthy friend, and it is certain he could never leave an unfortunate one. Walker, from severe necessity, was a frequent claimant on his little store; and when the unhappy man committed suicide from want, well do I remember Mr. Dagley exclaiming, "Oh! why did he not trouble us again, Mr. Hofland?"

He brought hither one daughter, the sole survivor of his little train, and together with his wife, her younger sister, Miss Cousins; and a more cheerful, contented, unassuming, and intellectual family circle I have never known. Mr. Dagley's society was much courted; his employers were generous and hospitable; but, alas! they were more willing to *give* than to *pay*, and the artist found it more difficult to live (according to his own ideas of honesty and regularity) now he was in possession of a regular, and what he deemed an handsome income, than he had been when soliciting employment for the exigencies of the day; and after the first four or five years had gone by, as difficulties increased with the extravagant, so did their consequences press upon the prudent and innocent, and it was only by keeping up a perpetual warfare that he could gain bread for his family in accepting small portions of large bills. He, however, acted firmly and wisely, and finally escaped with but little loss in the year 1815, being the only creditor of either party who came off even tolerably; and returned to London.

Since then, he has lived in Earl's-court-terrace, where Mr. Cousins, his father-in-law, joined him, a gentle, amiable old man, whose days, prolonged by the cares of his daughters, and him held dear as a son, exceeded 90. During the past 25 years, Mr. Dagley has been engaged in writing reviews of works of Art, and in making designs for various publications. He produced another volume of gems, enriched by the poetry of Dr. Croly. "Takings," the illustrations of a humorous poem; "Death's Doings," a series of designs suggested by "Holbein's Dance of Death," each of which reached a second edition. He also wrote a catalogue raisonné of Mr. Vernon's splendid gallery of modern pictures—made designs for his daughter's pleasing books and those of other writers, and was always alive to the interests of art and the welfare of artists, whom he assisted by judicious advice, friendly commendation, or valuable introduction. Every neighbour looked to his dwelling for help in the hour of sickness and sorrow—for the advice experience alone can supply—the prompt kindness, the ready help, which trebles the value of the gift. Dear old man! he could not draw from a full purse the means of relieving an impoverished widow, or finding an asylum for a deranged father; but he *could* and *did* (aged and shadowy as he was) walk miles and miles, taxing mind and means, to their utmost, to procure the aid required. In his humble dwelling there was but one heart, one mind; and the good which emanated thence, if it could be summed up, might surprise the dwellers in mighty mansions. Within a few months the breaking hearts of two dying parents\* were relieved by Mr. Dagley, or rather his daughter, consenting to become guardians to their little children, left destitute save for the small annuity allowed by Government. What a task was this to undertake! what a charity to perform!

Four or five years since, a neighbour to whom they had been invaluable, left to Miss Dagley £400 after the death of an invalid sister, whose income arose principally from the kindness of a wealthy brother. Within a short time afterwards this gentleman, a great merchant, sustained many losses and failed. The poor sister (a confirmed sufferer) was exceedingly distressed, her own income being utterly unequal to her absolute necessities. Mr. Dagley proposed *immediately* that the money left to his daughter should be sunk in order to help her income, and undertook to persuade several other legatees to be equally considerate, and as none of them made near so large a sacrifice this object was effected to the good man's great satisfaction. When we remember his intense love and anxiety for his only child, how soon he must be taken from her, and how little, even with the utmost economy, he could endow her with, surely few more noble actions have ever dignified humanity? The lady on whose behalf it was made, refused to accept more than a part; and I trust the restoration of her brother (a man of tried probity) to his station in society, will soon render even that unnecessary.

Mr. Dagley was a pleasing writer, and a still more pleasing converser; he had some few "old gentlemanly" pronunciations, and occasionally a

\* Captain and Mrs. Bruce.



quaintness in his phraseology, that told well in his succinct relation of an anecdote, or reason for an opinion; but when his feelings were excited his language rose to eloquence. I trust I shall never forget the relation he gave me in the cholera time of Miss Agnes Jerdan's heroic self-forgetfulness which has placed her in my memory "above all Greek, above all Roman fame," and recalc sweet tears even now dropping to her honour—neither can I fail to remember, his partly humorous, yet truly affecting account of his meeting Mr. Parsons by appointment, whom he had not seen since they parted as boys at Christ's. His rapid survey of their far different fortunes; the exclamation on either side "Can that be Richard Dagley?"—"Is it possible you are Ned Parsons?" each longing to add "What an old fellow you are grown!" His reading the many cares in the rich man's countenance was, I well remember, wound up by grateful thanks to God that he had never moved out of his own quiet sphere.

If I have intruded too much, remember you invited a "garrulous" pen, and that a much better had traversed the ground before. It is difficult to be brief when both the heart and the eyes are overflowing.—Yours, &c. B. HOFLAND.  
Hammersmith.

We add to this valuable touching and affectionate tribute to the merits and memory of Mr. Dagley, from the pen of Mrs. Hofland, a few lines on the same subject, contributed by her to the *Literary Gazette*:—

To the Memory of Mr. Richard Dagley, Artist.  
SINCERE and manly—void of strife and guile,  
Kind in thy frown, and honest in thy smile;  
To every sense of pure affection warm,  
Thy child life's treasure, and thy art its charm.  
Dagley, 'twas thine in these ambitious days  
To win the right, yet shun the meed of praise;  
From probity's secure and modest way  
Too wise to soar, and far too good to stray.  
To friendship firm, to justice more than true,  
Thou gav'st to pity what to self was due.  
Unchill'd by age, unmov'd by boding fears,  
Thy latest act bath wip'd the orphan's tears,  
Thy latest sigh to love and prayer was given,  
Death's gentle passport to the Christian's heaven.

ALEXANDER DAY, Esq., died at Chelsea, on the 11th of January last, in the ninety-sixth year of his age. To the rising school of art the name of this gentleman is but little known, although associated with the history of some of the most valuable works of the National Gallery. During the early part of his life he resided in Italy, whither he had repaired to indulge and cultivate a strong predilection for Art, which led him to pursue it in both forms—painting and sculpture—so diligently that in the former he at length excelled. He was for some years a prisoner in the hands of the French, during their war with the Neapolitans, but he nevertheless continued to labour in the prosecution of his art, and produced many medallions of great merit, which still enrich some of the best private collections in the country; for which they were purchased from the artist himself. The works of Mr. Day were not generally known, and his life, comprehending such a lengthened term of years, outran those of his early associates and friends; he stood, therefore, alone, the last of his time; and even during his latter life was spoken of, in reference to his works, as long since deceased. On his return to England he stamped his reputation as a connoisseur, by bringing with him some of the finest pictures in the National Gallery, viz.—'The Descent of Bacchus,' by Titian, 'Ganymede,' and a 'Venus and Adonis,' by the same; 'Portrait of Pope Pius,' and 'Portrait of St. Catherine,' by Raffaele; 'Ecce Homo,' Corregio; 'The Flight of St. Peter,' Carracci; 'Land Storm,' Salvator Rosa; 'Abraham and Isaac,' Gaspar Poussin; 'St. Ambrose and the Emperor Theodosius,' Vandyke. On the occasion of the purchase of the Elgin Marbles, Mr. Day was, with some others of well-known reputation, summoned to give evidence before a committee of the House of Commons, which had been appointed to examine into the merits of these works; and this is the only instance in which his name was ever brought prominently before the public; no notice even of his death has, we believe, appeared in any journal; but this circumstance is attributable to the comparative seclusion of a period of life so unusually protracted as was his.

## THE ART-UNION OF LONDON.

Tuesday, April the 20th, was a gratifying day for the few individuals who, five years ago, at the expense of much time and exertion, founded the Art-Union of London, and have continued since then labouring zealously to advance its interests and increase its power of doing good. The Duke of Cambridge, the Marquis of Northampton, Sir Martin Archer Shee, President of the Royal Academy, Lord Roseberry, Mr. Ewart, M.P., Mr. Cabell, F.R.S.; Mr. W. Tooke, F.R.S.; Sir Benjamin Hall, M.P., and more than fifteen hundred of the most respectable people in London and its neighbourhood, met on that day at Willis's great room, St. James's, to receive the Report of the Committee, and to distribute the prizes. It may be well to remind our readers that the amount subscribed by this society in the first year of its existence, for the advancement of art, was £489. 6s.; in the second year, £757; in the third, £1295. 14s.; and in the fourth, £2244. 18s.; in all cases nearly, but not quite doubling its revenue in each succeeding year. On the present occasion, however, the increase is even more striking still, the amount subscribed being £5610. 4s., or twice and a half times as much as it was last year. To this rapid and extraordinary increase, the Duke of Cambridge, on taking the chair, referred with evident gratification: he expressed his decided conviction that the association would be greatly conducive to the advancement of art in this country, and gave his warm approval of the principles on which the Committee regulated and carried it on. His Royal Highness stated, that he had the gratification some years ago of founding a similar society in Germany, and was fortunate enough on one occasion to obtain the chief prize, so that to this mode of obtaining pictures, he observed, he could not possibly express the least objection.

Mr. George Godwin, F.R.S., one of the honorary secretaries (and to whom, by the way, the Society is indebted for much exertion at the meeting), then read the report, from which it appeared that the sum collected, £5610. 4s. was appropriated thus, namely,

Expenses . . . . .	£ 634 11 7
For purchase of works of art, . . . . .	3650 0 0
Reserved for engraving, &c. . . . .	1325 12 5
	£ 5610 4 0

The sum of £3650 was allotted for the purchase of 133 works of art; namely, one of the value of £300, one £200, one £100, two of £80, two of £75, four of £60, and so on, progressively, to forty of £10 each.

Relative to the engraving, it was seen, that the Committee, anxious to prevent delay, and to distribute an engraving forthwith to the subscribers of the present year, had determined to suspend the regulation which provided that "the picture selected for engraving should be one purchased by the association;" and that they were endeavouring to obtain some unpublished plate worthy of the Society, which might at once be printed from. The Committee properly remarked, "they still consider it highly desirable that, whenever it is practicable, the picture to be engraved should be selected from those purchased by the prizeholders; but should it so happen that no picture of sufficient importance offered itself in this manner, while from other quarters one of first-rate excellence was obtainable, they consider they would be acting injudiciously alike for the interests of the members and the arts, were they to hesitate in adopting the latter. To perpetuate and disseminate mediocrity is surely not the purpose of the Art-Union of London."

After the reception of the Report (moved by Lord Northampton, and seconded by Mr. C. E. Michele), the drawing commenced, and continued for two hours—the mode of distribution being as follows:—Before the chairman was placed a book, containing an accurate alphabetical list of all the subscribers, numbered regularly (and according to the number of their chances) from 1 to 5298. Into a large wheel, provided for the purpose, scrutineers, appointed by the meeting, placed a round wooden tally for every member in the list, each being marked with a corresponding number to that against the name; so

that there were precisely the same number of tallies in the wheel as chances in the list. Into a second wheel they placed 193 tallies, the number of the prizes (sixty proofs of the engraving being added to the 133 works of art before alluded to), each tally representing a £10 prize, £50 prize, £100 prize, and so on, according as they were marked.

The wheels being turned, a lady deputed by the meeting drew a number from the larger wheel, and handed it to one of the committee, who announced it to the room. Mr. Godwin, then turning to the list, stated the name and address which appeared against that number; after which a second lady drew from the other wheel a tally, and handed it to Mr. Lewis Pocock, the other honorary secretary, who announced the value of the prize; and this was continued till the whole of the prizes were drawn. By this arrangement, which seemed to give universal satisfaction, the interest in the proceeding is maintained to the end, and as the address of the successful members is known even before the prize is declared no mistake as to identity can occur.

The names of the principal prizeholders are as follow:—Mr. George Fry, £300; Mr. T. D. Light, £200; Mr. W. R. Stanton, £100; Rev. R. Roy, and Mr. W. J. Fry, £80 each; Mr. S. Angell, and Mr. C. M. Korkell £75 each; Mr. T. Cammac, Mr. A. Cox, Mr. B. Leggett, and Mr. Robert Nunn £60 each; Miss E. Buckle, Mr. G. Gandell, Mr. Jules Godet, Miss Lovegrove, Mrs. Morrell, and Dr. Watmough £50 each; Mr. C. Barton, Mr. John Bullock, Mr. R. Jarvis, Mr. C. Jones, Mr. E. Lomax, Mr. P. Long, Dr. Robertson, Mr. Edwin Shaw, Mr. G. Wartonaby, and Mr. J. Smalman £40 each; Mr. John Ball, Mr. John Clow, Lord Colborne, Mr. Charles Compton, the Honourable Edward Curzon, Dr. Gardner, Mr. C. Haghe, Mr. G. Scamell, Mr. R. Thackthwaite, and Mr. J. S. Wreford £30 each; Mr. T. Austin, Mr. John Bothams, Mr. P. Brocklehurst, Mr. H. Brown, Mr. R. S. Cox, Mr. W. Egley, Mr. Charles Goodwyn, Mr. W. Hanley, Mr. T. Harper, Mr. W. Larkworthy, Lieut.-Col. Robinson, Mr. R. Sale, Mr. James Shaw, Mr. C. Stevens, Mr. John Trapp, and Mr. E. N. Winstanley £25 each; &c., &c.

Mr. Henry Wilkinson moved, and Mr. Erasmus Wilson seconded, from the body of the meeting, a vote of thanks to the committee, with a request that they would continue in office, on the ground that each year's experience was increasing their efficiency. The Duke having quitted the chair, the Marquis of Northampton was called to it; and it was moved by Mr. B. Bond Cabell, seconded by Sir M. Archer Shee, and carried by acclamation, that the thanks of the meeting were eminently due to His Royal Highness for his gracious conduct in the chair. Mr. Cabell informed the meeting that His Highness had kindly accepted the office of President of the Art-Union—an announcement which was received with loud applause. A cordial vote of thanks to Messrs. Godwin and Pocock was then carried, and the meeting separated without the expression of a dissentient opinion, or the occurrence of a single circumstance to interfere with its harmony and good feeling. We may safely say that we never saw proceedings better managed, or so large an assemblage acting with so good a spirit.

The Report of the Committee, when printed, will doubtless come into the hands of the majority of our readers; nevertheless we cannot avoid forestalling it in some degree by quoting the concluding paragraphs which, we may mention, were most cordially responded to by the meeting:—"In conclusion, your committee would venture again and again to urge that every man has it in his power, merely by spreading a knowledge of the objects and plan of the Art-Union in his own particular circle, still further to extend its influence and ability of doing good; and they say, let him feel, while he is doing so, that he is not simply getting a few guineas for a society, in the success of which he is interested; that he is not only aiding substantially the artists of his country (men who minister more to a nation's lasting glory than all the warriors who ever lived); not only assisting by that encouragement to elevate the arts amongst us—but that he may happily be the means of opening the mind of some of



his fellows to gratifications before unguessed of; of weaning them from debasing pursuits, and thus increasing the sum of general happiness. To dwell at this time on the importance of the fine arts, the arts which 'the mind exalt, give great ideas, lovely forms infuse,' would seem to be unnecessary; all acknowledge their importance; all see their connection now even with our manufactures, and are compelled to admit each day their influence on our social well-being.

'However puff'd with pow'r and gorged with wealth  
A nation be; let trade enormous rise,  
Let east and south their mingled treasures pour,  
Till swelled impetuous, the corrupting flood  
Burst o'er the city and devour the land;  
Yet these neglected, these recording Arts,  
Wealth rots a nuisance; and oblivious sunk,  
That nation must another Carthage lie.'

One word to those who may have the good fortune to obtain the prizes, and your committee resign their trust again into your hands. It must be borne in mind that the larger the funds placed at the disposal of the society, the greater is the degree of care required in the expenditure of those funds; or it may become, instead of good, an equally powerful means of ill. They trust sincerely that the prizeholders will exercise the greatest care and discretion in their purchases; that they will consider themselves but as the stewards of the association, and endeavour to promote, as much as possible, its highest objects. Unless this be done, they may give rise to a class of pictures got up for the occasion, and priced, not according to their merits and the power of mind expended on them, but to the wants of the prizeholders; by which means most serious and lasting injury would inevitably result to art.

"As one, and the only, piece of criticism which your committee will venture to quote, let us all constantly remember that 'the good, the beautiful, the true—these are the sound basis of all art, of all science, and of all philosophy; and that their connexion is so intimate, so perfect, we cannot seek one and find it, but we meet the others also.'"

GEORGE GODWIN, JUN. } Hon. Secs.  
LEWIS POCOCK.

## CORRESPONDENCE.

### VEHICLES.

SIR,—I am sorry to find that a "A Student," of Manchester, has been unsuccessful in his attempts to work with the starch-and-oil medium; and I likewise regret that a "Fellow Student" should have met with no better success. Both must recollect, that a new style is never acquired till after frequent trials, not only because the method of working is new, and the material to be used different, but because no written explanation is capable of conveying to the reader, or the student, the precise notions which are necessary to enable him to produce *successfully* a style which he has had no previous knowledge. I make these remarks to encourage your two correspondents to persevere in the use of the starch-and-oil medium, assuring them that they will soon overcome the difficulties they have encountered; and that when overcome, they will be amply repaid by the pleasure which they will derive from this new way of working.

The starch-jelly ought to be made of *pure* starch powder, sold in the shops under the name of "hair powder." It is perfectly white; whereas ordinary starch, coloured with smalt, &c., to answer the purpose of the laundress, is composed of small lumps of blueish tint. This latter is not the kind which must be used; it must be the first described, pure white starch powder. The jelly must not be made as thin as water, but a little thicker in consistency than gruel.

To this starch-jelly a *sufficient* quantity of oil must be added, according to the purpose for which it is to be used, and according also to the manner of each person's *mode of working*. No general rule can be laid down to suit every student; in this respect, he must cater for himself. I have found equal parts of starch-jelly and of cold-drawn linseed oil, suit my purpose sufficiently; but, should the colour peel from the canvass, as the "Student" of Birmingham has found, he may easily remedy the defect by adding to the medium a larger proportion of oil—say, of oil, two parts; starch-jelly, one part.

On the other hand, the "Student," of Birmingham, may have laid on his canvass too thick a coat of priming, and this would certainly ensure a "total failure."

The intention is merely to cover the surface, and fill up the pores of the canvas. If thick threads and knots rise above the priming, they must be ground down with a flat piece of pumice stone, and then a second coat of priming may be applied; but in no instance must he load the canvass with priming; the adhesive quality whereof is at the minimum ratio, in order that it may the better absorb the superfluous oil used in the progress of the future work.

All these circumstances taken into account, I look forward to the success of "A Student," of Manchester, as certain; and I trust he will make the announcement thereof in your highly useful publication. I will only add, for his information, that no ground is probably more absorbent than that, the priming whereof consists of chalk, or of white lead (ceruse), worked up in a starch-and-oil medium. But I must also observe, that the more oil the vehicle contains, by so much will its drying properties be diminished.

With respect to the difficulties complained of by a "Fellow Student," I must—1st,—inform him, that the oil I have found to answer best is cold-drawn linseed oil; and that I never use the powder of glass of borax, unless I am working with very transparent colour, such as terra verte, or the lakes, to prevent their *spreading*, and to enable them, as an underground, to receive the finishing touches without running. It will be obvious, therefore, both to the "Student," of Manchester, and to a "Fellow Student," that the employment of borax is highly improper in the grounds, and early stages of the work.

2nd. That the best way of uniting the starch and oil, is either by rubbing them together briskly on a glass or porcelain slab with a spatula, or by working them together with a long hair brush, such as is used in the preparation of pastry.

3rd. That I have never noticed the effect he speaks of with respect to the curdling of ultramarine. I do not often use this beautiful pigment, because I conceive that the employment of a perfectly durable or permanent colour is scarcely to be recommended, when it is to be associated to other pigments, the nature of which is changeable; for these latter changed, and the blue unaltered, it is possible to conceive that the entire harmony of the picture would be lost. I have, however, occasionally used ultramarine in draperies; but I will ascertain the cause of this defect, if I find it to exist, when the *pure* starch-jelly and oil are employed.

Lastly. Glass of borax is certainly an incorrect term for the substance I recommended. I ought to have called it *vitriolized borax*, by which name he will have no difficulty in procuring it from the *operative* chemist. I beg here to thank a "Fellow Student," for putting the question, which has enabled me to correct a mistake that might mislead.

I have recently taught an excellent amateur artist the method of painting in starch-and-oil, and it will be sufficient to say, that she is so delighted with it, on account of the facility of handling which it gives, of its little smell, and its cleanliness, that she will never be induced, she says, to point with any other medium, and is desirous of disposing of her macgylips and turpentine, &c.

I hope these answers and explanations will be sufficient; but, if otherwise, I shall be most happy to give any further information which it may be in my power to afford.—Yours, &c. A STUDENT.

### PICTURE HANGING.

SIR,—As the general views of "An Amateur" on picture hanging seem, I am happy to find, not to differ very materially from my own, I need only refer to one or two points, the explanation of which may, I hope, still lessen the difference between us.

By a hilly landscape, I mean one which is so in such a degree as to present but a very small extent of level country, or smooth water; examples of which are to be found amongst the works of Salvator Rosa, Both, and many others. I believe that in landscapes of this description, painters, skilled in perspective, would often be at a loss to point out on the canvass the supposed or intended elevation of the horizon. Where this is the case, it would, of course, be impossible to adjust the horizon of the picture to that of nature.

Your correspondent observes, that the real elevation of a mountain is not increased by raising the picture, the foreground at its base being raised in the same proportion. Still, I believe, that from the effect of habit, the mountainous forms in a picture have a more imposing appearance when we look up to them, as we do to the ridges of the Alps from the bottom of a Swiss valley, than they would have in an opposite position.

And I flatter myself that your able correspondent will himself be, in some degree, of this opinion, if he will afford me, some day, the pleasure of showing him, in my humble collection, pictures representing Alpine scenery.—Yours, &c., A SUBSCRIBER.

### WINDSOR CASTLE.

SIR,—The notice of, and judicious praise you bestow on, the "Illustrations of Windsor Castle," by Gundy and Baud, excited in my mind pleasing and painful reminiscences, as connected with that famed palace and fortress, and its late much respected architect. Intimate for many years with Sir Jeffrey Wyatville, I had frequent communion with him before he commenced his vast and fine alterations of that castle, and also during its progressive improvements. He lent me some of his large drawings for *Lectures on Castellated Architecture*, to exhibit at the Royal and London Institutions, and I then urged him to publish illustrations of the castle. For a long time he declined to encounter the trouble and the expense of such a work, as would fairly and fully display the whole edifice and its varied features. After repeated conferences, and persuasions on my part, and the recommendation of a young artist to etch the plates, and a further assurance that I would either write the history and description of the building, or assist him in that task, he gave some of the drawings for engraving. Had that artist satisfied his kind employer in the execution of the plates, and his charges for them, I believe the work would have been published long since; but the architect often complained on both these subjects. At the time this was preparing, I wrote a short memoir of Sir Jeffrey for Messrs. Fisher's "Portrait Gallery," in which essay is the following passage on *Windsor Castle*, which will serve to show my opinion of the building, and of its architect:—

"In 1824 Parliament voted £300,000 for the projected improvements, and Messrs. Soane, Nash, Smirke, and Jeffrey Wyatt, were instructed to prepare designs to be submitted to a commission of eight gentlemen. The first, in one of his fits of caprice, declined to compete, and the drawings of the last architect were adopted.

"In 1830 the Commissioners, having found that the most decayed and dangerous parts of the building had occasioned an expenditure much beyond the original estimate, applied to Parliament for further advances; but to this application an opposition was made in the House of Commons, and a committee was appointed to investigate the public works at Windsor Castle, and endeavour to ascertain the amount of money required to complete them. At an age when economy in every department of the state has been demanded by the people, and partly conceded by the government, it is presumed that a million of the public money will be expended on this palace, and paid without a murmur, and without reproach. Nothing can be a stronger proof of the ability and integrity of the architect, than the fact that the monarch and the subject, the tory and the whig, the liberal and the radical, are nearly unanimous in commendation of these works; and such is the unaffected liberality of John Bull, when thus pleased, that he freely opens his purse, and proffers his tens of thousands without reserve, and without regret. Under these circumstances and persuasions, we will indulge the fond hope that the respected object of this brief biographical sketch may live to complete all his projected improvements to this British palace, and transmit it to future ages, for the admiration and boast of other monarchs and statesmen, as well as for every other class of Englishmen.

"As in the naval code of renown, one of its honoured heroes proclaimed that, 'England expects every man to do his duty,' so in that of the fine arts and literature, every one, who, in discharging his duty, exercises talents and taste, enhances his own fame with that of his country.

'Beneath one Royal head, whose vital power,  
Corrects, enlivens, and exerts the whole;  
In finer arts and public works shall she,  
Shall Britain shine.' THOMSON.

Of Messrs. Gundy and Baud's illustrations, I can vouch, not only for their fidelity of delineation, but for the artistical skill manifested in the treatment of the different views. These will serve to show foreigners and English critics the general style, the forms, and the details of the new-old palace; but, until the whole series of illustrations be completed, until we have a plan, as well as views, elevations, and parts at large, and, indeed, until the artists show us some of the interiors, it will be improper to criticise the architect, or attempt to form a judgment of his skill as manifested in this great national work.

April 10. Yours, &c., J. BRITTON.

## ENCAUSTIC PAINTING.

SIR,—In answer to the inquiries of "A Subscriber" on the subject of Encaustic Painting, allow me to mention that not a few years ago, but perhaps more nearly half a century, Miss Greenland, the lady to whom I suppose he adverts, undertook a series of ingenious experiments, with the view of reviving the encaustic style. The result of her observations she communicated to the Society for the Encouragement of Arts, &c., who published her papers as a part of their Transactions, and awarded to her on several occasions their premiums, not excepting the "palette," which I believe is their highest reward in the class of Fine Arts, and is usually confined to professional artists.

I am enabled to add, from a personal acquaintance with Mrs. Hooker (such being her name by marriage), that she continued her researches at intervals up to the time of her death, which occurred about two years ago. But her health having been for some time previous in a declining state, I fear that she had not brought her process to the state of maturity she desired; and that, although she had accomplished much, she had not prepared for publication any account of her recent improvements. She left several unfinished works, which, with others of her earlier productions, are in the possession of her son, Captain Greenland.

As Mrs. Hooker was most kindly communicative to every person who took an interest in her pursuits, I cannot flatter myself that this statement contains any thing either new or forgotten. I am induced to trouble you with it, merely because the expression used by your correspondent indicates that the circumstances have been mentioned to him unsupported by any precise detail.

While on this subject, permit me to inquire what has become of a picture, said to be a genuine specimen of encaustic (the subject, if my memory serves, 'Cleopatra'), which was exhibited some years ago by Mr. Reinagle, in illustration of his lectures? and whether any record exists of the statements by which the antiquity of the work was proved?

ANOTHER SUBSCRIBER.

London, 22nd April, 1841.

## DESIGNS FOR SILK.

SIR,—I am an original subscriber to your valuable publication, the "ART-UNION;" and have great pleasure in expressing the high opinion I have of it, as advocating the real interests of the Art and Artists; also the advantages to be derived from the application of the arts to our domestic manufactures. I am a fancy silk manufacturer, and have considerable intercourse with the trade in submitting patterns for approval, and goods for sale; but I am constantly met by a complaint, that the arrangement of our colours in England is far inferior to the French. In fact, it is so much the case, that there are many "buyers" who both think and say that there is nothing done well in this country at all; an opinion that I am not disposed to agree in, although I think there is room for improvement.

Now, Sir, what I am about to recommend to the consideration of some of your numerous readers, is, what I am sure would be of immense benefit to the fancy trade of this country, where a variety of colours are used—my recommendation is this, let some qualified person publish a series of coloured plates with *single colours* on them, also a *variety of colours*, both in harmony and contrast, with accompanying explanations why they are so; also explaining what colours look well by candle light, and what colours do not, with reasons why they do so. Sir, a work of the above description, if in accordance with true taste and scientific principles, would be of inconceivable benefit; and, if no individual could be found to undertake it as a private speculation, it would be well worth the attention of the School of Design.

If you think the above remarks worthy a place in your valuable journal, you will oblige one, who has to apologize for troubling you.—Yours, &c. J. W.  
Spital Square, April 24.

We have received two or three letters complaining of what is styled "a job" in refusing to admit to the private view of the Royal Academy, the gainer of the £300 in the Art-Union—admission to which it would appear he applied for. Now "a job" it is not, although it would have been if "Mr. Fry" had been admitted, and the advantage had been refused to holders of other prizes. We have no doubt that this difficulty will be removed another year; and that it would not now have existed if Mr. Fry had applied to any individual member. Painters only want to sell their pictures—and care little whether they are bought by John Nokes or Tom Styles.

## FOREIGN ART.

## FRANCO-GERMAN GENIUS OF ART—STEBUEN.

—We have in former numbers of this work given some particulars of the lives of two of the principal professors of painting in the German school. We now propose to give a short account of the life and studies of Charles Steuben, a German by parentage, but the greater part of whose life has been passed at Paris. He may be regarded as a "*Capo Scuola*," for his works neither belong to the French nor German schools, but form a sort of link between preserving a tinge of the mysticism and repose of the one combined with the movement of the other. The father of Charles Steuben was in the military service of Wirtemberg, and married contrary to the rules of that service, which he was consequently compelled to quit. He took refuge at Smolensko; and from thence, after some years, went to reside at St. Petersburg; there, in the house of his father, many books, covered with juvenile attempts in drawing, attested many years afterwards the early predilection of Steuben for his art. This taste so far received encouragement from his parents, that he was sent to learn to draw at the Imperial Academy, then directed by M. Lagrené, an old Frenchman, whose talent, if talent he had, consisted in drawing long faces like those of Barbier. But he was intended for the military profession; and his parents sent him to an aunt, at Weimar, in the service of the Grand Duchess, with the intention that he should be a page, as a step to the career of arms. To Weimar he went; but instead of arms spoke only of painting, and of his desire to go to Paris to study. Schiller, then just reappearing in the world, after three years creative retirement, was consulted, and he advised that the child's desire should be granted. Steuben was therefore sent to Paris, in the year 1804, when he was himself twelve years old; he was provided with letters from Madm. de Stael and Schiller. He presented himself in the painting-room of Gerard, who received him kindly, and expressed much interest in his future career: but it was from Robert Lefebvre that he received his first lessons—an artist who will be remembered by his excellent portraits. Steuben left him to study under that charming painter, Prudhon; and, after some years passed with him, he finally, at the age of eighteen, took his place in the studio of Gerard, whom he had always continued occasionally to visit from the time of his arrival in Paris. Gerard was then in the zenith of his fame: beauties, wits, men of learning, warriors, statesmen, all resorted to his studio—all would have their portraits done by his hand—from the old Ducis to Mademoiselle Mars: we may add, that, in subsequent years, that threshold was trod by almost all that was most distinguished in Europe. Here Gerard might be seen painting amidst his scholars, and gaily accompanying his work with some lively anecdote of the stormy times he had witnessed; then he takes a segar, but it is quickly thrown from his mouth, under the easel of his favourite Steuben, who is near him. Steuben turns round, and already Gerard has left his seat, and is receiving in his apartment, with the grace of a man of the world, three persons, who have just entered—they are the Emperor and his Marshals, Duroc and Murat. Such scenes were of frequent occurrence in the painting-room of Gerard. Beside Steuben sat a young Prussian gentleman, a few years older than himself, full of ardour and talent, seeking to perfect himself in the art of faithfully drawing and seizing the character of any object he chose. This young man, to whom Steuben attached himself, and whose advice was of much benefit to him, was M. Alexander Humboldt, who soon after sailed for America, to commence those researches that have rendered his name so illustrious. We believe it was in the studio of Gerard he wrote his first work, with great rapidity, entitled an "Essay on Landscapes and Forests."

But we must leave the studio of Gerard and follow Steuben, who soon established himself as an independent artist, and was not long in acquiring a position and a name. The first historical work which he gave to the world, at the age of nineteen, was called 'Peter the Great on the Lake of Ladoga'; it is said he chose the subject as a mark of gratitude to the country which had sheltered his infancy. This picture was con-

sidered superior to the work of any young artist that had appeared for years, and gave indications of an inventive genius and a vigorous style. The 'Oath of the Three Swis' was hailed with great applause, and added much to the fame of its author. Then followed, 'Peter the Great Saved from the Strelitzes by his Mother,' which has since been copied in the Gobelin looms. In 1829, he produced his interesting and affecting picture of 'The Death of the Emperor Napoleon'; to perfect which, all the companions of his captivity passed in review in the studio of Steuben. M. Delatouche has made this picture the subject of an eloquent description. In 1832, appeared 'The Battle of Vitry,' which increased his fame as a painter of history; and 'Napoleon at Waterloo,' one of his best works, and most powerfully composed. The sad but animated countenance of the Emperor, is in keeping with the scene as are all the other figures of the drama. The author here shows the true spirit of epic composition. Many other historical works might be named, which have proceeded from the pencil of Steuben, but we must close our list, naming only an early work, full of religious feeling, and finely coloured, called 'St. Germain Distributing his Possessions to the Poor.' In portraits, Steuben excels, and he gives a softness to the heads of his young women and children that is peculiar to himself. He has painted many distinguished persons, and has usually been happy in seizing the spiritual character of the countenance. Of the studies which he has given to the world, several will not easily be forgotten: we may name his 'Young Girl Reading,' 'A Spanish Woman Plucking the Leaves of a Marguerite,' 'A Young Mother Suckling her Child,' 'An Odalisque,' &c. We shall only further observe on Steuben, as a painter, that we believe his firm and unexaggerated style will gain ground, and be more admired, when the re-action against the classical style has ceased to affect the public taste. He does not merely intend; he executes what he means to represent. His strong and philosophic mind has supported him in his independent course, amidst opposing voices; and he learned from Prudhon to be contented in a tranquil existence and devotion to his art. He married early, and became a naturalized subject of France. He is still in the prime of life; and in contemplating, lately, the fine portrait, in crayons, of Steuben, by M. Paul Delaroche, we were struck by the expression of calm strength which characterizes his countenance, in which we seem to read hope for the future.

FRANCE.—PARIS.—We proposed, in reference to our account of the exhibition in the Louvre last month, to describe more particularly some of the principal pictures; for the present we merely add that, almost by acclamation, the prize of excellence this year is awarded to M. Alaux, the painter of three works—'The Assembly of the Notables at Rouen, under Henry IV. (1596),' 'The States General of Paris under Louis XI. (1614),' and the 'States General of Paris, under Philippe de Valois, (1328).' The two first are alike excellent in design and colouring, the first especially distinguished by its magical perspective, the second by the flood of broad, harmonious light, distributed over the picture. The accessories are perfect as to correctness of costume, furniture, &c., but the intellectual part of the pictures deserve yet higher praise than the material; in the last-named picture the multitude of heads is immense, yet not one is insignificant in itself, and all take part in the scene; all, by insensible transition, contribute to direct your attention to the principal persons who give movement to the whole; but these are, by the necessary management of the picture, so small that, without this conducting of the mind, their effect would be lost. The difficulty, also, of varying all the heads in attitude and character is great, when we consider that the smallest expression of passion would be unsuitable to the calm solemnity of the scene. The third picture is much inferior, it appears to us, to the two first; but by these M. Alaux has nobly justified his claim to a place in the institute.

ITALY.—MILAN.—The attention of amateurs is drawn to two statues larger than life, executed by the sculptor Marchesi for the Court of Vienna. The subjects are two Athletes, and they are in the style of the 'Moses' of Michael Angelo.

**VENICE.**—Lipparini has finished, with his usual magical colouring, a picture representing the 'Explosion of Missolonghi.' It is a fine and lively composition, of great effect, and the number of figures is immense.

**MODENA.**—The President of the Ducal Academy of Fine Arts, the young painter L. Malatesta, bids fair to become an artist of European celebrity. In his two pictures, 'Spartacus Fighting against the Roman Legions,' and 'King Entius made Prisoner by the Bolognese People at the Battle of Rivalta,' he seems alike happily inspired by the genius of classical and romantic art.

**BOLOGNA.**—The Gandolfi family have a traditional inheritance of glory in the pictorial art; justifying the praises bestowed on them by Lanzi, in his 'History of Painting in Italy.' Mauro Gandolfi, besides being a great engraver, had a peculiar talent for drawing in water-colours and in Indian ink; to these works he gave a beauty not to be imagined but by those who have seen them. In the latter style he has no successor; but a pupil of his, Luigi Pedrelli, has carried the art of water-colour drawing to very high perfection: it is a perfectly pure style, no lights are put on, no body-colour is used, no scraping or mechanical process of that sort, by which a water-coloured drawing is often rendered a mere daub. Without such aid he carries his colouring to a high degree of richness and finishing, along with a free pencil. He has lately exhibited two heads, the size of life, of Greek contours; the one a venerable old man, the other a lovely nymph. 'Three Loves Sustaining a Basket of Flowers,' that seem by Correggio himself, and a 'half figure of the St. Cecilia,' after Raffaele.

**GERMANY.**—**MUNICH.**—The fresco paintings by Professor Hess, in the Basilika of St. Boniface, are advancing rapidly; the cartoons for the whole are completed, and the style of them strictly accords with the architecture of the church, which is the work of the Inspector Zeitland; in which the ancient style of art is followed out without losing sight of the present, nor of the individual feeling of the artist's mind. The church militant has furnished subjects for the nave of the building, while in the chancel appears the church triumphant, between which the arch of the tribune, with paintings of the four Evangelists, looking earnestly to the apocalyptic Lamb, whose history they write, seems to guide the eye from the one to the other. We may hereafter more particularly describe the immense works in this church.

**RUSSIA.**—**MOSCOW.**—At the last exhibition here, in October, the picture which excited the greatest enthusiasm was the work of a native artist, named Padkianchenikof. We hope to be able, hereafter, to give some particulars of this exhibition.

#### VARIETIES.

**SIR DAVID WILKIE.**—A rumour, without the slightest foundation, has been somewhat extensively circulated, that the great painter died of plague at Alexandria. We are enabled—we need not say how heartily we rejoice to do so—to remove all apprehensions on the subject, upon the safest authority. His family received letters from him, on the 11th of the present month, dated from Jerusalem—where he had just arrived, on the 9th of March. He was then in perfect health, and deeply interested with all he had seen on his journey to the Holy City.

**MR. JAMES UWINS** (son of the late Doctor Uwins, and nephew of the academican), to whose skill as an artist we have had frequent occasion to do justice, has been appointed draughtsman to the Niger expedition, and is gone out with it. This is an appointment of no common responsibility. The draughtsman is expected to bring away not merely characteristic drawings of new people and new countries, but also specimens in botany, natural history, and of all matters that may tend to illustrate character and habits, and to advance the design of the project—one of great interest, and out of which the most important and valuable results may arise. We hope and trust that the young painter, who has already given sure promise of future excellence, may preserve health and life in the

midst of dangers by which he will be inevitably surrounded. We cannot forget that Africa is "the grave of the white man;" and that it required no ordinary energy and enterprise to encounter the obvious and hidden perils that must be encountered at every step. There are few artists so likely to do credit to the appointment, or to render it more beneficial to his country.

**THE ACADEMY DINNER.**—The anniversary dinner of the Royal Academy took place, as usual, on the Saturday preceding the opening of the exhibition. It was attended by a host of the most distinguished noblemen and gentlemen of the country; among whom were—

The Lord President of the Council, the First Lord of the Treasury, the Lord Privy Seal, the First Lord of the Admiralty, the four Secretaries of State (Home, War, Colonies, and Foreign Affairs), the Lord Chief Justice of the Common Pleas, the Lord Chief Baron of the Exchequer, the Master of the Rolls, the Vice-Chancellor, the Attorney and Solicitor General, the Lord Chamberlain, the Commander of the Forces, the Lord Mayor of London, the Governor of the Bank of England, President of the College of Surgeons, Master of the Horse, Chairman of the East India Company, the Ambassadors and Ministers of France, America, Bavaria, Belgium, Greece, Hanover, Naples, Portugal, Sardinia, Saxony, and Württemberg; their Graces the Dukes of Wellington and Beaufort; the Marquis of Anglesey; the Earls of Rosbery, Grey, Ripon, Brownlow, Burlington, Eldon, and Cadow; Viscount Duncannon; the Bishops of London, Llandaff, Lichfield, and Chichester; Lords Burghersh, Prudhoe, Stanley, Brougham, Wharfedale, Colborne, Alford, Morpeth; Baron L. de Rothschild; Right Honourables Sir Robert Peel, C. W. Wynn, H. Labouchere, J. W. Croker; Sirs R. H. Inglis, Willoughby Gordon, J. Swinburne, G. Phillips, T. D. Acland, G. Warrender, T. Baring, H. Ellis, J. Brunel, G. Staunton, Field Officer in Waiting, R. Vernon, E. K. Tunno, W. Wells, S. Rogers, R. Hart Davis, J. Morrison, Gally Knight, C. Babbage, F. Cartwright, D. Solomon, J. Neeld, A. Milne, H. A. Munro, W. Scozier, P. H. Howard, G. Knot, J. H. Hippeley, Baring Wall, H. Hallam, J. H. Green, Esqrs., &c.

The Duke of Wellington spoke with fluency and occasional energy, as he pointed out the various modes in which the Fine Arts are valuable to a nation, not merely as conducing to the superior enjoyments of high civilization, but also in handing down to the latest posterity the records, sculptured or pictorial, of the achievements of their fleets and armies, and of the chiefs whose good fortune it has been, under an Almighty Providence, to lead them through toils and danger to victory, in defence of their dearest rights and their country's independence. The fact that this day, Saturday, May 1, was the anniversary of his Grace's birth-day, added greatly to the interest derived from his presence; an interest that was greatly enhanced when the Duke, on taking leave of the company, went round the table, and shook hands with every member of the Royal Academy present.—The Marquis of Lansdowne spoke long and well on the usefulness, as well as the elegant and ornamental character, of the Arts, and expressed his decided opinion that it was amongst the serious duties of those who have the advantages of wealth and high station, to encourage and promote the cultivation of the Arts generally, but of the intellectual branch more especially, as tending to give a high tone to the public taste, and to do honour to the character of a nation.

**THE PRINCE ALBERT** has purchased four pictures from the walls of the "Society of British Artists"—productions of Mr. Joy, Mr. Egg, Mr. Tennant, and Mr. Lancaster. It is of great importance, and matter for sincere congratulation, that the leading personage of the nation so frequently manifests a desire to aid the Arts of the country—the more especially as all his selections afford satisfactory evidence of good taste and right judgment.

**THE ILLUSTRATED BIBLE.**—We are glad to find that the project of disposing (after the manner of drawing for prizes at the Art Union) of the Bible so extensively illustrated by the late Mr. Bowyer, will shortly be realised—a very large proportion of "tickets" having been already disposed of. We direct attention to an explanatory advertisement in another column; and would impress upon our readers that the purchaser of a ticket has his chance of obtaining one of two magnificent works, literally for nothing; inasmuch as at the time of subscribing he may select from a large and valuable stock of interesting prints, such as he pleases, to the full amount of 10 guineas—

the sum paid for his ticket. Among the prints are those—so famous and so excellent—of King John signing Magna Charta, after Devis; the Trial of Lord William Russell, after G. Hayter; Lady Jane Grey's Refusal of the Crown, after Leslie, &c., &c. As a guarantee for the entire propriety of the plan, Mrs. Parkes publishes the following list of noblemen, clergymen, and gentlemen who have consented to act as a board of trustees for the public upon the occasion of drawing the prizes:—The Right Hon. Lord George Paulet, &c., Rev. H. J. Knapp, D.D., Subdean of St. Paul's Cathedral, and Priest in Ordinary to Her Majesty, William Upcott, Esq., Robert Smirke, Esq., R.A., Benjamin Bond Cabbell, Esq., F.R.S. and F.S.A., John Young, Esq., John Landseer, Esq., F.S.A. and A.R.A., the Rev. Richard Cattermole, B.D., Secretary of the Royal Society of Literature, George Godwin, Esq., F.R.S. and F.S.A., C. Landseer, Esq., A.R.A., Lewis Pocock, Esq., F.S.A.; Charles Robert Eblston, Esq., secretary.

A COMMITTEE ON THE FINE ARTS, &c., has been nominated by the House of Commons, on the motion of Mr. Hawes, the Member for Lambeth. It consists of the following hon. members:—Mr. Hawes, Mr. Labouchere, Sir R. Peel, Mr. H. G. Knight, Mr. Hume, Mr. Wyse, Mr. Blake, Sir R. Inglis, Lord Brabazon, Lord F. Egerton, Mr. Ewart, Mr. R. M. Milnes, Colonel Rawdon, Mr. H. T. Hope, and Mr. P. Pusey. What express object this committee is designed to accomplish, we cannot exactly say; but we recognise a few names in the list that will sufficiently guarantee the justice and propriety of any result that may arise out of their inquiries. We shall of course watch the proceedings. Good may be done; good ought to be done; but whether good will be done, is quite another matter.

THE SKETCHING CLUB are about to publish, with the letter-press, their illustrations of Goldsmith's "Deserted Village." We have seen some of them, and can testify to their exceeding beauty. We apprehend, however, that the price their design to fix upon the volume—which varies from five to ten guineas—is far too high to promote a taste for this class of Art in the public generally; and that if it be meant to confine the issue to connoisseurs, too large an edition is to be published. But upon this matter we shall be better enabled to speak when the work is before us.

THE PEPOLI COLLECTION.—We have been favoured with a view of a portion of the valuable collection of pictures that has for centuries enriched the Palazzo Pepoli at Bologna; and many of which have been commissioned or purchased of the artists themselves by the Pepoli family, one of the most ancient of the noble houses of Italy. The Palazzo Pepoli was built in 1344, by Taddeo Pepoli; and under the auspices of its successive proprietors, during the best ages of Italian art, this collection gradually accumulated, until there were numbered among its contributors not only most of the celebrated masters of the various schools of Italy, but also many of the best Spanish painters. These pictures are in that fine condition, in which we find such works of Art nowhere but in Italy; and many of them more valuable in their effects than when they were removed from the easel. They are all on the canvass on which they were painted, and have never suffered from cleaning, nor have they ever been retouched and masked, but present to the most superficial inspection the method and handling of the master in unbroken continuity. The Counts Pepoli, of course, patronized especially their own school—the Bolognese. The collection contains, therefore, choice works of the most celebrated artists of that school. There are several charming specimens of Guido, exhibiting his various manners, as also of the Caracci, Domenichino, Raffaele, Correggio, Vandyke, Velasquez, Murillo, &c. &c. Of Correggio there is but one specimen, a work which has been held by the house of Pepoli as one of its most precious heir-looms. It is an exquisite picture, a 'Madonna and Child,' painted on panel, with all the characteristics of the master's best style; his inimitable flesh texture, and pure tones, graduated to a clear shadow, in which the drawing is as careful as in the highest lights. The pictures by Guido are valuable for their execution, and most curious for the contrasts of style they present. This painter is known in England more by



his earliest or softest manner, than by the others which he practised, and is recognised by, in Italy. The example of his earliest practice is a 'Madonna and Child asleep'—a later method, and that in which some of his most remarkable works are executed, is instanced by a picture, 'Madonna delle Spine,' and 'Mary Magdalen Weeping,' in which is exhibited an extraordinary power of expression. The head of the Madonna in this work coincides in character very much with that of the 'Niobe,' which was a favourite study of Guido, inasmuch that frequent repetitions of it are found in his works. Another picture by this master—'St. Francis in Prayer,' is so distinct in manner from the above, as to leave but few traces of the same hand; and, indeed, it is so widely different from the works of every other artist of the Italian schools, as to be distinguishable among many, even at any distance at which colour and outline will tell to the eye. The finest works of Guido were painted at Bologna, and the above were immediately transferred from his studio to the Palazzo Pepoli, where, until recently, they have remained. Among the works of the Carracci is a 'Madonna with a Book,' a picture of much beauty; and among those of Albano, so celebrated for his children and the elegance of his female figures, is a curious imitation of a bronze basso-relievo, representing 'Young Bacchanals.' The Neapolitan landscape painter Martirelli, who flourished about the commencement of the 18th century, is but little known in England; this collection, however, contains a set of four large landscapes deliciously painted by this artist: they are highly finished, but with a free and graceful touch; and in comparing them with the landscapes of Claude and of Poussin, they may be said to constitute a middle degree; the figures alone are perfect studies, and the whole are finished with inconceivable sweetness of colouring, which is singularly true to nature. By Joseph Ribera there is a head of an old mendicant, which, in its own style, is equal in excellence to some of Rembrandt's more finished works of the same kind. In this picture there is as much shadow as in the heads of the last-named master, but it is much more transparent; for the asphaltum found in such abundance on Rembrandt's canvasses has lost its transparency, and is become black with age. By Juan de Juanes, of the Spanish school of Valencia, there are two admirable portraits of the Prince and Princess Gonzaga. These pictures fell into the hands of the Pepoli family after having been brought to Bologna by the Bentivogli, from Mantua. Of Diego Velasquez there is but one specimen, called 'Ambition,' and believed to be a portrait of a lady of rank. By Bassano, there are several pictures, distinguished by the highest finish, and in that peculiar style approaching so closely to that of the Dutch school. There are continual importations of pictures from all parts of the Continent; and it is known that unless these can be offered as the works of known masters, the prices which they return are insignificant. It is difficult, nay, impossible, to certify the genuineness of a work of Art, unless, with every undoubted proof of style and manner, it can be retraced distinctly through its line of possession to the hand of the artist. The history of the most remarkable pictures of the Pepoli Collection may be said to be publicly known in Bologna, since the residence of this family has been long celebrated for its wealth in works of Art; and it is from such collections that our finest specimens of Italian Art have been procured. The pictures above described, together with many others from the same gallery, are in the possession of Count Carlo Pepoli, resident at No. 6, Gloucester-road, Old Brompton.

**CAREW'S DESCENT FROM THE CROSS.**—We are in England little accustomed to look upon works of this class of Art, not because the ability for their execution is wanting, but rather because necessity diverts it into other channels. This composition contains a challenge to all similar works, not only of the new schools, but even of the old; and while considering it, the spectator is involuntarily led into comparisons between its merits and those of every other manner of treatment to which he may have seen the same passage of Scripture subjected. The work is a basso-relief, consisting of life-sized figures, representing, besides the body of the Saviour, the three Marys, the two Josephs, &c. The grouping is an able arrangement, and the eye is led from figure to

figure with consummate skill, and at length directed, by the coincidence of expression in the whole, to the dead Saviour, the object of the lamentations of his last followers. The cross rises of course high above the group; and to break the severity of its lines, and connect it with the scene below, one of the figures is seen descending the ladder, a disposition which has already been observed by others in the treatment of this subject; but the cross cannot be omitted, therefore, being a necessary feature of the composition, perhaps no other method equally judicious could be devised for disposing of it. Nothing can be more beautiful than the dead Christ—the spirit has fled, but its celestial impress remains on the features which are in death not less divine than they had been in life: there is certainly in this figure nothing to remind us of earth, but its powerful and deeply-wrought description of death. The finest male head of the group is that of Christ's secret disciple—Joseph, 'the rich man of Arimathea,' and it will not suffer in comparison with the very best efforts of the same kind. The women, as more prone to outward expression than men, are seen moved to grief, which declares itself by outward sign and action; but it must be borne in mind that the first paroxysm of passion is past, and has yielded to a more subdued tone of suffering. The heads of the Marys, as descriptive, in the one, of resignation to the Heavenly will, and in the other, of earthly sorrow, will remind the artist familiar with the great Italian classics, of something similar in Guido's works. In works of this kind it has been customary to make an offensive display of anatomy; a show of this kind is not necessary to stamp a sculptor as well schooled in his profession; and we are happy to find that an artist capable of executing a work of the high merit which this possesses, has the good taste to eschew such demonstrations.

**SALTER'S PICTURE OF THE WATERLOO BANQUET.**—This picture is at present exhibiting at the house of Mr. Moon, previous to passing into the hands of the engraver, Mr. W. Greatbatch, from whose well known abilities it is sure to receive ample justice. Before pronouncing an opinion on a work of Art of this class, it is necessary to consider whether, in its execution, the ends in view have been successfully accomplished; and also to estimate the difficulties with which the artist has had to contend. He has not here been enabled to dispose, at will, of strongly opposing lights and shadows for the purpose of producing a concentrated effect, aided in every way by composition subservient to his purpose; but in this picture, much of the value of which consists in the recognition of the guests of the lord of the banquet, it has been absolutely necessary to generalize the light. To deal with two straight lines of human heads, and vary the positions in such a manner as to present the features of each to the spectator, requires skill in Art of a very high order. The artist has done this, and more; for, as the table intersects the picture longitudinally, the backs of half of the assemblage are properly turned to the spectator; but the grouping is so ably managed, that this effort of the painter to show the faces is concealed by the ease of the positions. These seem to be but a few of the difficulties which must have presented themselves in this work, which, on the whole, cannot be accounted otherwise than as a successful production. The time represented is, perhaps, the best that could have been selected, being the moment at which the Duke of Wellington rises to return thanks for his health having been proposed by the king (William IV.), and drunk by the company "with three-times-three;" and it would appear that he has not yet commenced speaking, otherwise every head would have been turned towards him. The magnificent furniture of the saloon, appropriately termed the "Waterloo Gallery," is admirably given, without interfering with the chief interest of the picture. The portraits are 83 in number, and as many of them, as opportunity has enabled us to compare, in recollection, with the sitters, we find to be faithful resemblances. A picture of this kind is one of the severest trials by which ability in Art can be tested; and it must be said that the author of this work has creditably acquitted himself.

**GUILDHALL.**—This building may be justly pointed out as more abundant in barbarisms than any other in the City of London, notwithstanding

the host of examples of bad taste the metropolis unfortunately contains. The exterior, a rich example of the caprice of Dance, could not easily be rendered endurable without entire remodelling; and this, we hope, will one day be effected. The interior, however, might be much improved, at a comparatively small expense; and we are glad to find that the corporation are beginning to take into consideration the propriety of so doing. The panelled ceiling and clerestory or modern construction with which the building, in other respects Gothic, is absurdly terminated, should be taken away and replaced by others, in accordance with the rest of the structure. An open timber roof, as at Westminster Hall and Crosby Hall, hard by, would wonderfully improve the general appearance. While they are about it, too, they should take out the present stained glass, which is as bad as bad can be, and substitute better.

**THE WELLINGTON STATUE.**—Mr. Wyatt has commenced the casting of this colossal work, which when completed will be estimated weigh about fifty tons, and stand thirty-two feet above the pedestal. The head and portions of the legs are already cast, and it is intended that the whole shall be formed of guns taken in the campaigns of the Great Captain, the required number of which must be considerable for an equestrian statue of the magnitude of this, when it is understood that the metal of one gun has been expended in producing merely the head and the boots. The model of the horse is only half finished, but the design is sufficiently obvious from what has been done, and the action of the fiery animal thus far is not less spiritedly expressed than happily conceived. In the palmy days of the Roman empire the honour of an equestrian statue was never decreed to heroes below the imperial degree, and even pedestrian statues only to successful commanders who had extended the limits of the empire, or otherwise very signally benefited the state. It is a curious fact that the first equestrian statue erected in Rome was decreed to a woman; and before the abuse arose of rendering honour indiscriminately to all power, an equestrian statue was the compliment most to be coveted by a distinguished soldier from a grateful nation; if, therefore, among ourselves any man merits this highest classic honour, the Duke of Wellington is that man. The likeness to the Duke in Mr. Wyatt's work is an identity not to be mistaken: and a recognition of this will give a double interest to this national monument. The term fixed for its completion is said to be two years, nearly one of which has already expired. For the perfect success of the casting every precaution has been taken. The metal is cleared and purified by implements constructed for this purpose, which is thus effected with much more facility and certainty than by the old method; and by means of exhausting air tubes, an equal and perfect distribution of the metal takes place, inasmuch as infallibly to fill every part of the mould. The Duke of Wellington has visited Mr. Wyatt to inspect the work in its progress.

**THE LATE MR. HILTON.**—It is gratifying to be able to state, that this genuine artist did not die in the reduced circumstances generally supposed; but yet, nevertheless, has his life been a most ruinous experiment, and a most powerful commentary on the vein of taste that prevails among us. The will which he left was in his own handwriting; but, in consequence of the absence of witnesses, we believe some difficulties arose with respect to its execution; but these have now been disposed of. He died possessed of a share or shares in the Steam Navigation Company to the amount of a thousand pounds; likewise of property in the funds, and also of other property in the city of Lincoln, of which place the lady whom he married was a native, and the daughter of a clergyman. With his wife he received a dower of five hundred pounds, but this money was returned to her family. It is, however, confidently calculated, that a sum of ten thousand pounds will be realized by the sale of his works and effects. Hilton was, from his retiring manners, less fitted than many of his cotemporaries for making his way into those circles where an artist's worldly interests are centered; he was, therefore, continually surpassed in the race by many small-talk painters of puppy dogs and baby faces. Of course, his known objection to paint portraits had much to do with his circumstances; and we



cannot help admiring this enthusiasm for art for the sake of itself alone. Thus his commissions were few: of these rare instances we remember one particularly, given by Sir John Soane, which was to paint two pictures on given subjects. Sir John, as is sufficiently known, died wealthy; and it was habitual with him during his life to speak to his friends of liberal bequests, legacies, &c. at his death; and to Hilton he held the same language, in the hope, as was said, that the academician would present him with the commissioned pictures; but the latter had been warned by some already disappointed expectant of the wealthy knight's beneficence. When the works were finished, it was necessary to say something about the payment. "What then am I indebted to you for these beautiful works, Mr. Hilton?"—"Three hundred guineas, Sir John," was the reply. A cheque was duly given for the money; but it is unnecessary to say that Hilton's name did not appear in Sir John's will. In that memorable instrument, Sir Francis Chantrey was named executor, with a legacy of *fifty pounds*, but he declined acting.

**INSECTS IN PICTURES.**—At a recent meeting of the Entomological Society, a subject very interesting to artists was discussed. Mr. Westwood called the attention of the meeting to the state of the great picture by Sebastian del Piombo in the National Gallery, as described by Dr. Waagen. The picture had been transferred to canvass, on which it was fixed with paste, which material is now attacked by insects, which were considered to be the *Anobium puniceum*, an insect well known to attack preparations of flour. The plans suggested at a former meeting for the destruction of insects which attack paintings on panels, or the stretching frames, would be inapplicable to the present case; and it would be dangerous to saturate the back of the picture with any solution which would affect the paste, so as to render it unpalatable to the insects, or sufficiently strong to destroy them.—Mr. Gutch considered, that in the case of so valuable a picture, it would be most advisable to reline the painting with fresh canvass, employing paste in which a little corrosive sublimate has been mixed; he had constantly used paste mixed with that material, and had always found it perfectly effectual in preventing the attacks of insects.—Mr. Waterhouse, however, strongly objected to this, and proposed that an air-tight frame, or flat box, should be prepared to fit the back of the picture, leaving about an inch space, the air in which should be be strongly impregnated with prussic acid.

**THE VAN MULDER COLLECTION.**—On the 7th inst., Mr. Phillips, of New Bond-street, sold by auction, the remainder of the cabinet collection of the late Maes Van Mulder, of Antwerp; the prices at which a few of the most remarkable pictures were disposed, are as follows:—*'A Moonlight,'* by Vanderneer, 105 guineas; *'A Lady Preparing for the Bath,'* Boucher, 30 guineas; *'A View in Venice,'* Canaletti, £28 7s.; the companion, by the same, £33 12s.; *'The Return from the Chase,'* Watteau, 70 guineas; and the companion, by the same, 70 guineas; *'Lady Reading a Letter,'* Watteau, £35 14s.; *'View near Dort,'* Van Stry, 60 guineas; *'The Gipsy Fortune-tellers,'* Laucet, £14; *'The Concert,'* Watteau, 50 guineas; and *'Innocence,'* Greuze, 200 guineas.

**MR. EASTLAKE** is about to appear again in the literary world, as the editor, if not the translator, of a popular German history of Painting. We hope the pen of this learned and distinguished painter will not become the rival of his pencil.

**THE ART UNION** prize-holders have selected eight pictures from the walls of the British Institution—the exhibition of which closes this day.

**Messrs. Hodgson and Graves.**—A dissolution of partnership has just taken place between these gentlemen; Mr. Hodgson retiring; and the firm will be in future carried on in the name of "Henry Graves and Co." As this is a matter very interesting and important to many of our readers, we shall have something to say regarding it in our next.

## REVIEWS.

**EXCURSIONS DAGUERRIENNES. Part 4. Paris.**  
Published by M. Lerebours.

We have before us the last number of the "Excursions Daguerriennes,"—being engravings, copied from the Daguerrotypes plates. They are curious, and deserve the attention of the connoisseur for their beauty, and that of the artist for their perfect correctness; as representing nature in its simplicity, unadorned by the imagination. This number, which is the fourth of the series, contains views of Beyrouth, London, Pompey's Pillar, and the Cascade of Tivoli. The view of Pompey's Pillar pleases us most, inasmuch as the engraving is finer, and gives a better idea of the original plate, over which it has the advantage of being free from "mirioteage," the great defect of the Daguerrotypes plates. That of Beyrouth is, also, particularly interesting. The original plates were taken "on the spot," principally by Messrs. Horace Vernet and Goupil, during their recent journey to the East. These engravings are executed on steel by the well-known Parisian engravers, Messrs. Salathé and Martens: the work could not have been intrusted to better hands. We have no doubt that it will become popular, the great variety of the subjects adding to its attractions. The publisher, M. Lerebours, announces in his prospectus that the work, when complete, will contain views of Paris, Milan, Venice, Florence, Rome, Naples, London, Switzerland, Germany, Malta, St. Helena, Egypt, Damascus, Constantinople, St. Jean d'Acre, Athens, Moscow, the Alambra, &c. &c. Without intending to object to the manner in which the engravings are produced—indeed, while giving our testimony to their amazing accuracy—we cannot but feel surprise that the actual Daguerrotypes plates have not been engraved, especially as the late discoveries of M. Donné seem to render the process perfectly practicable. As we are not aware that M. Donné's system has been promulgated in this country, we are induced to print an extract from his pamphlet, explaining his method of engraving, in the hope that some one in England may be led to try the experiment:—

"The first point to which I gave my attention," says M. Donné, "was in the choice of a plate, as on its perfect evenness and proper thickness, of silver (which for engraving is required to be much thicker than those in common use), mostly depends the success of the plate. Having obtained one of the proper thickness perfectly even, well polished, and free from any scratches, the design is executed in the ordinary Daguerrotypes manner, and ought to be as perfect as possible, since the engraving reproduces most minutely, all the details of the picture, with its qualities and imperfections. The washing takes place in the same manner, with the hyposulphate diluted with water, taking care that nothing but the iodine is carried off. The plate being quite dry, the edges are covered with engraver's varnish, nitric acid having no power over it, to prevent all contact with the acid and the copper part of the plate. Thus prepared, the plate is ready for the engraving process. Nitric acid, diluted with water, is the only acid with which I have been able to succeed. The plate is placed in an horizontal position over a basin, on which it rests at the four angles; you then pour over it the nitric acid, mixed in this proportion with water; three parts of nitric acid, pure, and four parts water; the plate should but just be covered. At the end of three or four minutes, a little more or less, according to the temperature, and probably also from other reasons, which it would be difficult to explain, the action of the acid begins to show itself, at first by very small bubbles of gas adhering to the metallic surface, which increase by degrees, till every part of the plate in contact with the acid is covered by them. Here the greatest difficulty of the process is encountered, for it is most difficult to judge how long the acid should be allowed to work; nothing but experience and practice could enable any one to judge with any certainty. If the action of the acid is stopped too soon, the shadows of the pictures will not be sufficiently deep; on the contrary, if allowed to remain too long, the light parts and half-tints will be made too dark. At all events, the acid acts most quickly, and should not be allowed to remain more than two or three minutes at the utmost. When the picture is strongly marked with light and shade, I have often succeeded in keeping the light parts free from the acid, by blowing with

the mouth on those parts which ought to be lightest, and leaving it on the darker parts, thus allowing time sufficient for the acid to act on them without injuring the light. As soon as the plate is sufficiently *blé*, the acid is poured away, and the plate washed in water, after which it is lightly wiped with very fine cotton; then it is washed a second time with spirits of wine, so as to clean the plate thoroughly, and take off the varnish. This is the last part of the process, the plate now only requires to be intrusted to a good printer, who can take proofs from it in the ordinary way."

This is an abridged account of the process, which has enabled M. Donné to obtain the proofs he presented to the Academy of Paris. We have not seen them; but we learn they are tolerable, to say the least; and certainly prove that the Daguerrotypes plates *may* be engraved. We much regret that M. Donné is not an artist, and that from want of time he has been unable to pursue the discovery further; but we hope some one will continue it, in the hope of perfecting what M. Donné has so ably commenced.

Like every invention, possessing any value, the Daguerrotypes is receiving daily improvements from scientific individuals, whose attention has been directed to it. A communication has been received by the French Academy of Sciences, to the effect that M. Grehoff, of Moscow, has succeeded in rendering Daguerrotypes drawing ineffaceable; specimens of which result have been received by this body. The same experimentalist has also succeeded in obtaining drawings on copper and brass plates; and asserts that he can transfer an engraved plate on to copper, and engrave it afterwards either in relief or intaglio.

Other improvements in this art have been brought under the notice of the French Academy, especially one practised by an architect named Hubert; who, by a process which he has not published, has succeeded in communicating colour to the plates, having already produced white, red, and yellow. Chloride of gold has, by some experimentalists, been employed for the purpose of giving more tone to the drawing; and a method of converting Daguerrotypes drawings into lithographic, has been communicated to the Academy.

**THE ILLUSTRATED SPECTATOR.** The Illustrations in Acrography. Publisher, Effingham Wilson.

While we admit, to the full, all the advantages held out by the projectors of this invention, as far as they regard a substitute for wood-engraving, that may enable the artist to be his own engraver, and render unnecessary any intermediate hand between him and the public—or rather the printer—we confess we have many and strong doubts as to the results of this experiment. Still it is the only one of at least half a hundred projects that has been submitted to us in a tangible form. We have here a publication actually illustrated—and very extensively—by the novel process. After a close examination—and a sincere desire to advocate anything that shall seem to be an improvement—we cannot describe the embellishments to this book as much superior to worn and inferior wood-cuts, as far as the execution is concerned; and greatly fear that M. Louis Schonberg will share the fate of a vast number of other ingenious men, who have just reached the limits, and fallen a few inches short of, the precise thing that was wanted; which is, in fact, doing nothing at all. In the designs there is certainly great freedom; but as prints they are utterly ineffective.

In justice we allow the parties interested to speak for themselves:—

"Acrography, or Relief Engraving, offers such simplicity to the designer, that the latter has merely to be *very proficient in his drawing*. (An art acquired by very few.) He must, in every line, show his master hand; must show that he does not feel, but know his way; that he can give full flow to his ideas and his hand; he must not crawl, nor be too slow; he must be expeditious, but not too rapid, or careless; he must dispose his lines with grace, delicacy, or swelling. He has the power to make every line express an idea; and

if he make lines, or a line without language, he betrays his weakness, and Acrography does not flatter. When he considers his design finished, the acrographer, who requires no manipulations depending on personal skill, or depending on changeableness of operation, produces the design in relief in shape of a metal plate, and the result shows that there has been neither copying nor altering.

"The designer commences his work by drawing with a point, &c., on almost any material; but nothing can be used or worked more economically and easily than a common lithographic stone. Its surface being prepared and coloured, the designer draws with a tool made for the purpose, and as easily, as if he used a lead pencil, and on paper; he alters and corrects at pleasure. The designer delivers the drawing made on the block to the acrographer, who, without addition, diminution, or alteration, makes the subject in metallic relief fit for the letter-press printing."

It must be remembered, however, that the invention is yet in its infancy; possibly the next part of the published work may manifest a great improvement. Meanwhile, it is evident that the process may be so applied as to illustrate books very cheaply—for here we have 250 pages, with about 100 prints, in a neat binding, for the sum of six shillings.

**THE RHINE, ITALY, AND GREECE.** Illustrated in a series of views from Drawings taken on the spot. By W. L. LEITCH, Esq., Col. COCKBURN, and MAJOR IRTON. Parts I., II., and III. Publishers, Fisher and Co.

This work is on the plan of Messrs. Fishers' publications, descriptive of Constantinople, Ireland, &c. It is issued in monthly parts, cheap, and yet good; for the prints are without exception well engraved, and some of them may rank high as examples of the art. Each part contains four, and with descriptive letter-press, for the sum of two shillings. Among the illustrations those of Mr. Leitch are pre-eminent; indeed the three first parts contain few that are not the productions of his pencil.

**THE ORIGIN, PROGRESS, AND PRESENT CONDITION OF THE FINE ARTS IN GREAT BRITAIN AND IRELAND.** By W. B. SANSFIELD TAYLOR. 2 vols. London: Whitaker, 1841.

Demand generally precedes supply; we may, therefore, regard this as another of those proofs, now frequently furnished by the press, of the increasing estimation of the Fine Arts in this kingdom. As there is no saying how soon the latent spark may be kindled, how quickly and how widely the self-gratifying love of Art may be enlarged into a generous desire to foster such ample means of national refinement, we rejoice in every emanation of a literary character calculated to lend aid in the achievement of such results. Collection of facts, enthusiasm, eloquence, each may take their share in directing the thoughts of men to this noble branch of intellectual exertion; and whether a work excel in all these, or be wanting in part, we welcome it as another labourer in the same good cause.

"The aim of the author," in the volumes under consideration, "being to place before the public all the authentic facts he could collect, for the purpose of enabling every one to judge, whether the Artists of the United Kingdom really have done all that they might have effected to advance the arts, according to the degree of encouragement they may have received; he now resigns the decision of the question to those for whose information the work has been composed, merely observing, that his intention was to produce a record rather useful than ornamental, which would secure the memorials of certain facts important and interesting to the Arts and to Artists; but which, not being embodied in a tangible form, were gradually fading from the public mind." The scope proposed is evidently a large one, which the works of Edwards, Dr. Waagen, and others, have, in some measure, anticipated; but we will give Mr. Taylor the credit of having made the

most complete collection of memoranda connected with the progress of Art in Great Britain, that has yet been placed before us. It might be wished, however, that in making this record Mr. Taylor had either adhered closely to the simple recognition of facts, or that in the disquisitions under which the pages now and then labour, he had succeeded in making his style somewhat more "ornamental."

A book of this order should evidently be either an unvarnished catalogue of circumstances, or if this bound be overstopped, should be rendered pre-eminently "readable." In this latter quality the work before us certainly does not shine. In the midst of positive information for which the mind is seeking, it is unpleasant to be interrupted by a course of reflections, so manifest as to bear the character of truisms, or dressed in language, which deviates generally from the didactic and flat to the stiff and inflated. We do not scruple to ascribe this error of judgment and manner to the author of the present work, an error which we notice, because it interferes with the best object of the book, while tending necessarily to increase its bulk; for it seems probable, that a judicious clipping of the sentences and restraint of the discursive tendency, would have condensed an equal body of information into one moderate volume.

Having alluded to this drawback, we have pleasure in stating, that the work possesses merits that will entitle it to a good reception from the public. The aim of the observations is in the right direction, and there is every indication of good feeling on the part of the author.

**AN INTRODUCTORY LECTURE,** delivered at King's College, London, Jan. 25th, 1841, and addressed to the Class of Civil Engineering and Architecture, by WILLIAM HOSKING, F.S.A. Weale, London.

The appointment of a professor of the art of construction in connexion with civil engineering and architecture in King's College, may be regarded as certain to produce much good, and must be gratifying to all interested in these pursuits or properly impressed with a sense of their importance. Mr. Hosking, to whom the professorship has been given, is eminently fitted by his practical knowledge as well as by his acknowledged literary talents, for the duties of the position; and we look therefore with great hopes for the result of his labours. Nevertheless, as Mr. Hosking says in the introductory lecture, which we now cordially recommend to our readers, "In promising you information and instruction that will be useful to you in the pursuit of your professions respectively, we must beg to be understood not to promise to qualify you here to practice as architects or civil engineers. We offer you information whereby you may become qualified to avail yourselves most effectually of the practice of the engineer's or architect's office, and thereby to become better architects and better engineers to your own confidence, comfort, and advantage, and for the advantage of society, to whom your services will be hereafter offered, than you would have been without such instruction and information as we offer. The medical student comes here versed in pharmacy and in the simpler surgical operations, and he finds his field of study and practice complete between the lecture and the dissecting rooms of the college, and the wards and the operating theatre of the hospital; but to you who come to us unskilled in carpentry and masonry, the pharmacy and surgery of your professions, we have the deficiency to supply as well as to teach the science which those humbler arts aid you in applying; but your hospital must be walked in mud boots, and your operating theatre found on the stage of the carpenter and on the scaffold of the mason and bricklayer." We trust that before long we shall also have professors of architecture as a FINE ART, expounders of the principles of beauty, at all our universities.

[We have in type several reviews of new works and engravings—the publication of which we are compelled to postpone.]

## TO READERS AND CORRESPONDENTS.

*Various arguments, with which it cannot be necessary to trouble our Subscribers, have induced us to change our day of publication from the 15th to the 1st day of each month; our principal reason, however, is, that we shall thus ensure the punctual delivery of the paper; for many copies go through the booksellers, who forget altogether that a periodical work is issued in the middle of the month, and seldom procure it until the other monthly works make their appearance.*

*We have, therefore, to announce that No. 28 of*

THE ART-UNION

WILL BE PUBLISHED ON THE

FIRST OF JUNE,

*and that the work will in future be issued on the FIRST day of each month.*

The Secretary of "The Society of British Artists" having taken umbrage at our remarks last month, has been silly enough to write to our publishers, desiring to know "whether the article in question was read and approved of by them previous to its insertion in the publication referred to." We must inform this very juvenile gentleman (for he must be very young in experience), that we should as soon think of consulting the Khan of Tartary as our publishers concerning the opinions we thought fit to put forth in our publication. When the Secretary's letter was handed to us, we considered it a forgery; but we have since learned that, in a lecture delivered by him in Suffolk-street, upon some subject or other, he honoured us publicly with his abuse—beginning with "a heavy blow" at the Royal Academy, and closing with a "great discouragement" to ourselves. We did not learn, however, that the official said a word concerning the *Times*, the *Literary Gazette*, the *Spectator*, and the other public journals, that with far less charity and more severity, described the Society, of which this gentleman is the writing organ—a "secretary at war" as well as "at home." In censuring certain arrangements of the Society of British Artists, we know well enough that they emanate from a few, whose "most sweet voices" have overwhelmed the murmurs of its older and more respectable members, and who, like the starling in Sterne's story, "can't get out."

W. D.—We regret there should have been any mistake about "the Index" to the volume of the 'ART-UNION' for 1840. It was published with the number for January 1841; we found it impossible to get it ready with the December number, as it necessarily included the contents of that number.

"The Royal Hibernian Academy" will open this day. To the Irish Art-Union we shall direct attention in our next; it is progressing most favourably. We shall, at the same time, notice the project at Cork.

A Correspondent complains strongly of heterogeneous mixture of classes at the gas-light meetings of the British Institution, and that the original purpose of these "Evenings" has been completely frustrated by the admissions of persons who go there merely to stare at their betters. There is no doubt that the design was to bring artists and amateurs (the patrons of art more especially), into immediate and social contact. We shall look into this matter another year.

We must postpone till next month the insertion of a communication from Bristol.

We have forwarded the article on Encaustic Painting to the party who required information.

A Foreign Admirer of Engraving in our next.

We are also compelled to postpone inserting the communications from Birmingham and Manchester.

S. T. may be assured that his information is altogether erroneous. It is quite impossible. It regards a charge advanced against the Porters at the Royal Academy; we should not have named it but that we have just received another letter on the same subject; we shall make due enquiries before we again publish.

The information from Plymouth came too late to be available; we shall give it next month.

The obituary of Mr. Thomas Grundy was also received too late for our present number.

Several "Letters" are in type, the publication of which we trust our correspondents will permit us to postpone.

The letter from "Edinburgh" would occupy too much space to justify its publication. We agree with the writer in many of his remarks.

Reviews of several new publications are in type; but we have found it impossible this month to make room for them.

Although we do not publish his letter, we perfectly agree with our correspondent who protests against the misdirection too often received from criticism. He will perceive, perhaps, that, on the whole, it would be wiser not to print it.

THE ROYAL ACADEMY.—We think it necessary—as we have not been honoured with an advertisement (as other papers have been), from the Royal Academy—to inform our readers that it is

"OPEN DAILY"

For this advertisement we shall willingly pay the "duty" into the Stamp-office.

22, GOLDEN SQUARE, 12th May, 1841.

MRS. PARKES has much pleasure in being able to inform the Public that her plan (after the manner of the ART-UNION) for the disposal of the celebrated ILLUSTRATED BIBLE, and HILTON'S HISTORICAL PICTURE, is succeeding beyond her most sanguine expectations; and she begs leave to remind those patrons of Art, who are particular in obtaining choice impressions of Engravings, and who intend becoming purchasers from the subjoined list to entitle them to a chance in the scheme, that they will be allowed to make their selection from the Prints immediately on their names being entered on the list.

## COMMITTEE.

*The following Gentlemen have kindly consented to form a Committee, to act as a Board of Trustees for the Public upon the occasion of Drawing the Prizes.*

The Right Hon. Lord GEORGE PAULET, &c. &c.

Rev. H. J. KNAPP, D.D., Subdean of St. Paul's Cathedral, and Priest in Ordinary to Her Majesty.

WILLIAM UPCOTT, Esq.

ROBERT SMIRKE, Esq., R.A.

BENJAMIN BOND CABELL, Esq., F.R.S. and F.S.A., &c.

JOHN YOUNG, Esq.

JOHN LANDSEER, Esq., F.S.A. and A.R.A.

The Rev. RICHARD CATTERMOLE, B.D., Secretary to the Royal Society of Literature.

GEORGE GODWIN, Esq., F.R.S. and F.S.A.

C. LANDSEER, Esq. A.R.A.

LEWIS POCOCK, Esq., F.S.A.

CHARLES ROBERT ELLISTON, Esq., Secretary.

Bowyer's Bible and Hilton's Picture, the Great Prizes and numerous specimens of the plates for selection, may be Viewed from 11 till 6, daily, at 22, Golden Square. Admittance by Tickets.

## THE PRIZES CONSIST OF

## THE CELEBRATED UNIQUE BIBLE,

AS ILLUSTRATED BY THE LATE MR. BOWYER, IN FORTY-FIVE VOLUMES FOLIO, CONTAINING UPWARDS OF SIX THOUSAND ILLUSTRATIONS, VALUE 3000 GUINEAS;

AND

A GRAND HISTORICAL PICTURE, VALUE 500 GUINEAS,

## THE DUKE OF WELLINGTON'S ENTRY INTO MADRID,

(By the late W. HILTON, Esq., Keeper of the R.A.)

TO BE DISPOSED OF ON THE PLAN OF DRAWING FOR PRIZES AT THE ART-UNION.

*The holder of the First Drawn Name will be entitled to Hilton's Picture, and the Last Drawn Name to the Forty-five splendid Volumes of the Holy Scriptures.*

## LIST OF PUBLICATIONS FROM WHICH A SELECTION MAY BE MADE.

PILLAGE AND DESTRUCTION OF BASING HOUSE, HANTS. Taken and Destroyed by Oliver Cromwell, Oct. 14, 1645, after a Siege of Two Years. Painted by C. Landseer, A.R.A., engraved by J. G. Murray; of the same dimensions and in the same style as the 'Bolton Abbey,' of Mr. Edwin Landseer. Price to Subscribers, Prints, 3s. 3s. Proofs, 5s. 5s. Proofs before letters, 10s. 10s. Proofs on India paper, 12s. 12s.

A SPLENDID ENGRAVING, from the celebrated picture by G. Hayter, Esq., of the INTERIOR OF THE HOUSE OF LORDS, containing upwards of Three Hundred Figures, nearly Two Hundred of which are Portraits of the most distinguished Personages of the highest rank and talent in this country. Prints, 6s. 6s. Proofs, 10s. 10s. Before letters, 16s. 16s.

A MAGNIFICENT ENGRAVING, from Mr. Davis's celebrated Picture of MAGNA CHARTA, which represents Stephen Langton, Archbishop of Canterbury, showing to the Barons of England, in the Abbey Church of Bury St. Edmunds, the Charter of Liberties that had been granted by Henry I., and which was afterwards ratified by John at Runnymede. Prints, 6s. 6s. Proofs, 10s. 10s. Before letters, 16s. 16s.

MR. LESLIE'S CELEBRATED PICTURE OF THE RELUCTANCE OF LADY JANE GREY TO ACCEPT THE CROWN OF ENGLAND. Prints, 2s. 2s. Proofs, 3s. 3s.

MR. DEVIS'S PICTURE OF BABINGTON'S CONSPIRACY AGAINST THE LIFE OF QUEEN ELIZABETH. Prints, 2s. 2s. Proofs, 3s. 3s.

FROM MR. CHISHOLM'S PICTURE OF THE SURRENDER OF QUEEN MARY OF SCOTLAND TO THE CONFEDERATE LORDS, AT CARBERRY HILL, in the year 1567. Prints, 3s. 3s. Proofs, 5s. 5s.

A SUPERB ENGRAVING OF THE DEBARKATION IN HER OWN DOMINIONS (in the year 1561) OF MARY QUEEN OF SCOTS, from the justly celebrated Picture by William Allan, Esq. R.A. Prints, 3s. 3s. Proofs, 4s. 4s. Before letters, 8s. 8s.

MR. HAYTER'S CELEBRATED PICTURE OF THE TRIAL OF LORD WILLIAM RUSSELL. Prints, 2s. 2s. Proofs, 3s. 3s.

A VIEW OF THE INTERIOR OF THE HOUSE OF COMMONS WHEN IN DEBATE, in which is introduced nearly Two Hundred Portraits. Price 2s. 2s.

A SELECTION OF ENGRAVINGS from the Works of Raffaele, Domenichino, and Poussin; consisting of Four Hundred and Forty-Five OUTLINES and ETCHINGS, most exquisitely drawn and engraved in Paris, during the memorable period of the Grand Exhibition at the Louvre. Quarto, 7s. 7s. Folio, 10s. 10s.

A WORK containing the seventeen principal heads in the celebrated Picture of the TRANSFIGURATION, by Raffaele, traced from and finished of the same size as the originals. Prints, 5s. 5s. Proofs, 7s. 7s.

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## HIS R. H. THE DUKE OF LUCCA.

**M**R. PHILLIPS has the honour of announcing to the Nobility, Gentry, and Amateurs of Painting, that he has received directions to SELL by AUCTION, at his Great Room, 73, New Bond-street, on Saturday, the 5th of June, at Two o'clock precisely, the Pictures above referred to—in particular,

1. LA MADONNA DEI CANDELLABRI, by RAPHAEL D'URBINO. A picture well known in the world of art, as having passed from the Prince Borghese to the collection of Lucien Buonaparte, in whose possession it was engraved.

2. THE NOLI ME TANGERE, by FREDERICO BAROCCIO. The celebrated picture which has been so beautifully engraved by Raphael Morghen.

3. THE CAPITAL PICTURE by DOMENICHINO, which belonged to the Prince Beaumont, and was afterwards transferred to the Lucca Gallery—representing the Transporting the SANTA CASA DE LORETTO.

4. MICHAEL ANGELO.—CHRIST ON THE CROSS, attended by the VIRGIN and St. JOHN. The celebrated picture of the Palazzo Borghese, which was considered as the only original painting in oil by that master which existed in Rome; it passed afterwards into the gallery of Lucien, in whose possession it was engraved.

5. NICHOLAS POUSSIN.—LE MASSACRE DES INNOCENS. This very celebrated picture also belonged to the Borghese, and was purchased by Lucien out of that collection; it is known, from the engravings of it, to all connoisseurs.

6. ANNIBAL CARRACCI.—THE MADONNA AND CHILD, attended by SAINTS. A grand altarpiece: formerly in the Convent of St. Giovanetto, of Lucca.

7. ANDREA DEL SARTO.—THE REPOSE IN EGYPT. Purchased from the family of Bracci Zanobi, of Florence.

8. PIETRO PERUGINO.—THE VIRGIN AND INFANT, with two SAINTS. From the Church of St. Jerome, of Lucca.

To these and other Pictures of the Lucca Collection, well known in Italy, a few Pictures of great merit and consequence will be found in the Catalogue, originally in the collection of Lucien Buonaparte, and other important collections; among which are—

RAPHAEL D'URBINO.—THE CREATION. This brilliant picture was painted by Raphael for the family of Buonocorsio Perini, of Florence, during his first visit to that city, and being then only eighteen years of age, was assisted in its execution by his friend, Il Terate Bartolomeo di San Marco. It is the picture where Lanzi states that he borrowed his Adam and Eve from the previous design of Masaccio; the figure of Adam is the portrait of Raphael himself, and was probably painted by Il Terate. The late James Irvine, of Rome, the most intelligent connoisseur of his time, considered this picture to be one of the most interesting and genuine works of this great master. Its history is fully given in "The Memoirs of Painting."

THE CELEBRATED PICTURE by SEBAST. DEL PIOMBO, of CHRIST CARRYING HIS CROSS. From the Casa Calderara, of Milan, which is now being engraved by Toschi, of Parma.

THE CHASTE SUSANNAH, by GUIDO; engraved in the collection of Lucien Buonaparte. A picture of great power and beauty, full of character, and of the finest execution of the master.

THE ST. CECILIA attended by ANGELS, by DOMENICHINO. Originally in the Cambiasio Palace, at Genoa.

THE BECKFORD CLAUDE. Originally painted for the Spada Palace, at Rome. No. 194 in the Liber Veritatis.

THE BECKFORD JAN STEEN, representing the FAMILY of the Artist.—One of his finest works.

THE CAPITAL PICTURE by BACKHUYSEN, representing Dutch Men of War coming to Anchor off the Brille. Considered by all marine painters to be the finest work of the master in this country.

Together with other fine examples of the ITALIAN, SPANISH, DUTCH, and FLEMISH SCHOOLS.

Which will be found fully particularized in the Catalogue. The Collection will be on View Three Days previous to the Sale, at Mr. PHILLIPS'S Great Room, where Catalogues may be obtained.

73, New Bond-street, May 3, 1841.

## THE ART-UNION.



LONDON, JUNE 1, 1841.

## ON VEHICLES FOR PAINTING.

SIR,—You offer very little encouragement to add another word to what has appeared in the ART-UNION upon the subject of Vehicles. Yet the very reason you give, that, "as yet not much good has proceeded out of it" (the discussion), is the very inducement with me for resuming the subject. I would wish this very important matter to be treated of, till something good does proceed out of it. It is one that must expect to encounter contrariety of opinions, from the habits of painters—from the peculiar handling, which certain vehicles in use have rendered necessary—the different manners of working of artists; and, above all, from a bigotry arising out of an entire ignorance of the real question. Allow me then space in your ART-UNION to offer a preliminary summary of the History of Painting in Oil, which, though very easily obtained, is, I am persuaded, by the greater number of artists, unknown; and by others misapprehended, chiefly owing to the unwarrantable assertions and assumptions in recent publications, which have unfortunately come forth to the public with a dangerous authority, too hastily given, and used without hesitation. I would more particularly allude to the posthumous work of Mérimée, translated by Mr. Sarsfield Taylor. If the assertions in that work rested upon the proof of experiments, the details of which were laid down, there would have been a test to apply to them. That is not the case; and the real object of the work, to recommend the mixing of varnish with the colours is so evidently a preconceived notion in the author's mind, that he makes everything bow to it; and by most singular mistranslations and omissions of easily-known facts, jumps to his conclusion; and, as it appears frequently, in a most whimsical manner. I do not here say, that he is not right in his conjecture, but let it be conjecture only; I would only desire a point, so material to the durability of pictures and the future fame of artists, to be ascertained by every possible test: and, now it is time that our improvement in chemical knowledge should be brought to bear upon it. This I fear will not be the case as long as you and your readers consider it a wearisome subject. Before, however, proceeding to show, as briefly as I can, the state of the case of the invention of "Painting in Oil," lest there be some who will read no further, permit me, as the first who recommended the starch medium, *for trial only*, not presuming to assert that it was the best of all possible mediums, to mention a method of preparing it, that may remove some of the objections of your correspondents; I am happy, however, to learn that there are some who have found it answer. It is very easy for any one to modify it according to his own method of practice. The following mode of preparing it is effectual. I reduce to a very fine powder sugar of lead and borax, as much sugar of lead as may be necessary to render the oil a good dryer—about a table-spoonful and a half of the borax to a quarter of a pint of oil. The sugar of lead and borax I mix well together, and put into the pipkin with the oil, and stir continually over the fire; the borax will swell and froth on the top of the oil, care should therefore be taken to have the pipkin large. When the froth has subsided, after much boiling, the oil has probably taken up sufficient of the borax for the after purpose; but as the borax, if there be any negligence in the stirring, will settle in lumps in a calcined state at the bottom, it may be advisable to take them out and grind them, with a muller, and return them, and stir till there be no

appearances of such settlement. The oil is then ready for use, either cold or warm. Then you may apply the starch, in equal or other proportions, as you wish to use your medium; and when you wish to prepare it (thick or thin). I have found good thick starch, especially when warm, jelly instantly with the oil so prepared, requiring very little mixing together with the spatula. I will only say this of the medium, that for some uses it is very effective and pleasant, and offers great facilities; and if it be true as asserted, that the Venetian Painters got in their subjects with size, and then glazed over them, it is possible that this, or something like it, may have been their size; at least there is this good in it, that it is one which will bear out, and not wash off with water. Nor do I say that such is the best method of preparing it, or even the proper quantities of the substances. It is extremely probable that the same may be effected without boiling the oil; and previously calcined borax may be preferable, or fused borax may be better still, or a glass made in a crucible of sugar of lead and borax. This starch medium, or rather the starch, may be superseded by something better; I think the borax may not be omitted, and I have reasons, which it may not now be proper to trouble you with, for thinking that borax did form a component part in the invention of Van Eyck.

There is no account given by any writer of Van Eyck's process—there is no account of any actual process used by any painter of any good date. And it may be taken as a fact, and a startling one it is, that Van Eyck's process is lost; for it is admitted that the pictures of Van Eyck are still in a better state, as to hardness and brilliancy, than subsequent works; and that pictures of the last century particularly, are not in any good state at all. To whom must we refer for the statement of Van Eyck's discovery. To Vasari? It is upon his authority that the fame of the inventor rests, and doubtless the authority is sufficient—himself a painter, born very shortly after the death of Raffaele, living in the very glory of Art—some-what more than a century after the discovery was made by John Van Eyck, of Bruges. It is so very certainly ascertained, that *even pictures* were painted in oil ages before Van Eyck, that it is needless to go deeply into a proof of the matter, which is so manifest and undeniable, that Walpole was inclined to think that Van Eyck must have received the process from England, where it had been practised. It had been likewise in use in Germany, and in Naples, as is fully stated by Lanzi; but the process was decidedly inferior to that in general use in Italy, as the existing specimens of the Italian painters before the discovery now sufficiently testify: they are so much more brilliant, and even better preserved than pictures painted in oil only, during the last century, that no one can hesitate to say, that if the discovery of Van Eyck was no other than our common painting in oil, it was one of no value, for it is no improvement upon the previous method. We undoubtedly have the recipe of Theophilus, of the tenth century, for painting in oil; but we want not even his testimony to a fact, that any one, by an hour's inquiry directed to this subject, will so easily find established to his hand. Van Eyck's process was such as rendered the colours more brilliant and hard; and, probably, offered greater facility of execution than any other method, not to say of oil, which must have been in disuse, as having none of these qualities, but more than any which did possess in a degree these advantages.

It appears that the ancient Greek method had been lost; that the method adopted by Greek painters in Italy, probably altered from the ancient, of which, says Lanzi, they were the heir, had been lost. Lanzi considers it would be a most valuable discovery to ascertain what gums and colours the Greek painter in Italy used; and he speaks with admiration of a 'Madonna,' in the Medicean Museum, by Andreas Rizzo de Candia, of its freshness, vividness of colour, and brilliancy, above that of any modern work. Of its hardness and consistence he says, "Ed e sodo in guisa, e compatto, che tentato col ferro non si dilegua; si distacca anzi, e ne schizzano quasi minute squame!" Lanzi further asserts that it would not be superfluous to examine into that "solid, fused, or melted, and lucid colouring," "quel colorito, solido fuso, lucente," which distinguished the works of the painters of Lombardy and Venice, and chiefly Correggio. But

to return to Van Eyck. The account given by Vasari of his discovery is this—that having exposed a picture to the sun, it cracked; and, to remedy this inconvenience, being "filosofo e filologo a sufficienza," he began experiments upon oils which should "*dry of themselves*," without exposure to the sun; and that, by adding "his other mixtures, he made the varnish which, when dry, is not injured by water; which heightens the colours and makes them lucid, and unites them wondrously." That this discovery was made about the year 1410. Antonello da Messina having seen some pictures of Van Eyck, brought from Flanders to Alphonzo I., King of Naples, was so astonished at their brilliancy that he journeyed to Flanders on purpose to obtain the secret from Van Eyck. In this he succeeded; and in gratitude remained in Flanders and worked with Van Eyck till the death of the discoverer, when he went to Venice, where he communicated the secret to his friend Domenico—"Domenico Veneziano." This Domenico, after having prosecuted the art at Loreto, and other places in the Ecclesiastical States, went to Florence. There, being in high estimation, and particularly admired by Andrea del Castagno, he imparted to him the secret he had learned from Antonello; but Andrea del Castagno, from his treachery called "The Infamous," out of envy of the admiration bestowed upon the works of Domenico; and, that he alone might possess the secret, stabbed his benefactor at a corner of a street and escaped unobserved to his own house, and sat down composedly to work; and shortly, for they lived together, Domenico was conveyed home to die in the arms of his murderer. This Andrea, through remorse, disclosed upon his death-bed.

Theophilus, a monk of the tenth century, has given a recipe, accurately detailed, for painting; likewise for a varnish of linseed oil, and "Gummi, fornus, quod Romana Glassa vocatur," which is called Roman Glass; not called by the Romans glass, as in Mérimée, and which that author whimsically concludes to be copal; showing, at the same time, by his account of its consistence, that it could not well be; and he strangely mistranslates the passage, to make it appear that this copal was mixed with the paint in painting pictures, though in another place he discards the authority of Theophilus as not extending to pictures at all. "Pictures prepared with this varnish are brilliant, and remain without any alteration." The words of Theophilus are "*Hoc glutine omnis pictura super linita lucida fit et decora ac omnino durabilis.*" "Every picture, smeared over with this gluten, becomes lucid and beautiful, and altogether durable." Then he mistranslates the other passage of Theophilus, asserting, too, that "he does not any where give advice to apply oil-painting to pictures." He does not *give advice*, but he certainly speaks of the practice; and if not pictures in oil, what did they varnish with the compound? He (Theophilus) says, the second layer of colour must not be laid on till the first is dry; "*Quod in imaginibus diuturnum et tediosum nimium est.*" "which, in painting portraits, is too slow and too tedious;" not, as translated in Mérimée's work, "such a method would be too slow and too laborious for painting pictures." There is no *would* be, but *is*; and I take "*imaginibus*" to mean portraits, in which sense the word has been transferred into the Italian and so used, as by Bellori and others. Now, certainly such a process is too slow and tedious, both for painter and sitter; but it by no means follows that other pictures were not painted with it—they assuredly were. I have somewhat to say of this recipe of Theophilus, and his "Glassa Romana," which at present I omit, proceeding to the treatise of Cennino Cennini, "Upon Grinding Colours in Oil," written in 1437; and as it has been supposed Domenico had not yet arrived with the secret, Vasari, who quotes the treatise, has been by some thought to contradict himself in ascribing the invention to Van Eyck, whereas it is evidently no contradiction at all; for he does not speak of one and the same thing. Van Eyck's was the only perfect method described in its effects; but, supposing Cennini's to have been the same, there was time from 1410 to 1437 for it to have reached the writer of the treatise. Lanzi treats this matter very fairly and concisely; he consulted the treatise of Andrea Cennino Cennini, and finds that he speaks of baking, "*cocendo*," linseed oil, but he did not, as Lanzi judiciously observes, add to it "those other mixtures,"



by which Van Eyck's process was rendered so perfect. Vasari asserts, that "John of Bruges found, after many experiments, that linseed and nut oils were the most drying; these then, boiled with other his mixtures, made the varnish which he, and moreover all the painters in the world, had long desired." "If long desired," adds Lanzi, "there must have been attempts to make it perfect, in which alone Van Eyck succeeded." "Gio. da Bruges dopo molte esperienze trovo che l'olio de lino e quello de noce erano i piu seccativi. Questi dunque bolliti con altre sue misture gli fecero la vernice, ch'egli, anzi tutt'i pittori del Mondo aveano lungamente desiderata;" of which again he says, "Quella perfetta, che secca non teme acqua, che accende i colori e gli fa lucidi, e gli unisce mirabilmente;" "that perfect medium (for the word varnish, it is agreed, means medium), which dry does not fear water, heightens the colours, makes them luminous, and wondrously unites them." That this vehicle or medium, discovered by Van Eyck, was modified by different painters of eminence their works clearly show; by none was it, perhaps, used in greater perfection than by Correggio. His works show a medium answering exactly to this description of the invention given by Vasari. In the absence of precise chemical experiments it is pardonable in Mérimée, with his prejudice in favour of copal varnish, to have fancied it to exist wherever he looked for it; but while he furnishes no better proof than from Armenini, who, he says "in 1587, advised the mixing of resinous substances with the oils in the colouring materials, and even in the preparation of the ground;" and Lariesse, who in fact is no authority at all, as not the author of the treatise under his name, and who lived at a period when the good old method was evidently in neglect, it will be very dangerous to take the practice upon trust, without examining his authorities; and perhaps it will be found they are not worth much; for in fact Armenini only recommends the glazing with *certain* colours, as verdigris, yellow lake, and lake, staining the varnish; as with regard to verdigris does Leonardi da Vinci; for he says if not varnished over it would evaporate, but even then "common varnish" may have been oil only, such as Leonardi da Vinci speaks of, thickened in the sun for a varnish. And the mention of these colours shows the exception of others; yet even here Mérimée misquotes his authority—"He strongly advises that it should be mixed, not only with the colours used for glazing, but also in those of the general painting." Now he says in fact (for the Italian is given in a note), quite the contrary, for he speaks only of glazing of verdigris and yellow lake, the latter evidently merely to colour the varnish, "Con veridame un poco di vernice commune e di giallo santo." So, in another place, Armenini speaks of "Mastice bianco e lustro," and that some use it, oil impregnated with it, with the azures and lakes: he adds, and with other such like colours, but says nothing of the general mixing; and Armenini himself can scarcely (1580) be said to be authority for the better practice of the fifteenth century. But it is very strange indeed that the Institute of France should have drawn up a report so favourable to M. Mérimée's process upon so slight grounds. There is one authority of great weight against this process of mixing varnish with the colours—Tingry. This celebrated professor of chemistry may be fairly admitted as evidence of the chemical effects upon pigments. He says, "the English painters, too anxious to receive the fruits of their composition, neglect these precautions; several artists even paint in varnish, and apply it with the colours. This precipitate method gives brilliancy to their compositions at the very moment of their being finished, but their lustre is temporary and of short duration: it renders it impossible for them to clean their paintings, which are besides liable to crack and lose their colour. In a word, it is not uncommon to see an artist survive his works, and to have nothing to expect from society." Mérimée indeed, takes no notice of this important passage of the Genevan professor, but passes him by with regret that he did not direct his attention to painting in its higher art! Now, the very effects which Tingry speaks of have been produced by his process: our painters, for a century back, are a lamentable proof of it. Mérimée regrets Sir Joshua Reynolds, who used varnishes with his paints, did

not leave documents of his process behind him; we know that he has left his works, or what is left of them, and if they convey no precept, they carry with them a strong warning. If the old masters used varnish at all in their work it is probable it was only in the glazing, and with very few of their colours, verdigris and lake; that is, they may have varnished with a coloured varnish, and it is still probable that varnish was not what we call varnish, gums. That the body of their pictures was so painted I cannot believe; their works have not the appearance of it, for the use of varnish with the pigments, even where the work is most brilliant, or, rather lucid, has the effect of unsubstantial flimsiness, very unlike the luminous and vigorous impasto of former days. Even if it be, or could be, proved that the best old masters used copal as one of their mixtures, there must have been other mixtures with it, much more important for the real brilliancy and durability: "Altre sue misture," as Vasari says, in describing Van Eyck's process. Let me a moment revert to the account. There is no reason to doubt the truth of the story of the "Infamous Andrea del Castagno." There seems, however, to be some error, or probable error, with regard to dates. Van Eyck's discovery was "about" 1410, generally put down at that year. In Pilkington I find that Antonello da Messina, who was so struck with admiration of the new process, that he went to Flanders to prevail upon the inventor to impart to him the secret, must have taken his journey at fifteen years of age, or probably earlier; for he is said to have worked with Van Eyck, and not to have quitted Flanders till his benefactor's death: and Van Eyck died in 1441, and Antonello da Messina was born 1426—only fifteen years between the birth of one and death of the other; and Van Eyck's discovery had been made sixteen years before the birth of Antonello. It is certainly possible that he may have gone to Flanders very young; but scarcely probable that at so early an age he should either have sufficiently appreciated the new process, or have been able to have undertaken the journey. Again, Lanzi says, that Andrea del Castagno "lived in the time the discovery of the secret became known." "Viveva a tempe che trovati il segreto del dipingere a olio comincievano a diffondersi per l'Italia." By which it would appear, that as Andrea was born 1409, one year only before the discovery, the process was many years making its way; and in that all accounts seem to agree. We certainly cannot entirely depend upon dates in the lives of painters. I have seen an exquisitely painted picture of Ruysdael, with name and date upon it; and, according to the dictionary, he could not have exceeded his twelfth year when it was painted. Still there is no reason to doubt the accuracy of the account given by Vasari, because independently of persons, he speaks of a thing known to have been discovered, and differing from all former processes.

Is there any one, who can be considered a competent judge, who doubts if Titian and Correggio, Raffaele, Fra. Bartolomeo, used a better vehicle than painters of the last century? If this be acknowledged, a great point is gained; for attention must be directed to rediscover what they did use. Surely we need not boast of our improvements in chemical knowledge, if that secret remain much longer undiscovered. One observation may here be made, that either the old masters took great pains in the preparation of their colours and medium, or did the work in their own homes, that their method might not be universally known. There are many pictures representing painters at work; and you are almost sure to see persons in the back ground preparing the colours or medium. I well remember one of Ostade's, exhibited a few years ago at the British Institution. There is a print of one from the Dresden collection. There was a caricature of a painter as a monkey, by Teniers, in which the process of preparing was going on in the same manner. It is very evident the painters then knew something about the paints and oils, &c., they used. Now, all trust to the colour-maker; their colours come in bladders, ready mixed, they know not with what oil; while, probably they use as a vehicle another oil of a different character, and add, in unequal proportions, as particular use may require, their varnishes,

which never properly amalgamate with either oils; and the consequences are, and will be, what they have been. Another observation upon the medium of the Old Masters may not be unimportant. Whatever they used, they appear all to have used the same, varying only perhaps in a trifling degree in the proportions of the "altre sue misture." It is recognized at once in their works—it is known by picture cleaners, by the chemical solvents that affect or do not affect the pictures under their hands: whereas now the very multiplicity of recipes of varnishes of all kinds, megillups, and gumptions, not only show a want of unity in professors, but an unsatisfactory looking after that *something else*, just as it is described by Vasari, that before Van Eyck's time "all the painters of the world" were looking after something they had not, till the discovery, in 1410, gave them that perfect medium. And then, when they had it, they cherished it, kept it as they could secret; one learning it from another—for we read of all the Old Masters being at one time under instructors; and they burst into that blaze and glory of Art which has given to the world inestimable treasures. And hence it is undoubtedly that, perhaps but a few hours work, from the hands of Raffaele, Titian, Correggio, will produce thousands, and command princely competition.

It is extraordinary, that while picture cleaners are well aware of the difference in the substances of old and modern vehicles, artists alone deny it. Many deny it openly, however, who secretly try all experiments; who has not occasionally met with instances of this little jealousy amongst modern painters. How many artists do we find who affect to depreciate the works of the greatest Old Masters; as if thereby they would raise their own? whereas the very jealousy, as it is inconsistent with true greatness, so must it subtract from the genius of those who are under its influence. They cannot see that supereminently beautiful texture, brilliancy, and as it were, jewellery of the old vehicle, which is yet, to other eyes, a distinct thing, *sui generis*, unapproached by any more modern attempt. There are in it two distinguishing marks. The paint of a good period never separates—it never cracks, otherwise than in hair or spider-thread lines, which perhaps are rather from the grounds than the super-laid paint. Mérimée and others say that, with the use of gum, if care be taken, separations will not take place. Very likely; but there were careless painters, doubtless, in the old time, and we do not see that such consequences ever took place; the inference is fair that they had another, and a preserving medium. Many old pictures may be shown, much cracked, in proof against this assertion, but those parts have been unfairly treated; they have been mended, and it is the new that has cracked. You may be pretty sure that if you see gashes in a so-called "old picture," it is not an original; or not an original in those parts where the gashes appear. But there is another extraordinary thing in their pigments; if subjected to the blow-pipe they fuse, vitrify—not only those parts where white lead has been used, but taken from any part. I have seen pictures put to this test, and it was so. Now, this is very remarkable, and may lead to a re-discovery most valuable. It is, therefore, worth while to prosecute inquiries in this line; and doing so we may perhaps find a medium that may be the same as that used by Titian and Correggio; or we may find one that will be so similar as to produce the same effects. I will venture a conjecture upon the subject; and, without wishing to be too confident, I would entreat Artists to try some easily-made experiments in the line in which I may direct them: and I do so the more urgently because I have no merit due to, or to be claimed by, me; but, believing that something may be offered better than gumptions and megillups, which shall produce more brilliancy and more durability than the present methods, I will proceed to state all I know upon the subject, and how I came to direct my attention to it; and this I will do, Sir, in a subsequent number of your ART-UNION, hoping that this will engage the attention of all artists whose great concern it is to establish what is perfect.

J. E.

## THE ROYAL ACADEMY.\*

THE EXHIBITION—1841.

THE SEVENTY-THIRD.

No. 539. 'The Trial of Effie Deans,' R. S. Lauder. A work of the highest merit, that cannot fail to place the producer of it in the foremost rank of fame. It is in all respects admirable—whether we regard the originality and boldness of the arrangement, the fine finish of the several parts, the skilful grouping, or the masterly completion of it as a whole. It was indeed a perilous experiment, and one that, as it is fully successful, greatly enhances the value of the performance—to place two lawyers with their unpicturesque habiliments directly in front, and, so, working up the other materials of the composition to them. The only faulty part is the portrait of Effie Deans (that which should have been the best.) She is ill-dressed, not in keeping with her position, and the figure is overstrained. This, however, is "straining at a gnat," for there are so many high qualities in the picture as to make far more than ample amends for a defect. We have watched the progress of the artist with great approbation, but with some anxiety; and at one time we were apprehensive he might fall into the extreme of delicacy—his subject from the Bride of Lammermoor inducing such a notion; but he has here come forth with a giant's strength. We may already class him with the most able and eminent of British painters.

No. 554. 'Rousseau and Madame de Warens,' J. B. Walsh. A work of much promise by an artist with whose name we are not acquainted. It manifests a fine and pure taste for the graceful; and is carefully, and with much ability, finished. How much better it would have told, nevertheless, to have given dark drapery to the male figure.

No. 571. 'Venice,' R. M'Innes. A work of very considerable merit; describing the venerable city at the period when it loses its solemn and impressive character, and becomes—

"The pleasant place of all festivity."

The characters—and a great number of them are introduced—are skilfully grouped and ably painted; the picture possesses many admirable qualities, and does honour to the Scottish school.

The room for "DRAWINGS AND MINIATURES" is by no means exclusively devoted to examples in these styles of the art; on the contrary, it contains a large number of oil paintings, and among them are some of nearly as high merit as any in the whole exhibition. We must, therefore, direct the especial attention of our readers to this apartment; as they enter it let them look upwards, and direct the eye along the line about 10 feet from the floor, and within two feet from the ceiling; they will see—but they must look closely—five or six works by artists, known to, and deserving of, fame, placed side by side, as if for the purpose of avoiding the chance of being inspected, so as to render service to their producers. They stand thus:—MÜLLER, TOWNSEND, COOKE, FRITH, WILSON, to say nothing of very creditable specimens from the pencils of Butland, Priest, and Tanneur, "clapped in" among them. Just over the door that leads to the great room, is an exceedingly clever work of the best class, by H. Le Jeune—the artist who obtained a gold medal from the Royal Academy some two years ago; and on precisely the same line, but on the south and west walls of the chamber, are excellent productions by G. E. Hering, P. F. Poole, J. Z. Bell, J. W. Carmichael, W. L. Leitch, G. W. Shephard, and another by J. Müller. We can attribute this lamentable display to but one cause—the works were overlooked,

or accidentally put aside, until every other picture—save and except those in the "Architectural-room," to which we shall presently refer—had been hung; and the mistake was not discovered until after the first sheets of the Catalogue had been "at press," when it was found totally impossible to remove pictures of a less valuable character, to make room for so many as have been condemned to oblivion, out of sight, along the walls of this apartment. Either this misfortune—a very ruinous one to the artists—must have happened, or there must have been some cause for it that cannot be, and therefore will not be, explained. To this painful and embarrassing subject we shall again have to allude; we shall first notice the pictures, and then the drawings and miniatures contained in this room.

No. 582. 'Venus Victrix,' H. Le Jeune. A bold and vigorous attempt at the higher style of art. The grouping is good; the figures are true, and carefully and accurately studied—that of the Paphian Queen who receives the gift is especially fine. This work is, as we have stated, hung above the door; it is of the class—and a creditable example of it—which the public is continually complaining meets no patronage in England. Will this be matter of marvel if the leading artists give it no better rank?

No. 609. P. F. Poole. A very beautifully painted work, with qualities of the highest and purest character, with regard both to conception and execution. The visitor will not fail to compare it with another of the same subject in the great room—placed on the line, while this is thrust almost out of sight, above a confusing mass of drawings and miniatures. Mr. Poole is rapidly making his way to the upper bench; let him not be discouraged by the untoward "accident" that may, this year, have marred his hopes—true merit cannot long be kept back. He may be assured of a better place hereafter, and that at no very great distance of time.

No. 630. 'Circassians reconnoitring a Russian Position,' J. Z. Bell. A work of much promise; and bearing evidence of considerable thought and care; it is precisely a picture that we should like to examine nearer.

No. 634. 'H.M.S. Conqueror towing H.M.S. Africa off the Shoals of Trafalgar, three days after the Battle,' J. W. Carmichael. A good example of a good class of art—one that is to England peculiarly "national." It appears to have been very minutely finished; and we have no doubt that the various parts of the picture, from the shattered hull to the torn rigging, are accurately wrought.

No. 639. 'A Ruin in the Campagna of Rome,' W. L. Leitch. A gracefully composed and ably painted picture; one of the best copies we have seen of a peculiar landscape. It has a fine and vigorous tone; and is, we feel assured, carefully made out in all its details. How disheartening it must be to a painter, returning home after, perhaps, years of travel and laborious study, to find his production estimated about as highly as it would have been if he had sent in a piece of stained paper.

No. 659. 'The Prisoner—an incident in the time of Philip and Mary,' J. A. Houston. This, although the subject is not a pleasant one, seems to possess merit of no common order; or, at least, to give good promise of the future. We are not familiar with the artist's name; but have little doubt that we shall hereafter meet his works under more propitious circumstances.

No. 698. 'View between Spoleto and Otricoli,' G. W. Shephard. This, too, we take to be a work of a right good class.

No. 701. 'Convent; Bay of Naples,' J. Müller. Mr. Müller is one of the best of British painters; he has a fine feeling for nature; his mind is evidently of a high order; and his powers to ex-

cute—the result of long study and experience—are second to very few of our living artists. We have seen his works elsewhere; or we should find it impossible to arrive at any such conclusion; his pictures in this room will be passed by, by thousands who come to look only at those that are placed for them to look at; and but that his name must be honourably known to many who can appreciate excellence, the chances would be that the connoisseur would pay to them as little homage as they will receive from the crowd. Let us, however, direct to this production, and to No. 730, 'The Sphinx,' the attention of all visitors of taste and discrimination; they are both finished with care and industry; the one is a peculiarly graceful composition, the other a striking and interesting representation of one of the world's wonders. The artist does not paint to produce broad and glaring effects; his works to be fairly judged must be closely examined; and, perhaps, there is not one of the exhibitors less able to bear a disadvantageous position far removed from the eye. We may not forget, also, that he has been a traveller in very distant lands; carried to them by a pure love of Art—and not by one of those fortuitous circumstances that, now and then, come to the painter's aid and prevent his suffering—perhaps all his life—by the sacrifice of money he has been tempted to make to obtain education. No doubt while Mr. Müller was wandering across the arid sands of the Arabian Desert; enduring "bondage" in the land of Egypt, and suffering privations of all kinds that few of us have the courage to endure voluntarily, he solaced himself in all his trials by the conviction, that he was laying in a store of intellectual wealth—out of which he was to make fame and fortune, if Providence preserved him from the dangers he was compelled, daily, to encounter. It needs no great stretch of fancy to imagine him sustaining patiently innumerable evils because of the hope that was strong within him; he was doing that which few had then done, travelling through a country comparatively new to Art—to bring its treasures home to his own country; his reward was to be—and for such men seldom calculate on any other—that his efforts would be appreciated and recompensed by general acknowledgment and admiration.\* Pity the arbiters of his fate did not consider this when they hung his two pictures, where they are as ineffectual to do him service as if they were covered with the slime of the Nile. They would confer honour upon any collection. He will make his way yet, to the seat, in any assembly, to which he is undoubtedly entitled: neither carelessness, nor ignorance, can long keep him from it.

No. 806. 'The Ballad,' G. H. Townsend. This is No. 2 ('The Sphinx' being No. 1) of the line of excellence, above the mass of miniatures. It is a sweet picture; painted with skill and judgment; but depending for its effect far more upon careful scrutiny than sudden impression. This careful scrutiny it cannot possibly have; and for another year, at least, the artist must be content to have his light hid under—or rather over—"a bushel." Still a little observation (and a little standing on tip-toe) will show the great merit of the work—its delicacy of conception and arrangement, and its high finish.

No. 810. 'Elizabeth Castle, Jersey, from the Causeway, Low Water,' E. W. Cooke. This is No. 3. (as 'The Sphinx' is No. 1., and 'The Ballad' No. 2.) of the same excellent line. It is the production—the only one he has sought to exhibit—of an artist who has gained "golden

\* We do not draw this picture from fancy; in an early number of the ART UNION, Mr. Müller published (immediately after his return) an exciting and very interesting account of his travels in Egypt;—it was written with the modesty that always accompanies true genius; but it was easy to perceive that he had frequently encountered no ordinary dangers, and had been continually subjected to severe privations.

\* Continued from page 80.

opinions" elsewhere; and to whom the Directors of the British Institution recently allotted one of their four prizes. But Mr. Cooke is known to all who know anything of art; his career has been, in all respects, honourable and creditable; the universal voice of the public—including that of the soundest critics and the safest judges—has given him great and enduring fame; his productions evidence industry as well as ability—taste and judgment in selection, and labour and care in execution. As an English landscape painter, in a department essentially English, he is surpassed by very few—if indeed he be surpassed by any. To what unhappy disease of vision in the hangers can we attribute the position he is made to occupy here? If he had contributed to this Exhibition as largely as he does to the British Gallery, it might have been just to have placed some of his works—as this is placed—out of sight; he very prudently sent but one, and he has been emphatically informed that he will hereafter act more prudently if he send none. Yet this—No. 810—gives signs that he really thought as he ought to have thought—that it was his duty as well as his interest to send his best and most carefully painted work to the Exhibition of the Royal Academy. It is, we understand, the property of the Marquis of Westminster; we have no doubt that his lordship will not hang it *quite* so near the ceiling at Eaton Hall, when it leaves its present unhappy place—which, as matter of course, its producer would rejoice to see it do to-morrow.

No. 898. 'The Parting Interview of Leicester and his Countess Amy,' W. P. Frith. This is No. 4 (as 'The Sphinx' is No. 1, 'The Ballad,' No. 2, and 'Elizabeth Castle,' No. 3) of the valuable line. It is a picture of the best class; the production we believe of a young artist, although old enough to have exhibited here on former occasions. He is certainly destined to attract more notice hereafter; for he has the right feeling for his art; *thinks* before he begins to work, and works as if conscious that his fate depended upon the result of his labour. How discouraging, disheartening, and depressing, must have been his feelings on entering the gallery in which his *one* picture is placed!

No. 901. 'Cattle Returning—Composition,' J. Wilson, jun. This is No. 5 (as 'The Sphinx' is No. 1, 'The Ballad,' No. 2, 'Elizabeth Castle,' No. 3, and 'Leicester and Amy,' No. 4), of the excellent line that ranges above the miniatures. It is of a larger size—and a better class—than the works hitherto produced by this young artist—an artist who obtained his reputation (and it is a high one) not by any sudden fit of fashion, but by the production of pictures that gave sure and certain evidence of study in the presence, and under the influence of, Nature. Few of our landscape painters have done so well—none better, at his years.

We have dwelt somewhat minutely upon the works, the placing of which we especially complain off; and we are satisfied to rest our claim to that public confidence, essential to our existence, upon the verdict that will be pronounced upon the case, by all who examine these five pictures with care and attention.

Those who think it gives us pleasure to find fault and urge objections, will be greatly mistaken; our earnest and continual desire is to "be pleased;" but we dare not

"Be pleased we know not why  
And care not wherefore."

The Miniatures we must dismiss somewhat too briefly. Those by Mr. Ross are pre-eminently excellent; one, that of his Royal Highness the Prince Albert, is a chef-d'œuvre of the art. Next in value and importance are those of Mr. Thorburn—vigorous as if painted in oils. No. 779 is a perfect example. Of a high and admirable quality are all the contributions of Mr. Lover; one frame—No. 750—containing two,

are of especial excellence. Miss M. Gilles contributes several of great merit—one 'a Portrait of J. G. Lough, Esq.,' is very boldly and vigorously wrought. No. 672, by Miss A. Cole, is beautiful, simple, graceful, and correct. A boldly and firmly painted head by C. Brocky is No. 776—the original of which is well known, and the likeness will be at once recognised by the thousands by whom he is esteemed and respected. Mr. Robertson contributes many, and all good. Two or three striking and excellently painted portraits, on marble, by "T. Carrick," will claim and merit attention. One of the most ably and carefully wrought works in the collection is No. 894 'Viscountess Milton and her Daughter,' by S. P. Denning. Among the others that demand notice are those of Sir J. W. Newton, Rochard, Mrs. Bartholomew, J. Hayter, and Miss Fanny Corboux.

There are some exquisitely beautiful drawings scattered about the walls; one of 'Children returning from the Festa of St. Antonia,' by T. Uwins, R.A., is an absolute gem; and the fine poetical conceptions of G. Jones, R.A., maintain their supremacy in a style of art in which the accomplished painter is still unapproached. There is a volume of thought in each of them.

Above the Architectural drawings—that is to say as near the roof of the National Gallery as they can be—have been hung several excellent paintings by artists whose names are known, and whose works may consequently be hunted for through the collection. We must ourselves accept as guarantees for their value the previous productions of the painters—who, we must assume, have not gone back in their art, and had no design to insult the Royal Academy by sending into it their inferior productions. In truth, our opinion must be, in a great degree, "by guess;" for the eye is rendered utterly unable to estimate them, in consequence of their ruinous admixture with the straight lines of the architect. Thus only can we judge of—

No. 984. 'Scene from Romeo and Juliet,' A. Egg. We have seen several clever works by this painter in the gallery of "the British Artists."

No. 985. 'As you like it,' N. J. Crowley. We recollect a very finely composed and admirably painted picture by Mr. Crowley in the British Institution two years ago; and we have since examined other productions of his of very great merit.

No. 986. 'Gil Blas,' J. Hollins. Mr. Hollins contributes several works; they are all disadvantageously placed.

No. 988. 'Coming from the Ball,' C. Stonehouse. This appears to be a huge step in advance for Mr. Stonehouse; it is another reading of the picture exhibited last year by Mr. Horsley; and consequently there is in it little originality of design.

No. 999. 'Cornet Joyce seizing the King (Charles 1st) at Holmby,' E. M. Ward. This also is, we have no doubt, a good picture; for the artist is one of great ability, and one who labours hard to work out the conceptions of a strong and original mind.

No. 1008. 'Childhood,' C. W. Cope. Mr. Cope is also a painter who has achieved distinction by the production of many able works from year to year.

No. 1009. 'Campagna di Roma,' G. E. Hering. We are sure this is a clever work both in composition and execution; it is not likely to be inferior to the picture by this artist we noticed in the Gallery of the British Institution.

No. 1045. 'The Young Bird,' J. N. Rhodes. A new name, we believe; and one that we imagine to give good promise.

No. 1068. 'A Scene from the Two Gentlemen of Verona,' J. E. Lauder. A picture of great merit; finely composed and skilfully painted.\*

\* There are, it seems, two artists of this name, R. S. Lauder and J. E. Lauder.

The visitor to the architectural room must look at the collection of models and "Intaglios" placed here; among them will be found some very meritorious examples; those of W. Wyon, R.A., especially; a small wax model of 'Cupid,' No. 1126, is one of the most exquisite gems that has ever been produced; a perfect example of grace and delicacy.

"THE OCTAGON ROOM" contains pictures of high merit sufficient to furnish a moderate exhibition; and several of them would do honour to any collection in Europe; unfortunately the light here is so bad that scarcely one of them can be seen to advantage. We are wearied of complaining that so many artists who deserved better have been pushed aside uncerecermoniously; and we shall not again recur to the subject, except to say that about a dozen of the best works contributed to the Royal Academy have been "shelved" in this dreary cell.

No. 1154. 'The Repose in Egypt,' W. Boxall. The subject—"a Holy Family"—is not happily chosen; genius can give to it no new feature; the picture, moreover, is evidently unfinished; nevertheless it is not unworthy of the accomplished mind that produced it. It is a rich composition in poetry; cherubs watch over the sleeping babe, and the husband reposes beside the virgin mother. There is one spot in the room from which this picture may be examined. Let the visitor go as far as he can to the left, and look upwards.

No. 1159. 'A Veteran of the Old Guard describing one of Napoleon's battles—Interior of a Farrier's shop,' F. Goodall. A work of great interest and manifesting no inconsiderable progress; it is capital both in composition and execution; full of character, and completely telling the story intended to be told. One can almost fancy to hear the words of exultation as well as to see the look of triumph with which the veteran "fights his battles o'er again." The picture has given us much pleasure, as removing some apprehension with regard to this young artist's future career—he has only to guard against completing "orders" too rapidly.

No. 1160. 'The Vineyard,' E. V. Rippingille. A clever composition; but exhibiting that cold and raw tone of colour which the majority of our artists contrive to "pick up" in Italy.

No. 1163. 'Sandwich—Kentish Coast,' J. B. Pyne. Visitors "will be good enough" to stand as near the door as possible and examine this picture—assuredly the best production of an artist who is always effective. The subject has been skilfully selected and very happily treated. It is a rich English landscape; the sea in the back ground; and in the foreground, near a stile and beside a field-pond, is a sweet group of rustic figures.

No. 1165. 'A Forest Scene,' H. Jutsum. A bold and vigorous composition—true to nature, and coloured with great power.

No. 1166. 'Charity—entrance to the Grand Altar of St. Mark, at Venice,' H. O'Neil. A very admirable work, in all respects; accurately and gracefully drawn, and coloured with great brilliancy. It relates a touching incident: aged people, widows, and orphans have gathered round the entrance, kneeling on the steps down which a fair and gentle and generous girl is descending.

No. 1167. 'Scene from Bishopsgate—Windsor Castle in the distance,' C. R. Stanley. A landscape of the best and purest class; firm and vigorous in the fore-ground, and in the back ground amazingly delicate.

No. 1171. 'Portrait of Miss de Rothschild,' F. Grant. A small portrait; but the work of a man of high genius—full of character, expression, and force.

No. 1175. 'Cardinal Wolsey leaving London after his disgrace,' S. West. A fine historical composition, giving evidence of thought, study, and labour—so far we can judge; and if the



characters are given with proportionate truth, the picture may rank among the best of its class in the exhibition. It is one of the order said to be without patronage in Great Britain; and in truth if "the grand style" is to be encouraged neither by patrons nor painters, it can scarcely excite wonder that it should be left exclusively in the hands of dead masters.

No. 1176. 'Sunday Morning,' A. Johnstone. A delicious composition, full of nature and truth; representing a touching scene beside the door of a Scottish cottage on the Sabbath morn—"From scenes like those old Scotia's grandeur springs, That makes her loved at home, revered abroad."

The painter should study colour more than he does; there is a sad variance between his conception and his execution.

No. 1187. 'Exeter, from Exwick Hill, with Ermouth, Topsham, and Powderham, in the distance,' E. Jeffrey. This is in all respects a work of the highest merit—one that has absolutely startled us; for it is the production of an artist, either unknown, or but little known, in the metropolis. Its qualities are all of the best character; we cannot call to mind an instance in which the aspect of a large city has been so skilfully and so happily conveyed—a task of more than ordinary difficulty; the painter generally contenting himself with selecting a morsel of the scene designed to be represented, and calling that "a whole," which is but a small "part." Every portion of this work has been carefully studied, and elaborately finished; although minutely wrought, however, it is executed with remarkable freedom; its high finish being apparent only when it is closely examined. Mr. Jeffrey will not be long a stranger in London; and his works will hereafter receive greater justice. Of all the "new names" in the catalogue this holds out the safest and surest promise of future excellence. On referring to the list of exhibitors, we find that Exeter is his native city, or at least that he resides there; and we are reminded of the many good artists that Devonshire has furnished to the world of Art—Reynolds, Northcote, Eastlake, Prout, Haydon, Hart, Brockedon, &c. &c.

No. 1197. 'The Bay of Baia,' S. Palmer. This also is the production of an artist with whose name we are not familiar. It is a delicious transcript of nature; and manifests a thorough acquaintance with Art.

No. 1209. 'Oberwesel on the Rhine, with the Castle of Sconberg,' H. Gritten, jun. A step in advance for a young artist, whose progress bears out the promise of future excellence he gave some two or three years back. The work has evidence of thought and study; it is in no way slighted; every part seems to have been carefully considered. The distance is especially delicate; but a little additional force in the foreground would have rendered it more effective.

No. 1210. 'A Pastoral,' T. Creswick. A work of large size, and, to the full, worthy the reputation of one of the most deservedly popular landscape painters of the age and country.

No. 1216. 'Andrea del Sarto's First Interview with Lucrezia de Baccio del Fede, whom he afterwards married,' J. Hollins. A fine and vigorous composition finely and brilliantly coloured; and altogether, one of the most striking and interesting works in the gallery.

#### SCULPTURE.

THE SCULPTURE ROOM—a most unsuitable apartment, only a degree better than the old "den" in Somerset-house—contains a collection of works highly honourable to the British school. There is scarcely one of those that aim at a loftier purpose than mere busts can do, which does not reflect credit upon its producer—this is the more creditable when we remember the disadvantages under which the sculptor labours.

That his education is, at all times, costly; and that years may pass before he can achieve the means of procuring the material necessary for the proper pursuit of his profession; even under the most propitious circumstances he must have the disheartening conviction that there are very few by whom the Art can be encouraged—for taste and wealth will not suffice unless the possessor of them has "space" in which to place the productions he may covet. Hitherto, monumental statues and groups have supplied almost the only resource for the British sculptor; the British nation is too poor or too prudent to pay for the memory of its great men more than a thousand pound or two per century, and this means of employing genius is left almost exclusively to private respect and affection. Now and then, indeed, a number of persons subscribe to render homage and honour to some mighty mind; but the less they do so the better if their monies are to be "jobbed" for the purpose of degrading the Arts and disgracing the character of their country. We hope M. Marochetti—the man who is to put to shame all the artists of Great Britain—will visit England in time to peep into this exhibition room; in order that he may himself bear testimony to the taste and judgement as well as patriotism of the Glasgow Committee who have hired him to "do" the Duke.\*

No. 1217. 'Bust, unfinished, of H. R. H. Prince Albert,' E. H. Baily, R.A. A good work; one of the truest and pleasantest copies of the Prince's "most gracious countenance"—and gracious it is, in fact, as well as by courtesy.

\* The more we think over the decision of the "Glasgow Committee," the more we are puzzled to account for it upon any of the principles that govern or direct the minds of honourable men. We say, without hesitation, if it had been demonstrated that we have no sculptor, native of Great Britain, capable of executing the national commission so well as a foreigner, even then a British artist ought to have been employed—for the person to be commemorated, THE CAUSE which it is designed to honour, the example it is intended to convey, the gratitude it is meant to express—are all essentially NATIONAL; and to hire a foreigner to do the work is, perhaps, as atrocious a crime against national honour as was ever perpetrated in any country by any set of men. But to assert that this foreigner is a man of higher genius—judging from what he has produced—than several of our British sculptors, is an utter untruth—a foul libel for which, unhappily, no satisfaction can be obtained; and the more unpardonable because its deleterious influence will be extended not only through our own country, but throughout Europe. "The Committee" will, we hope,

"Mark the marble with their names,"

that they may be handed down with scorn to posterity, as men who, as far as they could do it, rendered England contemptible in the estimation of foreign states. Doing the sort of "duty" that France might have paid Nelson for—if he had made up his mind that English sailors ought to be beaten, and very quietly yielded up his ships to ornament French harbours. Mr. Sheriff Alison is the historian of his Time—we hope he will terminate his chronicle of English triumphs by a record of the event that distinguished England in the month of April 1841. Our only hope, now, is with the Duke of Wellington: there are statues enough of him; we trust he will not permit himself to be monkified by this new candidate for the honour and glory of perpetuating his form and features—so as to make French men marvel hereafter how so poor a looking thing could have contrived to beat them at Waterloo. His Grace is now old; and a very little malice—a slight memory of the hundred fights in which he humbled "the Emperor" and his marshals—a few small exaggerations of his years and bodily weakness—will suffice to make the "Great Captain" appear anything but a hero. What a benefactor may not Marochetti be to France! How vastly will his name be honoured and glorified if he will only show to the grocers and charbonniers of "La garde Nationale" that the victorious Duke was in reality a mean and paltry looking fellow that a blanchisseuse could whip. What a prodigious weapon the sculptor may place in the hands of La Jeune France! What a capital set off against Vittoria and Waterloo!

No. 1218. 'Statue of Henry Bathurst, D.D., late Bishop of Norwich,' Sir F. Chantrey, R.A. Simple and grand; a work of the highest character; deriving no surreptitious aid; but touching to a degree by its eloquent and "gentle dignity."

No. 1219. 'Eve Listening to the Voice,' E. H. Baily, R.A. A repetition of the sculptor's far famed 'Eve at the Fountain;' but, of course, with a new reading of a new passage in the Divine Poet. It is perfectly beautiful—faultless in form; and exquisitely true in expression.

No. 1220. 'Marble Statue of Mrs. Robert Thompson; part of a Monument to be Erected in Great Malvern Church, Worcestershire,' P. Hollins. There are few examples of modern art that surpass this noble and beautiful work; the creation of a fine poetic mind, executed with thorough professional knowledge. The figure of a dying lady is partially rising from the death-couch; the countenance expresses that confiding hope which ever goes, hand in hand, with virtue; it is a statue upon which even strangers would love to look; so full is it of trusting gentleness—triumphing, and not dismayed, by the near approach of eternity. Mr. Hollins has here proved that sculpture may be applied to the most sacred of all purposes—a pleasant memory of the dead—and yet be valued for its interest and importance as a work of art. How immeasurably superior is this delicate and graceful tribute to the almost as expensive heapings of stone upon stone—and then surrounding them with massive pillars of iron—that deface so many of our church-yards.

No. 1221. 'Group of Boys with a Bird's Nest,' H. Cardwell. Accurate and true; a graceful copy from nature.

No. 1222. 'Dorothea—in marble,' J. Bell. We rejoiced to see Mr. Bell's beautiful statue carved in marble; and hope it is destined for some place that will be worthy of it.

No. 1225. 'Ariel,' R. Westmacott, A.R.A. This is an attempt—and a successful one—to combine the imaginative with the actual. The spirit is represented as issuing from the body of the pine tree, that has "gaped to let her out." The artist deserves the highest credit for his effort to step out of the beaten track.

No. 1227. 'The Grandchildren of Byron,' P. Park. A most delicious group; admirably wrought, and composed with exceeding taste, judgment, and skill. Contrasting strongly, in merit as well as in character, with a huge "plaster," by the same artist—intended to be one of five statues for a monument of Lord Nelson, and meant to represent "a warrior possessed of emulation, energy, and resolution"—it will be very difficult to trace either quality in the countenance of the figure, although he certainly stands as if it would be very difficult to knock him down.

No. 1229. 'Model of a Statue of Michael Angelo,' No. 1238. 'Model of a Statue of Raphael,' C. Smith. Two noble works; to be executed in marble for the Marquis of Lansdowne, and to grace his fine seat at Bowood.

No. 1231. 'A basso relievo in marble,' No. 1236. 'Hero and Leander—a basso relievo in marble,' J. Gibson, R.A. Two delicious productions of an artist who is unsurpassed for grace and delicacy; and whose richly poetic mind has given birth to some of the most perfect conceptions of modern Art.

No. 1232. 'Le Monde en repos,' J. De Bay. A sweet idea and very elegantly rendered. A child is blowing a circle in the stream beneath. The work is very fine; and a capital and accurate expression is thrown into the boy's features; at first sight it may appear exaggerated; but it is not so.

No. 1233. 'Poor Little Nell,' E. G. Papworth. A true and touching illustration of a character which the pen of genius has immortalized. It is



wrought with as fine a feeling as the author brought to its development. The able and accomplished sculptor exhibits a loftier effort—and is equally successful; No. 1234. 'The Contention between the Archangel and Satan for the Body of Moses,' is a production of the very highest class, and one that would confer honour upon any school.

No. 1240. 'The Wounded Clorinda,' J. Bell. A most exquisitely wrought statue. The conception of an artist of high genius, and executed with a complete knowledge of the capabilities of the Art. No. 1242. 'Statue of Her Most Gracious Majesty Queen Victoria,' is exceeding graceful; and shows what may be done even with the unpicturesque drapery of modern times.

No. 1242. 'Marble statue of a Nymph coming out of a Bath,' R. J. Wyatt. A graceful and beautiful work.

No. 1244. 'Marble statue of a Girl going to Bathe,' P. Mac Dowell. An exquisite work; full of delicacy and power; a fine and accurate copy of a perfect form.

No. 1248. 'Caractacus before Claudius,' W. C. Marshall. One of the noblest productions of modern times; completely realizing our notions of the old Briton who stood, brave and self-possessed, before the throne of the Cæsars, and redeemed his country from the charge of being barbarian. The work is of the highest order of the Art. We shall rejoice to find it executed in marble.

No. 1249. 'Marble statue of Lady Emily, infant daughter of his Grace the Duke of Beaufort,' W. Behnes. In all respects worthy the reputation of the accomplished sculptor.

No. 1250. 'Unfinished Statue, in marble, of Catherine Sarah Jenner, daughter of John Yeend Bedford, Esq.,' P. Hollins. A delicious work; simple, artless, and natural; the true copy of a sweet model. The attitude given to the figure is remarkably easy and graceful. It is very carefully executed; all the minor details are elaborately wrought; and as a whole it is one of the most successful productions in the collection.

We can proceed no further, for the present at least, with our notice of "The Exhibition." We might fill, and, perhaps, we ought to fill as many more columns, for we have passed over very many works that claim attention—it may be more attention than some to which we have referred. Our readers, however, will believe that we are weary of going over again and again the same ground—a tract less varied to us even than it is to others; for it forms no part of our plan to single out works for the sole purpose of condemning them; and, therefore, we are limited to the degrees of comparison in praise. No style of writing is so easy as "the abusive." And we might point out many who seem to visit an assemblage of the productions of men who labour hard to achieve reputations, and to live by them, with no other purpose than to show how much sarcasm can be compressed into a line. Such a principle is the more cruel, because it is entirely needless and useless. If an artist of high repute manifests an indifference to keep his position, or an artist of small merit is given undue prominence, it becomes a duty to condemn; but what possible good can arise from a habit of sneering at some unpretending or half hidden work, forced into notice by unbecoming insult. We must never lose sight of the fact, that many painters begin their career many degrees below mediocrity: (we saw a few days ago a miserable daub, the early work of an artist, whose present productions command universal praise) and, therefore, that we ought to be continually on our guard not to depress where we may not encourage. Artists are sensitive to a proverb—as all men are, indeed, who work in solitude apart from the world's eye. Critics would be more cautious where

they wound, if they could see how the wound rankles.

Having examined the collection at the Royal Academy for a fifth time, we find no reason to change our opinion as to its relative merits, and say, once more, that it is in all respects satisfactory; that it gives undoubted evidence of safe and sure progress; and that no collection in modern Europe can vie with it for excellence, taken as a whole.

The most irksome part of our duty has been discharged; we have spoken freely, and objected strongly, in reference to the careless manner in which some of the pictures have been hung; still, we are fully aware how many difficulties stand in the way of the hangers; and that some of them, under existing circumstances, cannot be overcome.

We repeat, then, that there is but one way of rendering service to, instead of inflicting injury upon, unprivileged contributors—TO AVOID THE NECESSITY OF PLACING ANY PICTURES IN A PREJUDICIAL POSITION; AND TO EXCLUDE, ALTOGETHER, SUCH AS CANNOT BE SEEN TO THE ADVANTAGE OF THE PRODUCER. What visitor would complain if the whole of the upper line of each room were removed? What artist, who finds his picture there would not be grateful for the permission to take it away? This remedy is undoubtedly easy—at least comparatively easy; but is there not a still better? We think there is. Upon this subject we recently received a very sensible letter from Mr. Pyne, which we gladly publish; and we do think that his plan is at once practicable and calculated to meet the difficulty. We allow him to speak for himself:—

#### PLAN FOR EXHIBITING THE LINE OF AN EXHIBITION.

SIR,—I send you a slight sketch of my mode of extending, to double its length, the line of an Exhibition Room.

As yet I have not searched for any of the objections which may possibly attach to this mode, which, with others on other subjects, must have its shady as well as sunny side; and feel that the object in view, if gained, would be well purchased, even if accompanied by some few objectionable

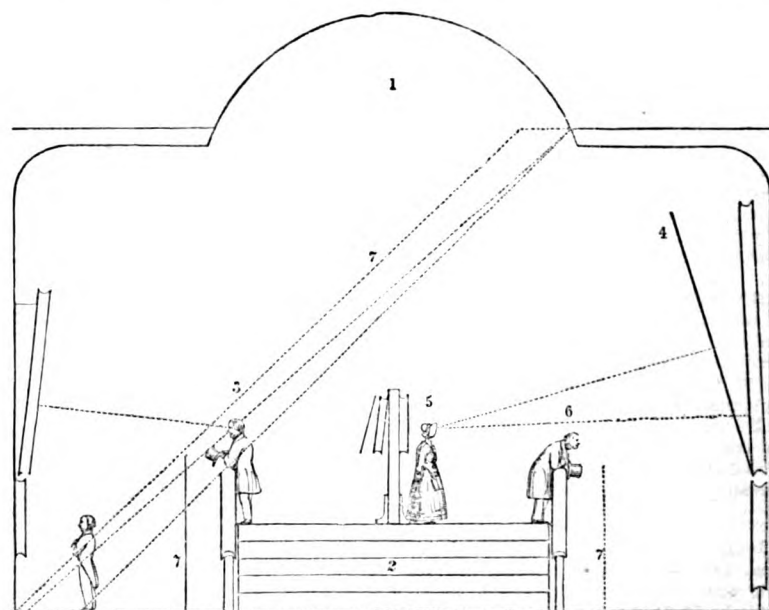
circumstances. I am not either aware of the dimensions of any of the rooms in London appropriated to the purposes of exhibition; but have here supposed one of 40 feet width and 25 feet height, to where the lantern commences. It will, I think, at once be seen, that the height of the room, connected with the width of the lantern, determines the admissible width and height of the platform; and I think that the proportions here assumed, admit a platform, No. 2, which, both as regards height (5 feet) and distance from the wall (12 feet), allows of the greatest possible facility for seeing everything in a gallery, at the same time keeping its shadows just within those bounds where light becomes necessary. It will be seen, by the lines descending from the right-hand part of the lantern, that the last shadows from the heads of a dense line of spectators, would be thrown no further than the limits of the floor. The great object of this platform is at once to convert the upper portion of the room into "a line" for the larger pictures, and so prevent the possibility of a single head passing before a person occupying a position at the rail. And, by figure 3, it will be found that, while the eye is at a right-angle with a third of the height, he is exactly 10 feet removed from a picture of 10 feet high. The single line, No. 4, shows that (such an inclination being allowed) a painting of 18 feet height may have its centre opposed at a right-angle with the eye, while it receives a light every way favourable to exhibition, and allowing a spectator to contemplate it from a distance equal to its height, as at No. 5, or to advance within 8 feet of the surface, as at No. 6. The very great difficulty, almost impossibility, of seeing a large picture on the line, with a full room, must strike every one; and I cannot but think that, to obviate this, without producing any other inconvenience, is a desideratum of the first magnitude: and if a less distance than 12 feet would serve for the promenade before the present and lower line, it is of course practicable, by reducing the dimensions of the lantern, to advance the platform towards the wall, and perhaps obtain a distance of 5, 6, or 7 feet from the surface of the upper line (see No. 7, 7, 7).

The introduction of the screen in the centre of the platform is more purely suggestive than the other points, which strike me as at once easy in application, and of the greatest value. The interior of the platform could be used, during the term of exhibition, as a store-room for packing-cases.

May 1841.

Yours, &c.

J. B. PYNE.



The suggestion here given may originate improvements; we cordially hope that some practical man will give it his serious consideration; and communicate with us on the subject.

## ART IN THE PROVINCES.

**BRISTOL.**—A society has been formed lately in Bristol and its vicinity, for the promotion of the study of Gothic Architecture, with especial reference to ecclesiastical structures; which present, as is well known, the chief field for instruction and information in the science of Mediæval Architecture; at the same time, the Baronial Edifices of Britain, those noble relics of the genius of our forefathers, are not excluded. We are happy to state, that the plan has received episcopal sanction: whilst many of the clergy, and most of the professional architects have been enrolled members of the infant Association. The hints thrown out in the prospectus of the "Oxford Society for the promoting the Study of Gothic Architecture," have proved the immediate cause of its origin. And, since the scarcity of records have, in modern times, been the chief obstacle to the correct dissemination of the true principles of the Architecture of the Middle Ages, the style confessedly best adapted for ecclesiastical erections in our northern climate, the British Society turn their attention mainly to the collection of minute surveys and descriptions of the noble buildings with which their immediate district abounds. At a time when so many new churches are fast rising in our favoured land, particularly in the suburban parishes of her large cities, the subject of Gothic Architecture becomes necessarily one of considerable interest and importance. And since the objects of the Bristol Local Association, in common with the parent societies of Oxford and Cambridge, is to diffuse correct information upon the subject; to improve the national taste by reverting to the acknowledged excellencies of ancient models: and to prevent, as far as possible, the repetition of the anomalous erections, and the barbarous mutilations of the last two centuries, we cannot but cordially wish for its success, and hold up its design for imitation.

**BIRMINGHAM.**—SOCIETY OF ARTS.—The annual general meeting of the subscribers has been held at the Society's buildings, in New-street. In moving the adoption of the report, the Rev. James Prince Lee made some eloquent remarks on the good the Society had already effected, and the further benefit that might be expected to result from the vigorous prosecution of its objects. The attention the subject of Art had received, not only in this town, but also recently in Parliament, was a proof that public attention was awakened to its importance, and that the time was come for this Society to exert itself with even increased energy. The motion was seconded by Francis Clark, Esq., who cordially concurred in the observations of the preceding speaker, and assured the subscribers, that plans were nearly matured for such an extension of the academical department, as would be at once a fulfilment of the purposes of the founders, and adequate to those exigencies of our artisans which the Fine Arts are capable of supplying in Birmingham manufactures. The honorary secretary, J. W. Unett, Esq., tendered his resignation, after a term of service of the long duration of 20 years, and received from the assembled subscribers the expression of their reluctance to part with so valued a functionary, and the cordial and unanimous expression of their gratitude to him for his anxious solicitude for the Society's welfare, and his unremitting and devoted attention to its interests. Mr. Unett, in very complimentary terms, proposed Mr. Gutteridge as his successor, which being adopted, and suitable acknowledgments made to various benefactors, the meeting elected, by an unanimous vote, Lord Wenlock president for the current year. We extract a few passages from the report:—

"With respect to the late exhibition your committees have the pleasure of reporting that it proved attractive almost beyond example. Pronounced by the public voice to have been never exceeded, if equalled, in this town in the high order and variety of talent it displayed, they cannot but impute its excellence in part to the step they took in offering a premium of £50 for the express purpose of encouraging meritorious performance. This prize your committees awarded to Mr. Sidney Cooper, whose *Cattle Piece*, marked by uncommon skill of composition and execution, places him very eminent in this class of painters. It is, however, but justice to many exhibitors whose works evinced the highest order of merit, to state, that your committees, acting upon approved precedent, made such regulations, as while they left the competi-

tion open to all, yet enabled those artists who had attained the first rank in their profession to enrich the collection with their works, and at the same time generously to forego a reward intended in a more especial manner for their rising brethren.

"It is highly gratifying to state that this exhibition received, in the unprecedented number of persons who visited it, the most unequivocal testimony of popular favour; and that it contributed, especially through the reduction of charge for admission the last three weeks of the season, to the extension of that love of the Fine Arts which opens to the middle and humbler classes a source at once of agreeable recreation and mental improvement.

"Among other successes attendant on the late exhibition, your committees have the highest delight in reporting an amount of sales great beyond any former occasion. Through the conjoint operation of the Society for the Purchase of the Works of Living Artists, and the private transactions of many noblemen and gentlemen, sales were effected in various classes of pictures, to the amount of upwards of £1800. This your committees submit alike to the public and the profession, is a proof at once of the advancement of refined taste in this community, and also of an increasing desire to patronise Art, and encourage merit by substantial remuneration."

**MANCHESTER.**—The Committee of "the Royal Manchester Association for Promoting the Fine Arts" have issued their Annual Report; we take the most important passage from it. The subscribers amounted to 800. The following pictures were selected as "prizes":—

'Market Day,' Creswick, 63*l*.; 'Italian Boy,' Hurstone, 47*l*. 5*s*.; 'Mayence on the Rhine,' Clint, 31*l*. 10*s*.; 'Fisherman's Cottage at Herne Bay,' Tennant, 31*l*. 10*s*.; 'A German Tea Garden at Dresden,' Von Holst, 26*l*. 5*s*.; 'A Sea View,' Cotman, 26*l*. 5*s*.; 'A Street in Rouen,' Tomkins, 21*l*.; 'A Scene at Lynnmouth, North Devon,' Stanley, 21*l*.; 'The Young Student,' Linnell, 21*l*.; 'Grape Gathering,' Duncan, 18*l*. 18*s*.; 'Glass Cutter,' Zeiter, 18*l*. 18*s*.; 'A Bacchante,' O'Neil, 18*l*. 18*s*.; 'Montalban's Tower at Amsterdam,' Hamerton, 15*l*. 15*s*.; 'Fruit,' Stevens, 12*l*. 12*s*.; 'Storm Clearing off, near Dorking, Surrey,' Allen, 12*l*. 12*s*.; 'River Scene—Moonlight,' Child, 12*l*. 12*s*.; 'Derwent Water,' Baker, 10*l*. 10*s*.; 'Heath Scene,' Watts, 10*l*. 10*s*.; 'Corn Field on the Midway,' Fowler, 10*l*. 10*s*.; 'Dead Game,' Stevens, 10*l*. 10*s*.; 'Military Sketch,' Martins, 10*l*. 10*s*.; 'Cottage Scene in Derbyshire,' Vickers, 10*l*. 10*s*.; 'Fishing Boats on the Sands,' Jutsum, 9*l*. 9*s*.; 'A Drawing,' Prout, 8*l*. 8*s*.; 'Mount Claret,' Naamth, 8*l*. 8*s*.; 'Scene at Ipswich—Moonlight,' Crome, 7*l*. 7*s*.; 'Fishing Boats off Broadstairs,' Watts, 7*l*. 7*s*.; 'Tooting Common,' Child, 5*l*. 5*s*.; 'A Fisherman Mending his Net,' Fuller, 5*l*. 5*s*.; 'Colais from the Sands,' Durnford, 5*l*. 5*s*.; 'Still Life,' Absolon, 5*l*. 5*s*.; 'A Scene in Derbyshire,' Vickers, 5*l*. 5*s*.

Of the sum collected, £200 was paid for impressions of a print from a picture after Constable, of which a copy was distributed to each subscriber.

**PLYMOUTH.**—The Second Annual Exhibition of Water Colour Drawings will be opened at Plymouth during the visit of the British Association, in the month of August next; and the artists of Devon and Cornwall are invited to co-operate in the endeavour to provide a display worthy of so interesting an occasion. A copy of "Fielding's Treatise on Water Colour Drawings" will be given as a prize for the best drawing exhibited by any artist of Devon or Cornwall; and a copy of "Harding's Studies for Sepia Drawings" will be given as a prize for the best amateur drawing, either in crayon or water colours. An Art-Union subscription list will be opened in connexion with the exhibition, to promote the sale of drawings exhibited. An early communication from persons intending to exhibit is requested, that arrangements may be made for the conveyance of pictures, the expense of which will be defrayed from the funds arising from the exhibition. A commission of 10 per cent. will be charged upon pictures sold at the exhibition. Communications may be addressed to Mr. E. Fry, 43, Union-street, Plymouth.

**EDINBURGH SOCIETY OF ARTISTS.**—The Exhibition by this body, which closed on Saturday, the 10th of April, cannot be regarded otherwise than as having been successful to a very considerable degree, indeed, to quite as great extent as the exhibitors had any reason to expect. It is true there were numerous meritorious works returned to the artists unsold; but it is not less true that the extent of sales effected this year is greater, both in number and in value, than they have been in any previous year. In all there were 45 pictures sold at an aggregate sum of £530 10*s*. divided in the following manner: private sales, 10 pictures at an amount of £116 5*s*.; sold to prize-holders in the new Association, 27 pictures at the sum of £277 6*s*.; and the committee of the old Association purchased eight pictures of the sum of £137. From these facts it is

obvious that the main-stay of the Society has been the prize-holders of the new Association, who have contributed considerably more than both the private purchasers and the committee of the old Association put together. It cannot be otherwise than gratifying to find a deserving institution, such as this is, meeting with a share of public favour; nor can it be doubted that, being cheered by the public countenance, is the best stimulant to exertion, while that exertion is sure, sooner or later, to be rewarded by the meed of approbation and support. Let the members make strenuous exertions during the recess to produce such an exhibition as will deserve popular attention, and they will be sure to receive it. If they have influence enough to secure the loan of one or more leading pictures from the galleries of some of our patriotic collectors, such an acquisition would greatly enhance their chances of success; and with such an object in view we can hardly doubt of their being able to procure such aid if properly applied for; but they must ever bear in mind that their own resources are their only legitimate ground of claim to public sympathy. We would humbly suggest to them a perfect union of their energies for their common good, satisfied that their individual interests will be better forwarded by the combined efforts of the body than by the desultory exertions of isolated operations acting, however vigorously, for self-aggrandizement.

Of the decision of the members of the new Association especially, in regard to their patronage of this body, it is impossible to speak in an unfavourable manner. Their exertions have been devoted—as far as it is possible for the exertions of such an institution to be—towards fostering talent and rewarding merit, and they have, undoubtedly, been productive of much good. It is impossible, however, for any human institution to be perfect; or for a large body to be so pure as to prevent the accession of some vile ingredient in its composition; and, unfortunately, this has not escaped the contamination so generally incident to humanity. A large prize-holder, it is said, whose avarice has been more prominent than his sympathy with Art, has contrived, through the unworthy connivance of an artist, to appropriate a large share of the money received as a prize, and which was devoted to the purchase of works of Art, to his own private purposes. The following statement of the subject appears in a letter addressed to the Committee of the New Association for Promoting the Fine Arts in Scotland, printed in the *Edinburgh Observer* of April 20th:—"It is currently rumoured, on good authority,—and I may also add, that the belief in its truth is as extensive as the circulation of the rumour,—that one GENTLEMAN! who was the fortunate drawer of a large prize in your Association at last distribution of prizes, having little skill in, and no sympathy with pictures, while he had a large appreciation of the value of money, was desirous of converting his money-prize into cash for his own benefit, instead of applying it, as specifically intended, for the encouragement of Art. Finding, however, that, by the rules of the Association, to do this directly was impossible, his next move was to fall in, if possible, with an artist who would connive at his greed, and sell him pictures nominally at the price of the full amount of his prize, while he, the purchaser, should receive a large *douceur* in the shape of a drawback. Having got thus far settled in his mind as to the form of procedure, his third step was to meet, if he could, with a convenient go-between, or mutual friend, as it is called, who would kindly assist him in the choice of pictures which would sell, and who would also negotiate the small affair of the drawback. Kindred spirits have a wonderful affinity! Within the short space of 24 hours, if the rumour be correct, he was so fortunate as to fall in with such a friend; and, more wonderful still, that friend was also able, in a few hours, to lay hands upon an artist suited to such a purpose. Pictures were accordingly purchased nominally to the full value of the prize; and it was quietly settled among the trio that the purchaser should receive back from 25 to 30 per cent. of the estimated amount of the purchase-money, which he pocketed, and returned home. Such is a very plain narrative of the facts as reported." Of the meanness which could prompt such a proceeding on the part of the prizeholder, ignorance or necessity may probably plead some slight extenuation; but of the conduct of the artist, in lending himself to such a deceptive arrangement, there can only be one feeling of deep and rooted execration; for him necessity can offer no plea, for he has long held a prominent and lucrative standing in the public eye; ignorance can as little avail him, for he has had a long experience



of the usages of good society; how, under these circumstances, he could lend himself to such a dishonourable traffic is unaccountable on any other ground than that of the most sordid avarice.

DUBLIN.—A general meeting of the members of the "Royal Irish Art-Union" has been held; it was attended by a large number of the noblemen and gentlemen of the kingdom.

Stewart Blacker, Esq., honorary secretary, read a most satisfactory report of the general committee of management upon resigning their trust to the committee of selection about to be appointed, congratulating the Society on the happy results of the past as well as the cheering prospects of the future, evidenced by the great increase of subscribers, and by the enrolment, as members, this year of many leading and influential personages who, on the first starting of the Society, held back until they had seen its progress, and inquired into its practical effects; and among these the Society would be glad to learn that his Excellency the Lord Lieutenant had been pleased to intimate his desire of being one of its members. At the commencement of the Society the committee felt it their duty to solicit Lord Ebrington's countenance and support as viceroy of the country, which being declined on that occasion, but given spontaneously on the present, after a careful perusal of last year's report, and a minute inquiry instituted into the method of procedure, as well as its results, comes with the highest compliment attached to it that the calm deliberation of a reflective mind can give.

In addition to this the report mentioned, that his grace the Lord Primate, the Right Hon. the Lord Chancellor, the Lord Chief Justice Bushe, and the Most Rev. Dr. Murray had become members. The report then stated that their funds were in a most prosperous and daily increasing state. At this time last year the Society had collected about £600, before the opening of the exhibition, which sum was afterwards increased to upwards of £1200. This year tickets to the amount of £1400 were already distributed, which it only required similar exertion to double before the close of the list. The report concluded with saying, "However necessary the mere collection and judicious expenditure of money, it is the lowest in our calculation of the beneficial effects arising from the formation of a Society such as ours; the good feelings engendered by uniting persons of all parties and persuasions to make common cause in forwarding the interests and upholding the character of our common country—in this we have succeeded, and to this we look as our greatest glory."

The following noblemen and gentlemen are a committee of selection from the exhibition of the Royal Hibernian Academy:—

The Earl of Charlemont, George Carr, Esq.; Robert Caldwell, Esq.; Colonel D'Aguilar, C.B.; Sir Thomas Deane; Lord Fitzgerald and Vesey; Charles Fox, Esq.; Henry Hamilton, Esq.; Sir George Hodson Bart.; Henry Kennis, Esq., Q.C.; David Charles La Touche, Esq.; Hon. and Very Rev. Dean Maude; Lord Muskerry; J. Charles Montgomery, Esq.; Alexander McCarthy, Esq.; Lieutenant-Colonel Charles Pratt; Stephen Simpson, Esq.; Aquilla Smith, Esq., M.D.; Robert Tighe, Esq.; Rev. Holt Waring, Esq.; and Isaac Weld, Esq.

The marked thanks of the Society were, amid general applause, voted to Stewart Blacker, Esq., the honorary secretary, for his very efficient services, and to the Royal Dublin Society, for the promptitude and kindness displayed by them in aid of the national objects of the Institution.

CORK.—An Art-Union is about to be established in this city—the second city in Ireland, in rank and importance, and rendered conspicuous in the annals of the Fine Arts, as the birth place of Barry, Maclise, and a number of other distinguished artists. We extract a passage from the prospectus issued by the Society,—observing that the names of its President and other officers afford a satisfactory guarantee that it will be conducted upon sound principles, and induce a confident hope that it will lead to much practical good.

"It is at once the honour and the reproach of Cork, that it has been her fate to have produced men eminent for their genius without any very beneficial or sustained appreciation of it by her. Hitherto it must be admitted that Art has not thriven in this city. The efforts which have been occasionally made here in its favour—praiseworthy as these undoubtedly were—have produced but partial and transient advantages to its cultivators and professors. The fault may have been with the public—perhaps with the artists themselves; but certain it is, that whatever may have been their merits or abilities, elsewhere too generally have they had, ultimately, to seek for those encouragements and rewards here, unfortunately, hitherto unattainable. It is time a remedy, if possible, should be provided, and an united effort made to rescue the local reputation and the interests of art from their present condition. The artists themselves, not despairing, through looking at the past, of a brighter prospect for the future, hope better things both from the more advanced and enlightened taste of the present times and their own exertions.

## WORKS IN PROGRESS.

HIGHLAND DROVERS DEPARTING FOR THE SOUTH.—The chef-d'œuvre of Edwin Landseer (for such it continues to be up to the present time) is now on the eve of completion; the painter has "touched" upon it, and the engraver, Mr. J. H. Watt, has issued a proof "all but finished." It has realized our most sanguine hopes; taken altogether in reference to its admirable qualities as a work of art, the deep interest of the subject, and the wonderful merit of its execution as an engraving, it is beyond question a triumph of the British School; and will be duly estimated by all who long for British pre-eminence in the Arts. We shall avail ourselves of an early occasion to describe it at greater length; but it is just now our duty to advise all who desire to possess it to make early applications for copies; for, assuredly, they will be eagerly sought for, and become scarce within a very short period. The work has been engraved with amazing delicacy, yet with the free and bold touch of a master; Mr. Watt has laboured at his task for several years, during which the public have heard little of him, for his attention has been devoted exclusively to this grand production. It will gain him, as it ought to do, golden opinions; and place his name high in the list of the members of his profession in Europe.

THE HIGHLAND WHISKEY STILL.—An etching of the engraving from this beautiful picture has been recently issued. It is from the burin of Mr. Robert Graves, A.R.A. Among the most popular of modern prints, it will undoubtedly class, for Mr. Landseer has rarely produced a work of greater interest; and none have proceeded from his pencil so characteristic of Highland habits, life, and character. The picture is in the collection of his Grace the Duke of Wellington; many will remember it as the gem of the exhibition in Old Somerset House some five or six years ago, and those who do, will lament that he has since devoted so much of his time and energy in producing subjects—by comparison—worthless; for though the dog is a noble creature, and worthy of all honour, respect, and esteem, a still nobler animal is man.\* Into the group employed in making and tasting "the genuine dew of the mountain"—consisting of a sportsman resting from his day's labour, an old crone who is waiting for his opinion of the liquor which he gives with evident *gusto*, and a youth busied about "the still"—the painter has introduced a touching episode that "tells" amazingly; a fair and delicate child is looking listlessly on, her shaggy terrier by her side; and a sturdy boy is gazing with wonder and admiration upon the deer stalker's magnificent hounds, and the dead stag at his feet. As a composition it is beyond all praise; the interior of the rude hut, roofed with shingle, is obviously copied from reality. We may be assured, too, that the engraving will possess merit equal to the painting; for very few of our line engravers excel Mr. Robert Graves. We may, consequently, announce this print as certain to prove a leading attraction of the season during which it will appear.

HAWKING IN THE OLDEN TIME.—Another engraving in progress from a painting by Mr. Landseer—the picture being in the small but excellent collection of Mr. Cartwright. It is undoubtedly less interesting, than either of those we have referred to; but it will prove, nevertheless, a valuable acquisition to the collectors of Mr. Landseer's works; and is a fine and vigorous description of one of the most poetical of all the old English sports—consigned to oblivion by "villainous salt-petre" and "vile guns." The heron is a noble portrait; and the hawk appears actually animated as he fixes his talons in his prey. The birds are "high in air;" and underneath is a group—"of gentle knights and ladies gay"—who have been eagerly watching the chase, and now gallop up on palfreys to mark its issue. The

\* A pleasant anecdote is in circulation of Mr. Edwin Landseer and the far-famed clerical wit, the Rev. Sidney Smith. Some of our readers may have heard it, to others it will be new. The Painter and Prebend dined together at the late Lord Holland's, when Mr. Landseer, after a long and pleasant talk, expressed a wish that the facetious clergyman would sit for his portrait. He replied instantly, and with the ready wit for which he is famous, quoting a passage of Scripture—"Is thy servant a dog that he should do this thing?"

print will be in mezzotinto, from the burin of Mr. Charles Lewis.

THE MELTON HUNT.—The epic of its class; as superior to the sporting prints with which the world has been heretofore familiar as virgin gold is to base tissue. The painting by Mr. F. Grant will be remembered as forming a leading attraction in the Exhibition of 1839, where it was purchased by his Grace the Duke of Wellington. It is now in course of engraving by Mr. W. Humphreys, and an etching of it is before us; a safer promise of excellence we have rarely examined; and sure we are that it will be worthy of the high reputation to which the accomplished engraver long since attained. It is a full subject—very full; containing some 50 or 60 portraits of noblemen and gentlemen who guide and rule "the turf." But it does not consist of the stronger sex merely; a barouche, in which there is a lady and her daughter, has been skilfully introduced into the centre of the picture. As a composition, the work has the highest merit; difficulties that would have overthrown an ordinary man have been completely overcome by Mr. Grant—he has rendered even the jockey's coat and cap absolutely picturesque; and though the heads are necessary small every one is a striking likeness—we can bear testimony to the accuracy of many of them. This is, we have heard, the last work of the class which the admirable painter will produce; it is understood that he has abandoned a walk in art in which he was without a rival. We lament his decision, and yet rejoice at it; an artist of his great mind and high capabilities is undoubtedly right to enter a worthier and more ambitious path—and where, indeed, he seems likely also to outstrip all competitors. But this work will endure for ages to come, as the most successful of its class that has ever been produced in this or in any other country. Fortunately it has been placed in the hands of an engraver competent to do it justice; copies of it will be kept not alone by those who value it for its peculiar subject, but as an admirable and a beautiful work of Art.

THE BEDALL HUNT.—The secession of Mr. Grant from this branch of Art reminds us that we have recently seen a very clever picture of the class painted by Mr. Martin, an artist, we believe, of Yorkshire. It is designed to commemorate a leading event in the sporting world, containing some 40 or 50 portraits of well known individuals; among whom are—The Master of the Hounds, Mark Milbank, Esq., on his celebrated hunter Bribery; the Duke of Leeds; Duke of Cleveland; Earl of Zetland; Sir Bellingham Graham, Bart.; Colonel Arden; J. P. Beresford, Bart.; the Hon. John Dundas; General Maister; &c. &c.

THE CORONATION OF HER MAJESTY QUEEN VICTORIA.—Mr. Ryall has issued his etching of the plate from Mr. George Hayer's justly famous picture; we have more than once referred to it as a very triumph of the art, taking into account the difficulties the artist had to encounter and overcome—the characters introduced being all real, all easy to be recognised, and all placed according to the positions they actually occupied on the morning of the memorable ceremony. Thus, therefore, no latitude was permitted to fancy or invention; for although it is strictly an historical work, it belongs also, and essentially, to the class of portraiture. We shall, however, have to describe it at greater length hereafter; our present business being exclusively with the etching. We are glad to perceive that it is not to be—as it was intended to have been—a mezzotinto plate; for many of the heads are too small to receive character and expression from this department of the art. It is to be executed in that mixed style for which the engraver has rendered himself celebrated; and this, we understand, without advancing the cost to the subscribers. Many of the portraits are already in a forward state; and Mr. Ryall has admirably, and with great skill, preserved the likenesses; the work is put in with considerable delicacy; indeed we have rarely seen an etching that holds out greater promise of excellence. In the back-ground, too, he has been very happy; and some of the more minute parts even here "tell" with the best effect. As a commemoration of the most interesting and important event of modern times, the work will be of high value; as a work of Art, too, it will be, in all respects, worthy of the age and country. We rejoice that the record is to be so worthily kept.

## FOREIGN ART.

**ITALY.—BOLOGNA.**—We have to announce an undertaking which gives us sincere pleasure as all things do which tend to place intellectual enjoyments within the reach of a greater number of persons. The treasures which the Gallery of Bologna contains are known to almost all who have visited Italy. Among them are reckoned the 'St. Cecilia' of Raffaele, the 'St. Agnes and St. Peter Martyr' of Domenichino, the 'Picta' and the 'Slaughter of the Innocents' of Guido Reni, themselves sufficient to draw pilgrims from every land; but they are but a part of the great works here collected. To a few in other countries the Gallery of Bologna is known by the admirable engravings of Rosaspina, of about seventy of its principal paintings, but necessarily from the expense of such works but to a few. We hail, therefore, the present undertaking to lithograph on a large scale the finest works of our Pinacoteca; and from the excellence to which the art of lithography has attained in this city, we do not fear they will be executed in a manner worthy of the great originals, a knowledge of which they are intended to diffuse. The size of the paper on which the above mentioned five pictures will be engraved is 89 centimetres by 61 centimetres, and portraits of the respective artists will accompany their works.

**VENICE.**—Lipparani has finished for the Grand Duchess Olga of Russia a very fine picture representing the 'Death of Titian,' with all the fine effects of chiaro scuro, brilliancy of colouring and rich composition usual in his works. In this picture these are accompanied with a great boldness and freedom of touch.

**NAPLES.**—"The Mania of Embellishing." A dissertation published here on "The Philosophy of Art," is well deserving attention. The title of this article is one of the subjects we find there very well discussed, and we shall devote a few words to its consideration. The art of discovering the beautiful, of reproducing it, and heightening it, has been the subject of the meditations of philosophers and the practical labour of artists. But the first symptom that has ever preceded the decline of the Arts, especially that of painting, has been the excess of ornament—the "mania of embellishing." So has it fallen into exaggeration, into mannerism, into absurdity, until the vitiated taste lost all sense of true beauty. The dissertation on this point is accompanied with much erudition, which, as an illustration to logical reasoning, lightens and enriches the treatise. We find in this work also some observations which appear to us excellent on the errors of young artists, who become extravagant in seeking what they call ideal beauty, and imitating those whom they imagine have found it. There appears sometimes a genius who, inspired by truth, seizes her most solemn attributes and investing them with a certain mystic grace, he presents them to us in such forms that they appear the result of an intuitive sense of the great, the sublime, and the beautiful. This revelation of the mysteries of true beauty is, as it were, a ray of heavenly light diffused into the mind of a privileged mortal; he has found that ideal beauty so confusedly defined, so deplorably abused—the true poetry of Art intellectual and material. But that this genius is gifted with a revelation of beauty becomes quickly the theme of a crowd of imitators, exaggerating and distorting; for the heavenly gift remains alone in the mind of him on whom bounteous nature had bestowed it.

**FRANCE.—PARIS.**—In reviewing the Louvre, we would recall the works of one or two of our favourites, such as M. Court—none who saw it, will forget this 'Spanish Girl,' exhibited in London, at the Royal Academy, some years since. We recognise his talent in 'St. Louis depositing the Crown of Thorns,' which he has brought from Palestine, in the Holy Chapel. 'What a rich, calm picture! well composed, well drawn, and strongly coloured.' In his portraits of the King and Queen of Denmark at their coronation at Fredericksburg—we see the painter, painting by command—all is perfectly executed—satin shoes, diamonds, pearls, gauze mantle, silk stockings—all is there an official-looking king, with his crown on his head, and an imperturbable face—a young, fair, pretty queen, who looks so

happy she can hardly contain herself—are seated on two thrones of much more solid magnificence than ours of France—marble, ivory, bronze, gilding, all sorts of ornaments go to their composition. Besides these, M. Court presents us with various portraits, which are among the best of the exhibition. We may especially note that of Karalekin, the Talma of St. Petersburg. M. Biard's 'Views of the Frozen Regions' are striking and extraordinary, the effects of light most singular; but who shall call them in question?—they inspire a painful feeling of pity, which increases as we look on them. There is such a comic spirit in M. Biard, that such sad scenes seem unnatural to him; so surely are serious ones, for he always tries to relieve himself, in a solemn scene, by some such strange fancy that you laugh, and can hardly fancy he is ever quite in earnest. See "Le gros Peché," where a priest is receiving the confession of a stupid fat monk beside him—what a look of horror he has. 'The National Guard,' who innocently lays down his musket to catch flies. 'The three Marriageable young Ladies.' M. Gué's 'Last Judgment' is an imitation of Martin; it is striking at the first glance, but a little examination makes us aware that all this immense tumult and symmetrical disorder has no reality; it is a mere phantasmagoria—another among the many examples of the error of imitating those who, from some brilliant individual talent, strike out an eccentric path fatal to those who seek to follow them. The monument to La Tour d'Auvergne, executed by M. Marchetti, has been placed in the Cour d'Honneur of the Hotel des Invalides, previous to its removal to the city of Carhaix (Finisterre), for which it is destined. The day of its inauguration there is fixed for the 27th of June, the anniversary of the death of La Tour d'Auvergne. Our readers need not be reminded of this famous soldier, called the "Grenadier of France." Though of a noble family, he would never accept any rank in the army, but always served as a private soldier; and the singular memorial of his fame was assigned to him, that his name should continue after his death to be called over at the roll-call of the regiment to which he belonged; it is so at this day, and is answered to by the oldest soldier of the corps.

**PRUSSIA.**—The "Reinische Blatt" asserts that the King intends to complete the Cathedral at Cologne, and that by his Majesty's command plans have been prepared and laid before him. Gladly should we hail the completion of this magnificent monument of architectural genius, the Gothic St. Peter's of the North, which we considered likely to become a mighty ruin rather than a completed cathedral.

**HOLLAND.—AMSTERDAM.**—The iron lion for the top of the Egmont light-house has been cast with complete success by Verseer; it weighs 6000lbs. In Holland we believe only could such masses be cast.

## THE HOUSE OF BOYDELL.

British Art has been indebted for the high position it now occupies to no one so much as to the well-remembered Alderman Boyde; indeed, to that excellent gentleman and his Majesty George the Third, may be mainly attributed the establishment of the Arts in national preeminence. Mr. Boyde was the son of a land-surveyor at Dovington, in Shropshire, where he was born in 1719. A chance sight of an engraving of Sir John Glynn's estate, at Howarden, is said to have given birth to his taste for engraving; and, fortunately, as it was encouraged by his family, he was sent to London, and placed with Mr. Toms a person of some repute as an engraver in the then defective state of the art. During the six years of his apprenticeship young Boyde produced several plates, in a style by no means inferior to that of his master; but being anxious to commence business on his own account, he bought out his remaining year, and settled in lodgings in the Strand, where he published his early prints. In 1752, his improving circumstances enabled him to take the well-known house in Cheapside; and shortly afterwards he had the good fortune to discover the merit of Woollett, and placed in his hands, works that not only brought undying fame to the engraver, but fortune to the employer. His exquisite productions, amongst which were the 'Death of General Wolfe,' the 'Battle of La Hogue,' the 'Roman Edifices in Ruins' of Claude, the 'Niobe' of Wilson, produced an era in the history

of art, from which may be dated the eminent station that the engravers of England now occupy. Until this period the market in engraving had been supplied from France—the tide now turned; and the burins of Woollett, Browne, Sharp, and Karlom outshone the productions of any other school. In 1782 Mr. Boyde was elected Alderman of Cheap ward, and in 1791-2 Lord Mayor—presiding in those offices with dignity, good sense, and integrity. Nor was his liberality to his favourite city less conspicuous. Guildhall owes its finest decorations to his munificent present of pictures, the value of which were estimated at £3000. In return, the corporation voted that his portrait, painted by Sir William Beechey, should be added to the collection. In 1786 his enthusiasm for the honour of the Arts of his country prompted him to undertake the magnificent edition of Shakspeare's Works, to be illustrated by all the eminent masters of the English school; in this he cheerfully embarked a capital of £150,000. For some time his great undertaking appeared to prosper; but the French Revolution breaking out, and its consequent circumstances deranging the whole of Europe, he suffered much; but persevered till the handsome fortune he had so meritoriously accumulated had sunk beneath the pressure. His loss was so great that he was obliged to apply to Parliament for permission to dispose of the Shakspeare Gallery and his other collections by way of lottery. He lived to receive the gratifying intelligence that every ticket was sold, but died before the drawing commenced. On December 11, 1806, he was succeeded in his business by his nephew, Josiah Boyde, who, for some years, maintained the reputation of his uncle; but age advancing, and a sufficiency of means enabling him to retire, he left the management to the late Mr. Harrison; after Josiah Boyde's death, the family being anxious to leave London, entered into negotiations with Messrs. Hurst and Robinson, booksellers, of Yorkshire, to dispose of the immense stock; to those gentlemen it was finally sold in the year 1817. For some years they carried on a most prosperous trade, but prosperity to them was ruin; for imagining that all their attempts were as likely to be profitable, they embarked in reverse speculations in hops and building, met the common fate of desperate speculators, and a failure was the consequence. To them it is but just to attribute the merit of publishing many exquisite works of Art; and had prudence guided their business, a very opposite fate would have been theirs. During their time, the business was removed to 6, Pall Mall. Upon their retirement, Messrs. Moon, Boys, and Graves succeeded, and produced many beautiful works—the celebrated portrait of 'George the Fourth,' seated on the sofa, after Sir Thomas Lawrence, engraved by Finden; the 'Chelsea Pensioners' of Wilkie, engraved by Burnet; the beautiful plate of 'Nature,' after Lawrence, by Mr. Doo; and many others being among them. After the lapse of seven years, Mr. Moon retired, having established an important business in the city; Mr. Richard Hodgson taking his place, leaving the firm, Hodgson, Boys, and Graves, during which period the beautiful lithographic works of Lewis, Roberts, Stanfield, &c., were projected. After the lapse of two years Mr. Boys retired, and fixed upon Golden-square as his place of business; the firm then bore the name of Hodgson and Graves. Within the last month Mr. Hodgson has retired; and Mr. Graves having been joined by a gentleman named Wamsley, the house is now conducted as the firm of Henry Graves and Co.

We have thought a brief notice of this establishment would interest our readers—to a large majority of whom the subject is one of no ordinary importance; for it must be one of the leading media through which the Artists of Great Britain are to be made known to the British public. Towards Mr. H. Graves, personally, we entertain sentiments of high respect, believing him to be a just and liberal, as well as a judicious and discriminating publisher; and we earnestly hope that his future career, a new era in which he now commences, will be beneficial to himself, and serviceable to the Arts of his country.

Although our main duty is to represent and protect the interests of the artists, we are also bound to uphold those of the publisher; it is most essential that he should be sustained in all his undertakings—many of which cannot be otherwise than hazardous; and upon his success must greatly depend the prosperity of the artist. It is in the power of Mr. Graves—possessing ample capital and sound judgment, the result of many years experience, for he entered the house, of which he is now the head, nearly 18 years ago—greatly to advance British Art; and we confidently believe, as well as earnestly hope, it is his determination to do that which he has the means of doing. Among his "works in progress," some of which we have noticed elsewhere, he announces many from pictures of high merit, by painters of established reputation—no fewer than 13 of them being after the productions of Mr. Edwin Landseer.

We therefore cordially wish him prosperity, and shall gladly exert our best efforts to secure it; believing that in no way can we so safely promote the interests of British Artists and British Art, as by aiding to establish a publisher disposed to act liberally towards both.



## ROYAL HIBERNIAN ACADEMY.

Our anticipations have been verified. Ireland only wanted a proper stimulus to be applied in order to take up a highly credible position with regard to the Fine Arts in the general onward march of civilization and refinement.

The Exhibition this year must be particularly gratifying to those who have taken an interest in the advance of Art, in that country as well as to the public generally.

The principal improvement perceptible on a first glance is the increase in the number of works of fancy and imagination, landscapes, &c., that have taken the place, although not yet sufficiently, of the numerous mediocre portraits with which we were formerly overwhelmed.

The first room we enter contains the Water-colour department; and, although we are most systematic personages in whom the "organ" of order is most amply developed, and scarcely ever before missed beginning at No. 1 of our catalogue, we were not able to advance into the gallery, so rivetted were we to the spot by some productions in this school, around which were congregated numerous and delighted groups. One of the most pleasing features to a genuine lover of the Arts, is to perceive, by the assembled groups and knots of admirers around particular works, the gradual advance of public opinion to the correct formation of true taste, and the just appreciation of real merit—and that before the Press could have an opportunity of directing attention to them. On the present occasion we were, instead of guides, the guided, and found ourselves before two pictures, "the cynosure of all eyes," by Frederick William Burton, R.H.A., whose production of last year, 'The Blind Girl at the Holy Well,' placed him at once in the first rank, not only in his own style, but actually advanced that style to the most honourable rank in the profession. Well deserved public approbation has not been lost upon Mr. Burton; and, instead of resting contented with what he has already obtained, it has but urged him to maintain his position; not only has he done this by these drawings, that would do honour to any school, but he has taken a step forward, and in force of colour, size, number of figures introduced in each, and interest of composition, exceeded his work of last year.

The one called the 'Connemara Toilette,' represents a number of peasant girls dressing themselves by a brook-side, before entering the fair. The highly-picturesque and characteristic garb—the varied grouping and action given to the lovely wearers—the pleasing and romantic landscape—all combine to make a highly-effective picture. The principal action in front is caused by a mischievous red-headed urchin, who has stolen, as he fancies, unperceived, and let loose a basket of ducks, prepared for market, who, in seeking their natural element, are causing a proportionate flutter among the fair Connaught Musidoras. A tall, graceful girl, with great archness of expression, however, punishes the boisterous intruder by a good pull at his ruddy chelure. Although a very effective and beautiful composition, and with a redundancy of grouping, from which half-a-dozen pictures might be taken, we think it our duty, as just critics, to say, as a whole, the subject is too scattered and broken, and the interest does not accumulate to a centre. This, however, cannot be said of the other production of Mr. Burton, 'The Arran Fisherman's Drowned Child,' which at once tells its story with the greatest simplicity, and perhaps on that very account, with the greatest force and effect. In a rude fisherman's cabin, hung round with nets and dried fish, and all the appurtenances of his hazardous vocation, with the smoke ascending, and the light descending, through an aperture in the roof, a mother is seated with her drowned infant on her lap, intensely gazing, with

"A grief that lies too deep for tears."

Sisters are around in attitudes of sorrow, beautifully conceived and well expressed; a boy behind is describing how the accident occurred. The old grandfather is viewing the scene with a mournful calmness, which seems to say, that lengthened experience has made him doubt whether an early bereavement is a misfortune, while right in front is the fisherman himself, afraid to look round on the groupe on which all else are gazing, standing stiff, and rigged in his seafaring garb; his weather-beaten features and clenched and writhing hands, showing the working of his troubled spirit within.

This forcible drawing is not yet finished, but when it is, it will reflect the highest credit on the young school

of Ireland. We are happy to understand, that the Irish Art-Union have purchased the 'Connemara Toilette' for 150 guineas; and the last described has been obtained by Robert Caldwell, Esq., a member of the committee of that Society, for the same price; private patronage thus keeping pace with the public exertions of that excellent Society,—thus showing what benefit has already accrued to the Arts in Ireland from its institution. Mr. Burton also contributes several excellent portraits.

Samuel Lover.—The 'Colleen Dhas and the Colleen Bawn,' which was so much admired at the Royal Academy last year; also a forcible miniature of an 'Egyptian Interpreter.'

George Petrie.—This delightful artist, as well as accomplished scholar, exhibits but one production this year, which is very pleasing, and, as usual, sold. It is not, however, equal in power or execution to his contributions of last year. Casting a glance round the room, we see our friends Nicholl, O'Neil, Hayes, sen. and jun., Wood, Mulrenin, &c., &c., in full feather; but must take a hasty glance at the Oils, with a promise of a closer survey on our return.

M. Cregan, P.R.H.A.—The President, in his new productions, appears to advantage. He exhibits 16 portraits of great merit, especially those of Mr. Colles, the eminent surgeon, and Mr. Moutray, painted for the Grand Jury of the Co. Tyrone. We are glad to find our suggestion as to the impropriety of occupying the whole of "the line" with Portraits, which, from their size, would be improved rather than deteriorated by being hung a little higher, has, in some degree, been acted on; but this point requires still further attention, and we think we are not mistaken in Mr. Cregan's character, when we say that any influence he may have will be in future wielded, so as not to allow the complimentary acts of others to be mistaken for selfishness on his part, and be detrimental to the profession over which he has been elected to preside. We think these remarks called for by the re-exhibition of two large full-lengths which having already been several times before the public, have no right to thrust many works of great originality and merit into the water-colour room and into the statue gallery, up to the ceiling and down to the ground.

The works we allude to are the likenesses of Mr. and Mrs. Johnston, the munificent founders of this national establishment, who have been removed from their proper places in the council-room to act a part which the worthy and estimable originals would never have consented to: the gratification of private vanity at the expense of public good.

By the way, there is an anecdote connected with these portraits afloat, that gave us anything but a pleasurable sensation on viewing them. It is pretty well known that one of the persons who took the greatest interest in the movement in favour of the Fine Arts in Ireland, caused by the munificent and public spirited conduct of the late Mr. Johnston in founding the Gallery of the Hibernian Academy, was Sir Thomas Lawrence, who, as a meed of his approbation, offered to paint and to present to this body a portrait of this gentleman to whom the country, and the Arts especially, were so much indebted. We understand that this noble compliment was declined or turned off on the following petty point of *etiquette*:—That the Academy had a Professor of Painting, and that it would lower their *dignity* to pass him over on such an occasion. The country lost a work that, as being painted *con amore*, would have been a masterpiece; but the *etiquette* and dignity of the Academy was preserved inviolate, with the additional consolation of having two of the most common-place pictures that ever proceeded even from the pencil of Mr. Cregan.

Sir Thos. Lawrence would not, however, be stopped from showing in some way his desire to uphold the Arts in Ireland, and left the choice to the directors of the Academy themselves. Will it be credited, that a *Plaster cast* was chosen from the studio of the generous offerer, and now stands a chalky memorial, very unworthy of the modern Titian, but very expressive of the hollow pretension and want of real and intrinsic merit in the selectors themselves.

We should not have noticed this matter at such length did we not think this flagrant violation of well-known rules by the re-exhibition of these large subjects, not only a great aggravation of the complaint we felt it necessary to make last year, but that it proceeds from persons whose nonsensical particularity upon trivial points is doing real injury to the Arts in Ireland, and disgusting some of the best wishers to the welfare and prosperity of the Royal Hibernian Academy.

Mr. Cregan is a man of discrimination and good feeling, and will not allow himself in future to be made a cat's-paw by any persons who may wish to pander to his vanity, at the expense of his sense of fair play and justice to others: but he will go hand-in-hand with the times, and, so far from allowing petty obstructions to be thrown in the way of public feeling, now so generally aroused in favour of the Arts, be himself foremost in lending his best influence and exertions to the movement to which the profession he is called on to preside over already owes so much.

Collier, R.H.A.—Mr. Collier has unfortunately acquired great perfection in the representation of satin; the consequence is that almost every part of his subject is sacrificed to this "trick of art." His 'Birds of a Feather,' however, representing a page with sundry gaudy-winged companions, is a great advance on his contributions of last year, but would be much better if his face, hands, hair, &c., were not made of the same glossy material as his robes.

J. Fraser, R.H.A. is also much improved. No. 93, 'Glen Scene,' is a favourable specimen of his peculiar style, but the tricks that Mr. Fraser plays with some of his works are to us incomprehensible. The sky, for instance, in his 'View near Belfast,' is freshly and beautifully painted, while the fore-ground and accessories are very carelessly managed; again, in his 'Primitive Mill, County Down,' the mill, &c., is very cleverly given, but the sky—if sky it can be called—appears laid on with a palette knife, and scraped coarsely down with a pumice-stone.

J. Kendrick.—This artist has but one work in the Exhibition, but that reflects the highest credit on him—No. 187, 'Dublin Bay and Lighthouse.' We sincerely congratulate Mr. Kendrick on a picture which must impress every observer. One almost feels "the stiff breeze" that is dashing the waves over the long, projecting sea-wall, at the far end of which stands the solitary beacon. We have seldom seen *flatness* treated with more power and interest; the distance and sky effects are also well given.

George Colcum.—A new contributor, and a most welcome one. Few pictures in this collection have been more admired than his 'Vale of Aosti.' The last gleam of sunshine on the rocks and rich foliage is poetically imagined, and most artistically treated, reminding us strongly of Glover in his best days. We are glad to observe that this, and a 'View of Patterdale,' has been purchased. No. 176, 'Hay-boat in a Calm,' is also a beautiful specimen of his powers.

S. F. Brocas.—We must also welcome the return of this very clever artist, and his brother, Mr. William Brocas, to the Exhibition. Their works are a great addition. No. 72, 'Goody Bridge,' No. 129, 'Sandy Cove; and No. 211, 'The Dargle,' please us very much, by the former; and the latter, No. 82, 'Roderick O'Connor's Castle,' and No. 130, 'Girls on the Mountain of Maugerton, County Kerry,' which are very creditable to him. We must observe, also, that the Messrs. Brocas set a good example in asking prices for their works, such as must induce and encourage the public to the acquisitions of modern art, instead of the absurd system pursued by many others, who, by their exorbitant demands, drive their well-wishers from their ateliers to the auction-room and picture-dealers.

Gillard.—This artist appears to advantage in No. 165, 'The Broken Jug'—the story very well told. 'The Christmas Present' is also good; the accessories managed with particular care and cleverness.

Foy.—No. 99, 'A Polemic of the Sixteenth Century'—clever, well-toned picture. This artist's name is new to the exhibition, but there is such performance, as well as promise in this, that we hope he will be a frequent contributor.

W. Howis.—No exhibitor of last year shows so much improvement as this artist. 'A View of Dublin from the adjacent Hills' is a difficult subject, cleverly treated, but No. 175, 'Coast Scene—Morning,' is our favourite; the aerial perspective in this charming little picture is well managed.

Nairn.—Several clever portraits of Cattle, &c. No. 92, 'A New Forest Pony' is the best.

C. Grey, A.R.H.A.—This artist has been very industrious and we perceive considerable improvement: his best are No. 1, 'Sportsman's Companions,' and a portrait of 'Miss Coote with a Noble Dog,' the latter is particularly well done.

So far for resident and Irish artists, at present, amidst these we are happy to find some choice contributions from England and Scotland; Mr. Stark sends several very clever landscapes. There are two fine subjects by Lee, especially No. 62, 'A View on the Humblewater, Crome,' No. 116, 'A Mill by Moonlight,' displaying good colouring and much pictorial effect.

We shall resume our notice next month.

## VARIETIES.

**AMATEUR ARTISTS' SOCIETY.**—Under this title a number of gentlemen have associated together during the past season for mutual instruction and entertainment, and have given a series of conversazioni, whereat have been exhibited in one room the works of amateurs, and in others choice collections of the works of modern masters. Chiefly through the zeal of their president, Mr. Edmund Antrobus, these meetings have been very successful; papers on different branches of Art have been read at each of them, and much interesting matter brought forward. Although at present the means of the Society are limited, it purposes to have for its chief object, the formation of a gallery of the works of living artists. The address delivered by the president at the closing meeting has just been published, and contains a hint on that subject which is worth consideration—namely, that the diploma pictures and statues of the Royal Academicians, at present in obscurity, might be made to form the foundation of a gallery devoted to the British School if placed in some part of the National Gallery, or in an accessible building erected purposely for them. We cordially wish the Amateur Artists success in their endeavours: we have known great things proceed from even smaller beginnings, and shall hope it may be so in this case.

**COLOGNE CATHEDRAL.**—The German papers announce that a meeting has been held to consider the best means of raising funds to complete this magnificent structure, and that a subscription has been opened for the purpose, to which both Protestants and Roman Catholics are lending their aid. We shall rejoice exceedingly to learn of the success of this endeavour. Nothing is wanting but funds to realize that which is at this time only a splendid promise: some of the original drawings being fortunately in existence, so as to afford all the necessary authorities as to the intentions of the original designers, where they could not be drawn from those parts of the building already completed.

**THE 'ART-UNION' OF LONDON.**—After strenuous endeavours on the part of the Committee to obtain some unpublished plate worthy of the Society, impressions from which might have been distributed to the subscribers of 1841, they have been compelled to abandon the intention, and to place in the hands of an eminent engraver, Hilton's beautiful picture, 'The Return of Una,' a decision which reflects upon them the highest credit, and cannot fail to give great satisfaction to the public. It is a testimony to the merit of our late distinguished countryman, which is alike honourable to the Society, and to his memory; we are glad to say too that his executor, Mr. De Wint, as well as the owner of the picture, feeling this, has placed the copyright gratuitously at the disposal of the Committee. If all that we have heard be true, the Committee have had a most laborious task in seeking for a plate, and have had some curious points brought before them. One, not the least singular, was with respect to two or three engravings by different hands, of pictures by Mr. Turner, the stipulations in regard of which, on the part of the artist, were of such a nature as to make them "sealed books." Touching the selection of works of Art by the prizeholders, several cases of attempted "jobbing" by artists have come to our knowledge, which, if known generally, would serve to degrade the artistical character considerably in the public eye. We shall not at this moment state the circumstances, although our duty may compel us to this course hereafter; and, if so, it shall unquestionably be done with an unsparing hand. To the prizeholders we say, use your best judgment in the selection, and consider, in the words of the Committee's report, you are acting as the stewards of the Association, to whom you will be responsible. In many cases apart from any underhand proceedings, prices have been named by artists for their works which are quite preposterous in amount. If such a course be persevered in by any large number of the artists, serious evils will be the result; private buyers will be discouraged; and the public will be thrown back again upon the works of the old, or of foreign modern masters. We feel very strongly on this point, and seriously urge on artists the consideration of it.

**BELGIUM.**—The National Association for the Encouragement of the Arts in Belgium, have just now distributed their prizes and published a report. It is conducted on the plan of the Art-Unions in England, and has been two years in existence. The total amount subscribed, in shares of 20 francs each, was 18,360 francs, or about £735 of our money. This was expended in the following manner:—9410 francs were consumed in the publication of a monthly work on fine arts and literature, called the *Renaissance*, embellished with 24 lithographs and of which each subscriber receives periodically a copy; 1750 francs for the purchase of fine paintings and two water-colour drawings; and the remainder for the payment of expenses, and the purchase of the same number of illustrated books, albums, lithographs, and engravings as there were subscribers, so that every one received something.

**GHEENT.**—We observe in a local paper that the *Kunstgenootschap*, or "Society of Artists," of this town, which has in its list of members the names of Felix Devigne, A. Dielens, Viette, Roelant, Nypels, &c., has elected Mr. George Godwin, the honorary secretary of the London Art-Union, corresponding member, to express their opinion of his endeavours to assist the Arts.

**ITALIAN PICTURES.**—We have been favoured, at Mr. Morris's, in Park-street, Grosvenor-square, with a view of some Italian pictures of high merit; to which attach the names of Raffaele, Correggio, and Carracci. The picture attributed to the first master is a Madonna and two children; but the dotting and stippling manner in which the flesh of this picture has been painted, had it been more careful, would have resembled rather the work of Correggio than that of Raffaele, in whose oil pictures of this kind, and of that period of his life to which this work might be ascribed, there is found not less finish than in this picture, but a greater degree of freedom. By Carracci there are two pictures, and by Correggio one, all of which are in fine preservation. In judging of pictures the mere criterion of general style is often fallacious; for every celebrated master has produced experimental works so different from his general manner, that the novelty of the style would give the work to another but for the existence of some authentic record. Maugre all anomalies of style, an indisputable voucher settles at once the authorship of a work of Art, but in the absence of such, style and character alone can be appealed to. Dealers in almost every town in Italy are prepared to supply all comers with undoubted originals by the greatest masters; but to afford an example of the manner in which such originals are got up, it is not necessary to refer to Italy. There is in the Netherlands a society of monks, which has been long in possession of a very fine Murillo, so fine, that all travellers of a certain degree of taste applied at the convent for a sight of the picture. Among others who came to see it an English gentleman presented himself, who was so charmed with the work, as to desire to purchase it; but on the part of the good fathers difficulties and objections arose, inasmuch that he almost despaired of combating them. The convent, however, was extremely poor; and it was at length agreed that the Murillo should be sold. The sum demanded for a picture of such excellence was of course very considerable; it was, however, paid, and the purchaser was requested to write his name and affix his seal to the back of it; which, being done, the monks, it was determined, were to send the work to the residence of the traveller. The contract was fulfilled to the satisfaction of the purchaser, who conveyed the picture to England. Some years afterwards, being again in the Netherlands, he called upon his friends the monks; but what was his astonishment, on finding, as brilliant as ever, his Murillo hanging precisely in the place in which he had first seen it. He was, undoubtedly, in possession of his own seal and signature; but the original picture had been fitted over a copy, and a very good one—indeed as good a Murillo as a great many we have seen.

**SALE OF THE PICTURES OF THE HON. LADY STUART.**—Since the sale of Sir Simon Clarke's pictures, there has been no sale of so choice a description as this of the Hon. Lady Stuart, sold by Messrs. Christie and Manson, on May 15. Their quality, and the genuine and unvarnished state of condition in which they were—a circum-

stance that so rarely occurs—were such that we wonder not at the somewhat extravagant prices they produced. The 80 pictures brought £13,676. The undermentioned pictures realized prices as follow:—'Atalanta and Meleager pursuing the Caledonian Boar,' Rubens, 997l. 10s.; 'A Seaport—Evening after Sunset,' Claude, 640l. 10s.; 'A Marine View—a fresh Breeze,' William Van de Velde, 1176l. 0s.; 'A View of the Entrance to a Harbour,' Ludolph Backhuysen, 462l.; 'A View on the River Maes—Sunset,' Cuyp, 1102l. 10s.; 'Melchizedec giving Bread and Wine to Abraham and his Soldiers,' Rubens, 598l. 10s.; 'Landscape,' Berghem, 168l.; 'Landscape,' Philip Wouvermans, 409l. 10s.; 'Landscape,' Both, 137l. 11s.; 'Bowl-players,' Teniers, 173l. 5s.; 'Villagers Merry-making,' Teniers, 225l. 15s.; 'Portrait,' Rubens, 430l. 10s.; 'The Companion,' 483l.; 'Landscape,' Ruysdael, 346l. 10s.; 'Travellers Halting,' Karel du Jardin, 430l. 10s.; 'Landscape,' Rubens, 304l. 10s.; 'View on the Texel,' Ludolph Backhuysen, 446l. 5s.; 'Sea View,' William Van de Velde, 619l. 10s.; 'Landscape,' Morland, 220l. 10s.; 'Landscape,' Both, 115l. 10s.; 'Boy with a Bird's-nest,' Murillo, 105l.; 'Dutch Farm,' Omeganck, 120l. 15s., &c., &c. We have heard that the Cuyps were purchased for Geo. Holford, Esq.; the great part of the prints were purchased by Mons. Neuenhuys, and of course will unhappily leave the country.

**THE SCHOOL OF DESIGN.**—We direct attention to an advertisement on this subject, upon which we shall offer some comments next month. The plan of educating teachers is a preliminary step to the establishment of schools throughout England. It is proposed not merely to furnish schools with masters and materials of study, but to provide collections of casts from the antique and other objects of art, with the view of cultivating the popular taste.

**COMMITTEE OF ARTS.**—The labours of the Committee of the House of Commons, at present sitting with a view to the adoption of the best means of embellishing the Houses of Parliament, not being sufficiently advanced, we cannot this month enter at length upon the subject; but as it is a matter of much importance, we are observing its progress narrowly; and the more so that it is said the interests of British artists are threatened by the declared opinions of some of the members of the committee.

**THE REJECTED VELASQUEZ.**—The negotiations for this beautiful picture, after having been pending for eighteen months, are at length closed, and the work is lost to the nation because the country is *too poor to purchase it*: such is the reason assigned for its rejection. We must, however, do the committee the justice to state, that the odium does not rest with them, for already three times have they declared the picture purchased, but the money was not forthcoming, and it has been removed by the proprietor or his agents, and negotiations are now pending for its purchase for a foreign collection. The beauty and fine condition of this work—its known authenticity, and the rarity of landscapes by this master—ought to have secured it to the nation; and nothing is to be more regretted than that the state of our national collection should depend upon the temporary position of the government, when works of such transcendent merit are offered for its enrichment. The picture was presented to Lord Cowley by the King of Spain, and represents the Prado, when about to become the scene of a royal hunt. We shall return to this subject when the destination of the picture is known.

**THE LUCCA GALLERY.**—Many of the finest pictures of this collection yet remain unsold, and it is now determined to bring them to the hammer. They are about to be sold by Mr. Phillips, of Bond-street, and we cannot consider it otherwise than a compliment to this country, that they should have been brought hither for disposal, although the result must greatly disappoint the proprietor. From this Gallery, our national collection receives only the addition of the Francias; the Carraccis it will be remembered were refused; they are now in course of exhibition in the provinces, and have proved, it is said, a profitable speculation. Among the remaining works is a Raffaele—'La Madonna dei Candelabri,' a perfect gem—equal to any of the works of the best time of this master, and differing but little in size from the celebrated 'Madonna della Leggia' of the



**Pitti Collection.** It has been repeatedly engraved, and formed one of the leading features of the Lucca Gallery. There is also a curiosity by Michael Angelo—"Christ on the Cross"—finished with extraordinary care, and almost as clear in its tones as when it was removed from the easel. By Sebastiano del Piombo there is a work of rare excellence, the subject of which is, 'Christ carrying his Cross.' This picture was commissioned by Charles V., and the design was sketched in by Michael Angelo. There is also an admirable work by Baroccio—"Christ appearing to the Magdalen in the Garden,"—as also works of singular merit by Domenichino, Andrea del Sarto, Guido, &c. &c., which could not be adequately described in a notice so brief as this must necessarily be; and of which the originality cannot be doubted, since the history of each picture is well known. The reasons assigned for the disposal of this collection (an event by the way in the annals of picture importation) are the embarrassments of the Duke of Lucca, arising from the loss of the large sums of money advanced by him in support of the claims of Don Carlos in the late Spanish struggle.

**ARMOUR.**—Some portion of the armour which was used at the Eglintoun tournament has recently been disposed of, at the sale rooms of Mr. Oxenham, in Oxford-street. The sale consisted principally of the property of Messrs. Pratt, of Bond-street; and has been spoken of or advertised as the "Gothic Armoury," though it is difficult to comprehend why such a term should have been applied here. The collection consisted of many varieties of plate-armour, from the full suit to that steel body defence improperly termed *cuirass*, and thence again to the steel gorget, the latest remnant of defensive armour, before the re-adoption of the modern cuirass. Some of the tilting-suits were very beautiful, and the most perfect and best conditioned in the collection; the lighter war-harness seems to have been of a date subsequent to these. The suits of mixed harness were few; that is, of those having chain-mail and plates intermixed; and these and the plate-armour seemed to be of a time subsequent to that of the adoption and perfection of the moveable vizor. Of mail, or chain-armour, there was but one specimen, and that seemed to be of Asiatic fabric. Plate-armour, as a defence for the entire frame, arrived at its utmost perfection in England about the time of Richard III.; and of this period there were one or two suits sold, which were remarkable for the rounded projection of the breast-plate. There were also buff suits, with the accompanying iron corslet of the seventeenth century, and specimens of offensive arms, of almost every description. It is much to be regretted that this is a department of study to which artists pay but little or no attention, we cannot therefore look for accuracy in a matter so lightly esteemed by them, though in reality of the utmost moment, and requiring some attention to avoid anachronisms. French and German artists bestow much care on this department of costume; errors in the warlike equipments are therefore rarely discoverable in their works; but many even of our best historical painters paint but one style of armour from the time of Edward III. down to the accession of the Stuarts. There is no tendency to amendment in this, for the absurdity of the thing is most ingeniously varied, by painting Mars in a life-guard'sman's cuirass, and going even so far as to give him a pipe-clayed sword belt! This is very much like caricature; for it has a most ridiculous effect. Many glaring errors in the works of men of high standing might here be particularized; but as our only anxiety is for a remedy to this evil, we would not wish to fall under the imputation of setting down aught in malice. Many of the suits of armour disposed of at the sale abovementioned, were sold for comparatively little or nothing; and it would have been a favourable opportunity, say for the Royal Academy, to have purchased a few suits of different dates, as studies for those artists who paint history. These suits in time might, by judicious selection, be improved into a series comprehending descriptions and specimens from the Saxon era to that of the Commonwealth. Such an addition to the objects of study of the Royal Academy would be productive of much good; for a corrective is loudly called for; yet artists who chose to paint armour ought to ensure

themselves by inquiring against glaring anachronisms.

MR. GEORGE HAYTER is at Strathfieldsaye, where his Grace the Duke of Wellington is sitting to him for his portrait, to be introduced into the picture upon which the artist is employed, commemorative of her Majesty's marriage. As it is known that his Grace objects now to sit to painters, probably this will be the last record we shall have of him.

## REVIEWS.

**THE MARQUIS OF STAFFORD AND LADY EVELYN GOWER.** Painter, EDWIN LANDSEER, R.A. Engraver, SAMUEL COUSINS, A.R.A., Publishers, HENRY GRAVES and Co.

Few modern publications surpass this in beauty and interest; it is a chef-d'œuvre of the painter, copied with corresponding excellence by the most accomplished mezzotint engraver of the country—perhaps of the age. Two graceful and lovely children are represented under the shadow of a noble tree in the park of their father, the Duke of Sutherland. A fair girl is petting a gentle fawn, and her little lap-dog is evidently jealous of the favour bestowed upon a rival; a magnificent hound stays in the back-ground, looking angrily upon the preference shown to prettier competitors. It is, indeed, a sweet story sweetly told; and the print cannot fail to be a favourite with all classes; either in reference to the touching interest of the subject, or its exceeding merit as a work of Art, Mr. Cousins has produced no engraving superior to it.

**PORTRAIT OF THE RIGHT HON. SIR ROBERT PEEL, Bart., M.P., &c., &c.** Painter, Sir THOMAS LAWRENCE, F.R.A. Engraver, F. C. LEWIS. Publishers, HENRY GRAVES and Co.

This is a fac simile of the famous sketch of Sir Thomas Lawrence, from which he painted the several portraits of the illustrious statesman. It is produced as a companion to that of the Duke of Wellington we recently noticed. The two great men have occupied, perhaps, the most prominent positions in our country, during the present age; and these records of them, in their best time, will be valuable not only to the existing generation, but to posterity. There is no likeness of Sir Robert Peel to compare with this for accuracy, blended with that fine expression which no British painter ever caught and transferred so happily as the late President. It is a true copy of the man, but a pleasant copy; taken, as it would appear, in one of his most thoughtful, and yet most cheerful, moods. Genius is evident in the work of the artist, as well as in the countenance of the sitter. At a time when the Right Hon. gentleman is "the observed of all observers," and when he is likely to become still more conspicuous than he has been in the eyes of Europe, the print comes as an acquisition of no ordinary merit. It is just the portrait his friends and admirers—personal and political—would covet to possess; for it gives good promise of a future career. High mind, great energy, and firm honesty, are the characteristics of his features; at least as they are represented here. The engraving, too, has been executed with amazing fidelity; in its peculiar style it is of rare excellence; and reflects infinite credit upon the burin that produced it.

**ZUMALACARREGUI AND THE CHRISTINO SPY.** Painter, J. F. LEWIS. Engraver, C. G. LEWIS. Publishers, HENRY GRAVES and Co.

This sterling print commemorates one of the most remarkable events in the recent Spanish war—a war without parallel for atrocity, in the history of the world; for its horrors were redeemed by very few traits of generosity, the voice of mercy being effectually drowned by the cry of bigotry. The best general in the service of Don Carlos was the famous Zumalacarregui; he was brave as a lion, active as a wild horse, but like all his compeers, cruel as a tiger. The incident here recorded describes him at the moment when he is sentencing "a spy" to death, having just signed the order for his execution: the man looks dogged and resolute; it is evident that he sees no chance of escaping his

doom; but his wretched wife is interposing with a vain prayer to save him. The composition is admirable; the grouping is managed with great skill; and the characters are evidently true: there is no mistaking the stern countenance of the guerrilla chief, or the monkish-looking secretary who sits at the table. Another person is introduced, who will claim more than common attention—the English officer who was the historian of Zumalacarregui's life. The print is especially interesting as the joint production of Mr. Lewis, the father, and his two sons, all accomplished artists, who rank high in the annals of fame; for although the name of Mr. Lewis, sen. does not accompany the publication, it is known that he has carefully and anxiously laboured to render the work perfect. As an example of British engraving it is entitled to the highest praise.

**ILLUSTRATIONS (Landscape, Historical—landscape, and Architectural), of the WORKS OF SHAKESPEARE.** A Series of Line Engravings from Original Designs by G. F. SARGENT. Executed under the superintendence of JOHN WOODS. Publishers, HOW and PARSONS.

It is somewhat singular, that when so many British authors have been largely illustrated by "Landscapes," the most immortal and universal of them all should not have received this distinction; yet none afford so ample a supply of striking and interesting subjects. There are few readers who would not desire to see pictured the scenes with the names of which the works of Shakespeare have made him familiar; as accompaniments to the text they are of great interest and value. It is highly to the credit of Mr. Sargent, that he is the first to originate a project calculated to receive a large extent of public patronage, and he is working it out in a very satisfactory manner. As works of Art, they will not take the highest rank; but their claim to consideration is of a better order. They evidence thought and industry. It is obvious that the artist has spared no pains to obtain accuracy; that he has visited all the places described, or has consulted the safest and best authorities. He has done more than this; his illustrative groups are introduced with skill and effect, and add considerably to the importance of each subject. Mr. Sargent has established a high reputation as a designer on wood; and perhaps too much of his peculiar study is perceptible in these prints; a defect that a little time and experience will no doubt remove. We shall hereafter notice the publication at greater length, when it has advanced somewhat further; but we may even now recommend it as very agreeable and useful to the illustrators of the works of Shakespeare, and as, in all respects, a desirable series of pleasant prints.

[Our time and space have been this month so largely occupied by the Royal Academy, that we are compelled to postpone notices of several other works.]

[We have made inquiries in a quarter upon which we can rely concerning the correctness of our information; and we are enabled to give the following answers to "T. F." and "A Subscriber":—"The pictures intended for exhibition in the Royal Academy, are brought before the council by the carpenters, who are afterwards employed to hang them—men who know nothing of the merits of the pictures, nor of the names of the painters. The works are considered (every one separately and minutely) by the council, who know nothing of the names of the artists. Those that are obviously good pass quickly. When a doubt arises, the president takes the votes of the council, and the majority decides. The council over, the committee begin their labours. Their only assistants are the carpenters' men. The porters of the academy are never once admitted into the rooms during the sitting of the council, nor during the arrangement of the committee. They know no more of what is doing above than the man in the moon. These men have absolutely nothing whatever to do with the pictures from the time they are received till ordered to take the dust off them, previously to the public coming to the exhibition. It will be obvious, therefore, if "T. F." or the "Subscriber" have been foolish or inconsiderate enough to attempt to bribe the porters of the Royal Academy, they might as well have thrown their money into the mud before the door. We have taken pains to procure answers to these questions, to prove our desire for truth; but we cannot help suggesting to our correspondents, that statements which are intended to call in question the honor of a public body, ought to be substantiated by the names and addresses of the authors, as well as the particular facts to which they allude.]

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 4, New Palace Yard, Westminster.

At a Meeting of the Committee, held at Exeter Hall,  
 on the 22nd of March, the Most Noble the Marquess of  
 Lansdowne in the chair, the following Resolutions were  
 unanimously agreed to.

Resolved, That as Monuments have been erected in  
 Westminster Abbey to the memory of many distin-  
 guished professors of the dramatic art, it is an omission  
 on the part of those who drew delight and instruction  
 from the sublime personations of Mrs. Siddons, that  
 the name of that actress, who, by a singular union of  
 the highest intellectual and physical qualifications,  
 transcended the artists of her own, or perhaps of any  
 other time, should have so long remained without  
 public record or notice.

Resolved, That, in order to render justice to her rare  
 perfections, and convey to posterity some idea of the  
 estimation in which her surpassing powers were held  
 by her contemporaries, a Bust or Statue of Mrs. Sid-  
 dons be placed in Westminster Abbey.

Resolved, That, in order to afford the opportunity of  
 participating in this object, to those who enjoyed the  
 delight of witnessing the representations of this great  
 actress, or who have profited in the performances of  
 inferior artists, by the lessons her genius taught, the  
 expenses of the proposed monument be met by a public  
 subscription, each subscription not exceeding One  
 Guinea.

Resolved, That Sir Thomas Chantrey be requested to  
 undertake the work.

Subscriptions received by Messrs. Coutts, Strand;  
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LONDON, JULY 1, 1841.

## SIR DAVID WILKIE.

THE death of Wilkie leaves a void in British Art which will be remembered and lamented as long as there shall live any of his cotemporaries, who have been accustomed to look with anxiety for his yearly contributions on the walls of the Academy; and still more would his loss have been felt, had he never departed from that early style of art which, in addressing itself in intelligible language to the highest and the lowest, endeared his name to all. He had seceded as it were from himself, and was remembered by the world generally only in association with his characteristic works; for with respect to himself, he may assuredly be said to have descended to historical art. His voyage to the East, and its purposes, have already been mentioned in this paper. In letters to his friends, he described from time to time his course of travel in Turkey and Palestine, and his emotions on first visiting that land, the sacred history of which was amongst his earliest lessons at his father's "manse." He was also heard of through public channels; and when it was known that he was about returning home, loaded with the fruits of his enterprise, how little was it apprehended that he would be cut off before reaching that home; and how sudden and affecting to those who accompanied him must his death have been, after so brief a period of apparently serious illness! Sir David had enjoyed general good health during his sojourn in the East; and not until after the Oriental, in which vessel he was travelling, had quitted Malta, did he complain of indisposition. On the 27th of May he was suffering from an attack of fever; but of this he thought so little, that no active remedies were applied. On the 31st the Oriental entered the bay of Gibraltar, where she took on board despatches for England, and resumed her homeward course. When breakfast was announced on the following morning, Mr. Woodburn, who was Sir David's travelling companion, on going to the berth of the latter to request the pleasure of seeing him at the breakfast table, found him in a state so alarming as to require prompt medical aid. He was immediately attended by Dr. Browne and Mr. Gattie; but, despite the best endeavours of these gentlemen, the malady under which he was suffering continued to gain ground, and at eight o'clock in the morning of the 1st of June he expired. The following extract from the published account mentions briefly the circumstances of the death, and the last duties paid to the remains of David Wilkie:—"Shortly after she had got underweigh, six o'clock a.m., Mr. Woodburn went into Sir David Wilkie's berth to request that he would come up and breakfast with the company; he replied that he should probably do so, but he should like to see the doctor. Mr. Gattie, a medical gentleman, then went to him, and soon returned to Mr. Woodburn with an assurance that his friend was in a very dangerous state. Mr. Woodburn, being greatly alarmed, asked Dr. Browne (who was with Sir James Carnac), to consult Mr. Gattie as to what could be done to save his friend; and the two medical gentlemen made every exertion, and applied the usual remedies within their reach, without avail. Sir David kept gradually sinking, but did not appear to experience any bodily suffering, and became unconscious about half-past seven; and at eight o'clock he ceased to breathe, his friends and the physicians being with him all the time. The passengers assembled to consult what was best to be done, and they requested the captain to return and land the body at Gibraltar. He did return, but the orders

of the governor are so strict, that the remains could not be allowed to come on shore; and therefore the last sad office of committing his body to the deep was performed in the most solemn and impressive manner, as the Oriental stood out of the bay on her way to England."

Sir David Wilkie was a native of Culter, near Cupar, in Fifeshire, of which place his father, the Rev. David Wilkie, was the spiritual pastor. He was born in the year 1785; and at a very early age evinced that taste and talent for art which afterwards distinguished him from all artists that had preceded him, and will defy, in his own particular walk, the competition of all who shall follow him. By Wilkie, even as a boy, every object and every incident was turned to profitable account—his great field of study was nature, and its simplest workings and broadest expressions; and these he refined upon and harmonized. His study was incessant, yet, from its character, he was never weary of it. His models were sometimes his schoolfellows, and his studio the school-room; or, on other occasions, his models were some of the most striking figures of his father's congregation devoutly intent on the minister's sermon—then his studio was the church. His gatherings were universal, his school everywhere, and his studies indifferently the men and things around him; and even in the absence of fitting subjects he studied from himself.

In the year 1800, when he was in his fifteenth year, he was sent to Edinburgh, where he was entered a student of the Trustees' Academy, under Mr. John Graham, from whose instructions he profited during four years; at the expiration of which period, and in his nineteenth year, he launched into the world as an artist, and established himself in London. Under Mr. Graham, Wilkie distinguished himself so much, as to obtain a prize for his treatment of a prescribed subject; for although the Academy was not legitimately devoted to the promotion of the Fine Arts, but to the improvement of designs for manufactures, certain themes in art were proposed by Mr. Graham to those of his pupils who were studying for higher art. Before his departure from the Scottish metropolis, Wilkie had painted a few known pictures, of which the most remarkable were 'The Inside of a Public-house,' and 'Pet-lassie Fair.' If Wilkie was in anywise indebted to another for the formation of his style, it must have been to Graham, for there exist etchings from productions of the latter so much resembling in character Wilkie's works, that they might almost be exhibited among them without detection.

On his arrival in London, being unfriended and unknown, he was compelled to resort to the readiest and simplest means of disposing of his pictures, a few of which he sold through the agency of a frame-maker, in whose window at Charing-cross they were exhibited. He did not wait in the north for distinction—his name was therefore unknown, and he came in full reliance on his talent and industry; and perhaps no artist ever rose from obscurity more rapidly than Wilkie. His first contribution to the Exhibition of the Royal Academy was 'The Village Politicians,' painted in the year 1806, or at least finished and exhibited in that year; for the high finish and careful manner which distinguish his pictures, do not warrant the supposition, that this work was begun and concluded immediately before the time appointed for sending in the pictures to Somerset-house. It was painted for the late Earl of Mansfield, at the price of 30 guineas, and was engraved in 1814 by Raimbach. It may be observed here, that since Wilkie departed from his own style of art, his earliest works have been eagerly sought; and even as lately as the year 1838, one of these, 'The Recruit,' was engraved by Fox. This picture is also known as 'The Bounty Money,' and is in the possession of John Greaves, Esq., of Irlam-hall, Lancashire. 'The Blind Fiddler' was also painted in the year 1806, for Sir George Beaumont, at the price of 50 guineas. It was not, however, publicly seen before the year 1807, when it appeared on the walls of Somerset-house, and is now one of the gems of the National Gallery, to which it was bequeathed by the proprietor. 'Alfred in the Neat-herd's Hut' was likewise painted in 1806. In 1807 he produced 'The Rent Day,' for which he received 300 guineas from Lord Mulgrave. This, with other pictures of the same nobleman, was

afterwards offered for sale by Christie, but was bought in by the family at the sum of £787 10s. In 1808 he produced three pictures—'The Card Players,' painted at the price of 50 guineas, for the late Duke of Gloucester, and sold by the Duchess to Mr. Bredel for 500 guineas; 'The Jew's Harp,' originally in the possession of the Duke of Marlborough; and 'The Only Daughter,' painted for the late Dowager Marchioness of Lansdowne; and in the same year he became an associate of the Royal Academy. In 1810 were executed 'The Wardrobe Ransacked,' which was painted for the Earl of Mulgrave, and is now in the possession of the Marquis of Lansdowne, and his 'Gipsy Woman and Child,' in the possession of John Greaves, Esq., of Irlam-hall, Lancashire. In 1811 'The Village Festival' was painted for John Julius Angerstein, Esq., and was purchased with his collection for the National Gallery; in the February of the same year Wilkie was elected an Academician, and never was the honour more worthily bestowed. Every artist of eminence has had in early life a progressive period—a time when improvement was obvious in every successive work—the works of such time being feeble, in comparison with those of matured experience; but Wilkie had no period of this kind—he never was a *promising young artist*, but came at once before the world a master, and the originator of a style. For the last-named work, 'The Village Festival,' he received 900 guineas, and that in his twenty-sixth year, having been known to the world but a very few years. In 1812 his 'Blind Man's Buff' was painted for his late Majesty George the Fourth; and in 1813 'The Letter of Introduction,' and in 1814, that exquisite production, 'Duncan Grey,' so celebrated through Engleheart's engraving, and which is, we believe, in the possession of John Sheepshanks, Esq., of Blackheath, who paid £450 for it at the sale of Lord Charles Townshend's collection. 'Distraint for Rent' appeared in the Exhibition of the year 1815; it was first purchased by the governors of the British Institution for 600 guineas, and sold by them for the same sum to Raimbach for the purpose of being engraved; and by the latter it was resold to Mr. Wells, of Redleaf, for 700 guineas. 'The Rabbit on the Wall,' succeeded in 1816; and in 1817, 'The Abbotsford Family,' with other well-known works about this time, as 'The Breakfast Table,' and 'The Errand Boy.' In 1818, 'The Penny Wedding,' was painted for his late Majesty George the Fourth; the picture was originally entitled 'The Scotch Wedding,' and there were a very few impressions of the engraving taken with this title. 'Sheep Washing' was painted in the same year, and this work is remarkable as being the only large landscape which Wilkie ever painted: it is in the possession of Sir Thomas Baring, Bart. 'The Reading of the Will,' was exhibited in 1820; it was commissioned by the King of Bavaria, from whom the artist received 450 guineas for it; on the King's death it was sold, and is now in the Munich Collection. These were followed in 1821 by 'Guess my Name,' and in 1822 by 'Chelsea Pensioners Reading the Gazette of the Battle of Waterloo,' painted for the Duke of Wellington, as a commission, at the price of 1200 guineas; the house of Henry Graves and Co. paying also £1200 for the copyright. There are in existence several highly finished sketches made preparatory to, and during the progress of this grand work; one of which was sold at Messrs. Christies' with the collection of Mr. Vine for £200; another very fine one is in the collection of Sir Willoughby Gordon. In 1823, 'The Gentle Shepherd' was painted; followed in 1824 by 'The Smugglers' Intrusion,' which is in the collection of Sir Robert Peel, and was engraved by Bacon in 1838 for Finden's "Royal Gallery of Art." 'The Parish Beadle,' Illustrations of the Waverley Novels, Portraits, &c., were among the last of his works, previously to his visiting Italy and Spain.

From 1806 down to the year 1825, with but one or two exceptions, Wilkie's contributed annually to the Exhibition at Somerset-house; but for two or three consecutive seasons after the latter date, there was no contribution from his master hand. His spirit seemed to want a change, although the world would have better loved to have welcomed him yearly in the garb of past times; which, like the raiment of the Israelites in the



wilderness, had not waxed old. In the year 1826 and succeeding years he visited the Continent, and made his pilgrimage to Rome, the Mecca of the faithful in Art. From Italy he bent his course to Spain; and we cannot help expressing a wish that he had never become acquainted with the works of the Spanish masters, for beautiful as his foreign subjects are, had there been in their place substitutions in his own style, they must have been better. While absent he painted 'Pilgrims before the Madonna,' 'The Princess Doria Panfili Washing the Feet of the Pilgrims at the Hospice of Santa Trinita dei Pellegrini,' and in 1828, 'The Spanish Princess,' and afterwards 'The Maid of Saragossa,' the most celebrated of his Spanish pictures; as also 'The Guerilla's Departure' and 'The Guerilla's Return.' Several of the last-named works are in the royal collection, having been purchased by his late Majesty George IV. The year 1830 is memorable for the death of Sir Thomas Lawrence, whom Wilkie was appointed to succeed as principal painter in ordinary to the king. About this period he began to devote himself to portrait painting; and among his works of this class are those of George IV., the Duke of Sussex, the Duke of Wellington, Queen Victoria, &c. In Wilkie's portraits, generally considered, much merit is to be found and almost every demerit; he has produced portraits which will take rank with the best similar works of the greatest masters in portraiture, for instance his Lord Kelly, but the proportion which these bear to his failures is unhappily small. 'The Preaching of John Knox' is his *chef d'œuvre* in history; and the world is already familiar with it through the engraving of Doo. No word of praise from us can do justice to the wonderful power displayed in this work; which, together with 'The Chelsea Pensioners,' sufficiently demonstrates that Wilkie could paint a grand picture with a concentrated interest, although he delighted so much in compositions having various points of attraction. This picture was purchased by Sir Robert Peel at the price of £1500. The works of the last seven years of Wilkie's life are so fresh in the memory of every lover of art, as scarcely to require to be mentioned here; a few, however, of the most remarkable we cannot help adding to the list. In 1835 appeared 'Columbus,' in 1836 'The Peep-o'-day Boys' Cabin,' in 1837 'The Escape of Mary Queen of Scots,' in 1838 'Queen Victoria's First Council,' and in the following year 'Sir David Baird Finding the Body of Tippoo Saib.' In the Exhibition of last year appeared 'Benvenuto Cellini and the Pope,' equal in power to any of his works; that of the present year contains only two portraits.

Wilkie, at his death, was in his fifty-sixth year; and, remembering the works of men whom we have been accustomed to call old, and which were painted when they were in years, what might we not yet have expected from him, although his golden age, with respect to his works, was his youth? He had painted but very few pictures, before his 'Village Politicians' and 'Blind Fiddler' declared a new style in English Art. These placed him at once at the head of a school; for surely his imitators and followers are in some degree his pupils; and this imitation is not confined to English artists, but may be traced in the productions of foreigners. Like Reynolds and Hogarth, Wilkie was an originator; and his death is as deeply felt as was that of either of them. Like all really great men, he looked at nature for himself, not through the works of others; and painted so faithfully that which he saw, that his every production is a moving appeal to the heart. In that most difficult of all acquisitions—power of expression, no man ever equalled him in his style; he was the Leonardo of ordinary everyday character, which, being so faithfully represented and so generally understood, has procured for him admiration more general and real than any painter ever enjoyed. We have already declared ourselves among those who lament his change of style, although we know that there are many who do not condemn it. But this is not a question of opinion: it has been long decided—for Wilkie's fame rests upon his earlier works. Such being the case, he was wrong to risk his settled reputation by adopting another style, since in his own he was without a rival, and in that of his adoption he had many superiors. The appearance of such a man is an era in Art, and his genius in

its line will bear comparison with the powers of the greatest men that have ever lived. When the education of others was but just commenced, he was already a master; nature had laid open to him all the charms of art, and how he has employed his acquisitions all the world knows. Wilkie was in private life highly exemplary, steady and consistent in his friendships, and liberal and communicative to all who sought information of him. His manner to strangers was reserved, and devoid of that confidence which makes way in society; but inwardly he was endowed with true Christian charity of heart; and, taken altogether, "never shall we look upon his like again."

#### THE BRITISH INSTITUTION.

EXHIBITION OF ANCIENT PICTURES, AND OF THE WORKS OF THE LATE THOMAS STOTHARD, ESQ., R.A.

The annual exhibition of the works of ancient masters, and of deceased British artists, was opened on the 18th ultimo. It presents a valuable selection from all the great schools; and in characteristic specimens of our own, it may be said to be especially rich, although the works of not more than ten English painters are exhibited; yet these are distinguished by such merit as to class them (considering their styles respectively) with generally the best efforts of the best times of Art. The pictures in number amount to two hundred and twenty: seventy-two of which are by Stothard, the south room being principally occupied by his works, and although many of them are already known to us through engravings, we feel highly gratified by an opportunity of seeing the originals; and it may be observed, by the way, with respect to exhibiting the works of an individual in this manner, that the utility of such an arrangement does not terminate with this expression of respect for the memory, and of admiration of the talent, of the deceased artist; but it is a great lesson to painters of all ages, not merely to the young, but also to the old. We know of no other union of the patrons of Art in any country associated upon the principles of the British Institution and presenting a yearly reminiscence of departed excellence; but for which we might forget the amount of pictorial wealth which native talent has already given to the country.

No. 1. 'Sybilla, wife of the Elector John Frederick of Saxony, and her Son,' Luca Cranach: His Royal Highness Prince Albert, K.G. This is an excellent specimen of the dry, sharp manner of the early painters; the work is in fine condition, and the colour extremely clear, although with all the flatness of its time.

No. 2. 'The Elector John Frederick of Saxony' is by the same hand, and also the property of Prince Albert. These pictures are curiosities of the German school of the 16th, perhaps the 15th century—Cranach was born in 1472.

No. 6. 'The Magdalen,' Guercino: R. S. Holford, Esq. The expression of the countenance is extremely fine, without a shadow of affectation; she is weeping over the crown of thorns. The shadows are very opaque, and the work generally very dry, but this was the manner of the master.

No. 7. 'The Holy Family'—unfinished, Raffaele: Right Hon. Sir Augustus J. Foster, Bart. This is the commencement of what would have been a very fine picture, for the hand of a master is everywhere visible, and it may have been that of Raffaele. The figures have been sketched with a reed or wooden pen, in a very decided manner, with sepia (or something like it) such as Raffaele used; the dark back ground seems then to have been thrown in, leaving the blank canvas on which the figures were to be wrought. The infant Christ has been commenced, and the manner in which the first lay of colour has been laid in sufficiently declares a power in painting of the first order.

No. 13. 'The Virgin of the Crescent,' Murillo: Martin Tupper, Esq. This is one of the finest of the small pictures of this master we have ever

seen; it possesses all the brilliancy of his best works.

No. 15. 'The Consistory,' Tintoretto. A small picture representing the pope and cardinals assembled in ceremony. It is a mere sketch upon rough Roman canvas; but long years of study are seen in the crispness and decision which mark every touch.

No. 22. 'Head of the Virgin,' Raffaele: Right Hon. Sir Robert Gordon, G.C.B. This is a beautiful picture and in fine preservation. It is marked by the high finish of Raffaele's portraits and heads, though not so soft as his latter works.

No. 25. 'Landscape, with the Angel appearing to Hagar,' Gaspar Poussin. It is almost impossible to mistake the works of this artist; he was a close imitator of nature, and so much accustomed to copy the flat colour of the foliage of the olive trees, that all his greens partake of this character. This is a fine picture, but by no means comparable to the Poussins in the Pitti Gallery at Florence.

No. 26. 'The Infant Saviour with St. John and the Lamb,' Leonardo da Vinci: Lord Ashburton. An extraordinary work, treated, as was frequently the custom of the old masters, upon a back ground perfectly black and opaque. The heads of the children are full of expression, but there is more of life in the features of St. John than in those of the Saviour. This picture seems to have been an experiment in colour.

No. 28. 'The Virgin and Child,' Raffaele: Earl Cowper. This is an undoubted original by this master, having been long known as the Panshanger Raffaele. It is distinguished by many beauties, but will not bear comparison with this master's finer works of the same size.

No. 32. 'The Last Supper,' Andrea del Sarto, Hon. W. J. Fox Strangways. This picture is exquisite in colour, and in composition it will remind the spectator of Leonardo da Vinci.

No. 33. 'The Virgin and Child,' Fra Bartolomeo, R. S. Holford, Esq. There is some fine colouring in this picture, but it has not stood so well as in the pictures generally of this master, many of which remain as fresh in tone as if they had been but a few years painted. The head of the child has been carefully studied, and with the most perfect success.

No. 43. 'Figures and Cattle Crossing a Brook,' Berghem. A charming little picture; the touch is free and playful, showing that this is not inconsistent with high finish. This picture must have been painted when the unfortunate Berghem and his wife were not upon the best terms; she, therefore, probably made him work at it with unusual spirit; it is distinguished by some of the finest qualities of the school to which it belongs.

No. 49. 'Peasants Dancing to a Bag-pipe,' Teniers: Charles Bredel, Esq. This artist, like most men who have painted much, has worked a great deal from his old and early stock; thus continually repeating figures and characters. The dancers here are very old friends of all admirers of Teniers, who will, nevertheless, be happy to meet them again, for their life and spirit are abated not a whit.

No. 52. 'Sea-piece, View on the Coast of Holland, with Fishing-boats and a Man-of-War in the Distance,' W. Vanderveelde: Lord Crewe. Distinguished by the best points of the master, and equal in natural truth and fidelity to anything in the same style.

No. 59. 'View of Dort,' Cuyp: Charles Bredel, Esq. Cuyp has painted Dort

"By day or night,  
Or any kind of light."

It was his native place; nothing could induce him to remove from it; and his gossip said, that when he was tired of painting Dort, he looked for relief in painting Dordrecht\*. This is an excellent picture, though not so careful as those of his so esteemed best manner.

No. 63. 'The School,' Jan Steen: Lord Francis Egerton. This picture is skilful in composition and expressive in character. The "Dominie" is a fine fellow; perhaps the very man who taught Jan himself before he began his professional education under Van Goyen. It would seem that in Holland it is customary for the wife of the schoolmaster to take an active part in the school. The history of

\* Dordrecht, by abbreviation Dort.

this valuable picture is curious: its purchase proposed for the National Gallery; but the plea of national poverty set aside for the present this desirable addition to the collection. It was then suggested, in order that such a picture should not be lost, that some well-wisher to the progress of Art should purchase and hold it, until it should be convenient to add it to the national collection. It was accordingly purchased, at a high price, by Lord Francis Egerton, who has most disinterestedly declared his readiness to resign it to the nation at the price at which he purchased it.

No. 66. 'The Baroness De Viry,' Rubens: William Wells, Esq. This is a style of portrait of which Rubens was very fond of painting; it is characterized by the dimpling cheek which he has given to so many of his female portraits. The flesh-colour has that fault which is so often found in his work; it resembles too much the flesh-colours on porcelain. The lady is habited in black, which tells well against the red back-ground.

No. 68. 'Portrait of Madame Wouwerman,' Vander Helst: George Hayter, Esq. This is an admirable portrait, and reminds us much of Vandyck, with whom the painter was cotemporary.

No. 75. 'View on the Banks of the Dee,' Wilson: Sir Thomas Baring, Bart. The sky of this picture appears too green; this effect may be perhaps removed by cleaning; in all other respects it is an admirable work,—nothing can equal the light of the sun coming through the tree. The treatment is so brilliant and Claude-like, that we may say of the Dee as the Roman soldier said of the Tay—*Ecce Tiber!*

No. 76. 'Lady Jane Halliday,' Sir Joshua Reynolds: Lord Crewe. This is a full length portrait, and distinguished by much of that grace with which Sir Joshua knew so well how to endow his female figures.

No. 81. 'A Group of Family Portraits,' Hogarth: Lord Cowley. This is a small picture in which the figures are painted with a severe simplicity amounting to stiffness. The surface is extremely rough, like that of ill-primed Roman canvases. By the same hand, there are 'A Boy and Kite,' from the collection of the Marquis of Westminster; 'A Hurdy-Gurdy Player,' the property of T. Brown, Esq.; and, larger than either of these, 'The Conquest of Mexico,' a work in Hogarth's best style, representing not a scene of blood and slaughter, but a dramatic representation given by youthful amateurs to a distinguished audience, among whom is the Great Duke of Cumberland.

No. 87. 'St. Christopher,' Annibal Carracci: George Hayter, Esq. This is an extraordinary picture; the principal figure is colossal, and the light and shade most elaborately studied, which is the more obvious from the size of the figure. The flesh colours are of the powerful and decided tone which is always found in the works of this master; but this subject is neatly etched by Horatio Borgiani, that we should rather attribute it to him.

No. 93. 'The Capitol, Rome,' Canaletto: Lord Crewe. An admirable architectural picture, much more carefully painted than is usual with this master. No. 84. 'A View in Dresden,' is by the same, and also highly finished, though with much freedom of touch; the general tone however, is excessively cold. This picture, we are of opinion, ought to be attributed to Belotti, who was called also Canaletti, but a very different person from the celebrated painter.

No. 97. 'Portrait of Mrs. Cunliffe Offley,' Hoppner: Lord Crewe. This picture possesses many beauties, and may be instanced as a striking specimen of that style of art which arose after the time of Reynolds, and into which the universal imitation of him settled, as the nearest approach that his followers could make.

No. 101. 'Group of Cattle in a Landscape,' Gainborough: W. Wells, Esq. An English landscape, full of the truth which this artist sought so long and so ardently. The exhibition contains others of his works equally good, contributed by other distinguished patrons of Art.

No. 106. 'View on the Coast of Normandy,' Bonington: Marquis of Westminster. One of those charming sketchy coast scenes for which Bonington was so celebrated. It is low water, and the extent of sand and the distant sea are seen through a thin haze; the sun overhangs the horizon partly veiled in vapour, and the whole de-

scribes most poetically a misty morning, such as often precedes a sultry day.

No. 117. 'Kitty Fisher,' Sir Joshua Reynolds: Lord Crewe. Nothing can be more charming than the head in this portrait; the expression is exquisite, and its general treatment is marked by everything that is elegant and graceful; as for the so much decried costume of the time, the straight draperies, the extravagant head-dress, &c., "Look in her face, and you'll forget them all."

The collection contains many other works by Reynolds, among which may be remarked, 'The Oxford Window,' a series of small studies framed in compartments, the whole adjusted into the form of a window. The figures are made out in a thin and sketchy manner, something after the method of painting transparencies. It is the property of Sir Thomas Baring; and in looking at each study, something may be found to remind the spectator of other works of Reynolds,—something stronger than mere style; for instance, a head here, an entire figure there, &c. &c.; not of course so strong as if he had painted the figures of his 'Sacred History,' in powder and bag-wigs, but the whole is sufficiently distinct and comprehensive to form an epitome of his painting life—a brilliant table of contents, in which none of his works are forgotten. 'The Oxford Window' was painted on glass, at New College, Oxford, by Jarvis, after Reynolds.

No. 130. 'A Land Storm,' Morland: Wm. Wells, Esq. Everything here describes a dire commotion of the elements; but the picture would have been more perfect with something of a more powerful expression of human distress than is shown by the mere haste of the foreground figures to escape the rain. The two following numbers, 'Landscape with a Church,' and 'Coast scene with Fishermen,' are also by Morland, and from the same collection.

The works of the late Thomas Stothard, R.A. commence with No. 136. 'Adam and Eve,' and terminate with 207. 'Venus Reposing.' Exactly one moiety of the number has been contributed by Samuel Boddington, Esq.; and the other by various gentlemen, whose good taste has led them to enrich their collections with the works of so accomplished a master. All that could be said here in praise of Stothard is much better expressed on the walls of the Institution, now that so many of his works are there assembled. He was familiar with our best poets, novelists, and dramatists, from whose works he culled the sweetest sentiments and finest descriptions, which, in illustration, he treated in a manner that may truly be said to be grace upon grace. Among these works will be found 'The Canterbury Pilgrimage,' which was painted more than once, the original being in the possession of J. Miles, Esq., of Bristol; also 'The Shakespeare Characters,' and a 'Sketch for the Staircase at Burleigh;' but the absence of 'The Procession of the Flitch of Bacon' will be a source of disappointment. The works of no artist who has painted so much, have so few, yet such ardent, admirers as those of Stothard. It requires a mind highly cultivated in art to comprehend his finer qualities, and much judgment to discriminate between his good and his bad points. Many of his works have been executed at a low price for the illustration of books, and this has given rise to an idea that his powers were limited to this; but no one that has seen his Staircase at Burghley, will deny his claim to rank among artists of the highest grade; and who that may have seen in the collection of Mr. Windus his beautiful drawings from Robinson Crusoe and the Spectator, will not place him first among English illustrators? Sir W. Scott pronounced 'The Canterbury Pilgrimage' his favourite work of art, and had it constantly before him in his study. Mr. Rogers, the poet, has been one of his most liberal patrons. Lawrence was a great collector of his works; and surely the best eulogium which can be passed on them is to be found in the admiration which such judges have expressed.

#### ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

The seventh annual meeting of this body was held in the Assembly Rooms, George-street, on Saturday, the 29th of May last, for the double purpose of distributing the prizes purchased by the subscriptions placed at the disposal of the committee, and also of submitting to the meeting, the annual report of the intronisations and arrangements of the committee of management. From the report read, it would appear that the funds of the Association are still continuing to increase. The sum realized by subscriptions this year amounted to £6571, being an advance of £175 upon last year's subscriptions; showing, however, a remarkable falling off in the rate of increase which attended the Association last year: the last year's accounts exhibiting an advancement of £1726 beyond the subscriptions of the previous year—a rate of accumulation, however, the continuance of which could hardly be speculated on. The subscriptions, together with an unappropriated balance from last year's account, amounting apparently to £1808,\* in all constituted a sum of £8379; out of which they purchased, at an aggregate amount of £4800, one hundred and forty works of Art, of which the following is a selection of the most important, and nearly in the order of their merit; leaving the sum of £3579, to meet current expenses, and cover the outlay for engraving Lauder's picture of 'Italian Goatherds Entertaining a Brother of the Santissima Trinita,' &c.

No. 88. 'Scene from Romeo and Juliet,' by R. S. Lauder, 160/. No. 38. 'The Friendly Contest—Greenwich and Chelsea Pensioners Playing the Game of Draughts,' by William Kidd, 60/. No. 87. 'Highland Loch—Morning,' by Horatio McCulloch, 100/. No. 86. 'Ophelia' (Sculpture), by W. C. Marshall, 50/. No. 64. 'Edie Ochiltree in the Prison at Fairport,' by W. Bonnar, 30/. No. 66. 'Sabbath Evening,' by George Harvey, 250/. No. 56. 'John Anderson,' by William Bonnar, 50/. No. 52. 'Girl Playing the Guitar' (Sculpture), by William Scouler, 105/. No. 123. 'Ruins of Dean Castle, Ayrshire, the ancient stronghold of the Earl of Kilmarnock—Sunset,' by D. O. Hill, 80/. No. 55. 'Cambuskenneth Abbey, on the Forth—Moonlight,' by H. McCulloch, 60/. No. 10. 'Drovers,' by J. Giles, 70/. No. 108. 'An Interview between Regent Murray and Mary Queen of Scots, during her Confinement in Lochleven Castle,' by Alexander Johnstone, 70/. No. 25. 'Italian Goatherds Entertaining a Brother of the Santissima Trinita,' by R. S. Lauder, 100/. No. 24. 'Cleveland Cast Ashore on Sumburgh Head,' by John Irvine, 40/. No. 133. 'A Wandering Piper,' by A. Fraser, 35/. No. 43. 'The Regent Murray Shot by Hamilton of Bothwellhaugh—a Finished Sketch,' by W. Allan, 60/. No. 6. 'Scottish Emigrants Halting in the Prairie,' by Tavernor Knott, 70/. No. 73. 'The Wreck—Moonlight,' by M. Stanley, 80/. No. 76. 'View on the Isola Leché on the Lago di Garda,' by W. L. Leitch, 35/. No. 1. 'Noon-day—a Composition,' by J. Wilson, jun., 70/. No. 60. 'Dutch Shipping—Calm—View on the Coast of Holland,' by E. T. Crawford, 76/. No. 118. 'Mountain Scenery on Loch Shiel, Invernesshire,' by Macneill Macleay, 60/. No. 122. 'George Heriot Relieving the Widow and the Fatherless,' by W. Allan, 250/. No. 135. 'Norham Castle, on the Tweed,' by William M'Ewan, 18/. No. 127. 'The Invalid Student,' by Mungo Burton, 25/. No. 65. 'Nidpath Castle, on the Tweed,' by Henry G. Duguid, 30/. No. 59. 'Highland Burn in Glenorchy, Argyllshire,' by W. L. Leitch, 30/. No. 19. 'Moor Scene—Sunset,' by H. McCulloch, 60/.

An Association so well calculated to promote the advancement of National Art, both by the number of individuals who are immediately connected with it, and by the possession of such ample funds as have always been, by such extensive ramifications, placed at the disposal of this body, cannot be otherwise than of deep importance to every lover of Art. Nor can the transactions of its committee of management be looked on with indifference by any such individual, however

\* We say apparently, for in the bustle of a public meeting it is not very practicable to perform the duty of an accountant with accuracy in regard to a statement containing a great multiplicity of items, at the first and only time of its being submitted for consideration; and all our efforts have as yet proved unavailing in attempting to procure access to the report of the committee, although it was read in proof to the meeting; so very cautious is the committee that its transactions shall not be too easily nor probably too thoroughly understood.

personally unconnected with its operations. It is a well known and generally admitted fact, that those who act for the public have an onerous and thankless task to perform. The committee of this Association has not experienced any immunity from this generally-admitted belief; it has undoubtedly been subjected to the censure of those who, probably enough, were not sufficiently acquainted with the many difficulties and unopportunities of all sorts with which their path has been beset: but there need be no equivocation in making the statement, that their method of treating with different Artists has been characterized by anything but an uniform course of procedure. To some they have been lavish to a degree of the most inexcusable extravagance, while to others they have behaved with the most parsimonious meanness: beating down to the lowest farthing the prices of excellent pictures; while for the works of favourites, hangers on, and parasitical flatterers, they have given five, ay, or six times the prices their works would have brought at any other market in Europe, where merit, and merit alone was to constitute the criterion of value.

In making so sweeping an assertion as this, it becomes indispensable, however disagreeable and invidious the task may be, to select instances in corroboration of the statement—a course of proceeding which we would most willingly have avoided, and which no consideration could in any manner justify, short of the imperative necessity that exists for exposing, and if possible by that means of preventing, a most flagrant and abominable abuse of public patronage. In the discharge of this painful duty, we beg to say, once for all, that with the favoured artists we find no fault, unless, indeed, their success was dependant on servile importunity; our quarrel does not lie with them; their course was a perfectly clear one; to fix such prices on their works as they had reason to believe would be given for them was perfectly natural; and if they did demand higher sums for their works than they were really worth, the error lay with their patrons, not with themselves. But to those who, with a reckless prodigality, squandered the money intrusted to their management; certainly for other purposes than the gratification of private partiality, while in other and not less deserving cases they exhibited the most niggardly parsimony, a different course of proceeding becomes necessary. It is our duty to point out such conduct as unworthy of gentlemen—to say plainly, it is a way to degrade Art by instituting insulting comparisons among its professors—to stigmatize it as a gross violation of a sacred trust committed to their care.

Who that has seen the pictures, will say that the committee were guided by an honourable feeling or a sound discrimination, in beating down, as they did, Kidd's highly-talented work of the 'Friendly Contest' to £60; while, at a much earlier period, they snapped up with avidity a very inferior picture by Blackburn at £10 more? If Kidd had had friends at court, he would have found a very different estimation of the value of his works: he would, if sufficiently backed, have been treated with the same liberality which characterized their dealings with Harvey and Allan, from both of whom they purchased pictures, with not half the talent contained in his one, at prices considerably more than four times the sum they considered sufficient remuneration for his labour. Again, in the case of Mr. Binning Monro, £80 were given for two pictures, being the full sum he asked for them; while the sum of £25 was struck off from two pictures by Bonnar, although both moderately priced: the only solution of which mystery seemingly is, that, in the latter case, the pictures were very meritorious works, and depended on that recommendation alone; in the former, the artist had a relative on the committee, besides a considerable quantity of collateral interest. The peculiar excellences of a 'View of Rosyth Castle,' for which the sum of £35 was not thought too high a price, but for a similar occult influence might, probably enough, have shared the fate of many very superior works, and have had its beauties, such as they are, confined to a very narrow circle of admirers. Instances of a similar nature it would not be difficult to multiply to an extent far beyond those specified; and, what is still more unfortunate, stretching to a period nearly coeval with the existence of the Association. But surely enough has been said to establish that

"A few seem favourites of Fate,  
In Folly's lap caressed;"

and it is no part of our purpose to drag into unpleasant notoriety individual artists, against whom it cannot be charged as a crime that they have been taken under a patronage at once pleasant and profitable. Having accomplished, as we conceive, the proof of a very mis-

directed influence on the part of the committee, we have done with this portion of the subject—a portion we have treated of in this manner with great pain and much reluctance; and only because we consider such a misapplication of the funds to have a direct tendency to the degradation of Art, instead of the fostering of talent. Could we have devised another means of illustrating the charge of partial dealing, which we felt bound to prefer against the committee, assuredly we should not have resorted to this one.

The facts above narrated are certainly a very singular commentary on the statement of Mr. E. D. Sandford, who, in moving the thanks of the meeting to the members of the committee, took occasion to say that these gentlemen "had performed their duty to the admiration of all." Surely the first duty of such a committee was fair dealing, and even-handed justice. The foregoing instances may perchance be cited as examples of purity of motives and independent judgment; of that upright rectitude which cares not for the world's opinion; it may be, but if so, of a verity it is no easy matter to divine the course of the operation of such motives. With a modesty, however, which seemingly is becoming fashionable among the committee, not one, or at most only one, of those gentlemen appeared in his place to receive those thanks which, according to Mr. Sandford, their conduct had so amply merited. Verily, of these gentlemen it may be truly said, that if they "do good by stealth," they apparently "blush to find it fame."

It may be asked, and properly asked, if such conduct as that ascribed to the committee was true, why they were not arraigned by the meeting to answer for it? More reasons than one may be adduced for this omission, without impugning on the validity of the charge. First, the meeting, for all practical purposes of business, is a perfect farce; it is a show meeting, composed avowedly in equal proportions of those who are really subscribers, and those who are admitted as the friends of subscribers; but a narrow scrutiny would prove, that the proportion of the latter is much greater than that of the former: to talk, therefore, of the responsibility of any committee to such a meeting is absurd, and it would, no doubt, be instantly objected to as incompetent and *ultra vires* of the meeting, were such a question attempted to be raised. Second, the doings of this the most perfect and admirable of committees, is involved in such impenetrable mystery, that no one *further* of its body knows anything about its transactions till unfolded at this, the only public meeting of the year: so pertinacious, indeed, are they of this secrecy, that they have ere now refused some of the subscribers access to their books, and have even tendered to return the subscription rather than submit to such an inspection—at least so runs the rumour. It is obviously an impossible matter to follow a long list of prices and names read in a hurried manner, and compare it with any standard by which its propriety can be tested. Third, the committee were not present to answer, if any question as to their management had been put; so that, in fact, they did all in their power to avoid the chance of a challenge, from even so singularly constituted a tribunal as that half-and-half meeting to which their report was nominally addressed, which report will doubtless be circulated, as last year's was, at as early a period, after the transactions it alludes to are forgotten by the public, as is suitable to the convenience of its framers.

The most effectual means for remedying such a state of matters appears to be, to increase the public information as to the transactions of the committee; to have at least one meeting each year for the despatch of business, to which none but subscribers should be admitted, at which the office-bearers should be appointed, and their conduct considered, and approved of or censured, as circumstances might call for. These, together with the appointment of a small committee publicly named and appointed for purchasing, so that the responsibility appertaining to this most important branch of the Association's business might be easily and directly brought to bear upon the transactions at the instant they may be challenged—would have the effect of restoring the public confidence, which has, to a considerable extent, been shaken; and of increasing the usefulness of a very important instrument for the cultivation and improvement of Art.

NEW ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.—The fourth annual report by the committee of this body is just published and has been put into our hands. From it we are gratified to learn that the Association is still progressing in public

estimation, and in its career of usefulness. The number of subscribers for the year ended having exceeded that of the preceding year by 217. The sum allotted for prizes amounted to £690, to which the prizeholders added £153—a sum of money which, judiciously expended, is calculated to be of material benefit to Art, and also to afford a large amount of rational individual enjoyment. There is, however, one circumstance connected with this year's transactions by no means so satisfactory as might have been desired; and that is, that while last year's income exceeded the previous year's by the sum of £228, not more than £50 out of this surplus was allotted to the purchase of pictures; it is true the committee incurred about £50 of additional expenses in a manner not likely again to arise, but which were, at the same time, calculated to advance the interests of the Association; still it is unfortunate, and deeply to be regretted, that no more than £50 should have been added to the prize-list out of a free additional income, after deducting the extraordinary expenses of £178. It is but justice, however, to add that the accounts seem perfectly fair, and none of the items extravagantly charged. The committee have been fortunate in procuring gratuitously the loan of Fraser's very clever picture of 'The Expected Penny' for the subject of their next engraving; that from Allan's picture of 'The Widow' has been finished by Mr. Bell in a style which reflects very high credit on his skill as an engraver, and in a manner which will, without doubt, contribute very effectively towards rendering the Association even more popular than it has hitherto been; it is now in the hands of the printer; and, when coupled with the fact that the engraving of Fraser's picture is entrusted to the execution of the same gentleman, it affords a guarantee that the subscribers will have an engraving equal in value to the amount of their subscription, and in every way worthy of the body and of the cause they seek to uphold and to encourage.

#### ROYAL HIBERNIAN ACADEMY.

We resume our sketch of this exhibition.

R. Rothwell, R.H.A.—No. 5, an exquisite female portrait, so life-like and so true, that every gazer, possessed of the slightest idealism, moulds its almost flexible features to suit a mental vision of some fair friend, whom to remember is pleasant—

"Quam aliquis videri."

No. 43. 'Tired out—a lovely Child overtaken in the midst of play and flowers by Sleep.' The flush so natural to the occasion, as well as the position of the child, show this work to be a first-rate transcript from life—still life though, on the present occasion. It is far superior to a very nearly similar production exhibited in the Royal Academy this year by the same painter.

J. Tracey.—No. 20, 'Coriolanus,' by this artist, although a much larger and more elaborate performance than his 'Lucretia' of last year, and a work on which much pains have been spent, we cannot call a step in advance; on the contrary, we have all the close copying of the school of Le Brun, without the charm and force of colour and originality displayed in the former production. If Mr. Tracey expects to succeed, he must have more confidence in himself; he must go to the fountain head, to Nature herself, and not give us a series of figures (however cleverly grouped, and toned down they may be), each of which we could almost restore to the original position occupied by them in works that the burin of the engraver has made very familiar to the public. Mr. Tracey also contributes some Landscapes and Cattle, drunken Faun, &c., which are highly creditable to him. The former has been purchased by the Lord Lieutenant. We are glad to find Lord Ebrington thus alive to promotion of the Arts in Ireland, and becoming not only a member of the 'Art-Union,' but a private purchaser, as no doubt his example will be liberally followed.

H. de Daubrawa.—Although the only subject contributed by this gentleman 'Two Horses Drinking at a Stream,' has good points, it is very inferior to his performances of last year.

Thos. Mulvany, R.H.A.—'View in Paris,' picturesquely conceived and carefully executed. 'Tore Cottage, Killarney,' however, some kind friend should have put in a corner.

George Mulvany, R.H.A., has only one work of fancy, for to call it historical would be a misnomer, although it is styled the first of a series, to illustrate the progress of Europeans in America; which is done by a very White Man, being represented as washed on shore, and tended by some very Red



Indians. Pray, Mr. Mulvany, stay "at home" and fulfil the promise 'The Fair Ones in a Gondola' made for you last year, with an expression and force that could not be mistaken. Mr. Mulvany has, however, some admirable portraits.

T. Bridgford.—'A Boy Sleeping,' clever, but too sketchy; and 'Blarney,' a flirtation scene, are worthy of notice. If this is the painter of 'The Masquerader' exhibited some years ago, we must have something very good next year, or we shall not rest contented.

Thos. Urry Young.—'The Fisherman's Home,' and some other works, do this artist (with whom we are not familiar) credit; he shows promise.

H. Talbot contributes some cleverly-painted dogs, especially a Blenheim Spaniel. No. 209, 'A Cobbler,' is also a characteristic sketch.

G. Sharp.—'An Irish Whiskey Still at Work,' coarsely but effectively given; also a likeness of the renowned Harry Lorrequer.

—Thompson, R.H.A.—Some good portraits.

To return to the Water-Colour-Room.

A. Nichol, A.R.H.A., contributes several highly-finished landscapes. 'A View on the Sedgy Banks of the Lagan' is particularly good.

H. Hayes.—'The Children in the Wood,' gracefully drawn and beautifully finished; also numerous portraits, chiefly military, all reflect the highest credit on this artist's industry and talent.

M. A. Hayes.—This young artist is fast making a name for himself. His contributions show originality as well as a quick perception and close-keeping to natural effects. 'The Old Soldier' representing a battered worn out old war horse, rousing up a few sparkles from the embers of his former vigour, on hearing the band and seeing his old regiment march past in all their bright array. There is a slight dash of caricature inseparable from the subject, but the subject is well conceived and admirably executed. 'Carbineers Trotting Past,' and 'An Incident on a March,' are also very good.

M. Wood.—'A Scene from the Vicar of Wakefield,' and 'An Italian Show-boy,' the latter very good.

Some beautifully finished flowers are contributed by Miss Williams and Mrs. Henry Gonne, and also by G. Evans—a name we did not notice before, but who will not allow himself to pass without notice. While on this subject we cannot but regret the loss of that highly-deserving artist, H. Murphy. There are some few choice morceaux from his pencil, which we have no doubt will be properly appreciated and secured in aid of his family.

G. Gould.—'The Hog's Tooth, Killarney,' and a sea piece: both very clever as to colouring and general effect.

H. O'Neil—we are glad to find come back to his former self; his neutral tints are particularly clear and silvery, and few artists know better how to treat an Irish sky.

B. Mubrennin, A.R.H.A.—Some very good miniatures as usual.

Amongst the Amateurs we find Sir Geo. Hodson, Bart.; J. C. Montgomery, Esq.; Capt. Hooke; Lady Torrens; Miss Clarke, &c., &c., taking a very creditable position amongst the artists by profession. Where are Mr. Cash and Col. Pratt? They are much missed.

In the Sculpture room we find 'The Young Champion,' by T. Kirke, R.H.A. This we remember exhibited in London and being much admired; but the most creditable thing to this gentleman, we think, is the design for the 'Tomb of a Young Officer,' to be erected at Windsor; it is simply the war horse led in funeral procession by some comrades in arms, hewn out of a rough rock in high bas-relief. We hope the good effect of this design will not be spoilt by the inflated and ungrammatical inscription at present appended. The simpler this is the better.

Mr. Gallagher has a good design in bas-relief from Dante, which we should like to see executed in marble.

There are some good busts, an ingenious model for widening Carlisle-bridge, and several well executed architectural designs. But why have not Hogan, Panormo, Behnes, the Smiths, &c., contributed to increase the interest of this national exhibition.

On the whole we must congratulate the Academy on their exhibition this year, and look forward with confirmed hopes for the future.

## THE ART-UNION OF LONDON.

The art-loving public naturally look with some anxiety for a list of the pictures purchased by the successful members of this Society; therefore, though all the selections are not yet made, we at once lay before our readers the names of the chief of them, and the prices understood to have been paid. From the Royal Academy have been selected, by Mr. George Fry, 'The Stolen Interview of Charles I. with the Infanta of Spain,' F. Stone, 210*l*. By the Rev. R. Roy, 'Cornet Joyce seizes the King at Holmby,' E. M. Ward, 80*l*. By Mr. W. J. Fry, 'Rivaux Abbey, Yorkshire,' J. Radford, 80*l*. By Mr. C. McKorkell, 'Charity,' from the altar-piece of St. Mark's, Venice, H. O'Neil, jun., 75*l*. By Miss E. E. Buckle, 'A Trout Stream,' J. Stark, 52*l*. 10*s*. By Mrs. Morrell, 'Winchester Tower, Windsor Castle,' W. F. Witherington, R. A., 56*l*. 10*s*. By Mr. J. Bullock, 'Landscape—Evening,' J. F. Gilbert, 40*l*. By Mr. P. Long, 'The Little Sick Scholar,' Mrs. F. McLan, 40*l*. By Mr. J. Smallman, 'Winandermere,' F. H. Henshaw, 42*l*. By the Hon. E. C. Curzon, 'A Country Alehouse,' H. J. Boddington, 30*l*. By Dr. Gardner, 'On the Coast at Fecamp, Normandy,' H. Lancaster, 29*l*. 8*s*. By Mr. T. Austin, 'Enlarging the Park, Old Windsor,' J. Stark, 26*l*. 5*s*. By Mr. J. Trapp, 'A Hostel at Castle Upon, on the Medway,' J. B. Pyne, 25*l*. By Mr. C. Adlard, 'Children Returning from the Festa of St. Antonio,' T. Uwins, R.A., 15*l*. By Mr. J. Carr, 'Composition—Cattle Returning,' John Wilson, jun., 50*l*. By Mr. H. Farrer, 'Titania Sleeping,' R. Dadd, 42*l*. By Mr. T. Greenshields, 'The Cherwell and Isis, from Christ Church Meadows, Oxford,' J. Bridges, 42*l*. By Mr. J. Thorp, 'Flowers,' W. Spry, 20*l*. By Mr. J. Thwaites, 'Open the Gate for the Squire,' H. J. Boddington, 20*l*. By Mr. W. Cropper, 'Touch and Take,' J. Bateman, 15*l*. By Mr. G. Morant, 'Bridge of Lehou, Brittany,' W. Fowler, 21*l*.

From the British Institution—by Mr. A. Cox, 'Fisherman's Cottage, Clovelly,' W. Shayer, 57*l*. 15*s*. By Mr. C. Barton, 'The Ford Farm,' J. Stark, 63*l*. By Lord Colborne, 'The Garden Terrace at Haddon,' T. Creswick, 35*l*. By Mr. R. Thackthwaite, 'View on the Valley of the Thames,' H. C. Pidgeon, 45*l*. By Mr. R. S. Cox, 'The Village Church—Sunday Morning,' C. R. Stanley, 47*l*. 5*s*. By Mr. W. Egley, 'Gil Blas Entertained by the valets of the Beaux,' J. M. Joy, 31*l*. 10*s*. By Mr. E. Benton, 'The Plain Gold Ring,' T. Clater, 42*l*. By Mr. E. Durant, 'The Bath,' Miss F. Corbux, 20*l*. By Mr. M. Heath, 'Eton College, from the River,' F. W. Watts, 15*l*. 15*s*. By Mr. R. Dawson, 'Evening—on the Sands near Hastings,' A. Clint, 23*l*.

From the Society of British Artists—by Mr. W. R. Stanton, 'An Arcadian Nymph,' E. Latilla, 100*l*. By Mr. R. Nunn, 'Hotel de Ville, Dinant,' C. F. Tomkins, 60*l*. By Mr. Jules Godet, 'Oberwesel, with the Ruins of the Castle of Schomberg,' C. F. Tomkins, 50*l*. By Miss Lovegrove, 'Beacon Vale, Dorsetshire,' W. Shayers, 50*l*. By Mr. R. Jarvis, 'View of Bellagio, Lago di Como,' T. M. Richardson, 50*l*. By Mr. C. G. Jones, 'Huy, on the Meuse,' C. F. Tomkins, 60*l*. By Mr. E. Lomax, 'Scene on the Medway,' J. Tennant, 40*l*. By Dr. M. Robertson, 'Scene from Memoirs of Count de Grammont,' E. M. Ward, 40*l*. By Mr. E. Shaw, 'Coast Scene at Havre,' H. Lancaster, 40*l*. By Mr. G. Warton, 'The Watering Place,' J. Tennant, 45*l*. By Mr. T. Cammac, 'The Outskirts of a Fair,' W. Shayer, 60*l*. By Mr. C. S. Compton, 'Distant View of Erith on the Thames,' J. Tennant, 30*l*. By Mr. G. Scamell, 'English Wild-Flowers,' Mrs. F. M'lan, 30*l*. By Mr. S. Wreford, 'A Sand-bank near Bletchingley,' J. W. Allen, 31*l*. 10*s*. By Mr. C. Goodwyn, 'The Pet Rabbit,' G. Stevens, 25*l*. By Lieut.-Colonel Robinson, 'On the Lower Road, Woolwich,' J. Tennant, 25*l*. By Mr. C. Stevens, 'The Baiting House,' E. Childe, 25*l*. By Mr. R. Clarke, 'Camilla and Gil Blas,' T. M. Joy, 20*l*. By Mr. R. E. Greenwood, 'Church of St. Pierre, Caen,' W. Fowler, 20*l*. By Mr. W. Robins, 'Woodcutters, Boxhill,' J. W. Allen, 20*l*. By Miss Stanier, 'Landscape,' Miss Radcliffe, 20*l*. By Mr. J. Davies, 'View near Erith,' E. Fowler, 20*l*. By

Mr. W. J. Newson, 'The Cat Castle, Rhine,' A. Clint, 15*l*. 15*s*. By Captain C. S. Torriano, 'Titania Sleeping,' A. J. Woolmer, 18*l*. 18*s*.

From the Old Water-Colour Society—by Mr. J. Clow, 'Raby Castle, Durham,' C. Fielding, 37*l*. 16*s*. By Mr. J. C. Bothams, 'View of Ben Lomond,' C. Fielding, 18*l*. 18*s*. By Mr. H. Brown, 'Road through a Wood, Tan y Bwlch,' D. Cox, 20*l*. By Mr. E. N. Winstanley, 'Retirement,' George Barrett, 31*l*. 10*s*. By Mr. E. M. Freer, 'Gravedona, on the Lake of Como,' W. Callow, 20*l*. By Mr. H. Johnson, 'Market-people Crossing the Lancaster Sands,' D. Cox, 21*l*. By Captain Lawrence, 'The Day Dream,' J. W. Wright, 21*l*. By Mr. R. Ellison, 'The Selected Flower,' F. Stone, 26*l*. 5*s*. By Mr. J. Proctor, 'Scene in the Via Mala,' G. A. Fripp, 15*l*. 15*s*. By Mr. J. Reid, 'Ben Venue, Perthshire,' C. Fielding, 21*l*. By Mr. B. Bernasconi, 'Composition—Landscape,' J. Varley, 52*l*.

From the New Society of Painters in Water-Colours—by Mr. T. D. Light, 'The Oath of Vargas,' L. Haghe, 210*l*. By Dr. Watmough, 'Mary, Queen of Scots' Farewell to France,' F. Rochard, 50*l*. By Mr. W. Hanley, 'Taking Leave,' E. Corbould, 26*l*. 5*s*. By Mr. J. Shaw, 'Brixham Harbour, Devon,' E. Duncan, 25*l*. By Mr. W. Gilbertson, 'Sunday Morning,' John Absalon, 21*l*. By Major Bonamy, 'Carnarvon Castle,' T. M. Richardson, 15*l*. By Mr. H. Preston, 'Blowing a Cloud,' T. Robins, 15*l*. 15*s*. By Mr. S. Relf, 'A Group of Arabs,' G. H. Laporte, 15*l*. By Mr. E. R. Tunno, 'Castle of Gonzio Friuli,' J. F. D'Egville, 21*l*. By Mr. J. Mollett, 'Winter,' E. Duncan, 15*l*. 15*s*.

We continue to receive letters touching certain attempts on the part of prize-holders to put money into their pockets instead of pictures into their houses, and of connivance by artists thereat. We reserve our remarks for the present; but cannot too strongly caution artists against being led into any arrangement with regard to the purchase of their pictures, which they would not willingly see published to the whole world. Apart from higher motives,—when discovered, as discovered it in most cases assuredly must be (the Committee of the Art-Union of London being so large and influential as it is), even the appearance of jobbing would have the effect of creating a prejudice against them hardly to be overcome, and certain to be inimical to the future sale of the artists' works in the Society. Leaving this subject, however, for the present (and it will at all times pain us to revert to it), we are glad to find that the Committee are bestirring themselves to make the Art-Union conduce even more to the advancement of the Arts than at present. We cordially wish them success, and assure them of our earnest co-operation.

Since the above was in type, Mr. Stone's picture, 'The Stolen Interview,' selected by Mr. G. Fry, has been withdrawn, in consequence of a misunderstanding as to price.

## NATIONAL GALLERY.

Sir,—Through the medium of your useful paper, I venture to throw out a thought, although probably too late for present application.

In the Marquis of Camden's collection, now for sale, there is a picture by Jan Steen of most rare quality, which would be a great ornament to the National Gallery, and a great benefit to artists; it might also commemorate, by an inscription, the noble relinquishment of a sinecure by the late generous Marquis: thus two great purposes would be answered—the reward of patriotism and the advancement of art. And it is possible that such examples might produce to us another Wilkie, if such a combination of talents can ever be found again; for with a power that equalled, and in most instances surpassed, any of the Dutch School, Wilkie never deviated from the purity and propriety what fine art always demands, and which renders it a source of moral instruction as well as mental delight.

Yours, &c.,

M.M.



# PRINCIPAL PAINTER IN ORDINARY TO HER MAJESTY.

THE London Gazette of Friday, June 18th, contains the following announcement—"The Queen has been graciously pleased to approve of the appointment of George Hayter, Esq., as Principal Painter in Ordinary to Her Majesty in the room of Sir David Wilkie, deceased." This appointment is dated from the Lord Chamberlain's Office, June 12th; and will interest not only those who watch the advancement of Art, but especially all who make the Art of Painting their profession. The situation which a Hogarth, a Lawrence, and a Wilkie have graced, is an envied post for the ambition of the most able, and to him thus honoured by his sovereign, may be attributed no small share of good fortune. We are aware that many expected that the honour would be conferred on the accomplished President of the Royal Academy, a tribute to the head of her Majesty's own school of Art, which would not have been less merited by him than satisfactory to all; but knowing, as we do, the value her Majesty places on the works of Mr. Hayter, we were in some measure prepared for the appointment. Her Majesty in childhood sat to him; in more advanced life gave him her patronage; and when the gems of the British crown shone around her brow, she aided him with every facility to depict her coronation, and afterwards to commemorate the (to her) far more interesting ceremony of her union with Prince Albert. It is a characteristic of her Majesty to attach herself to those whom circumstances have placed around her both in public and private life, and perhaps more particularly to those who have been known to her in youth. Such a feeling might lead to undue preferences, but notwithstanding all that could be urged against it, it is honourable to the source whence it springs; and by this alone we sincerely believe has the Queen been actuated in the appointment of Mr. Hayter:—nor is Mr. Hayter unworthy of it; for where shall we find the man who will venture to affirm that we have an artist who can produce a more admirable historical work than the 'Trial of that Noble Patriot and Martyr, Lord William Russell,' a picture as unlikely to be forgotten for its merit, as is the memory of that nobleman for his love of liberty? If our memory serve us well, Mr. Hayter began his profession, after studying at the Royal Academy, as a miniature painter, a branch of art ably followed by his father; but leaving England for Italy at an early age, he saw works which gave his mind the nobler desire of becoming a historical painter. There he laboured so successfully, that the Ancient Academy of St. Luke at Rome elected him a member of their body. After his return, he painted the 'Trial of Lord William Russell,' and his great work of the 'Trial of Queen Caroline.' The popularity of these works has rendered his name familiar to the public; but still feeling a wish to renew his studies in Italy, he went again abroad; and while there, was elected a member of the Academies of Parma, Florence, Bologna, and Venice. He returned in 1829, and shortly afterwards was introduced to the patronage of Prince Leopold, now King of the Belgians, and through him to that of her present Majesty, who since that time has continued to him her countenance and favour. At the time of the passing of the Reform Bill, Mr. Hayter commenced his picture of that event, a work of unequalled labour, containing four hundred portraits, which the public has yet to see exhibited, for numerous other engagements have prevented the artist from completing, to his entire satisfaction, this stupendous undertaking.

Her Majesty's accession gave him the opportunity of painting the 'Coronation,' a picture worthy the admiration of the Sovereign and of the country; and so perfectly executed to the satisfaction of her Majesty, that, upon her marriage, she commissioned him to paint the ceremony of her nuptials with Prince Albert; a work upon which he is now employed, and in which we heartily wish him success, as we congratulate him on the high and important appointment which he enjoys as historical painter to the Queen.

## FOREIGN ART.

ITALY.—BOLOGNA.—In the ancient palace of the Podestà, built by the city as a prison for Enrius, King of Sardinia, son of the Emperor Frederic II., which stands in the middle of the "Piazza Maggiore," there have recently been made some alterations in the interior structure. In the course of these operations, a quantity of pictures of extraordinary antiquity have been discovered; they are marked with the name of Lippo Dalmasio, a painter who flourished before Antonello of Messina, and before, as has been generally believed, the invention of oil painting. The analysis of the material with which these pictures are painted proves that they are in oil. The Academy of Fine Arts has instituted a committee to examine into this discovery and to make an exact report on the subject, which we shall present to our readers.—Our city is, at present, rich in one of the most splendid collections of *Majoliche dipinte*, painted stoneware, we have ever seen. They are the productions of the province of the Metauro, which includes Pesaro, Gubbio, Fermignano, Urbino, and consist principally of works of the sixteenth century. There are above eleven hundred pieces, urns, vases, large salvers, and plates of various sizes. To those to whom the work of the Abbe Giambattista Passeri on the Fossils of the Agro of Pesaro and the surrounding country is known, these specimens have a double interest, being the subject of his last interesting discourse "On the *Pittura in Majoliche* of Pesaro, and other towns of the Metaurensian province." Some are regarded by the learned Passeri as of earlier date than 1500. These are believed to have been bridal presents, the picture of the bride being introduced with divinities and surrounded by arabesques. The grounds of these show the varying tints of mother-of-pearl when a little varnish is applied. The pieces that belong to the times of Leo X. and Julius II. have grounds of gold and silver, and the reds and scarlets are of the most wonderful brilliancy. These are works of Baldassare, Vasaio of Pesaro, of Terenzio de Mattio, also of that town, of Master Georgio of Gubbio, and several artists of Urbino; among them are many copies of portraits by Perugino, pictures after Timoteo della Vite, or Maturo, and after il Fattore, and there are also by the Bolognese, Marc' Antonio Raimondi, some works after the compositions of Raffaele. Many were executed by order of Guido Ubaldo II., Duke of Urbino, as presents to sovereign princes, nobles, ecclesiastics, &c.; they bear the arms of the Duke, and the subjects are always adapted to the destination of the pieces. We have on some, David, Solomon, Augustus, &c., on others, intended as gifts for churchmen, Moses and Aaron, Paul in the Areopagus, St. Bruno in the Desert, &c.; on those destined for noble ladies we have the birth of Venus, Psyche, &c.; altogether the collection is most interesting.

FRANCE.—PARIS.—One of our most distinguished sculptors, Monsieur Antoinin Moine, has obtained the possession of an object alike interesting to art and history. Just before the tomb received the remains of the unfortunate Duke of Reichstadt, a French artist, long attached to the fortunes of the Imperial Family, took a mould of the features of the son of Napoleon. It is this original mask which our able sculptor has in his possession; and we are told, that in the youthful features attenuated by sickness and suffering, the same lines are recognised that mark the profile of the Emperor in the likeness brought by Dr. Antomarchi from St. Helena.

GERMANY.—MUNICH.—Professor Peter Hess is now employing his talents on a series of pictures representing the deepest tragedy of modern times, Napoleon's Russian campaign. The pictures are 12 in number, portraying the principal events of the campaign; and, finally, the fearful fate of the army. It seems a singular exercise of the versatility of his mind, when we remember the cheerful character of his last admired picture, representing the festive scene which greeted King Otho on his arrival in Greece.

A work of the Belgian artist Maes, which he painted at Rome, and now exhibits here, excites much interest. Like all his early works, the brilliant effects of light in this picture are wonderful. The subject is a Magdalen in penitent resignation

—a skull before her, her hands folded, and her eyes directed to heaven.

It is the wish of the Belgian Government, after the example of our King Louis, to give Art in that country a national character, and such a position that it may influence the civilization and improvement of the people. For this purpose a deputation has been sent here, M. Von Wollferr being at its head, to acquire information respecting our institutions for Art, and to consult with Cornelius and other distinguished artists, on the best manner of regulating the establishments for the same purpose in Belgium. One step was soon determined on—to send immediately from Belgium some young men to study here, especially in order to acquire the practice of fresco paintings, in the hope they may become themselves the authors of some great works in that style.

The model for the monument to be cast in bronze to the memory of the late Chancellor Baron Kreittmahr, has been completed by Swankhaler. The costume of the present day is preserved, but in part concealed by the large folds of a mantle. The wig is on his head, and it is in strict keeping with the character of the statue. On the intellectual countenance thought is enthroned, as he seems to ponder on some legal difficulty indicated by the large half-opened volume on which his arm reclines. When completed, it is the intention of his Majesty to place this work on the narrow side of the "Promenadeplatz" here. Another statue at some future period will be placed opposite.

We may also state that the model of the statue of the late Grand Duke of Hesse, and the sepulchral monuments to Mozart and Jean Paul, are in Swankhaler's work-room until the bronze for the castings is prepared. Little, indeed, is the modern costume adapted to the plastic art: all that a statuary can do, is by the attitude and movement of the figure to dispose the dress as well as possible, and conceal as much as he can its poverty. We have seen by Werner, of Dresden, lately two large water-coloured drawings: the one represents Venice in her former splendour; the other, in her present decay. All consider that in these fine works Werner has proved himself a true painter of history. In a late number we named the frescoes of Professor Henrich Hess, now being executed in the church of St. Boniface; we shall here mention a few other particulars. In the chancel where the church triumphant is represented, Christ appears in glory, surrounded by cherubim and seraphim, in the act of benediction. The attitude is not the usual one, for his arms are extended as if they would embrace the universe. John the Baptist and Mary kneel near him, as the first who received the gospel; below appear St. Benedict, Boniface, Wilibald, Sorbinus, &c. This group has relation to the establishment of Christianity in Germany, the cathedral being dedicated to St. Boniface, the apostle of the German church. Except the tribune, on the upper part of which is depicted the Four Evangelists, and below the sufferings of Christ at a sacrifice, with emblems of the priestly office, and instruments of oblation, the greater part of the frescoes are to represent the history of Christianity in Germany, with its early saints and martyrs, contained in 36 different pieces. The first 11 relate to the life and death of St. Boniface; the others are devoted to other events, or legends of ecclesiastical history, from the third until the ninth century inclusive. The execution of these frescoes, the drawings for which are entirely completed and the painting commenced, Professor Hess has entrusted to his pupils and young friends, E. Roch and Jansen, of Hamburg; Halbreiter, of Munich; Sutter, of Vienna; Claud Schraudolph and Müller. We are proud of the various talent and practical skill shown in those pictures, each being complete in itself; yet the whole is in such harmony that it seems as if the school of some master of old times were revived before us. The scholars of Hess are permitted to compose only from the beginning, the master watches over their works, correcting faults and suggesting ideas, so that one mind and manner of thinking gives life to the whole. Abstracting the choice of subjects, which do not suit every taste, those works, we think, will give universal pleasure; they represent life alike contemplative and full of feeling, expressed in noble and grand forms—through a colouring somewhat va-

poury but yet rich—that brings before us Piesolo and the great masters of the early Tuscan School.

**WEIMAR.**—The architect, Professor William Zahn, has, since his arrival here, exhibited many of his fine studies and drawings, among these none are more interesting than those which represent the discoveries made in the recent excavations at Herculaneum and Pompeii; they include the most minute details, ornaments, and pictures; sometimes giving whole walls entire. Of Pompeii we have the street of Mercury and the street of Fortune, excavated between 1830 and 1840; the "house of the Wild Boar," formerly excavated, given with every detail; and in many of the buildings, the whole house is restored. Among the pictures are, particularly remarkable, a 'Galatea,' 'Perseus and Andromeda,' and 'Genii and Groups in the Air,' from the last opened house in the street of Fortune; also, from the house of Apollo, in the street of Mercury, besides the house of the Wild Boar, and the beautiful black wall behind the Temple of Fortune, discovered in 1835. Professor Zahn has completed these works at present in the prosecution of his great work on the cities of Herculaneum, Pompeii, and Stabia. For this purpose, during his second residence in Italy, he passed his time chiefly at Pompeii, where he was permitted to copy, while they yet retained the first freshness of their colouring, beautiful pictures, and newly-excavated walls. All will appear in the above-mentioned work, which it is his intention to prepare for publication at Berlin; there, in 1828, the lithographic press was employed with the most satisfactory result for the first part of the work; and since that period the art of lithography has made great progress in Berlin.

**SPAIN.**—A. BOCANEGRA.—In preparing for an article on the genius of Art in Spain, we met with the following artistic legend, which may perhaps not prove uninteresting to our readers, embodying some criticism in a less ponderous form than usual:—

In a noble apartment, lighted by a single large window, whose rich hangings were arranged so that the light could be lessened at pleasure, a man, elegantly dressed, paced rapidly backwards and forwards. The whole furniture of the room and the house spoke the wealth and taste of its possessor: statues, vases, arms, Venetian cabinets, Flemish tapestries—all the luxuries of the period were collected there. The appearance of the proprietor, Athanasius Bocanegra, corresponded with the rest. His velvet doublet and under-dress showed to advantage his graceful figure; and his head, proudly thrown back, expressed the sense he felt of his own greatness, especially when, pausing before a large painting, he exclaimed, "Yes, it is indeed beautiful. There is truly the dying Saviour; there the mother who followed her son to Golgotha. If our youth had more knowledge of the Arts, I should not be called painter to the King, but king of painters." These words were spoken in reference to a picture just finished by him, which the King, Charles II., had ordered for the cathedral of Granada. They were hardly uttered, when they came to tell him that the King was at the gate, with a great train. Bocanegra went forth to receive him. The King had come to see the picture, and be the first to judge of its merits. He looked at it long with great attention, and then said, "This picture is indeed magnificent, and you deserve the name of divine, as well as Morales." "Your Majesty is very gracious to me, and not less so to the memory of that poor fellow, Morales, who, notwithstanding his title of 'divine,' was somewhat dry and stiff."—"You are severe," interrupted the King; "do you prefer that I should compare you to Zurbaran?" "Zurbaran," replied Bocanegra, "managed his draperies very gracefully; but in his naked figures he exaggerates the defects of Caravaggio, without possessing his qualities."—"Velasquez, perhaps, pleases you better," said the King. "Velasquez had a happy art in disposing the attitudes of his figures, and his pictures have an air of nature; but do you not find somewhat poor and dry in his 'Adoration of the Shepherds,' and his 'Water-Carrier' at Seville?"—"And Raffaele?" said the King, a little angry. The painter's face glowed at the name of Raffaele, and his eyes sparkled, as he replied, "Raffaele drew with great purity; but had he lived in our times, I doubt if we should have given him the

first place among artists."—"I rejoice," said the King, "that you think the present period so rich. Murillo, indeed, is worthy of all praise." "Murillo is not without grace and sweetness in the treatment of his pictures; but those clouds in which he places his Madonnas are like teased cotton, and his middle tints want transparency."—"You will spare, at least, your colleague, Carreno de Miranda; you know how we honour and love him." "Carreno de Miranda does not paint portraits badly. He has good qualities; but his colouring is weak, and his drawing is often not clear." Carreno de Miranda heard these words of the proud painter, but he only smiled and walked away. Not so felt the King. "Modesty," said he, "is the true companion of merit; and we know no man more modest than Carreno de Miranda. We have offered him honours and titles, all which he has declined; and when urged to accept them—if not to honour himself, in honour of his art—he answered, 'The art of painting honours all who profess it, and takes honour from none.' A mark of our affection, however, Carreno cannot refuse; he shall wear during the year the dress which the King wore on Good Friday. But it appears, Sir Bocanegra, that we have erred in our judgment of many painters; perhaps also we are mistaken in our opinion of your picture. What say you of it, Mattia Torres?" "The picture is beautiful, Sire, certainly; but it is full of reminiscences of Alonzo Cano, at whose school Bocanegra studied. If he be so great a genius, he should give us something original: I myself do not fear to paint in competition with him." We need not describe the anger of Bocanegra. The challenge was accepted; but the passion that had called it forth died away, and the trial of skill never took place. Bocanegra, however, had given so much offence to the painters of Madrid, by his arrogance and contemptuous manners, that he could no longer live happily there, and he returned to reside at his native Granada. Here he found, unhappily, a rival more persevering than Mattia Torres. The young Theodore Ardemens was ambitious of the appointment of director of the works in the cathedral, and the name of Bocanegra, who also aspired to that honour, did not intimidate him. After many efforts by their supporters on both sides, it was determined that each should paint the portrait of the other, the sittings to be in public. The day came for the great trial—the hour. All was prepared, and great was the assemblage to witness the progress of the works. Bocanegra placed himself at his easel, and Ardemens sat for his portrait. Bocanegra's true and rapid pencil soon sketched the features of his rival; but looking again, he perceived he must have erred. He had delineated a round contour for the face of Ardemens, and he perceives it is long and thin. Bocanegra effaced his work, and recommenced. The sketch is now perfect; but what a mistake! He has drawn Ardemens with an aquiline nose, and now his is somewhat turned up, and the mouth, too, is different. Again and again he effaces and corrects. The portrait never advances; for by the time the sketch is completed, he always finds something quite changed in the face of Ardemens. The patience of a quieter spirit might have been exhausted by these repeated disappointments; and Bocanegra, furious and indignant, throws down his pencil, exclaiming, "He is the devil! How can I fight against him?" He rushed to his own house, was seized with fever, and in a few days died. His disease, some said, was produced by infernal agency; others, that it was caused by wounded pride and passion. Different also were the accounts of the cause of his defeat. It was reported that Theodore Ardemens had painted a picture in which the devil was introduced; but Ardemens painted no vulgar devil, he drew the lineaments of a fallen angel, whose celestial beauty was obscured, not changed. The devil was so pleased with the flattering likeness, that he presented himself before Ardemens, and gratefully offered to do him any service he desired. It is said Ardemens called on him to sit for his portrait to Bocanegra; others will have it that the youth had great power over his features, and could change their appearance so singularly, as not to be recognised; and that of this faculty he availed himself to defeat his rival.

## VARIETIES.

**THE LATE SIR DAVID WILKIE.**—An address of condolence to the surviving relatives of the late Sir David Wilkie has been proposed, and lies for signature at the Royal Academy. The members of the Royal Academy have also voted among themselves another similar token of respect to be presented in the name of their own body exclusively. The erection of a monument is also under consideration, the proposition for which it is expected will come forward under high patronage.

**WILFUL DAMAGE OF THE PICTURES AT THE ROYAL ACADEMY.**—A wanton outrage, which has caused the greatest indignation and excitement in the world of Art, was discovered to have been perpetrated at the Royal Academy Exhibition on Friday last. Upon the porters of the institution going round the rooms, as it is their custom at dusk, to ascertain that all the visitors had left, their attention was attracted by the appearance of dust upon the picture of Mr. Simpson of 'Mary Queen of Scots returning from Hawking,' which, upon closer inspection, was found to be caused by some villain having completely scratched out the eyes of every figure portrayed on the canvass. This discovery naturally created an alarm for the safety of the other valuable pictures in the collection, and a careful inspection was made, when the same wanton and malicious attempts at destruction were found apparent upon 'The Italian Peasants' of Mr. M'Innes, and upon a 'Portrait of a Baronet,' by Mr. Corbett. A picture by Mr. M'Clise, R.A., of 'Hunt the Slipper,' in illustration of the Vicar of Wakefield, was also very seriously injured. It was at first conjectured that these rascally acts were those of a child; but, setting aside the fact that no child could have been the cause without discovery, or purposely screened by adults from the view of those who are placed in the apartments to prevent the pictures being touched, some of the outrages are higher than a child can reach, and thus places it beyond a doubt that it has been the act of one or more old enough to know better. The pictures by Mr. M'Clise, R.A., Mr. Simpson, and Mr. M'Innes, it is gratifying to add, are not beyond repair; but that of Mr. Corbett, being upon panel, is more seriously injured, and it is feared cannot be restored. A rail, it is said, is at once to be placed around each room, to prevent the too near approach of the visitors. This would certainly in some measure prevent a recurrence of malice; but nothing but the most watchful superintendence, and upon discovery, the severest punishment, will deter such miscreants as these from repeating their daring and wilful acts of villainy.

**COMMITTEE OF THE FINE ARTS.**—The evidence given before this Committee has been concluded, and we shall endeavour to lay before our readers the substance of it in our next number. Various and conflicting opinions were expressed by the gentlemen whose counsel has been sought on this occasion, and sentiments equally opposite and diverse have it is said prevailed among the committee; but whatever resolution may be final, any measure would be preferable to the disgrace of resorting to foreign artists to execute that which could be equally well done by native talent under proper encouragement. We have received a circular on this subject signed "An Artist," and addressed to the members of the committee, a portion of which we subjoin:—

"My Lords and Gentlemen, what is there in a German or a Frenchman, that, by proclaiming aloud your want, you will not find many Englishmen equally possessors? It has hitherto been the curse of this country, that a feeling emanating from a native has been crushed in its birth; while the same proceeding from any foreigner has been encouraged. How long is this to last? Are we never to tear down the laurel wreath from bows that have worn it too long already, and, I may add, undeservedly? Not on the score of merit, but, because, while every advantage has been and is held out to them, the spark of ambition is suffered to die away through bitter neglect and contempt. It is an erroneous idea that the Germans and French are alone capable of executing so great a national work as that of decorating the Houses of Parliament in a worthy manner in Fresco, which is the most suitable on account of its delicate tone of colour and effect for the decorations of a large room. I have travelled much, and studied zealously to discover the real or affected



merits of the modern schools of Art, and though humbly, I yet confidently affirm, that after stripping them of their mannerism, their affectation of grandeur, of power, and of simplicity, and their plagiarism, that there remains nothing to contradict this statement, viz., That there is more originality of thought, more real merit, and more imagination displayed in the English school, than in all the other schools of Europe put together. I grant it true that we may not as yet possess sufficient mechanical power to execute our intentions in Fresco, but that is soon learnt, while the idea and conception of a work are the result of the natural character of the Artist. Proclaim your want, my Lords and Gentlemen, and talent proportionate to that want will quickly arise;—and I pray you, my Lords and Gentlemen, do not, for the honour of your country, for one moment suppose that the land which has given birth to Shakespeare and Milton,—the land which, at the first peal of the trumpet of fame, has seen myriads arising from their apathetic slumbers to sound the war-hoop of victory, and to proclaim the name and the glory of Britain over the whole earth,—the land which, at the voice of the oppressed, has seen many a noble mind arise, which, impelled by the enthusiasm that a good cause prompts, has exerted itself to crush the tyrant and to relieve the slave. Again, I say, do not for one moment suppose that this same land, if called upon to produce minds capable of executing works of Art for a people's instruction, and for a country's honour and glory, would be found wanting in a direct and ready answer to that call. No! No! My Lords and Gentlemen, there is that importance in an undertaking of which a nation is the patron, and of which a nation is the judge, that would stimulate the weakest mind to produce something that should add largely to the honour and glory of the country."

**THE TEMPLE CHURCH.**—We have before this spoken of the restorations and adornments of this beautiful little building, commenced by the Honourable Societies to whom it belongs. The organ-screen which divided the circular portion from the choir, the pulpit, altar-piece, and other fittings totally different in style from the rest of the church, the pewing and the floor, have all been removed to restore the building to its original state. Many of the pillars with which the interior is adorned were found, when accumulated white-wash was removed, to be of Purbeck marble, and accordingly have been polished and made to play their proper part. Furthermore, it was seen that the vaultings had originally been painted with the most brilliant colours; and it was thereupon resolved that polychromatic embellishment should again be employed. The whole of the vaultings, in the choir have been, therefore, painted from a design by Mr. Willement, and preparations were ready for decorating in the same manner the circular portion. Painted glass was to fill the windows, sumptuously carved stalls against the north and south sides of the choir were to take the place of the former pews, and painted tiles and tessellated pavement were to form the floor. Suddenly, however, it was discovered that the cost of these proposed adornments had not been properly understood at starting—that a much larger sum than was intended had already been expended. The works were all stopped, the doors locked, and the accounts obtained, when it was found that instead of three thousand pounds, the amount originally contemplated, above *thirty thousand pounds* had been already expended, and that more would be required. For the present, this very noble undertaking is consequently suspended; the original architect, whether with or without good reason we are ignorant, has been displaced, and Messrs. Burton and Smirke called in to advise as to the completion of the works.

**MONUMENTAL CROSSES AT OXFORD AND ELSEWHERE.**—The first stone of the Martyrs' Monument at Oxford, commemorative of Cranmer, Ridley, and Latimer, was laid on the 19th of May; it will be completed forthwith, and bids fair to be worthy of the magnificent and interesting city in which it is to stand. Oxford is a closely connecting link between the present and the past; nowhere can the domestic and monastic architecture of our forefathers be better studied; nowhere would an indifferent specimen of modern taste and skill be less excusable. It will be remembered by most of our readers, that the committee appointed to arrange the memorial, referred the architects who competed for the honour of supplying the design, to the various crosses erected in commemoration of Queen Eleanor (that at Waltham in particular), as best exhibiting the wishes and feelings of the committee. Seven designs were sent in, from which that by Messrs. Scott and Moffatt, now in progress of execution,

was selected. It is hexagonal in plan, is raised on a flight of steps, and is formed into three stories. In height it will be 70 feet, 25 feet higher than the cross at Waltham. Sculptured figures of the three prelates will fill niches in the second story of the monument, and these will be executed in Caen-stone, under the kind superintendence of Sir Francis Chantrey. The stone selected for the body of the monument is from the Bolsover beds; a quarry near Mansfield having been opened expressly for the purpose. It is to be hoped that men of proper ability will be employed for the decorative portions of the structure, for if it be not so, skill on the part of the architects will be of little avail. In this respect the designers of our ancient buildings had much advantage, all the masons employed being more or less artists themselves, and working *con amore*. The present contract system is much opposed to excellence in this particular.

In the same city a second monumental cross is at this time in progress of execution although not intended to remain there. It is similar in character to the martyrs' memorial, 60 feet in height, and will be erected about ten miles from Derby, in memory of Mrs. Watts Russell. Mr. Derick, of Oxford, is the architect; the cost is estimated at about 1000 guineas. We hail with gratification this instance of liberal taste on the part of a private individual, and hope it may be the forerunner of a great and general improvement in sepulchral monuments. In a pamphlet on this subject, lately written by Mr. J. R. Markland, of Oxford, it is suggested that, instead of defacing the walls of our churches with ugly tablets or inappropriate sculpture, as is now too often the case, the money they would cost should be expended in the decoration or the repair of some particular portion of the building, with which the name of the deceased should be thereafter in some way connected. That some alteration in the present system is called for no person can deny; and we propose to treat the subject at some length in a future number of our paper.

Relative to the stone crosses erected in memory of Eleanor of Castile, consort of King Edward I., before referred to, some very curious information has been recently published by the Rev. Joseph Hunter in the "Archæologia" (vol. xxix.) It is drawn from king's writs and other records until this time inaccessible, and shows the names of the various builders, who were, it would seem, the architects also; and the sums of money paid for their erection. Nine of them were put up between 1291 and 1294, the remaining three probably a little later; the cost of that which remains at Waltham appears to have been in the whole £95. Concerning these crosses Mr. Hunter remarks, "We in these times view the three, which have been alone permitted to remain, by the bad spirit which has from time to time prevailed in England, warring against everything that is eminently beautiful, or that is addressed to the higher feelings and interests of man,—but as so many beautiful specimens of the combined effect of sculpture and architecture, or so many conspicuous proofs of the perfection which these arts had attained at an age which some men call dark, or at most, as affecting memorials of conjugal love. They were to attract by their beauty no doubt; but their higher purpose was to inspire the devotional sentiment: they were to call the traveller to remember the 'Reginam bonæ memoriæ,' as she is often called, even in fiscal documents, whose image stood before him, that he might there pray for her." The essay gives some curious information concerning the tomb erected to her memory in Westminster Abbey; and ascribes the beautiful metal figure of the queen still remaining there, to Master William Torell, a goldsmith, whose name deserves to rank high henceforward in the list of English artists.

**THE SCHOOL OF DESIGN.**—The Council of the Government School of Design contemplate the establishment of provincial branch schools; and with this view purpose forming a class at the parent institution in Somerset House, for the education of those persons to whom are to be confided the instruction of the pupils of these projected establishments. In furtherance of this object, ten thousand pounds have been granted by Parliament; and the council propose to found six exhi-

bitions of thirty pounds a year, each to be paid quarterly during two or three years, or to terminate at the discretion of the council. The members of the Normal class will enter the school subject to the rules of the Probationary class in addition to those of their own. They must be at least eighteen years of age, and be provided with testimonials of good conduct, disposition, &c. Specimens of their drawing will be required, and they will be held engaged to attend the school regularly during all the hours appointed for instruction, and to follow implicitly the course of study prescribed by the director. They must agree to attend regularly during the whole period deemed necessary by the council for the completion of their education, whether the term shall extend to three years or be limited to two. The council will not pledge themselves to continue the payment of the exhibitions unless justified by the progress and continued good conduct of the student: and if a student infringe without sufficient cause that rule of the institution which prescribes regularity of attendance, he will be liable to be removed from the school; which proceeding the council will also have recourse to, in cases showing a want of the exercise of that degree of attention and perseverance necessary to advancement. The council also reserve the power of discontinuing the payment of the exhibition, should it appear after a reasonable trial that they had been led to form an undue estimate of the probable qualifications of a student for the office of teacher. It gives us pleasure to add, that these schools are to be supplied with models and casts from the antique, and whatever else may serve to refine that taste which their establishment is intended to promote. An advertisement on this subject appears in another column.

**MICHAEL ANGELO.**—We have had an opportunity of inspecting a drawing, which there can be but little doubt has been a study executed by Michael Angelo for his 'Last Judgment.' It is we believe entitled 'Envy,' although the expression which amounts to fury would proclaim a passion much more active and stimulant. The head is small, just sufficiently large to admit of detail in execution, and a drawing more successfully elaborated we have never seen. It can be traced to the possession of Sir Joshua Reynolds, during whose lifetime it passed into that of Sharp the engraver, by whom it was engraved; but his work is a perfect failure, as is seen in placing the print by the side of the drawing: the manner of which resembles very much similar things that are in the collections of the Palazzo Vecchio at Florence. It would scarcely be believed that this great master could descend to the minute style of this drawing, but that he did, is nevertheless true. This interesting production is in the possession of Messrs. Colnaghi and Puckle, of Cockspur-street.

**WARD'S PICTURES.**—We have been gratified with a sight of the works of James Ward, Esq., R.A., which are exhibited in his gallery at No. 6, Newman-street. These consist of a collection of paintings, drawings, studies, &c., &c., amounting in number to upward of five hundred, the greater part of them having been executed during the last eleven years of this veteran artist's life; and their accumulation and his undiminished love of art have thrust him from his retirement at the age of seventy-two. The grand work of this collection is 'The Bull,' a cattle picture, in which the animals are of the size of life, and nothing can exceed the nature and truth with which the whole is characterized; it is unquestionably a picture to rank among the first of its class. Mr. Ward has also described the nature of the horse, in a series of twenty paintings, many of which are wonderful in expression, and by no means exaggerated; they are the result of long years spent in the study of the character of the animal. We think, however, that in some other of the series the equine character cannot be so much refined upon as Mr. Ward has endeavoured to do. To the other works and numerous drawings of the collection we cannot do the justice which they merit in a notice so brief as this must necessarily be.

**GEORGE CHAMBERS.**—The sketches, drawings, and pictures left by this lamented artist, have been disposed of by public auction, for the benefit of his widow and orphan children. They realized a greater sum than was anticipated by the picture

dealers, but less than was expected by the friends of the deceased. After payment of debts and expenses, only an inconsiderable sum will remain for the widow, who, however, has happily reserved a few of the best drawings. The private sale of these, together with the subscriptions made for her by numerous lovers of the Fine Arts, may enable her to open a small shop, or library, for her future support. Interest is being made to relieve her of the burthen of educating two sons, who, it is hoped, will be admitted into some public school.

**PUBLIC MONUMENTS.**—In the House of Commons on the 18th ult. Sir F. Burdett rose to put a question to Lord J. Russell with reference to a motion which the house would recollect that he had intended to bring before the house upon the erection of a monument to the late Sir Sidney Smith, but which he was prevented from submitting to the house by an assurance that it was the intention of the Government to take up the subject, and he was willing to leave it in their hands, conceiving them to be the fittest persons to conduct the necessary arrangements. He was, however, much surprised and disappointed when he found that amongst the supplies proposed by the Government no grant for such a purpose was mentioned, and that, in fact, no further notice was taken of the matter. He really had expected that some intimation of carrying out this object would be made by the Government, and he felt the disappointment the more because he was anxious to have said a few words respecting the gallant individual in question, with whom he had been formerly acquainted. Only the night before last he received a note from the noble lord, stating that it was not the intention of the Government to do anything in the business during the present session. He believed that there was a concurrent desire on the part of the public that a monument should be erected to the memory of Sir S. Smith, and some explanation of the intentions of Government was due to the house, to the friends and relations of that gallant person, to the profession of which he was an ornament, to the country at large, and, he might be permitted to add, to himself, because he felt that he was in rather an awkward predicament, not knowing what answers to give to those applicants who wished to be informed what had become of the project. All he knew at present was, that a promise had been made on the part of the Government, which had not been carried into effect.

Lord J. Russell said, it had been understood, certainly, that some description of monument should be erected to Sir S. Smith, and that the expense should be defrayed out of the public funds; and upon taking the matter into further consideration, it was found that there were other officers whose services to the country entitled their memory to be respected, and that two of them, Lord Exmouth and Admiral de Saumarez, had sufficiently distinguished themselves to induce the Government to erect monuments to them likewise. Had the session proceeded in the ordinary manner, he should have proposed, under the head of miscellaneous estimates, a separate vote of the house for carrying out that object. But the hon. baronet was quite aware, that the usual course of public business had been interrupted, and that Government had not asked for more supplies than were absolutely necessary to carry on the service of the country until a new Parliament should assemble. It was, therefore, thought advisable to reserve this subject, as well as others, for a future opportunity; but, it was the intention of Government to ask for a grant for the erection of monuments to the gallant individuals who had been named. There was no change of intention with respect to the regard due to Sir S. Smith, or any doubt as to the propriety of the object, or any intentional delay in its execution.

Sir F. Burdett was to understand, then, that the noble lord was of the same opinion as to the propriety of erecting a monument to the gallant admiral, though there were embarrassing circumstances which at present delayed its execution?

Lord J. Russell assented.

Sir F. Burdett.—It is not given up and abandoned?

Lord J. Russell.—No.

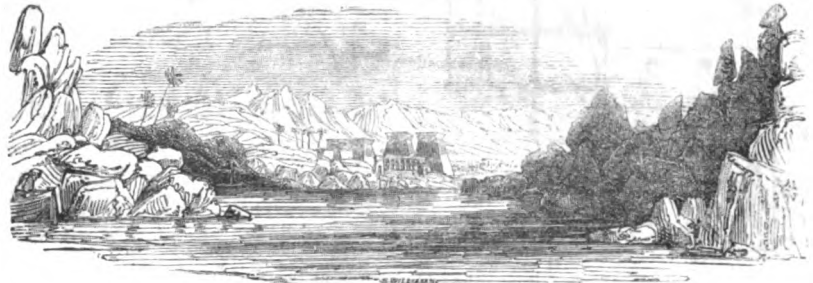
## REVIEWS.

**MANNERS AND CUSTOMS OF THE ANCIENT EGYPTIANS, &c. &c.** Illustrated by Drawings, Wood Cuts, &c. By Sir J. G. WILKINSON, F.R.S. 5 Vols. Publisher, MURRAY, Albemarle-street.

The History of Art and the History of Civilization are identified; for Art may be said to furnish the substantial forms in which the mind and spirit of a nation are embodied; it gives to intelligence "a local habitation and a name." Hence the artist is not less interested than the historian in tracing

the progress of humanity; the ancient records of our race furnish him with the means of tracing how the principles of taste were first developed, and through what difficulties and errors our perception of the beautiful had to work its way ere it could present itself to the soul in its pure ideality.

Egypt was the country where civilization was first developed in the sufficiency of its strength; to it the historian and the artist, the philosopher and the philanthropist turn with equal interest; because in the valley of the Nile were most efficiently trained the arts by which life is supported, and the arts which dignify human existence.



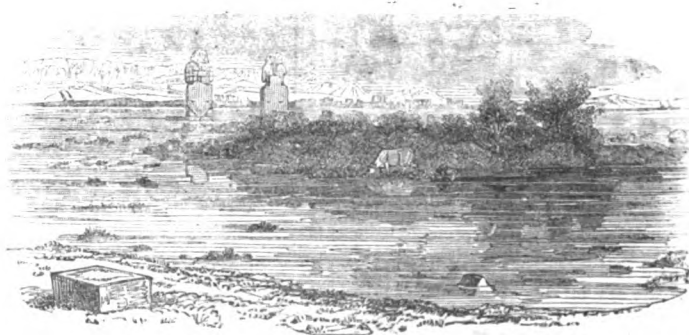
View of the Ruins and Vicinity of Philæ.

"Egypt," says the Father of History, "is a land of marvels, and abounds more than all others in wondrous works." A mere enumeration of "its cloud-capped towers, its gorgeous palaces, its solemn temples," would fill several volumes. The Egyptians built for posterity; and but for the ravages of ruthless and ignorant barbarians, their architecture would have retained its original splendour after more than a century of generations. The massive edifices, whose ruins are represented in the vignette, seem as if they had been designed to partake of the eternity of the rocks and hills that surround them; the palace-temple of Rameses the Great appears to have been erected in defiance of time, and the Pyramids still stand proud in their gigantic majesty after having triumphed over the march of ages.

There never was a nation whose moral and intellectual habits were more obviously moulded by the physical character of their country than the Egyptians: their land was the gift of the Nile; all the ground within reach of the influence of that river bloomed in fertility and loveliness; all beyond

was the abode of desolation and of death. The valley through which the Nile flows is fenced in by two ranges of hills, nearly parallel to each other, resembling barriers erected by Nature to restrain the encroachments of the sands of the desert, which, on the western side, continually press upon the cultivated land. Edifices, pyramids, and colossal sphinxes, buried to their middle in sand, plainly evince that this protection has not been in all points sufficient; along the entire western frontier of Egypt, there has been a perpetual struggle between the powers of Nature and the agencies of barrenness and destruction.

While such a prospect impressed upon the mind ideas of death and eternal stillness, the annual inundations of the Nile presented the hopes of renovation and immortality. The colossal statues of Thebes, and the lofty edifices of Luxor, were almost isolated when the waters of the river swelled above their banks, and the landscape at such a time offered to the stranger nothing but the prospect of a wide waste and destructive flood.



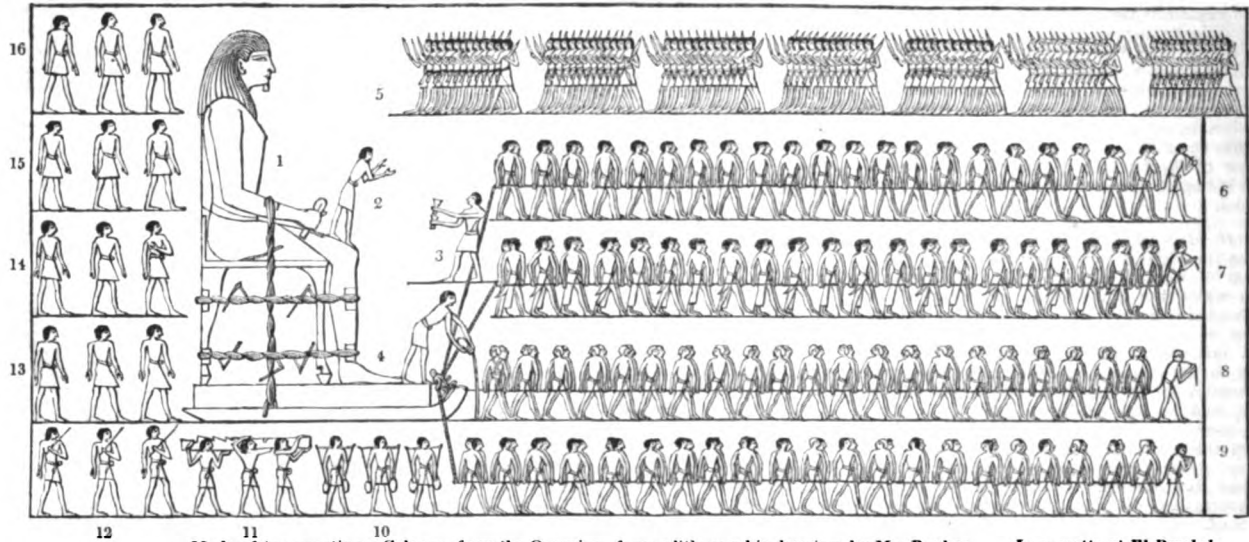
The two Colossi of Thebes before the temple built by Amunoph III., with the ruins of Luxor in the distance, during the inundation.

But the elements of fertility were at work beneath the surface, and the Egyptian knew that ere long the receding waters would leave the earth renewed in her strength "to scatter plenty round the smiling land."

The eastern side of Egypt, from the valley of the Nile to the Arabian Gulf, consists of mountainous ranges, composed of marble of the greatest variety of colours, of granite, porphyry, and similar species of stone, forming the inexhaustible magazines for the gigantic monuments of ancient Egypt. In these quarries the colossal statues were wrought, and thence they were transported by human strength, on a kind of railroad, to the

spot they were destined to occupy. In the accompanying wood-cut, we see the enormous mass dragged onward by its votaries; the director of their march clapping his hands to mark the time of their movements, and giving out some song which, like the "Yo, heave ho" of our sailors, directed the simultaneous exertion of energy; another standing at the base of the statue pours oil or water on the rails to facilitate the movement of the mass; while troops of priests, with palm branches in their hands, celebrate at once the new honour paid to their divinity and the triumph of human art.





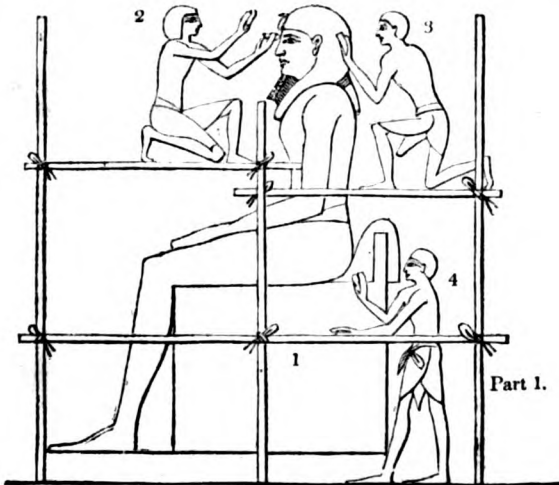
Mode of transporting a Colossus from the Quarries—from a lithographic drawing, by Mr. Bankes. *In a grotto at El Bershek.*

1. The statue bound upon a sledge with ropes. It is of a private individual, not of a king, or a deity.
2. Man probably beating time with his hands, and giving out the verse of a song, to which the men responded; though 3 appears as if about to throw something which 2 is preparing to catch.
4. Pouring a liquid, perhaps grease, from a vase.
5. Egyptian soldiers.
- 6, 7, 8, 9. Men, probably captives and convicts, dragging the statue.
10. Men carrying water, or grease.
11. Some implements.
12. Taskmasters.
- 13, 14, 15, 16. Reliefs of men.

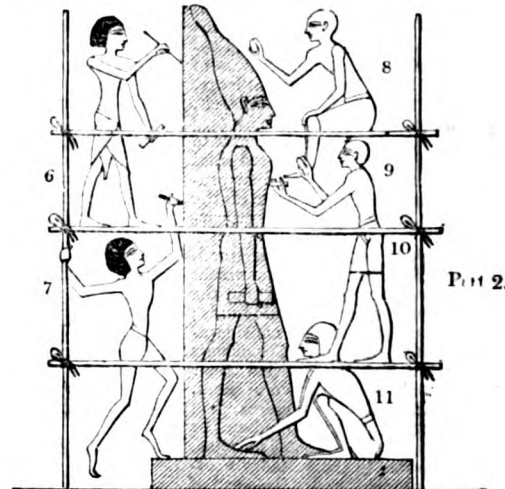
The colossal statues were generally made of the granite rock which forms the most southern part of the mountains on the east of the Nile. It appears that the master sculptor generally belonged to the sacerdotal caste, and that there were certain fixed

rules and proportions from which artists were not allowed to deviate; and to this cause we must attribute the sameness and mannerism in the existing monuments of Egyptian Art. When limestone was used in statuary it was painted to represent granite.

The accompanying representations of statuary exhibit the processes of chiselling and polishing the stone; in the second of them the painter appears following the sculptor to colour the hieroglyphics he has engraved at the back of the statue.



Part 1. Large sitting colossus of granite, which they are polishing.



Part 2. Standing figure of a king, and, like the former, painted to represent granite. Figs. 8, 10, 11, are polishing it; and figs. 6 and 7 painting and sculpturing the hieroglyphics at the back.

Of the progress made by the Egyptians in painting, apart from sculpture, no memorials have been preserved, save the drawings on the walls of the temples and tombs; but these incontestably prove that painting was a profession in Egypt anterior to the Trojan war. One of the subjects at Beni

Hassan displays two artists engaged in a picture, painted on an upright board. The painter holds his brush in one hand and his saucer of colour in the other, but there is no indication of any contrivance to steady or support the hand.



Artists painting on a board, and colouring a figure. Beni Hassan.

Sir J. G. Wilkinson, whose volumes on the "Manners of the Ancient Egyptians" are among the noblest monuments of laborious research, guided by deep learning and sound judgment, declares that "the skill of the Egyptian artists in drawing is perhaps more worthy of admiration than anything connected with this branch of Art." When a wall was about to be ornamented with paintings or reliefs, it was ruled in red squares; the position of the figure was then determined by the superior artist, who traced them roughly with a red colour; the draughtsman then sketched the outlines carefully in black, after which they were inspected by the artist, who altered those parts which he deemed erroneous in their proportions or incorrect in their attitude. In this state they were left for the brush of the painter or the chisel of the sculptor.

From the representation already given of the mode employed to transport a colossal statue, it appears that the Egyptians had no notion of perspective. The ranks of persons engaged in this labour, instead of being shown one behind the

other, are represented one above the other on the perpendicular wall.

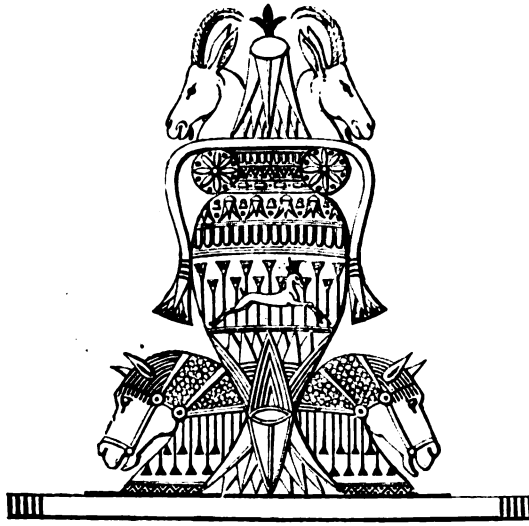
The ornamental vases of the Egyptians were exquisite specimens of art; and it is now completely established, that they were the instructors of the Etruscans and Greeks in these elegant manufactures. Some of the earliest and most graceful in form, appear from the representations of them on the monuments and the hieroglyphics with which they are accompanied, to have been made of gold, or of silver inlaid with the more precious metal.

They were beautifully engraved and richly studded with precious stones. When an animal's head, as was common, adorned the handles, the eyes were either gems or some fine enamel employed as a substitute.

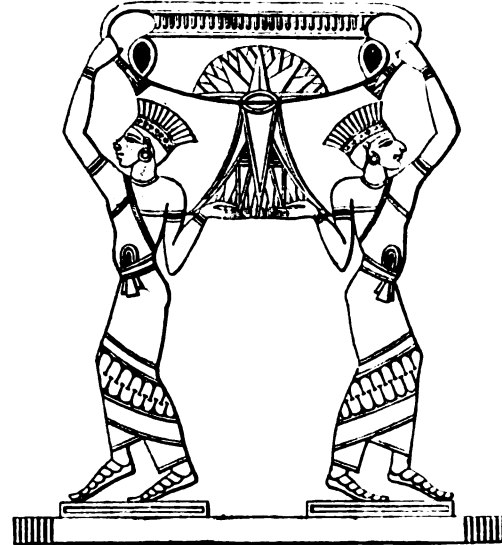
The bronze vases found at Thebes and in other parts of Egypt, are remarkable not only for their exquisite forms but for the excellence which they show the Egyptians to have attained in working and compounding metals. When struck they emit rich and sonorous tones; they are susceptible

of a very high polish; and are, for the most part, finished as exquisitely as they could be by modern artisans, "with all appliances and means to boot."

Some vases had one and others two handles, which were commonly adorned with the heads of wild animals, as the ibex, the oryx, and the gazelle; others, which an erratic fancy might suppose to have been racing-cups, display the heads of horses, and in some instances they are supported by the figures of captives.



1



2

Vases richly ornamented with animals' heads, and figures of captives.

Thebes.

On a future occasion we may discuss the principles of architecture adopted by the Egyptians; but there is one circumstance connected with the building art which, from its association with the inspired record of the Exodus, requires special notice—we allude to the early and extensive use

of bricks among the Egyptians, and the painful nature of their manufacture. Under a burning sun, the toil in moist clay and the working in mire must have been pernicious and unwholesome. Nine out of every ten engaged recently in the formation and repair of the canals fell a victim to

pestilential diseases; and the Pharaoh by whom the Israelites were persecuted, could scarcely have found a more efficient means of diminishing the Hebrew population than compelling them to engage in the manufacture of bricks.

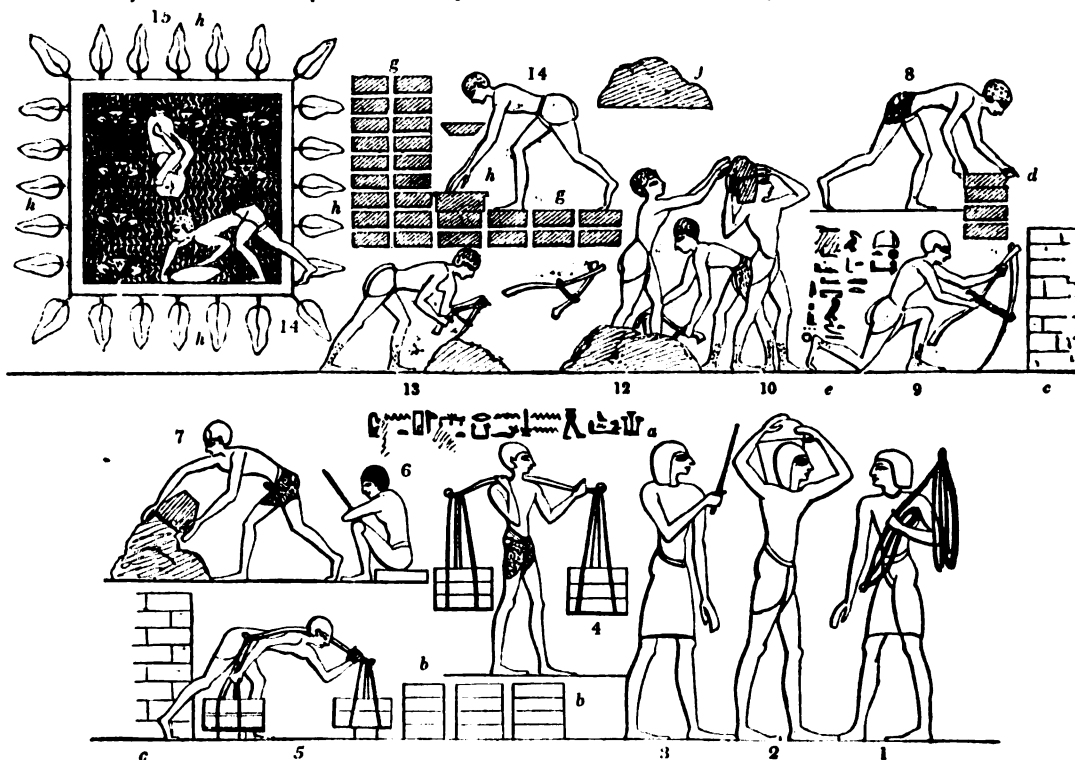


Fig. 1. Man returning after carrying the bricks.  
Figs. 7, 9, 12, 13. Digging or mixing the clay or mud.  
Figs. 14, 15. Fetching water from the tank A.

Fig. 3, 6. Taskmasters. Figs. 4, 5. Men carrying bricks  
Figs. 8, 14. Making bricks with a wooden mould, d, A.  
At e the bricks (tobi) are said to be made at Thebes.

Foreign captives employed in making bricks at Thebes.

Thebes.

No one can look at the foregoing representation of the brick-manufacture, without observing the marked Jewish cast of features in the labourers; this of course is not sufficient to prove that the persons so depicted are Jews, because the Egyptian artists adopted the same type or character for all the inhabitants of Syria. But it is still a portraiture which so far confirms Scripture history, as to show that this laborious task was the usual employment of slaves and captives. The task-masters are present with the stick; for the bastinado was the ordinary punishment in ancient Egypt, as it is in modern China and in most countries of the East. Indeed the Mohammedans have a proverb, "The stick is a blessing which came down from God;" and assuredly there is no divine blessing which their rulers distribute more liberally. Before quitting this subject, we may venture to offer a solution of a difficulty in the Scripture narrative which has sometimes perplexed biblical students. It is said that Pharaoh refused to supply the labourers with straw, which is ne-

cessary as a binding material in sun-burnt bricks, and commanded them to procure it for themselves. Were the Egyptian system of farming similar to ours, the tyrannical monarch would have enjoined a physical impossibility, but in Egypt the reapers only cut off the ears of the corn and left the straw standing as a worthless material; his addition to the Israelite's toils was a crime, but it was not what Fouché declared to be worse than a crime, a blunder.

The manufacture of bricks in ancient Egypt was a royal monopoly, a fact which is not recorded by any ancient author, but which may be fairly deduced from the Mosaic narrative. It is a strong confirmation of the truth of the Pentateuch, that this minute particular of Egyptian polity is fully established, by finding that the bricks in public and private edifices are stamped with the oval of a king or the name of some public officer.

The rock-tombs of Egypt are in some respects very similar to the cave-temples of India and the sepulchres of ancient Etruria. They were

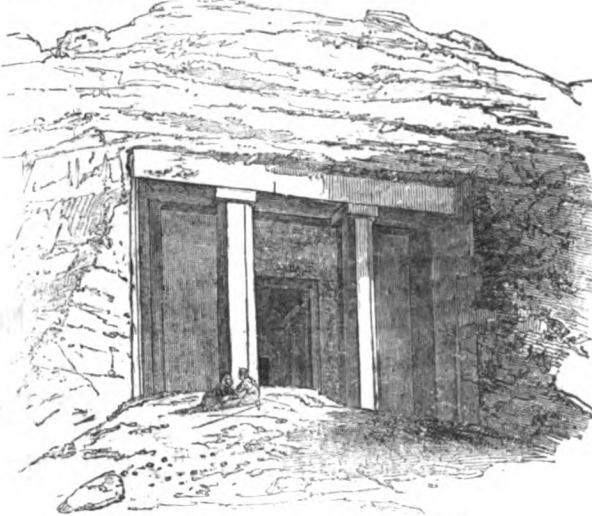
satisfactory account of the manners and customs of Egypt in the age of the Pharaohs than we possess of the social condition of England in the time of the Plantagenets, and perhaps even of the Tudors. We trust that he will be encouraged to continue his researches, and that his progress in hieroglyphic discovery will enable him to add the interpretation of the hieroglyphics to the revelations of the tombs. We cannot conclude this slight notice of a portion of his valuable volumes, without expressing a wish that the governments of Europe would unite in persuading Mehemet Ali to subject the relics of ancient Egypt to the conservancy of a body of scholars, representing the different states of the civilized world. Such a tomb-searcher as the *Fellah* woman represented in the foregoing vignette, is likely to overlook or destroy much that would throw light on the origin and progress of ancient civilization, much that would beneficially multiply the links which connect sacred with profane history.

GRAPHIC ILLUSTRATIONS, WITH HISTORICAL AND DESCRIPTIVE ACCOUNTS OF TODDINGTON, GLOUCESTERSHIRE, THE SEAT OF LORD SUDELEY. By JOHN BRITTON, F.S.A. Publisher, the Author, Burton-street.

The veteran topographer and archæologist whose name is attached to this work, affords a rare instance of successful industry and untiring energy. For more than 40 years he has been engaged in illustrating the architectural antiquities of our country, its cathedrals, churches, castles, and halls; spreading a knowledge of their beauties, and thereby leading to an improved re-use of the pointed style of architecture in England. And yet here he is still in the field, pointing out some of the best specimens of the modern adaptations of that style,—adaptations which there is every reason for believing, would not have been so good but for the influence exerted by his previous works. Within the last year or two, much malevolence has been exhibited towards Mr. Britton in various publications, the whole of which it could positively be shown has proceeded from two or at most three pens, all actuated by private pique and ill will. It is certainly much to be regretted that the constitution of the periodical press is such as to admit of the publication of one man's private opinion in so many forms and in so many places as to make it seem the general voice. Fortunately, however, in the case before us, the public, remembering what Mr. Britton has done, are not likely to be in any degree influenced by these attacks. For our own parts we have no hesitation in saying modern English architecture owes more to Mr. Britton than to any other man living; for which we tender to him gratitude and cordial support.

The mansion at Toddington was erected from the designs and under the superintendence of its owner Chas. Hanbury Tracy, Esq. (created Baron Sudeley of Toddington, in 1838), who, as our readers will remember, was a leading member of the Committee appointed to select the plan for the new Houses of Parliament. The style assumed is that of the collegiate and monastic architecture at one time universal in England, presenting a richly decorated and lofty tower, embattled parapets, bay-windows, turretted gateways, highly-enriched ceilings and crocketed pinnacles. Twenty-two engraved views exhibit the appearance presented by the various parts of the building, internally and externally, and nine lithographed drawings serve to explain the details, such as the chimney-pieces, doors, and ceilings.

Of the building as a whole, the author remarks: "Considered as the design and execution of an amateur architect, it may be said to claim the indulgent examination and comment of the professional critic: but when we have reviewed the whole edifice, and compared it with other houses which have been raised under similar circumstances, and even when put in competition with many famed buildings by veterans in the profession, we shall find that the new house of Toddington will come forth triumphantly from such an ordeal. The spirit of the olden monastic architects seems to be revived, and called into practical action on the present occasion; and whilst the whole design, as well as its subordinate details, manifest an intimate knowledge of those old buildings which command general admiration, we find the arrangements skilfully adapted to the domestic comforts and luxuries of modern life."



Exterior of a tomb cut in the rock at Beni Hassan.

equally built for immortality. It is very probable that the care which the Egyptians bestowed on the preservation of the body, arose from their belief in some connexion between the permanence of the material frame and the animating spirit. As in their entertainments they exhibited "death in the midst of life," by introducing the figure of a corpse at every feast; so in their sepulchres they displayed "life in the midst of death," by surrounding the body with representations of all that belonged to its past existence. The tombs of the Egyptians recorded minutely the history of their tenants,—their occupations, their trades, their very amusements. On the walls of the sepulchres are represented, not only the public events in which the mighty were engaged, but the pursuits of the humble artisan, husbandman, and slave. These precious records not only represent the

ordinary facts of history, but those which most histories omit—the secrets of interior economy and domestic management; wars, battles, and sieges; the mustering and divisions of the army, the triumph that rewarded the conquerors, and the mournful fate that awaited the captives. The processions of the priests, the memorials of victory and conquest, the gorgeous display of the court of the Pharaohs, might perhaps have been expected, but few could have anticipated that, after the lapse of 30 centuries, we should have found full and accurate details of the whole economy of an Egyptian kitchen and the amusements of an Egyptian nursery.

Sir J. G. Wilkinson has been, if not the Columbus, at least the Americus Vesputius to the restored world. From the pictorial records of the tombs he has deduced a more full, accurate, and



Fellah woman searching the tombs.



Prefixed to the account of the mansion, is an essay on the application of the ancient monastic style of architecture to the modern English villa, in which is traced the progress of the revival of pointed architecture in England from the time of Walpole (and his fantastic residence at Strawberry Hall), Bateman, James Wyatt, and Carter, to our own. Of Wyatt, who was employed at the Cathedrals of Salisbury, Durham, and Litchfield, at Windsor Castle, Ashridge, &c., the author stringently remarks: "It is to be lamented that in all these works he shewed not only a total disregard of all the leading beauties and merits of the Gothic architecture which he affected to imitate, but the essential spirit and principle of it in its fundamental elements. His staircase at Windsor Castle, and other parts of that famed palatial fortress, were beneath criticism. Ashridge, however, is a work of great merit, and has some fine parts; but when we consider that he was invested with almost unlimited powers and funds, and that he had the opportunity, had he possessed the talent and industry, of producing an edifice to vie in purity and beauty with the most famed cathedrals of our country and with the most distinguished palaces of Europe in splendour and grandeur, we cannot help deploring the failure and reprobating the artist. In the expensive and eccentric mansion of Fonthill he disgraced himself, his munificent patron, and his profession."

We can safely recommend to our readers the book before us, as an elegant and exceedingly useful example in domestic architecture.

**THE HIGHLAND DROVERS DEPARTING FOR THE SOUTH.** Painted by EDWIN LANDSEER, R.A. Engraved by J. H. WATT. Publishers: HENRY GRAVES and Co., 6, Pall-Mall.

We can (having but yesterday seen the finished state of this long expected and exquisite plate) only state to the lovers of the Art of Engraving its publication, and of our intention to notice it at length in our next number: suffice it to say, that it is most beautiful, we fearlessly assert, the most charming specimen that the art of line engraving has yet produced in this country. We hail its appearance, and wish the publishers much success in being instrumental in adding so perfect a gem to our collection.

**A GENERAL DICTIONARY OF PAINTERS.** By MATTHEW PILKINGTON, A.M. A new Edition, with an Introduction, Historical and Critical, and Twenty-six New Lives of Artists of the British School. By ALLAN CUNNINGHAM. Tegg.

When this dictionary was first undertaken, there existed nothing of the kind in our language. "Walpole's Anecdotes" were confined to artists of the English school, and the works of Vasari, Vanmader, Ridolphi, and Sandrart, were in the hands of a very few. Art in England was then little beyond infancy; and the enthusiastic and industrious author was unable to include more than thirty British painters, who merited the distinction of appearing in his pages. But the work was well received; it was a mine of condensed information, and though the biographies, generally speaking, showed little of the grace of style, or of taste beyond the surfaces of things, it was an addition to our works of reference, and as such it is still considered; for Wolcot, Fuseli, and now Allan Cunningham, have successively and successfully added to its pages and to its importance. Mr. Cunningham alone has contributed twenty-six new lives of artists of the British School; and has written an introduction, at once copious, yet concise, relating briefly and clearly the general history of modern painting, and describing the characters and characteristics of the various schools. All this is done with great tact, taste, and discrimination; the progress of painting is shown in one view, and made, from its criticisms and its language, even to the most erudite of our painters, a work of general and individual interest.

From an introduction so compactly written as this by Mr. Cunningham is, it is difficult to extract any series of passages that will not

suffer by dismemberment. The history of a school would be too general for our columns, and would scarce do justice to the writer; we have, therefore, preferred a few short extracts, complete of themselves. His first sentence provides food for reflection:—

"Poetry, Painting, and Sculpture, are of the same high order of genius; but, as words provide at once shape and colour to our thoughts, Poetry has ever led the way in the march of intellect: as material forms are ready made, and require but to be skillfully copied, Sculpture succeeded; and as lights and shadows demand science and experience to work them into shape, and endow them with sentiment, Painting was the last to rise into elegance and sublimity. In this order these high arts rose in ancient Greece; and in the like order they rose in modern Italy; but none of them reached true excellence, till the light of knowledge dawned on the human mind, nor before civilization, following in the steps of barbarism, prepared the world for the reception of works of polished grace and tranquil grandeur."

The British School, he says:—

"Is distinguished for colour and expression, and the variety of its excellence; but these qualities were long in coming to maturity; they struggled for many centuries with the barbarism of the people, and the coldness of the nobles; and when, at last, Art began to exhibit signs of life, and desire to rank with our Poetry, it found its worst enemy in that religion from which we have obtained civil freedom and national greatness. Who our earlier artists were, or from what school or nation they derived their knowledge, there is no account: a natural taste for delineating the human form, and shaping out remarkable deeds, both by chisel and pencil, seems common to most nations; but how much of that rude art, the remains of which may still be traced in the land, from the Stones of Stennis to Dover Cliff, belongs to the original feeling of the people, or to our intercourse with Greece and Italy, it is difficult to decide. The religious sculptures of Ely Cathedral, and others of our island churches, have the same character and sentiment of the early sculptures and pictures of Italy; and display a taste and a devout dignity, which, in the eyes of Flaxman, rank them with the works of Florentine Giotto, executed in the succeeding century. There can be no doubt, and, if there were, it can be removed, that England had her historical and her poetic pictures as early as any other of the Christian nations: this can still be proved by examining the walls of our churches, where the reformer's fire, or purifying hand, neglected, at the great change of religion, to penetrate; and better still—for most of those samples of our art are faded, or all but obliterated—by the records of the nation, where, luckily, many of our pictures are mentioned, the painters themselves named, and the very materials with which they formed their compositions recorded."

Of the materials which entered into the compositions of our island pictures:—

"In our national records it often happens, when a picture is ordered to be painted, that the various colours, for the sake of stating their various prices, are also named, which the artist employs in his work; one of these entries, of which there are many, may, for the present, suffice, to show that both oil and varnish were used in their pictures by painters in England, one hundred and eighteen years, at least, before the discovery of John Van Eyck. 'Items of the account of Walter, the painter, for repairing the painting in the King's great chamber, at Westminster, xth Edward I., A. D. 1292. For three quarts of oil, ninepence; for one quart of green colour, a penny halfpenny; for one quart of vermilion, twopence halfpenny; for sinople, twopence halfpenny; for azure, threepence halfpenny; for ochre, plaster, &c., twopence; and for one pound weight of varnish, fourpence.' We may add, that Master Walter was paid one shilling per day, or seven shillings per week, for his labour; a not unhandsome salary, and much more than historic painters of our time have earned, whose genius far transcended that of Master Walter of Westminster."

This extract confirms the position of Vertue and Walpole, that oil-painting was known long before its pretended discovery by Van Eyck. It had escaped the notice of Vertue.

By way of conclusion, Mr. Cunningham remarks that the character of the different schools of modern painting may be read in those of the nations from which they sprang. "Italy," he says, "breathed

"Through all her schools the loftiness to which popes—

Holy at Rome—here Antichrist—laid claim, and inspired her painters with that divine expression, which eclipses the glory of Pagan genius. Germany owes the first impulse of true art to Italy; but her own wild poetic fancy entered into the calm forms of the other, and gave them a touch of the strange and the fantastic. The mixed character of the Netherlands is written in their pictures as plain

as in a book—devout and voluptuous, selfish and magnificent; their saints desire to be seen of men, and their madonnas inquire how they look when they pray. The spirit of Spain exhibits the restraint of superstition; her pictures are chiefly of a religious cast, and partake of that gloom which, in spite of a bull-fight here, or a deed of chivalry there, darkens and defaces her fine genius. The martial temper of France, and her love of show and splendour, are visible in her works of art; nor does she exclude domestic joy or classic allusion: we wish her less affectation in her exuberance of spirit. The frugal and the homely, as well as the rare and the tattered character of the Dutch, is recorded in their pictures; it seldom ascends, even accidentally, into the poetic. The paintings of the British School show a very various people, in whom there is much of everything; while a part of the nation loves works which elevate the mind with chivalrous feeling and poetic sentiment, another prefers the low to the lofty, and the humble to the heroic: nor are we without men who admire a cow slumbering in clover, to ideal beauty slumbering in celestial sheets; or a pollarded tree with a magpie on it, to poetry piping in her divinest mood on the summit of Parnassus. But if Painting has not been to Britain either a mistress or a hand-maid—if she has neither interpreted religion nor illustrated history, she has, nevertheless, honoured the land by many tender, and lovely, and characteristic works of a domestic, a national, and a poetic kind: she has lent to her sister, Poesy, a halo almost as pure and bright as that of the muse: she has given form, and hue, and sentiment to our island manners, our peculiar sports, and our indoor enjoyments; nor has she failed to preserve for us the manly looks and the graceful faces of the eminent and the beautiful.

The little lives are charmingly written, in a style which conveys much and indicates more, and, if one may find such a fault, are too good for the biographies of Pilkington and his previous editors. Among our favourites we would instance the Memoirs of Hilton, "the last of a long line of artists, who, from the days of Barry, desired to restore the high historic style of painting;" of Westall, who, "before death interposed, had ceased to add his weight to our poetry;" of Stothard, "the most natural, graceful, and unaffected of British painters;" of Newton, "whose pictures abound in pathos or humour of the truest and highest kind;" and of Constable, "a true islander, both as a man and an artist." But it is time to conclude; but not without one natural little extract from the memoir of Stothard, which is as poetically beautiful as any picture he has painted; and who has painted so many? "He had been long," Mr. Cunningham writes, "in a declining way; yet his end was unlooked for by his friends, when he died at his house in Newman-street, on the 27th of April, 1834. He had been out in the fields only a few days before, looking for dragon-moths and mottled butterflies, and lamenting that they were not come." Is not this Milton's "Seasons return, but not to me return?"

To every painter, to critic and amateur, to all who feel Art, and desire to know its history, and the lives of the illustrious dead; who have embodied scenes of permanent pathos, grandeur, humour, and beauty, in short, made Art what it is, and filled our palaces and galleries, our homes and our parlours, with silent and unspeakable enjoyment, Mr. Cunningham's edition of Pilkington will be a very valuable book; and as such we unfeignedly recommend it.

#### TO CORRESPONDENTS.

The subject of a monument to Sir David Wilkie will be entertained, we trust, in the proper quarters. We have received also letters suggesting the propriety of a monument to Sir Joshua Reynolds: it may be said that his works are his best and greatest monument; but assuredly the honour that a man does himself is no proof of the regard of others. Any statues or monuments to the memory of these great men, or any erection to the memory of either of them, could not, we think, be more appropriately placed than in the open space in front of the Royal Academy.

We agree with the sentiments expressed by "A British Student;" his letter was received too late for insertion in the present number.

To our correspondent who writes on the subject of the "Italian Pictures," we beg to offer our best thanks—they have been already noticed.

The enquiries of "X. Z." shall be answered in our next number.



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No. 31.

LONDON: AUGUST 1, 1841.

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## THE ART-UNION.



LONDON, AUGUST 1, 1841.

## ON VEHICLES FOR PAINTING.

TO THE EDITOR OF THE 'ART-UNION.'

SIR,—In my last letter on the subject of vehicles for painting, published in the ART-UNION for June, I showed, from the authority of Vasari, that Van Eyck about the year 1410 had discovered a "vehicle," which, in process of time, superseded all former vehicles in use. That it was "quella perfetta," &c. "That perfect medium, which dry does not fear water, heightens the colours and makes them luminous, and wonderfully unites them." I observed that this could not be the common method of "painting in oil," as that process had been known to have existed, and was in practice in Italy, and more particularly in other countries; and was a fact known to Vasari, who writes that Van Eyck was the discoverer of the "perfect medium." I showed, likewise, the previous want of such a vehicle, that "all the painters in the world had long desired" this very thing, which Van Eyck had discovered (and hence, I think, it will follow that when discovered, they, "tutt'i pittori del mondo," used it), and that it was remarkable for its brilliancy and durability. I endeavoured likewise to prove that the vehicle so praised is lost; that the difference in paint of the good old time and of modern days is perfectly well known to picture cleaners, as requiring different solvents, or a more guarded use of them. I ventured an assertion, that such separation of the paint on the surface of pictures as we commonly see, never takes place in the works of the old masters; that the cracks are mere hair-cracks. And I asserted that paint scraped off an old picture, vitrifies when subjected to the heat of the blow-pipe. If there be truth in the foregoing assertions, it will follow that a re-discovery of Van Eyck's process is very much to be desired; and that we have some direction afforded in the character and properties so clearly given of that vehicle; and in the intimation from experiment, that we must make our trial upon substances which, united with the paint, will fuse. The latter fact is perhaps the most important, as serving at least to furnish a rule of exclusion, that we should at once discard gums and substances which are lucid indeed, but will not stand the "fiery ordeal." And there will be this satisfaction in this line of experiment, that, though it may not be easy of proof that the exact substances be re-discovered, we may come to results which, as far as they go, shall answer the description of Van Eyck's invention. We know what to look for, and what to avoid. If it be said that time alone can determine some points, the durability of the paint and non-liability to crack; it may be replied to this general argument against every experiment and attempt at improvement, that even here we may have something better than conjecture; as that will be most likely to secure these advantages, which in a short time renders the paint hard, hardness being a quality of all old pictures, and the reverse of many modern, more especially those where mastic is mixed up with the oils and colours.

Before, however, proceeding to any attempt to re-discover the good medium, I would wish to engage the attention of those who think nothing is required, and who are satisfied with substances in common use, by remarking, that there have been at other times painters who have been equally well satisfied, whose works, from that very satisfaction, can be scarcely said now to be in existence. The works of many faded, and nearly disappeared in their own days; and of some it may be said almost under their hands. And

those who are well acquainted with Art and its history, as Lanzi for instance, are enabled to show the very date of the decadence of Art, when the process of Van Eyck became neglected, and subsequently lost. The troubles of Italy, the sack of Rome, and the Plague, caused the death and dispersion of artists, removed that unity of methods which all the schools practised, broke up the schools; and Art sank under disregard, and was soon degraded into becoming an accessory to inferior decorations, instead of being, as it has been, and ever should be, the chief glory of states and people. It is certain then that Art deteriorated—in design, in colour, and vehicle. So it is with everything good. Until we have acquired it, it is the one thing desired, as was Van Eyck's discovery, "by all the painters in the world;" and, when we have enjoyed for any length of time this desired good, we are apt to forget the time when we had it not, to deem component parts unnecessary, let them fall asunder, and the bad succeeds. It is quite astonishing how soon processes may be lost. Their immediate successors seem to have had as much difficulty in ascertaining the method of the Greek painters in Italy, as we have to re-discover Van Eyck's. Fresco, and some secrets in painting on glass, seem to have shared the same fate. Surely this ought to be enough to startle those who think, that what is once known is sure to be preserved. And why is it that old pictures cannot be repaired with our vehicles, if both colours and vehicles, as some assert, were the same? Why are the repairers compelled to have resort to mastic and gum-water, but that the oils or colours are without those purifying "altre mixture" which rendered the old vehicle brilliant and permanent? Indeed the decay of the Arts, consequent upon the loss of the old method, is the common complaint of writers best acquainted with the subject. Lanzi says, "The second century is fast passing away since the oral tradition of the best colourists wholly ceased; and we have been attempting to attain their method, in which we cannot succeed." He further says, that "Subsequently to 1630 and 1636, when a number of artists died, traces of the old Venetian school in the best style began to disappear; and the Venetian paintings produced after the middle of this century, display for the most part a different character." Ballestra, in a letter dated 1733 (see *Pictorial Collection*, vol. ii.), laments the decline of all the Italian schools, from their having fallen into mistaken methods." Of the Genoese school it is said that after the Plague in 1657, many masters being cut off, not a few being incapacitated by age, and others turned to mannerism, the school fell into a state of decline, and most of the young artists had recourse to other cities for instruction, and in most instances repaired to Rome.

Ligozzi, who was born in 1543 and died 1627, studied under the Venetian masters, then considered the best in Italy, embodied the spirit and colouring of the Venetians upon the Florentine school. This improved style soon fell into neglect, says Lanzi, and was succeeded by one of a sombre manner, which has rendered the pictures of that period of little or no value. "Some," he adds, "describe the fault to the method of mixing the colours, which was everywhere changed, and hence it is not peculiar to the Florentine but is found diffused over Italy." Speaking of Rutilio Manetti, he observes that "the pictures of this master at Sienna are easily recognised by invariably partaking of a sombre hue, which deranges the due balance and participation of light and shade. The objection lies against many of his contemporaries of every school; the method of purifying colours and composing vehicles had degenerated, and the injury sustained from this defect was not observed in the pictures at the time, the artist only looking to the grand effect to which the age so much aspired." So difficult was it found to repair with new vehicles injuries sustained by pictures painted with the old, that Nicolo Franchini obtained celebrity from his method of taking colours from other pictures of inferior value, to match the old paint removed in parts. From this anecdote I think it may be concluded, that even inferior pictures of the good period had a beauty arising from their vehicle only, which rendered them useful for the purpose of repairing pictures in the hands of Nicolo Franchini. We have some intimation of the sort of change spoken of in the vehi-

cles in an account given by Lanzi, of Giuseppe Maria Crespi, born 1665, and who, in 1747, was 82 years of age. "His turn for novelty (it is said) at length led this fine genius astray; wishing to exhibit novelty in his shadows and his draperies he fell into mannerism: and varying his first method of colouring, which was similar to the old masters, he adopted another more lucrative but less excellent. It consisted of few colours selected chiefly for effect, and very common and oily. Gums were applied by him to colouring, as other artists use them for a veil or varnish. Such was the method which we see pursued in so many of his pictures, or, to speak more correctly, which are no longer to be seen, the tints having decayed or disappeared, so as to require them to be newly copied by another hand." Whether this was Merimee's favourite copal, or gum-mastic, or any other "French polish," may be a matter worth the inquiry of those who give up themselves and sacrifice the Art to gums, gumptions, and megillups. It is worth observing in the above passage, as well as in many others that may be quoted, that not only is this admixture of gums spoken against; and, as a novelty, but more than a suspicion is thrown out against "oil and oily appearances," from which I think it is fair to conclude, that the process of Van Eyck included mixtures which purified the oils, and rendered them innocuous. Speaking of oil, it is remarked of Antonio Ballestra, that "his method of colouring with boiled oils has been found injurious to many of his pictures." This was a favourite practice with all the sect of the "Tenebrosi," as they are named by Boschini, whose censure it obtains. It is a startling fact, that the boiled oil of Van Eyck had no such effect; for Vasari tells us plainly that his vehicle was "composed of oils, bolliti con altre sue mixture," boiled with his other mixtures." These mixtures then, it should seem, were preservatives, the neglect of which subsequently produced the general deterioration. Does not Leonardo da Vinci speak of boiled oil? Many are the notices of deterioration after the middle of the seventeenth century. No one will question that Claude and the Poussins used the good vehicle. Claude and Gaspar were both born in the year 1600; yet we find that Orbetto, born the same year, resorted to novelties, and had a secret method by which his pictures continue to attract attention; but it is confessed that we turn away in disgust from many of his pictures, "so extremely do they," says Lanzi, "in their colouring resemble the tints made use of by coach-painters." It appears that this painter was not contented with the good medium known certainly in his time, or that he was unacquainted with it; for we are told he consulted chemists, who very probably directed him to copal or other gums. It is said also of Nuzzi, a flower painter, born 1603, and who gained celebrity during the same period, that he resorted to present brilliancy, but that his pictures changed. Yet we know that the brilliancy acquired a century before was that of the old Venetian method; for it is remarked of Giacomo Bassan, a man of limited ideas, but a copier of Titian and Correggio, that his colours everywhere shine like gems, particularly his greens, like the emerald. This gem-like lustre, the thing above all others to be sought for in a new medium, or in the re-discovery of the old, is thus described by Lanzi, in speaking of Correggio: "There prevails, likewise, in his colouring, a clearness of light, a brilliancy rarely to be met with in the works of others; the objects appear as if viewed through a glass; and towards evening, when the clearness of other paintings begins to fade with the decay of light, his are to be seen, as it were, in greater vividness; and like phosphoric beams 'shining through the darkness.'" If a vehicle so described be the object our search, and we add to this description hardness and great durability, the artist may be led to Nature's mines to examine the composition of her most lustrous gems; and it may, perhaps, be possible that they may be rendered soluble to his use, and enable him to paint as it were with liquid light.

I would here venture a conjecture, that Van Eyck was induced to try the experiment of mixing with oil a medium at his time actually in use, and applied to painting, but neither on panels, walls, or cloth. In his day the art of painting on glass was greatly encouraged, and brought to perfection; and I think I have somewhere seen it stated, that Van Eyck himself was a painter on glass. Be



that, however, as it may, it is a curious fact, that the very places noted for glass were those in which painting in oil was first discovered, and first brought into use—Flanders and Venice. I would suppose, then, that *the fuse* in use in glass painting was by Van Eyck blended with oil, as an experiment; the result would have been a vehicle, the power of which would very much answer the description given by Vasari of that actually invented in 1410. This he may likewise have improved by somewhat varying the proportions, until he had satisfied himself. M. Vigné has published the following results of his experiments and inquiries on the composition of the colours of ancient stained glass:—

"General Fuse—Litharge, or minium, 5; fine sand, 1; borax, from '3 to 1'5."

Now, it may be very strongly asserted, that this fuse, with which glass in the time of Van Eyck was coloured, if vitrified (and possibly even without undergoing that process) and well ground in oil, will form a better medium, both as to brilliancy and durability, than any of those numerous combinations of gums and oils commonly resorted to. It may even be possible, if the daring conjecture may be allowed, that something of this medium was that spoken of by Theophilus in the tenth century, as the "Glassa Romana," Roman glass, which Merimée conjectured to have been copal. For may not the "Roman glass" mean those artificial gems so common amongst the Romans, even at an early period, and the composition of which had never been lost, the precise manufacture in all its detail being to be found in many authors? Nor may it be very much out of the way to suppose, that the words "Gummi fornix" of Theophilus, may mean the pasta which formed the substance of the artificial gems—the pasta from the *furnace*, or the pasta varnish, the German word, in allusion to its translucent quality; and we actually find the word *gum*, even in modern times, applied to a metallic substance, "plombe-gomme." It is not, however, intended to lay much stress on these conjectures; nor, if probable in their aim, may they be of much value; our business being to look rather to Van Eyck and his processes, than to any of an earlier date, however recommended. It may be proper in this place to notice the curious fact, that the purification of borax, one of the substances used in the general fuse spoken of, was long kept a secret in those very places, Venice and Holland, where painting in oil was invented and brought to perfection—a fact noted by Ure and other chemical writers, who mention it without any reference to the applicability of borax to the Arts.

A valued friend of mine, the late P. Rainier, Esq., of the Albany, an accurate and scientific man, and member of the College of Physicians, during many years directed his attention to the subject of the vehicles used by the old masters. He was admirably qualified for such inquiry; he had leisure, and knowledge of Art; was possessed of a collection of very valuable pictures; was indefatigable in making experiments, and most patient and correct in investigation. I was in communication with him very many years, learned from him many curious results of his examination and experiments, and received from him frequently both vehicles and colours, with descriptions of their properties, which I invariably found according to his statements. He had a method, which I regret that I am unable to make known, of preventing the change which usually and so shortly takes place in verditer blue when mixed with oil; I only remember that he told me it was not the oil which affected the colour, but the colour the oil. I have now by me several specimens of vehicles prepared by him, which I believe he at last greatly simplified. His object was not to invent *new*, but to rediscover the old; so that he worked with a knowledge from what he found in the works of the old masters. It was to my great sorrow that a failure of his health, and consequent total inability to pursue the subject, and to bring before the public the facts which he had ascertained, deprived the Arts of the more extensive services of a benefactor; and I regret that his papers and experiments were at his death out of my reach. I found, however, among my own, a memorandum from his dictation, and I am indebted to my able friend Mr. Coathurpe, of Bristol, for being enabled to make it intelligible. Mr. Coathurpe, too,

kindly analyzed the materials I was in possession of, which corresponded with the recipe of the memorandum. The vehicle made by it was delightful to work with; it enabled me to dip my brush in water if I pleased, the colours having been mixed up with the vehicle. It seemed to offer facilities of imitating the Venetian school, as well as others, and I invariably found that it imparted great hardness to the paint; so much so, that on one occasion, being desirous of scraping down the surface of a picture painted a few months before, I could scarcely touch the paint with a razor; and the texture was so much like that of an old master, that when the subject was nearly obliterated, the picture was taken for a destroyed old picture, and that too by an experienced artist.

Take two pounds two ounces and a half of borax, and one pound of acetate of lead—dissolve each in at least a pint of hot water; mix together the two solutions, and allow the precipitate to subside. Pour off the supernatant liquor as soon as it is clear; add some fresh water (rain water is preferable) to the precipitate, and agitate. Then pour the precipitate, whilst it is distributed throughout this last addition of water, upon a filter of white blotting-paper; and when the water has passed through the filter, add more water. These fresh additions of water must be repeated three or four times, merely for the purpose of washing away all traces of the liquor which was retained by the first precipitate, and which was formed by the first admixture of the two solutions. The precipitate, when well washed, is to be placed in a Hessian crucible, and exposed to a red heat for half-an-hour. A clear glass will be formed, which must be reduced to a very fine powder.

The manner of using this, as recommended by my late friend, was to grind up the powder very freely with every colour, that is, not to be afraid of it in any quantity, and to mix a portion with oil, as the fluid vehicle in which to dip the brushes. The idea of water was from a suggestion made by me, that if this was the old vehicle, it was not unlikely that it might be miscible in water, as the Venetian painters appear to have used water with *their* medium. Upon experiment we found that the oil and water would thus unite.

Having published some remarks on painting, in which the subject of vehicles was treated of, the attention of many was directed to the use of borax; and I fear, from the imperfect manner, or I might be right in saying, ignorant manner, in which I had recommended its use, may have prevented many from ascertaining the proper way of applying it. I have reason to think that *uncalcined* borax, if used in excess, will, like sugar of lead, effloresce, and appear in spots on the surface; but I have also found that they may be, generally, all removed by a little warm water, until no more appear. This, however, is a defect, arising from an excess, and from the borax being uncalcined, whereas, in fact, according to the above formula, it ought to be vitrified. In that state I am not aware of any ill effect arising from its use; on the contrary, I believe it to be a drier—a great purifier of the oil, taking away its bad colour very speedily, making it both white and clear. It has been mentioned, that my notice of borax attracted some attention among those curious upon this subject. It was very fortunate that it attracted the notice of a gentleman, then a stranger to me, who, with a sufficient knowledge of chemistry, and an ardent desire to promote the Arts, most skillfully made many experiments, which, through the publisher, he communicated to me. I have many very interesting letters on Art from this gentleman, R. W. H. Hardy, Esq., R.N., F.M.B.S., of Walerton, near Arundel, and a more recent personal acquaintance and oral communication has put me in possession of the results of many of his experiments. Here, however, it is only my purpose to speak of a most important addition which he has made to the medium above given. He found that silica, in however small proportion, had the astonishing effect of rendering the vehicle as rich as if the best varnishes were mixed with it, with advantages not possessed by any gums. He has likewise found it unnecessary to mix the powder with the colours in the quantities previously recommended by Mr. Rainier, having ascertained that a very small portion would give the colours a magical effect, and that the colours should be ground merely with the vehicle of the powder

mixed with the oil, without the addition of any dry powder. So that, in fact, those who object to the trouble of grinding colours in powder, may use the bladder colours, adding to each, on the palate, a very small quantity of the vehicle. I will here insert his formulas, which, there is every reason to believe, will produce a perfect medium, and not improbably that of Van Eyck, or one very similar to it. It is somewhat curious that the manner of mixing this vehicle (that is, the not necessary, but most advantageous manner) seems to throw some light on the passage in Vasari, wherein he describes Van Eyck's process—"Che secca non teme acqua"—"which, when dry, does not fear water;" which might perhaps be paraphrased thus,—that although you use water with this mixture, it is not again soluble in water after it has once dried. I do not insist that this was the meaning of Vasari, but the coincidence of the fact and the expression is curious, and not unworthy a notice. The following are the formulas of Mr. Hardy:—

*First Experiment.*—Silica medium.—R. litharge, 30 grains; pure silica, 5 grains; calcined borax, 10 grains—melt in a crucible, pulverize, wash, and keep for use.

*Second Experiment.*—Calcined borax, 50 grains; litharge, 40 grains; pure silica, 10 grains—to be treated as above.

*Third Experiment.*—Litharge, 60 grains; borax, 20 grains; pure silica, 2'5 grains—ditto.

*Fourth Experiment.*—Metallic lead, 3 drachms; borax, 1'5 drachm—melt. It was observed that only a minute quantity of lead was taken up by the borax.

*Fifth Experiment.*—Calcined borax, 2 drachms; alumina, '5 drachm—this gave a dark-coloured glass.

*Sixth Experiment.*—Litharge, 24 drachms; calcined borax, 12 drachms; pure silica, 4 drachms—melt, and pulverize, as in first experiment.

*Seventh Experiment.*—Litharge, 24 drachms; borax, 12 drachms; pure silica, 2 drachms—melt, &c. as in first experiment.

*Eighth Experiment.*—Carbonate of lead, 12 ounces; glass of borax, 6 ounces; pure silica, 1 ounce—ditto. Here the quantity of borax was insufficient, a portion of the lead having been set free.

*Ninth Experiment.*—Litharge, 9 drachms; calcined borax, 4'5 drachms—melt. This experiment was made to ascertain the necessary proportion of borax to lead.

The result of the sixth and seventh experiments were the most satisfactory; the seventh giving the less varnish appearance, if the colours are ground up stiff; the sixth, being richer, but less fluid, enabling the colours to stand up thick, and piled colour upon colour, if required. It will be therefore seen, that those who work with colours very fluid will prefer No. 7.

*Mode of preparing the Vehicle for use.*—For the sake of greater accuracy, I give the following formula:—

14 grains of glass powder, No. 6 and No. 7; 2 drachms of water; add by degrees, 2 drachms of oil;—mix well together with palette-knife on glass slab; stir well together, till they make a thick, creamy substance. If dry colours are used, grind them up with this; if bladder colours, add to each a small proportion of the medium; in which case it will follow, that less oil and water should be used in making the medium.

For general use, however, such accuracy is not necessary; it will be sufficient to take a small quantity of the powder on the palette-knife, and add on the slab about ten times the quantity of water; make a cream of this, and add as much oil as water. More oil or more water may be added when the medium is put into a cup, and well stirred together, according to the fancy of the painter; or the water may be altogether omitted, though its use is strongly recommended, for reasons which every painter will readily ascertain. The varnish quality seems entirely to be owing to the presence of silica, which is not itself a drier, and therefore requires to be combined with lead and borax, which are driers. The proportion of silica must be, therefore, suited to the quantity of driers with which it is to be combined. With regard to oils, it may be observed, that linseed and nut oil have only been tried, because Vasari

tells us that Van Eyck found these the most siccativ. It need scarcely be remarked, that, for whatever medium may be used, it is of the utmost importance to have pure and unadulterated oils. With good linseed oil, this vehicle will form a perfectly white cream; and the older the oil is, the better it will be. I have some nut oil, which has been kept a long time without a stopper in the bottle, and with this the vehicle forms a very thick, buttery, transparent substance, most delightful in use; but it does not dry rapidly, requiring, probably, a drier previously to be put to it. I have found oils which would run, when used with this vehicle, stand firm. Mr. Hardy, taking the recipe of Mr. Rainier as the basis, has been induced to substitute litharge, because it was the ingredient in the general fusc which might have been used by Van Eyck. He has taken pure silica in preference, though that may not have been so easily obtained in the time of Van Eyck. It may here be remarked against this method, that we have not followed the directions of the old recipe; as Vasari says, the oils were "boiled with his (Van Eyck's) other mixtures." It is only to be answered, that the experiment of boiling the mixtures (before being melted and powdered) with oils has been made, and there is every reason to believe that it answers perfectly; so that, after all, this *may* save the trouble of melting and grinding. Let the artist try this method, if he pleases; he may adopt which he likes best. For my own part, knowing the other method, and that Nos. 6 and 7 make as nearly a perfect vehicle as I can conceive to be required, I strongly recommend the use. In these recipes, the silica is the pure: there is some difficulty in obtaining it in this state. The impure or pulverized flint may answer the purpose, and fuse very well; but as it contains other matters, which may be injurious, it has been thought best to adhere to the pure silica. China clay\* has been tried; but in our experiments it did not melt. We were induced to try it because it contains more than half silica. An expeditious method of extracting the silica would be very desirable.

I have given, Sir, at some length, an account of the actual state of the question as to the old vehicle, and ventured a conjecture as to the materials of which it was composed; and I have added the experiments by which either that vehicle has been re-discovered, or one which may, at least, better answer all the purposes of Art than others in use. Those who greatly admire the old masters, and would seek such a vehicle as they used, will be the more pleased with this offered, if they see any probability of its being Van Eyck's. Those who entertain no such respect for the old masters, may use this or any other vehicle they please; and many, doubtless, will persist in the use of mastic varnish. But it may be safely asserted, that those who are not satisfied that they can at present attain with their vehicles all they would desire, will find an increase of power in the use of experiments No. 6 and No. 7.†

I would conclude by addressing every artist individually in the words of Horace; for if the Arts be liberal, let there be a liberal communication:—

"Si quid novisti rectius istis  
Candidus imperti, si non his utere mecum."

J. E.

\* In a conversation with Mr. Coathurpe, whose chemical knowledge, acute and accurate reasoning, I have often endeavoured to divert into the channel of Art, and from whom I have ever acquired valuable information, and obtained much help, I learned that he had recommended the use of China clay, to form a medium with oil; and that the consequence was, extreme hardness in the paint. He thought that one of the powders of my late friend's medium was vitrified borax only.

† The more these are worked in with the paint on the picture, the more clean and brilliant is the effect; in the common methods, the more worked the more muddy the colours become. This, in a remarkable manner, seems to correspond with Vasari's expression—"gli anisce mirabilmente."

## ON NATIONAL MONUMENTS AND WORKS OF ART.

At the meeting of the Society for obtaining free access to public Monuments, held in the early part of the year 1839, and reported in No. 3 of the ART-UNION, Mr. George Godwin suggested that the Society should extend its purposes to the preservation of national monuments with a view to excite the public mind to the protection of numerous fine specimens of ancient architecture, which were scattered over England. Mr. Hume, who was in the chair, stated his conviction that this desirable object could be effected only through a government Commission such as had just been issued in France; and informed the meeting he had moved in the House of Commons for copies of certain papers connected with the subject, in order to bring it under the notice of ministers. These papers were obtained; several conversations ensued; and ultimately, namely, on the 6th of April, 1841, a select committee was appointed, "to inquire into the present state of the national monuments and works of art in Westminster Abbey, in St. Paul's Cathedral, and in other public edifices; to consider the best means for their protection; and for affording facilities to the public for their inspection, as a means of moral and intellectual improvement for the people." The committee consisted of Mr. Hume, Mr. Ewart, Mr. Goulburn, Mr. Mackinnon, Mr. Cowper, Mr. Gally Knight, Mr. T. Duncombe, Mr. Broadwood, Sir De Lacy Evans, Lord Granville Somerset, Mr. E. J. Stanley, Mr. H. T. Hope, Mr. Slaney, Col. Salwey, and Mr. Milnes, who met ten times during the months of April, May, and June, examined thirty-two witnesses, and although prevented by the unexpected termination of the session from completing their investigation, have just now published a report on the matter with the minutes of evidence, containing a great quantity of valuable and interesting information.

The subject brought forward by Mr. Godwin, namely, the necessity of some immediate steps for the preservation of ancient architectural and monumental remains, so valuable as historical evidences, and in many cases as models for our guidance, is not however touched by the report in question, although Mr. Britton, in evidence which he gave before the committee, dwelt strongly on the want which existed of some supervising board, or government regulations, for their protection in their original integrity. We trust seriously that the subject will be taken up with the zeal which its importance demands the moment the new House re-assembles, and that means will be taken to obtain a perfect register of every ancient building remaining in England, and to aid in increasing the growing taste for their study, and care for their protection, now happily in many cases beginning to be apparent. Truly, as M. Guizot said, when, in 1831, he proposed to the King of the French the appointment of a select committee for the investigation of the history of the Arts, "No study, perhaps, reveals more vividly to us the social state, and the true spirit which animated by-gone generations, than that of their monuments, civil, religious, public, and domestic,—than that of the ideas and various laws which regulated their construction, in short of all the works and all the varieties of architecture which is at once the beginning and the climax of the Arts." The sub-committee, which was in consequence appointed in France, was formed by M. de Salvandy, Minister of public instruction, into the "Comité des arts et monuments." The objects given to it were, the publication of all inedited documents relating to the history of the fine arts amongst the French; to render known monuments of art in France, whether religious, military, or civil; to hand to posterity, by means of drawings and engravings, remarkable works in architecture, painting, and sculpture in stone, marble, and wood; to give instructions regarding the conservation of ruins, statues, towers, cathedrals, and all things which are connected with religion and the arts; in short, to prepare materials for a complete history of the Arts in France. These objects they seem to be carrying out with efficiency and zeal,—the certainty of good effects must be apparent to all. Returning, however, to the report before us, it is highly gratifying to observe the success which has attended the experiment of throwing

open exhibitions to the English public. It appears from Sir Henry Ellis's evidence, that from 16,000 to upwards 32,000 persons have passed through the rooms of the British Museum in one day without any accident or mischief, and that during a period of three or four years police interference has never been required. The number of visitors to the National Gallery increased between 1837 and 1840, from 125,000 to upwards of 500,000. The visitors to the pictures, &c., at Hampton Court Palace amounted in 1840, to 122,339. The number of those who visit the painted hall at Greenwich is about 100,000 annually; sufficiently proving the general disposition of the people to appreciate exhibitions of this nature, and to avail themselves of these means of instruction.

Of the order and decorum with which the public conduct themselves, all give the most satisfactory evidence. "You think," said the committee to Mr. Allan Cunningham, "that frequent access to sculpture and other works of Art, is the best means of making the public careful of them?" "Decidedly," he replied; "I think that question is solved by the National Gallery being opened; you see a great number of poor mechanics there, sitting wondering and marvelling over those fine works, and having no other feeling but that of pleasure or astonishment; they have no notion of destroying them; I was very much delighted to see them."

Mr. John Lingard, one of the vergers of St. Paul's, when asked, "What instances during the last 20 years have you had of any of the monuments being defaced?" replies, "I do not know of a single instance where a monument has been defaced." In Westminster Abbey serious injury has been done to the monuments in times past; but the inquiries of the committee show that this proceeded not from any mischievous disposition on the part of the public, but from the erection of galleries and rooms within the Abbey on the occasion of coronations and other public ceremonies. Mr. Allan Cunningham states that after the last coronation, he counted twenty-four toes, fingers, and bits of drapery which had been knocked off.

Mr. C. R. Cockerell, the architect, was examined, and was asked, "What do you consider to be the effect of admitting the mass of the people at proper seasons to see the works of Art, the fine productions of our painters?" "Undoubtedly, very beneficial."—"Does it not tend to humanize them?" "It is most beneficial."—"Would not the visiting the monuments of great men, themselves works of great art, have the same effect, or the same tendency?" "Undoubtedly, as humanizing or improving the human mind, but also as an immense incentive to public service."

As bearing immediately on what we stated at the commencement of this article on the subject of ancient architectural remains, we extract the following from the evidence of Mr. Britton.

"In relation to the examination which you have had, have you any observation to make?" "The principal observation would be, that if a Commission, such as has been alluded to, was established, further dilapidations and destruction of the interesting buildings in the country would be prevented: one object that I should recommend for the attention of such a committee would be, to publish cheap guides and short descriptions of the various buildings and objects of antiquity in the country; thereby following out the example which has been so laudably set by the Institute of Paris."—"Do you not think that in the present cheap state of engraving it would be beneficial to have cuts and engravings of all those different monuments to accompany those cheap publications?" "Certainly, it would be of infinite value."—"Do you consider that any advantage has been derived to architecture in France by the publication of parts, and of the entire buildings in the reports of the Minister of Public Instruction?" "This is an illustration (handing a portion of the French publication) of the effect that that Institute has produced in France, whereby they have obtained much and varied information from the different provinces; and the Institute has published a part of that information at a very cheap rate to disseminate a knowledge of the present state of buildings, as well as architectural details; and they are now still proceeding to illustrate the finest buildings of the country in a very efficient manner and at a very cheap rate."—"Will not the result of that proceeding be to disseminate

a knowledge of what is valuable in architecture and art in Europe generally, and prevent further dilapidations of those valuable remains which now exist?" "I should say that most unquestionably it is producing that effect in some measure, and must produce it to a still greater extent."

### THE BEAU IDEAL.

TO THE EDITOR OF THE 'ART-UNION.'

SIR,—Being at Florence during the spring of last year, I was surprised at noticing a renewal of the old controversy on the subject of "the Beau Ideal," against which school the chief director of the academy had taken a conspicuous part, in order to impress upon the pupils an exclusive attention to *nature* as their only true guide. His zeal elicited an article in one of the papers there, which appears to me to give so fair an account of the question, that I have been induced to translate it for insertion in your interesting journal if you think it worthy of a place, and not too long nor too learned. There is little doubt that those who have credit for the highest efforts of art in the *beau ideal*, spare no expence in procuring living models for their studies. The case cited of Raphael, seems an exception both to the practice, and the inference drawn from it, and if it were not almost treason to find fault with that prince of painters, I should submit that the fact quoted accounts for a certain sameness of features observable in many of his female heads. Certain it is, that inferior artists, by neglecting the boundless varieties in nature (by an attention to which, as Reynolds remarks, she is brought to correct herself), fall into the great defect of mannerism and general poverty, both of conception and execution. With many, however, it is more the subject of regret than censure, for want of the means and leisure to pursue their studies in the only effectual way.—Yours, &c., Z.

### ON THE BEAU IDEAL.

As it has fallen to our lot to hear much declamation from a celebrated Tuscan sculptor, against what in art is called the *ideal*, which he would have the world believe to be a false and corrupt school, we are induced, by that zeal which has always animated us on behalf of the Arts, to offer a few considerations on the subject.

Finesse, or beauty, is the main scope of the Arts, on which account they are styled 'the Fine Arts.' To attain this prize, young artists have three roads before them; the theories of those philosophers who presumed to fix the canons and principles of beauty; the example of the naturalists, or imitators of simple nature, who aspire to the mere portraying of what is visible; and the school of the *ideal*, which seeks the perfection of beauty.

With respect to the philosophers, by a certain refinement, which would fain abstract the mind from the senses, a hundred writers from Polycletus down to Webb, have reasoned on "the beautiful," but defined nothing really sound, useful, or practical. Aristotle held that beauty was a substance; others, a quality. Plato, instead of telling us what beauty is, shews us rather what it is *not*, in order to dissipate the fancies of Hippias. Some called the beautiful a pleasing sensation, a sentiment of love, taking effect for cause; others said it was that which at once pleases the senses, the intellect, the imagination, and the heart; but these are all vague words, teaching nothing. Others, again, appeared with pretensions to dictate: Albert Durer prescribed immutable proportions; depriving genius of variety, and approaching too much to mechanism. Leon Battista Alberti improved upon this system; still he neither warmed the heart, nor excited that inspiration, which alone is capable of conducting us to the degree of beauty, characterized as splendid, inexplicable, celestial.

Others, finally, did worse; they circumscribed beauty. By Parent, it was an elliptical line; by Hogarth, a waving line; by Mengs, a serpentine line. These metaphysics failed to guide a single artist, even to the correct drawing of an eye. The most excusable of these decrees was that which remained to define beauty, a certain harmony, a proportion, a charm, a something, I know not what, which is felt and cannot be explained.

With respect to the imitators of nature, their school is excellent; because, if it does not always reach the highest point of beauty, it contributes something towards it, when cultivated by a judicious and clever artist. It is difficult, however, to find in nature a type that has no need of correction. We are aware of its being said by Arnobius that Praxiteles discoursed much upon that prodigy of his, the Cnydian, formed upon the model of his Cratina; as also that it was main-

tained by Atheneus that in his time there was to be seen a form from which a Cypris might have been moulded. Even Xenophon speaks of one Theodota, as a perpetual model for artists; and it is recorded of the Greek Mercury cited by Lucian, that it had been modelled from Alcibiades—but these instances are rare.

Who does not know that Rome, among other distinctions, was renowned for the beauty of her citizens of both sexes? Nevertheless, the divine Raffaele, when he was about painting the Galatea alla Farnesina, wrote to Castiglioni thus:—"In such a scarcity of fine women, I avail myself of a certain idea that enters my mind, whether with any excellence of art, I know not, but I try hard to obtain it." Here then is Raphael himself compelled to have recourse to the *ideal*, which, as before observed, has been so much calumniated.

Many who have no fundamental knowledge of the arts, fall into this grand mistake concerning the *beau ideal*; they consider the working out of the idea as conducted by caprice, without any foundation in reality, whereas it requires the nicest discrimination and reasoning. Reynolds calls it a central form, composed of all the beautiful forms in nature. According to Artega, it is the mental model of perfection; and according to Bellori, Sulzer, and Winkelmann, it is the collecting, as far as possible, into one single form, of that beauty which in nature is scattered and divided. "The beautiful" becomes thus examined and united into one whole by the penetrating and talented artist, who first paints it in his mind, then ponders it over, and sets up before him, as it were, his well-proportioned idol. This image he now transfers to paper, or canvass, or clay, and proceeds gradually to perfect it with a skilful hand, directed by the intellect, and invigorated by the heart, as the great Buonarroti was wont to express it.

Hence it appears that the *ideal* is no other than the fruit, the result of what is seen, noted, and collected in nature. It has its foundation always in nature, whether she present a perfect model, which, as before observed, is rare: or furnish all the different parts, the union of which, placed in harmony, forms the idea. It was well remarked by a great master, respecting "the ideal," that it ought to be perfection so studied that there may never be a divorce between Nature and Art. Nature furnishes the materials, Art makes the selection. By means of this celestial union, the offspring becomes a race distinguished, and, as far as possible, perfect.

The Greeks were renowned masters in this school, by virtue of certain favourable combinations, which it would occupy too much time now to trace. Hence the great professors of Art, in order to arrive at the truly beautiful, have diligently examined the Greek monuments, and this for two purposes: the one, to mark the *beau ideal* in the forms they displayed, their unity, proportion, and manner of graft and execution: the other, to accustom themselves to observe nature with the eyes with which the Greeks saw her, and to note well the portions which they stole from her, and how these thefts were effected, so as from the collection of various beauties to form almost new creations.

### THE LATE SIR DAVID WILKIE.

THE following Address from the President and Council of the Royal Academy has been presented to the brother and sister of the late Sir David Wilkie:—"To Thomas Wilkie, Esq., the brother, and Miss Helen Wilkie, the sister, of the late Sir David Wilkie, R.A. The President and Council of the Royal Academy, although reluctant to obtrude on sorrows too recent and severe to admit of present alleviation, yet cannot resist the anxious desire they feel respectfully to manifest to the family of the late Sir David Wilkie, how deeply they sympathize in the loss they have sustained by the lamentable and untimely death of that great painter. Connected with him for many years, socially and professionally, as an important member of their body, the Academy are fully sensible how much they have been indebted to his valuable services as a man and an artist; they largely participate therefore in the grief and regret, which have been so generally excited by an event which has deprived the arts and his country of one of their most distinguished ornaments. The President and Council are well aware that time alone can assuage the sufferings of affection under such a bereavement; but they sincerely hope that, when calmer feelings shall succeed to more acute emotions, the relatives and friends of this eminent man will derive much consolation

from the reflection, that although he has been unhappily cut off in the full vigour of his powers, he lived long enough for his fame—that his works are known and admired wherever the Arts are appreciated—and that he has achieved a celebrity unsurpassed in modern times." We alluded to this address last month, as also to another from the profession generally, which has been presented through the Royal Academy.

The letter subjoined was addressed by Sir W. J. Newton, to the Editor of the *Times*, from which paper it is extracted.

"SIR,—Will you allow me (through the medium of your journal) to state to the numerous friends and admirers of the late Sir David Wilkie, that a public meeting would have taken place immediately, with a view to consider the best mode of offering some tribute of respect to his memory, but that it was deemed better to postpone it, until the meeting of Parliament in August next, when an early day will be appointed, and at which meeting Sir R. Peel has, in the kindest manner, consented to preside.

"As this is, strictly speaking, a national object, it is therefore hoped that all the London newspapers, as well as those throughout the United Kingdom, will kindly insert this communication, as if addressed to each.

"Should any persons (who will not be able to visit London at the time of the meeting) be desirous of making any private communication upon this subject, I shall be happy to be the bearer of it to the proper quarter.—I am, Sir, &c.,

"W. J. NEWTON.

"6, Argyll-street, July 10."

### OBITUARY.

MR. T. L. GRUNDY.—We have to record the death of Mr. Thomas Leeming Grundy, of Brecknock Terrace, Camden Town, one of the class of engravers termed line engravers. Mr. Grundy was born at Bolton, Lancashire, on the 6th of January, 1808, and served an apprenticeship to a large mercantile engraver in Manchester; and during this period he executed several plates far beyond the style of art to which his master pretended. But this style of business engraving was too contracted a sphere for him to pursue; and accordingly, when his indentures were fulfilled, he went to London, there to pursue what he had so anxiously aspired to—line engraving. Here he engraved several works which appeared in the annuals; amongst which was the 'Orphan,' after Liverseege, and others after Stanfield, &c., displaying great talent. He then became an assistant pupil to Mr. G. J. Doo, the celebrated line engraver, with whom he remained some time. He afterwards engaged with Mr. Goodall, the beautiful landscape engraver, with whom he remained a considerable time; and afterwards engraved, on his own account, various plates for the annuals and other illustrated works. He also engraved a large plate in the mixed style of line, stipple, and mezzotint, from a picture by Bradley, called 'The Lancashire Witch.' This picture, painted much in the style of Sir Joshua, was engraved in a very artistic manner, and reminded one very much of the fine plates produced in the time of Sir Joshua, displaying great feeling, and conveying the texture and freedom peculiar to that style. His health now began to decline, and though many large works were offered to him, he could undertake but little. One of the last works upon which he was engaged was 'The Duke (of Wellington) revisiting the Plains of Waterloo,' the etching of which he completed for Mr. Lupton, who is now finishing the plate. He also completed an etching of a full length of Lord Durham, after Lawrence, and others after Faulkner, &c. He was at length attacked with inflammation, which finally terminated his existence on the 10th of March last. Thus, after years of indefatigable study and perseverance, at a time when the greatest difficulties of his profession had been surmounted, and he was apparently about to reap the benefit of his labours, he was suddenly cut off. Had he lived, there is little doubt he would have taken a high rank in his profession. He was interred in Old St. Pancras church-yard, and has left a widow and one child.

## ON HANGING PICTURES.

TO THE EDITOR OF THE 'ART-UNION.'

SIR,—I rejoice that in your notice of Mr. Müller's picture of the 'Convent—Bay of Naples,' you take occasion to animadvert upon the injustice done to him and many other artists in the hanging of their pictures. It well becomes the ART-UNION to protect artists, and if unworthily assailed to rescue their fame, which is their estate, and more than their estate, from degradation. Upon this subject I would not wish to bring forward the name of any one sufferer; for it would seem only to condemn him to a repetition of the injury, and at any rate inflict another wound upon the modesty of genius, of real genius—which is ever the more sensitive as it is the more unobtrusive. But as you have instanced a work of Mr. Müller's, and given a slight sketch of his labours, talents, and love of Art, I may say that I am the more indignant, knowing that you have not said one word too much of an artist who is sure, first or last, to make his way to the highest public estimation. Why should I say I am indignant? Does it imply an accusation of partiality to some, and a wish to depress others? The feeling arises—and there is no occasion of following it to its source—it always arises from a sense of injustice, whether the injustice be the effect of carelessness or of design. I have not seen the picture upon which you found your remarks; but last year I noticed the same thing in respect of the same artist; when, having formerly seen in a private room some of his works, I took some pains to abstract my mind and my eye from the position and pictures around one of his works, and was surprised to find the sentiment, the poetry of the subject, arise from the canvas.

The members of the Academy stand in an inviolable position: that they have difficulties to overcome cannot be denied—from some of which they should be rescued by the public taste, and from others they should rescue themselves. It will ever be suspected that they give preference to their own works, with respect to advantageous position; and there will always be artists to complain that they are neglected when the consciences of the committee may be most pure. It is more than possible, that the committee themselves may become very inadequate judges of the works before them. Fatigue of mind and eye in the multitudinous survey must confound the judgment; and herein the modesty that ever is stamped upon the works of true genius is most likely to suffer. Ten to one but it is overlooked. The committee, oversatiated, surfeited with gew-gaw glare and pretension, stimulated even to disgust, perhaps, cannot recover the quiescent mood in which alone judgment is safe. Without charging them with any intention to offend or injure, I can readily believe that such was the case in the instance you single out for animadversion. Here is a difficulty from which the Academy should rescue themselves, by having several committees, admitting works at an earlier period, and seeing them separately—that is, in a room apart from the show and glitter of other pictures—and not too many at a time. These several committees may then form one for the general purpose of hanging, when the weight of each section would be thrown into the scale in favour of such works as had been previously pronounced works of genius. Or, it would be better still, if the Academy would request certain unprofessional men of known taste, to form themselves into committees to examine the pictures, these committees subsequently being admitted to form a part of the general one. As it is, there must often be a judgment without evidence—without the evidence of the senses, which are, as it were, corrupted by the display of bad taste. It would be well if every member of the hanging committee would duly weigh the importance of what he has to do, what he owes to the public, what he owes to individuals, and what he owes to himself. He is to cater for the public, so as to lead their taste to what is best and of highest character, while he seems only to please their eyes. He is to treat individuals most justly,

to suffer no bias, no acquaintance, no friendship, no *esprit de corps*, to induce him to give a preference independent of merit. And he owes it to himself to be thus upright in purpose, and in right simplicity of character to deem a request for favour, an offence. That the hanging committee do not always so seriously consider their position, the walls of the Exhibition annually show: for it is impossible, if they seriously reflected, and acted upon the reflection, that they should crowd the walls as they do with pictures in positions in which some cannot be seen at all, and what is worse some are seen to a disadvantage.

Precedent and example, by little and little, admit mischiefs, till the mass becomes great, and people sleep under the habit, which would be ridiculous if it were not grievous, until they are awakened, and then stare in wonderment that they did not see what was before them. It is the province of the ART-UNION to cry aloud and to awaken the Academy, from the bewilderment of their exhibitional habits, to a sense of official justice, that Arts may be benefited and Artists uninjured. Now much of this mischief is perpetrated under the plea of pleasing the public: I am persuaded if the plea have any real force, that the public will be easily induced to rescue the Academy from this difficulty. Let them publicly, at the head of their catalogues, declare that they can no longer consent to pile up works for their gratification in senseless order—that the Exhibition is intended to be an exhibition of pictures where *things represented* are to be seen, and not merely the frames and canvasses. Let them convey to the public, that the glare and confusion that have been usually "on view" would be better transferred to the bazaar and the fair, and that the rooms of one academical exhibition shall no longer vie with splendid "furnishing establishments," which after all will have this advantage over them, that the works of the latter can be brought down to the eye, if required, and therefore may be sold. It can answer no purpose but a malevolent one,—and of that I acquit the Academy, and will therefore say an injurious one—to hang pictures out of sight. How few ever cast their eyes to this top-mast height, not of fame but of infamy, where more than mast-high over head, in a reeking cloudy vapour not their own, may be sailing, for aught the spectator knows to the contrary, the whole "Spanish fleet," which

"Thou canst not see,  
Because it is not yet in sight."

Thus the higher the station the poorer the distinction: and the humble aspirant finds in the committee so many Hamans preparing to hang him fifty cubits high. And it is a cruel distinction indeed, thus writing his disgrace upon the walls about him and below him; for if it be to be understood, that every performance in more visible station is so placed for its superior merit, it helps to make a scale of disgrace, and the public must conceive the upper tier to be bad indeed. At the Academy, men are not *raised* to honour, but must stoop to conquer.

I would have the ART-UNION remonstrate till this evil be cured. The academy have no right, but an assumed one, to condemn an unoffending artist, to "d-n" him "with faint praise," the faint praise of hanging his pictures, where no pictures can be, but in disgrace. Reject them they may, and they ought, if they are undeserving of being seen; but if they admit them, they virtually contract at least to show them, not as they do now—to *show them up*. The consequence of a continuance of this bad habit must be, if artists consent to it from the advantage of the name of being exhibitors, that they will learn to paint for the positions, and nothing from their easels will be fit for, face to face, sober acquaintanceship; they will overdo every thing, as in minor theatres, or in infant schools, where nothing is to be done or learned but by antics for natural gesture. And in truth our Academy is too much of the great infant school already. The big infants below, and the little ones piled above them for multitudinous effect, all acting the same childish presumption, "how very clever we are!" A painter must now paint for the Exhibition, as dramatists must write for the actors. If he conceives in his mind a fine subject, to be treated poetically strong in its moral sentiment, he is told at once "it won't do," "it

won't be seen." There is no splash and dash about it, no vividness of colour, no daring juxtaposition of reds, blues, yellows, greens, orange, pink, and purple. Well, he would say, they would ruin the sentiment. "So much the better," would be the reply, "we don't want sentiment, we want display. We want millinery and upholstery brought into the Art." And so what is the painter to do? he must paint for himself and starve, and so "go to the dogs" that way, or "go to the dogs" the other, and paint staring, flaring hunts and such like things "for the Exhibition." I am not stepping out of my way to point out evils which do not arise from the vice of the Academy as an exhibition; they do arise from the whole system and procedure of "making the exhibition, and the hanging the pictures." It is this very thing that has driven modest, quiet, unobtrusive Art, full only of the intensity of its purpose, out of the painter's practice and the world's feeling. Artists are, therefore, made presumptuous except in subject, there they are low enough. The whole "divina comedia" of poetry must necessarily be prohibited, as unfit to face the glare of exhibitional perfection. I have often in my "mind's eye" transferred the finest pictures in in the world, the Raffaelles, Correggios, and Titians, and interspersed them in one of our exhibition-rooms, our "show-rooms," and wondered how their sobriety, their "calmness," "in the very whirlwind of their passion," would be lost, sunk in their own dull obscure, and overlooked as non-existent. Painters must paint up to the "show" or it will not do—the taste runs that way—as in our streets flimsy goods and plate-glass windows display the fashion and carry the day.

There seems to have been an original misconception in the minds of *all* architects, which may be the fountain-head of the mischief. Picture Galleries appear to have been an after-thought (if thought can be said to have been employed about them). Architects seem to have considered it their business to build rooms, any purpose being quite out of their scope. They study only proportions for the eye, and the show of the room, where the Liliputian admirers of their skill may walk under an architectural atmosphere. They have not the slightest regard to pictures how *they* will look. This has been perpetrated from the days of the revival of the Art, and justified by it; at which time palaces had been built, and the Arts were, too, meanly employed to ornament them, subservient to the builder; and it may be questioned whether, notwithstanding all their gorgeousness and great merit of the works in the Venetian palaces, which gave rise to ornamental Art has not suffered rather than gained by the style and taste engendered. But since the Arts have confessedly become of consequence *per se*, and for what they can do independent and apart from ornament (though bringing the best ornament with them), surely they ought to engage the minds of architects to erect for them proper buildings, where they shall be everything, dominant, principals, not accessories—where the painter is to be thought of, not the architect, and where the latter will have the genius to sink himself in the consideration of the one great purpose. I was much pleased with Mr. Pyne's idea—there is good sense in his plan—it may at least give a hint to architects, and I hope will thus turn out to be "a word to the wise." But these observations require other progression than may be now given them; they arise, it is true, out of the fault, the academical fault, the subject of animadversion in the ART-UNION: but it would be taking too wide and inconvenient a range, so I will forbear—merely content, in conclusion, to recommend to the Hanging Committee of the Royal Academy, a merciful consideration for the victims whom they suspend annually. If they harshly maintain with old Polonius, that they must treat them "according to their desert," they should hear the answer of Hamlet—"Odd bodsikins, man, much better use every man after his desert, and who shall 'scape whipping? Use them after your own honour and dignity. The less they deserve, the more merit is in your bounty. Take them in;" and I will venture, Sir, to add to this recommendation of Hamlet's, what I am sure he meant, when you "take them in," use them kindly.

Yours, &amp;c.,

J. E.



## ENGRAVING ON WOOD.

A SERIES of very comprehensive lectures have lately been delivered at the Royal Institution by Mr. A. J. Mason, on the history and practice of wood-engraving. The lecturer introduced his subject by a consideration of the causes of the low estimation in which wood-engraving had been held, before the art began to be marked by improvements which have raised it to its present perfection. After describing the tools employed by the engraver, and practically demonstrating their uses, he spoke of the various woods which have been at different periods in request, before box-wood recommended itself to notice from the solidity of its texture and other qualities which were not found in any wood employed in the early practice of wood-engraving. The method of preparing the wood was described, and the manner of making the drawing on the block before it was cut; and this was followed by a particular description of the entire process of the art in its improved state, and comparisons between wood and copper-plate engraving, with illustrations of the comparative difficulties and facilities, advantages and disadvantages, of each. Mr. Mason attributes the discovery of the practice of engraving on wood to the Chinese, whose method of conveying the drawing or design to the block is extremely curious. It was first made out upon paper, so thin as to be transparent; then pasted on the wood with the face downwards, and so engraved by cutting through the paper into the wood, leaving of course only the surfaces which appeared black in the subject; and when finished these portions of the paper drawings left on the lines were carefully washed off. The lecturer exhibited some curious Chinese engravings, which had been lent to him as examples of illustration from among specimens in possession of the East India Company. Much controversy has arisen among writers on ancient Art as to when and by whom engraving on wood was first practised in Europe; though all agree in making it the earliest medium of procuring printed impressions. The Germans, desirous of settling the invention upon their own countrymen, affect to discredit every statement tending to attribute the discovery to another nation; but the Cunio story, very generally quoted by all historians of wood-engraving, ascribes to Italy the earliest knowledge of the art in Europe. Papillon gives an account of eight subjects 'The Heroic Actions of Alexander the Great,' which were engraved on wood by twins, brother and sister, of the name of Cunio. These were executed at Ravenna as early as the year 1285, and the circumstances of his knowledge of the existence of such works, Papillon describes. He was employed by his father about the year 1719, to arrange some paper hangings for a Swiss officer of the name of De Greder who showed him three ancient volumes in which were impressions of cuts by Cunio and his sister. Two of the books were illustrated with figures of prophets, kings, and heroes; and the third celebrated the achievements of Alexander. Papillon immediately wrote a description of the whole; but this he unfortunately mislaid, and it was not until after a lapse of 35 years that he again found it. He was busy in the meantime on his history of the Art, in which he had determined to say nothing of the Cunio cuts, not being able to recall to memory the substance of what he had written about them: but before the publication of his work he discovered the long-lost MS., and thence gave the account which is found in his work. De Greder, who had shown him the volumes, died in the interval, and Papillon was unable to trace the engravings; there remains, therefore, no clue to this important series, the date of which is nearly ascertainable from the dedication of the work to Pope Honorius, who occupied the papal chair only from the year 1285 until 1287. As early as the 14th century wood-engraving was employed in printing playing cards; and it is a matter of dispute whether it was first applied thus, or to printing the figures of saints. The traffic both in cards and printed figures arose first in Italy, and spread rapidly over Germany, the Low Countries, and France; and these prints were frequently purchased as original drawings, because the method of their execution was a secret known only to the craft of MS. illuminators. There is very little doubt of blocks having been

adopted for cards about the year 1370. There are in the British Museum specimens of Venetian cards made at that period, if the date may be presumed from the circumstance of the dress of the kings and queens according with the costume of that time. Cards are said to have been invented for the amusement of Charles VI. of France: but this could not be, since they were in use in Italy and Germany long before his reign, which commenced in 1380; he occupied the throne forty-two years, and instead of cards having been invented for his amusement, it is more probable that they were only introduced into France during his reign.

On the adoption of wood-engraving by the Germans the application of it began to be extended. They executed scriptural subjects containing several figures, which were accompanied by texts cut on the block, because moveable types were then unknown. These were impressed only on one side of the paper, and two of the prints were frequently pasted together so as to form one leaf with a picture on each side. Afterwards whole sets were bound up; and thus were formed the first complete printed books, which being produced entirely from wood-cuts are known by the name of block-books. These first made their appearance in Germany and the Low Countries, soon after the year 1420. Earl Spencer is in possession of original editions of many of these, one of the earliest of which is called the Apocalypse of St. John, and consists of 48 pages of illustration and text cut together on wood. The same nobleman has also one of the identical blocks cut for the second leaf of this book, which was executed probably between the years 1420 and 1430. It was shown by these and other examples, that printing was first effected by means of wooden blocks, which about 1438 were succeeded by separate wooden letters; type cut in metal was used in 1450, and the final improvement as now practised, took place in 1459. Lawrence Coster, of Haerlem, is stated by some writers to have been the first to use moveable wooden types, which were suggested to him by accident. He cut some letters on a beach-tree in relief, and took impressions of them on paper for the amusement of his grandchildren. The effect of this led to further experiments, in the course of which he procured a thick glutinous ink and used the letters separately. Among others to whom the application of wooden types for printing was attributed, the lecturer mentioned the Guttenbergs and John Faust; the latter of whom in conjunction with Peter Schœffer brought out in 1462 a beautiful edition of the Bible in two folio volumes. This work was richly embellished by woodcut initials, and others manually executed; the whole illuminated in colours mixed with gold and silver. Faust took a number of these bibles to Paris, where printing was as yet unknown, and disposed of them as original and elaborate MSS. The King of France purchased one for which he gave 750 crowns; this copy is now preserved in the Royal Library at Paris. The first volume of this extraordinary work contains 234 leaves, and ends with the Psalms; the second volume consists of 227 leaves. Faust sold another copy to the Archbishop of Paris for 300 crowns; and others he sold for 500 crowns, the price usually paid to the scribes of the time. In order to dispose as soon as possible of his stock, he reduced his price gradually to 30 crowns, by which means his sales multiplied. The perfect uniformity of all the copies in the typographic parts, which were supposed to have been written, was, upon comparison, discovered to the general horror and dismay of the purchasers; for as the manual execution and transcription of only two copies of this marvellous work would have occupied the entire life of the writer, it was immediately pronounced that the task which Faust had accomplished was one beyond all human power; he was therefore seized as a magician his lodging was searched, and a few remaining bibles found. The red ink used in the printing was said to be his blood, as an article of his compact with Satan, without whose aid it was decided he could not have executed so stupendous and so extraordinary a work: hence most probably the German story of Faustus.

Printing was introduced into England by William Caxton, who, in 1483, produced his great work, *The Golden Legend*, of which the British Museum contains a fine copy. It is a history of persons named in the Bible, and is illus-

trated by many cuts in the early German style. Caxton printed upwards of 60 books, most of them ornamented with cuts, of which many, from fac-similes exhibited, must have been as low in the scale of merit as the rudest and most untutored efforts in the art. On the continent, Michael Wohlgemuth was successful in increasing the value of wood engraving; but his pupil, Albert Durer, effected greater improvements, inasmuch that the art began to be considered the best means of perpetuating the conceptions of the painter. Early in the 16th century, the latter published his *Madonna* in a set of 20 cuts, and in such repute were his works, that Marco Antonio Raimondi, a Venetian artist, counterfeited upon copper, 17 out of the 20 of this series. Putting to his plates Durer's monogram, the impressions were sold in Italy as original works. In order to suppress such an injurious system of piracy, he instituted proceedings at law against Raimondi, but the only redress he obtained was an injunction against the latter prohibiting him the use of Durer's mark and initials. This master did not confine his experiments and improvements to wood engraving. He published in 1512, a *Passion of Christ* in small copper plates, exhibited impressions of which are distinguished by a delicacy in some subjects and a boldness in others really surprising for a period so early. Durer had several pupils, the most celebrated of whom was Hans Burghmaier, who designed and partly cut the set of 140 blocks for the *Triumph of Maximilian*. This work was in progress during four successive years, and was then abandoned in consequence of the death of the Emperor, which took place in 1519.

It has been thought that the highly finished works of the Old Masters, particularly those which exhibit cross-hatchings, could not have been produced by blocks of wood, but that such workmanship must have been effected by corrosion or some other means on metal plates; but corrosion for the purpose of producing lines in relief is of recent discovery; the zinc plates tried about twenty years ago were imperfect without retouching, and even then had the appearance of decay. Mr. Mason considers the Art of wood engraving to have been at its highest perfection during the 16th century. The example of the German school produced artists of talent in many parts of the continent. In examining the works of the old masters, it may here be observed that the monogram found in them sometimes referred to the designer only, for Durer, Burghmaier, and others who drew the subjects on the blocks themselves probably cut no more than the most important parts. It was impossible that Durer could himself have engraved all the parts of his immense series of works. Some of the initials on prints of this period are those of persons who never engraved at all, but only furnished the designs and superintended the cutting; for the known masters of the period employed numerous assistants; hence many persons have supposed that they never cut the wood themselves; but this is as erroneous as the conclusion that they personally executed every work bearing their monogram. In England, during the 16th century, some valuable publications were issued, the most important of which was the celebrated Protestant Bible, by Coverdale, which appeared in 1535. A new edition appeared in 1537, ornamented with many large and small cuts, executed by various persons. In 1563 appeared the first edition of the "Acts and Monuments of John Fox," commonly called the "Book of Martyrs," also enriched with many good engravings. Some of the engravings of this date have much merit, but it is probable that they were executed by foreign artists.

Thos. Bewick, the founder of the Bewick-school, began to engrave on wood in 1768, and his first cuts were diagrams for Dr. Hutton's "Mensuration;" in cutting which he used a graver with a divided point, so constructed that he could cut very accurately on both sides at once of the straight mathematical lines. The lecturer, after particularizing some of his most celebrated works, spoke of the merits of Thurston and others, who assisted in forwarding the art to its present state of perfection, and the works of all of whom are so well known as to require no mention here. Want of space prevents us doing justice to wood-engraving in its present state, and compels us to close our notice of these very interesting lectures, how anxious soever to join the lecturer in his tribute of praise to the living professors of the art.

## FOREIGN ART.

**ITALY.—ROME.**—A new theatre has been erected on the spot once the Campus Martius, and it is dedicated to the poet Metastasio. It is, from the foundation, the work of two friends, Pietro Baracchini and Felice Quadrari. The architecture is fine and elegant, and the decorations brilliant, being everywhere adorned with *bassirilievi*, paintings, and gilding. The architect is a youth of much promise, Niccola Carnevali. The ornamental paintings are perfect as to style: they are friezes with allegorical pictures dedicated to Tragedy, Comedy, and the Lyric Drama; they are the work of Enrico Marini. The sculpture by Giacomo Fumagallo, also deserves much praise. The ceiling, painted by E. Anieni, represents the poetical apotheosis of Metastasio; it is rich in figures, and finely composed. The Muses are in varied and beautiful attitudes. Two of the figures are by severe critics pronounced incorrect as to drawing. The painting on the drop scene is classical and pleasing: the subject is the triumph of Veturia over the indignant spirit of Coriolanus, when he approached Rome as leader of the Volscians. It is treated in a manner that does honour to the artist, Nicolo Consoni. The new scenery also deserves attention, painted by Scarabellotto and Bazzani.

**BOLOGNA.**—The restoration of the ancient building which was the celebrated Archigymnasium, is completed, and it has now become the library of the city. This edifice, indeed, deserves the name of historical; it contains a collection of pictures, with specimens of every epoch, beginning from the Bolognese painter who was the rival of Giotto, down to the Gandolfi. We may also remind our readers that in this famous Archigymnasium was founded the first university of the world, anterior to that of Paris. Here Azzo, Bartolo, Accursio, called "Lights of Law," and many others, taught; and here Dante, Petrarca, Boccaccio, with a long list of other great men, came to study. In modern times it is enough to name among its students the Bolognese Galvani, the discoverer of the physical principle which bears his name (Galvanism); and which has so largely contributed to the progress of science. We need not say how interesting and important the restoration of such a building is. We may add, that the library is open to the public without the smallest reservation; and that the paintings, with which the staircase, arcades, and halls are covered, are in themselves a historical study, presenting the works or portraits, with the dates of their periods of study, and coats of arms, of many of the eminent men whose Alma Mater was this university.

**RAVENNA.**—The Exhibition of Works of Art was opened here on the 9th of June. Among the speeches made at this solemnity, one of the most interesting was that of the Professor Giuseppe Ignazio Montanari, who chose for his subject the Roman sculptor, Giuseppe Ceracchi, an artist whose high promise of excellence was closed by an early death. Those acquainted with his works saw in him the future rival of the glory of Canova, while his singularly amiable and engaging character made his loss the source of the deepest grief to his family and friends. Of the works of Art exhibited we may especially notice, in sculpture, 'King Entius made Prisoner by the Bolognese,' in marble, alto-relievo, a group of four figures, by Signor Raffaele Sarti; 'Death of Du Foix,' in marble, alto-relievo, five figures and two horses, by Ferdinando Sarti; an historical landscape from the 'Black Dwarf of Walter Scott,' a fine composition, and well painted by Signor Antonio Porcelli, of Rome; and a 'Madonna,' by the Countess Rasponi (daughter of Murat, King of Naples).

**PESARO.**—Her majesty the Queen of Greece, travelling *incognito* under the name of the Countess of Athens, passed through this place, and examined attentively all the monuments of Art and antiquity which it possesses. She visited last the small but well-chosen gallery of pictures belonging to the Cavalier Mazza; among these she especially admired a 'Pieta,' by Alessandro Tiarini, and a 'Galatea,' by Lazzarini. (In England, unfortunately, these artists are among the many admirable Italian painters whose works are

unknown.) The splendid collection of vases in Macolica, belonging also to the Cavalier Mazza, greatly excited her admiration, especially a vase on which is painted the 'Toilette of Venus,' from a design by Raffaele. At parting her Majesty presented the Cavalier Mazza with a gold snuff-box, on which is painted a beautiful miniature of the King of Greece.

**FRANCE.—PARIS.**—The following artists have been named officers of the Legion of Honour:—M. Gudin, painter of marine subjects; M. Alaux, historical painter; M. Couderc, painter; and M. Fontaine, architect, a commander of the same order. The following artists have been named Knights of the Legion of Honour:—Messrs. Delorme, Grenier, Signol, painters; and M. Etex, sculptor.

**MONUMENT OF MOLIERE.**—The municipal council of Paris have voted the 140,000 francs necessary for executing the monument to be raised to Moliere; of the subscriptions already collected, and the credits voted, 140,000 francs have been expended in the purchase of a house whose site forms part of the ground destined for the monument. The principal figure is to be of bronze; the two accessory ones of marble; the artist is M. Visconti. The municipal council at its last sitting voted the sum of 25,000 francs for the erection of a monumental fountain in the garden at the church of Notre Dame. The style of the construction to be similar to that of the metropolitan, and the proportion so light as not to injure the perspective of the church.

**MONUMENT OF NAPOLEON.**—The Director of Fine Arts has announced that the architects and sculptors who mean to compete for the erection of the monument to Napoleon, to be placed under the dome of the Invalides, may present their designs to the Minister of the Interior until the 1st of September, 1841. The plans must be calculated not to exceed the credit opened by the law of the 25th of June, 1841. The scale of 0 m. 5 c. per metre is to be adopted for plans and drawings, and that of 0 m. 10 c. per metre for models in bas-relief.

**QUEEN VICTORIA'S GIFT.**—The cabinet of medals of the Bibliotheque Royale has been lately enriched by a present from the Queen of England, of 195 coins of pure silver, Anglo-Saxon and Carolingian; they are in high preservation, and among other treasures, contain two of Charlemagne, one of Louis le Debonnaire, nine of Charles the Bald, struck in different towns; and among the Anglo-Saxon coins are seven of Alfred the Great and six of St. Edmund.

**PRIZES TO ARTISTS.**—The following artists have received gold medals as premiums for the excellence of their works, except where mentioned as otherwise, the premiums are for paintings exhibited at the Louvre in 1841:—M. Benedict Masson, for his painting of 'Mary Anointing the Wounds of Jesus Christ.' This picture was bought by the Minister of the Interior. M. E. Hosten, landscape painter. M. Louis Rochet, for his group of 'Christ with the Young Children.' M. Laurent Detouche, for his pictures of the 'Execution of Joan of Arc' and of 'St. Elizabeth of Hungary.' To M. Augustus Baril, for several pictures, especially one of 'The Benediction of the Pope,' exhibited in 1840. M. Wyld, for several pictures, especially those two representing the 'Departure of the Jews from Algiers' and 'A Marine View of Naples,' which have placed him in the first rank of our painters. M. Olivier, for four pictures of domestic scenes, in regard to whom it may be interesting to mention the following circumstances. The celebrated painter called Claude Lorraine, was born in a little village of the department of the Vosges. Some years ago, a child in the same village became remarkable for a surprising talent in copying every object he saw. The director of the Musée Epinal, informed of the singular talent displayed by the boy, brought him to Paris, and gave him lessons; and afterwards he received further instructions from M. Paul Delaroche. This year the Minister has decreed a gold medal to this village artist, M. Olivier, for four small full-length portraits, or rather domestic scenes, in which connoisseurs are alike struck by a degree of vigour and delicacy well deserving encouragement.—The King has purchased the small picture of M. Jules

Jollivet, representing the 'Interior of an Artist's Work-room.' The Minister of the Interior has purchased a 'Christ at the Tomb,' by the same artist: both these pictures were exhibited in 1841. The Minister of the Interior has purchased the fine picture of the 'Resurrection of Lazarus,' by M. Vanderberghe, exhibited in 1841: it is intended for the Cathedral of Perigueux.

**ARTISTIC LIBERALITY.**—Messrs. Nelaton and Carlin, two young artists, visited, in 1839, the Grand St. Bernard, and were received by the monks in the convent at its summit with their usual kindness and hospitality. In visiting the church, they remarked that it was without pictures, and asked the monks why it was so? They replied, that they were too poor to pay for pictures. "That shall be no objection," said the young men; "we will paint your church for you, and require no payment." The offer was most thankfully accepted, and the young painters returned to Paris, where, during a year, they were occupied in preparing the Cartoons for their work, the subjects being selected by the monks. On the 2nd of May, 1841, they set out on their return to St. Bernard, and there they still continue their labours.

Thadeus Kralewski, a Polish exile, has just completed a very fine statue of his brother, the celebrated Archbishop of Posen.

Carlo Bovi, the artist of the well-known medals of Napoleon, of Cuvier, of Paganini, and Gothe, has finished one of Listz, in which his pure drawing and good taste in the antique style is very apparent.

**CARHAIX.—INAUGURATION OF THE STATUE OF LA TOUR D'Auvergne.**—We mentioned that this ceremony was to take place on the 25th of June, being the anniversary of the death of this famous grenadier. The ceremony failed in the degree of interest and grandeur expected, from the circumstance that the influence of the clergy had been exerted to prevent the people attending it, by predictions of evil, &c. &c.; and the Bishop of Finisterre, who was to have assisted at the ceremony, did not appear. Five or six hundred grenadiers of the regular army attended, and the national guards of many neighbouring towns. An old soldier, retired since the year 1800 from the army on account of severe wounds which he received by the side of La Tour d'Auvergne, was brought from the mountains of Arrée to receive a decoration at the foot of the statue of his comrade. The surprise of the old man was great; and this incident, from the simplicity with which the decoration was received, formed one of the most touching scenes of the day. One part of the ceremony fully realized all that was expected—that in which the statue was uncovered, accompanied by a salute of artillery and two military bands, shouts of applause mingling with the *vivats*. The general effect of the statue, by Marochetti, is very fine: the attitude is natural and noble. The site where it is placed commands the magnificent amphitheatre of the mountains of La Cornouailles; and at the distance of five leagues may be discerned the statue on its pedestal of granite, standing forward from the grove of trees which appears like its frame. The figure fronts the open field of the battle of Carhaix, and all contributes to the impression it was the object of the artist to produce, and which he has effected with so much talent.

**BELGIUM.—BRUXELLES.**—Monsieur Gallait, one of our best artists, author of the picture, 'The Abdication of Charles V.,' exhibited at the Louvre last year, has been named, by command of the King of the French, a Knight of the Legion of Honour.

**PRUSSIA.—BERLIN.**—Our celebrated artist, Perseus, first architect of the King of Prussia, is now in Paris by order of our government, for the purpose of examining the public edifices there; especially, it is said, the Museum at Versailles, with the intention that a similar building should be erected at Berlin.

The group of Amazons, by Ris, is to be placed in the "Lust Garten" of this place, which it will greatly adorn.

## WORKS IN PROGRESS.

**THE BATTLE OF LANGSIDE.**—The etching of this picture of Landseer's promises fair that the finished work will sustain the character of our school. It is in progress by J. G. Murray, and will be published by Mrs. Parkes. The figures and objects are everywhere perfectly and most successfully made out, preparatory to graduating the shadows to their ultimate strength; and nothing can be more beautiful than portions of the drawing so clearly exhibited in the outlines. The immediate subject is the death of George Douglas, whose untimely fate, met in ardent devotion to the cause of the queen, Mary laments while bending over him. According to the powerful description of the artist, life is ebbing fast away; and, although surrounded by a crowd, the sufferer seems to acknowledge no presence but that of Mary, upon whom his closing eye is fixed. The battle may be supposed to be raging in the valley below, for the position of the queen was a high ground overlooking the scene of action. The other figures grouped round the principals represent some of the Seaton's, Hamiltons, and other personal attendants of the queen, all clad in their war-harness, but now moved by the death of Douglas. The subject is one replete with the deepest interest; the issue of the battle of Langside darkened the horizon of Mary's fortunes, which, during the few days preceding this event, had put on a favourable aspect. The manner in which this engraving has been commenced and brought up to its present state, must, in the end, do ample justice to the picture.

**THE WELLINGTON TESTIMONIAL.**—On the occasion of a late assembly of the committee superintending the execution of the Wellington monument, certain changes in the model of the horse were determined upon, which have been carried into effect by Mr. Wyatt. Since our last notice of this work, no other portions than those then mentioned (the head and legs of the rider) have been cast in bronze.

**THE MALCOLM MONUMENT.**—The cast of this statue has been perfected. It will be remembered that the execution of it was intrusted to Mr. Bailey, and that it is intended for St. Paul's. The figure is of the heroic stature, and stands in a position easy yet dignified, holding a spy-glass sufficiently large to typify the quarter-deck. The attire is a simple uniform, with a cloak loosely thrown on the shoulders, whence it flows without interfering with the front of the figure.

**THE LATE BARON JOY.**—The colossal statue of this eminent lawyer, the execution of which was confided to Mr. Behnes, is in a state of advancement; and when completed is to be sent to Dublin. The figure is attired in legal costume, and is represented sitting in court: the features unite in an expression of deep and searching attention; and although the work be posthumous, the resemblance it bears to the life is said to be perfect. We have been gratified with a view of another work by the same artist, the subject of which is derived from the Coventry story of the Lady Godiva. The composition consists of a female figure seated on a palfrey, which she may be supposed to have just mounted, with a view to the performance of the famed equestrian progress through the town. Nothing can exceed the ease and grace of the figure, the interest of which, by a most felicitous arrangement, is maintained entire. The horse is not yet in motion, but stands with one of his legs somewhat advanced, and against which he is in the act of rubbing his nose; a position in which the animal is often seen when freed from the bit, and which, in this case, is of the utmost value. The conception and execution of this beautiful work are equally original.

**MADLE. RACHEL.**—We have been favoured with a view of a portrait of this accomplished actress, which is about to pass into the hands of R. J. Lane, A.R.A., for the purpose of being lithographed. It is in water-colour by Mr. E. D. Smith, and represents Madlle. Rachel in her well-known character in *Les Horaces*. The artist has treated his work with consummate skill; his method of disposing of the contingents with which he has had to deal, is in the very best taste; and the resemblance perfect. This portrait is to be viewed by her Majesty during her sojourn at Woburn.

## VARIETIES.

**ART-UNION OF LONDON.**—The committee of this widely spreading Society, anxious to carry out the intention expressed in their last report of obtaining some unpublished plate from which impressions might be distributed forthwith to the subscribers, have purchased an engraving, now in process of execution by Mr. W. Chevalier, from 'The Saint's Day,' a picture by Mr. J. P. Knight, A.R.A., which was exhibited two or three seasons ago at the Royal Academy. It will be completed in the present year, and will be printed for the subscribers of 1841. Impressions from an engraving of Hilton's picture, 'The Return of Una,' which, as we stated in our June number, the committee had entrusted to Mr. Watt, will be appropriated to the subscribers of the forthcoming year 1842. So certain a return for the guinea subscribed will doubtless have the effect of increasing very greatly the already large list of members. Mr. Shenton's engraving of Mr. C. Landseer's 'Tired Huntsman,' is fast approaching to completion: this belongs to the subscribers of the year 1840. The exhibition of the pictures selected by prizeholders in the present year, promises to be one of much interest. It will take place at the Suffolk-street Gallery early in this month. Since the publication of our last number, Mr. Kearney's picture 'The Warning at Linlithgow,' at the New Water-Colour Society, selected by Mr. Gandell; Mr. Boddington's picture 'Felbrigge Heath, Norfolk,' at the Society of British Artists; and some others, have been added to the list. Mr. Macleise's painting 'The Sleeping Beauty,' selected from the Royal Academy by Mr. Fry, at the price of £300.

**EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.**—The following pictures have been sold from this exhibition:—

'The Guardians of the Flock,' F. Y. Hurlstone: Wynn Ellis, Esq., 200*l*. 'Sketch of the Opium-seller at Moufaloot,' W. Müller, Esq., 12*l*. 12*s*. 'Tower at Andernach, on the Rhine,' C. F. Tomkins: L. Pocock, Esq., 8*l*. 'A Trout Stream,' J. Barnicle: T. E. Johnson, Esq., 5*l*. 'Composition,' J. W. Allen: S. Naylor, Esq., 10*l*. 10*s*. 'Hudibras,' J. Holmes: J. Taylor, Esq., 150*l*. 'Western Jetty, Calais,' J. Wilson: B. Webster, Esq., 5*l*. 5*s*. 'Gli Amanti,' A. Egg: H.R.H. Prince Albert, 42*l*. 'The Poultry Cross, Salisbury,' E. Hassell: W. T. Copeland, Esq., 15*l*. 15*s*. 'Rustic Conduit,' J. W. Allen: Col. Sibthorp, 12*l*. 12*s*. 'Water Carrier,' P. F. Poole: Col. Sibthorp, 35*l*. 15*s*. 'View in the Isle of Wight,' C. F. Tomkins: Col. Sibthorp, 10*l*. 10*s*. 'On the Thames, off Purfleet,' A. Vickers: L. Pocock, Esq., 10*l*. 10*s*. 'The Frozen Ferry,' W. Müller: Sir G. Crew, 73*l*. 10*s*. 'Near Scarborough, Yorkshire,' T. Tennant: H.R.H. Prince Albert, 15*l*. 15*s*. 'R. Dadd: H. Farrer, 15*l*. 15*s*. 'On the Sands at Honfleur,' H. Lancaster: H.R.H. Prince Albert, 15*l*. 15*s*. 'View in Stirlingshire,' Miss C. Nasmyth: Sir G. Crew, Bart., 26*l*. 5*s*. 'Dancing Dolls,' A. Montague: Sir G. Crew, 26*l*. 5*s*. 'A Mail Coach in the reign of George the Fourth,' J. F. Herri- nger: Major Hussey, 40*l*. 'Gil Blas,' T. M. Joy: H.R.H. Prince Albert, 10*l*. 10*s*. 'Crossing the Brook,' E. Latilla: Sir W. Martyn, 60*l*. 'The Forum, Pompeii,' T. C. Hoffman: Earl of Egremont, 'Crossing the Heath,' E. Latilla: T. Campbell, Esq., 45*l*. 'English Wild Flowers,' Mrs. F. M'lan: G. Scamell, Esq., 30*l*. 'Scene from the Memoirs of the Count de Grammont,' E. M. Ward: Dr. M. Robertson, 40*l*. 'Water-mill,' J. Radford: Rev. R. Roy, 15*l*. 'Scheveling from the Sea,' J. Wilson: S. Angell, 26*l*. 5*s*. 'The Watering-place,' W. Shayer: S. Angell, 62*l*. 'Fish Girl of New Holland,' A. J. Woolmer: C. Dolman, 10*l*. 'Gil Blas and Camilla,' T. M. Joy: R. Clarke, 20*l*. 'View of Bellaggio, Lago di Como,' T. M. Richardson: R. Jarvis, Esq., 50*l*. 'On the Thames,' W. Fowler: J. Davis, 20*l*. 'The Baiting House,' E. Childs: C. Stevens, 25*l*. 'Huy, on the Meuse,' C. F. Tomkins: C. G. Jones, 60*l*. 'On the Lower Road to Woolwich,' J. Tennant: Lieut.-Col. Robinson, 25*l*. 'On the Coast, at Havre,' H. Lancaster: E. Shaw, Esq., 40*l*. 'The Cat Castle,' A. Clint: W. J. Newton, 15*l*. 'Oberwesel,' C. F. Tomkins: J. Godet, 50*l*. 'Napoleon in the act of addressing a British Sailor,' E. Latilla: Rev. D. Moore, 10*l*. 'Distant View of Erith,' J. Tennant: C. S. Compton, 35*l*. 'Landscape,' Miss Radcliff: G. Pilcher, 10*l*. 'Rembrandt's Daughter,' A. J. Woolmer: W. Brodrip, 30*l*. 'A Sand-bank, near Bletchingly,' J. W. Allen: J. S. Wreford, 30*l*. 'Moonlight,' E. Child: Major Turner, 35*l*. 'Outskirts of a Fair,' W. Shayer: T. Cammacc, 60*l*. 'Church of St. Pierre,' W. Fowler: E. R. Greenwood, 20*l*. 'On the River Bure,' J. B. Crome: F. R. Bray, 10*l*. 'The Pass of Llanberis,' W. C. Smith: J. Iliffe, 10*l*. 'On the Beach, near St. Leonard's,' A. Clint: C. Haghe, Esq., 30*l*. 'An Arcadian Nymph,' E. Latilla: W. R. Stanton, 100*l*. 'Landscape—Early Morning,' H. Cooke: J. P. Berkeley, Esq., 25*l*. 'Landscape—Evening,' H. Cooke: H. Sole, Esq., 15*l*. 'The Mort, or Death-Blast,' W. P.

Frith: H. Gritten, Esq., 15*l*. 15*s*. 'A Day Dream,' W. P. Frith: J. Alexander, Esq., 10*l*. 'Loitering,' W. Shayer: S. Hollyer, Esq., 12*l*. 'Waiting for Hire,' W. Shayer: — Wells, Esq., 21*l*. 'Fruit Girl,' A. J. Woolmer: R. Keeley, Esq., 10*l*. 'A French Fishwife,' R. J. Hamerton: F. I. Delafosse, Esq., 11*l*. 11*s*. 'Moyse Tower, on the Rhine,' C. F. Tomkins: F. I. Delafosse, Esq., 5*l*. 5*s*. 'Southampton, from below Itchen Ferry,' T. Deamer: F. I. Delafosse, Esq., 2*l*. 2*s*. 'Cowes, Isle of Wight,' T. Deamer: F. I. Delafosse, Esq., 2*l*. 2*s*. 'Twilight,' A. J. Woolmer: W. Hammond, Esq., 8*l*. 'A Girl Knitting,' R. J. Hamerton: W. Hammond, Esq., 10*l*. 10*s*. 'The Mother,' J. W. King: S. Hollyer, Esq., 10*l*. 10*s*. 'The Witch of Datchworth Green,' T. Clater: Miss Borough, 30*l*. 'A Magdalen,' H. Le June: T. Smith, Esq., 10*l*. 10*s*. 'Boy blowing Bubbles,' G. Stevens: J. Taylor, Esq., 15*l*. 15*s*. 'At Sunning-hill,' J. W. Allen: T. M'Dougal, 10*l*. 'Melun, on the Seine,' H. M. Anthony: — M'Gowran, 3*l*. 'On the River Maas,' J. B. Crome: E. Cotton, 10*l*. 'A Welsh Mill,' A. Montague: Mrs. T. Cook, 10*l*. 10*s*. 'The Watering-place,' J. Tennant: G. Wartonby, 45*l*. 'Summer,' H. Jutsum: C. Ainsworth, 10*l*. 'Titania Sleeping,' A. J. Woolmer: Captain Toriano, 18*l*. 18*s*. 'Hotel de Ville,' C. F. Tomkins: R. Nunn, Esq., 60*l*. 'Woodcutters, Boshill,' J. W. Allen: W. Robins, 20*l*. 'Beacon Vale,' W. Shayer: Miss Lovegrove, 50*l*. 'The Pet Rabbit,' G. Stevens: C. Goodwyn, Esq., 25*l*. 'On the Medway,' J. Tennant: E. Lomax, 40*l*. 'The Novel-reading Housemaid,' T. Smart: B. Bernasconi, Esq., 29*l*. 5*s*. 'The Interior of Gloucester Cathedral,' E. Hassell: H. G. King, 50*l*. 'The Orphan Girl,' G. Stevens: Earl of Coventry, 70*l*. 'The Forsaken,' E. Latilla: Earl of Coventry, 40*l*. 'Happy Infant Boy,' G. Stevens: Earl of Coventry, 70*l*. 'Study of Flowers,' Mrs. Withers: D. R. Watts, 15*l*. 15*s*. 'Love's Young Dream,' W. S. P. Henderson: J. Scoones, 10*l*. 'Working Common,' J. W. Allen: R. Sale, 25*l*. 'Scene from "As You Like It,"' A. J. Woolmer: J. Ball, 60*l*. 'Bala Lake,' A. Clint: C. Lucy, 15*l*. 'At Tynewmouth,' T. H. Hair: A. Dawson, 20*l*. 'At Havre,' H. Lancaster: S. Gent, Esq., 4*l*. 'Brisk Gale,' W. C. Smith: T. Harper, 25*l*. 'Landscape,' Miss Radcliff: Miss Stanier, 20*l*. 'Felbrigge Heath,' H. J. Boddington: S. W. Brown, 20*l*.

**THE TWO FRANCIS.**—These pictures have been lately placed in the National Gallery. It will be remembered that they were selected from the Lucca collection, and purchased by Government for £3500. Both pictures are in a high state of preservation, and are distinguished in many parts by much brilliancy and power; but their manner in other respects carries us back to that period in Art when the prevailing timidity of execution had not yet been overcome by a knowledge of that truth which afterwards gave a general freedom and promptitude of touch: they are, however, most valuable specimens of early art. Francesco Francia, or Raibolini, may be termed the Quentino of Italy. He was born at Bologna in 1450, and in the early part of his life he followed the business of a goldsmith and medallist; and Vasari says that some of his coins were equal to those of the celebrated Caradosi of Milan. At what precise period he commenced the study of painting is not known; but he is said to have received his instruction in the art from Marco Zoppo, when he had already attained the age of virility, and in a few years made such progress that he was able to compete with the ablest painters of Ferrara and Modena. It is probable that he continued the profession of a goldsmith for some years after he began the practice of painting, as many of his works at Bologna are inscribed *Franciscus Francia Aurifex*, and on one of the pictures above described is written *Francis Aurifex Boldonensis*. His first style resembled that of Perugino in composition and colouring so much, that some of his pictures have been ascribed to him; but his style was afterwards aggrandized by studying the works of Andrea Mantegna. Cavazzoni, who has written a treatise on the pictures at Bologna, asserts that Raffaele profited by the works of Francia; the probability of this is set aside by the earliest works of Raffaele at Perugia, which are already superior to those of Francia. Vasari says that Raffaele having painted his celebrated picture of 'St. Cecilia,' for the church of St. Giovanni in Monte, at Bologna, addressed it, in 1518, to the care of F. Francia, requesting him to correct any defect he might discover in it, previous to its being fixed in the place for which it was intended; and attributes the death of Francia in that year to the mortification and chagrin he felt at the sight of a performance so superior to everything he had seen. Malvasia, however, detects the falsity of this statement, by proving that he lived several years after that period; and in 1522 painted his most celebrated picture of 'St. Sebastian,' which became the



model of study to the Caracci and their school. The precise time of his death is not known.

In addition to the 'Francias,' the Gallery has been further enriched by two other valuable pictures, the one by Pietro Perugino, the subject of which is the 'Virgin, Child, and St. John,' from the collection of Mr. Beckford; and the other the well-known group of Angels' Heads, the portrait, in varied positions, of the infant daughter of Lady W. Gordon.

**THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.**—The closing meeting of the session was held on the 19th of July, when the essay by Mr. E. Hall on "Iron Roofs," to which the medal of the Institute has been awarded, was read. The medal was presented to the author of the paper in question by the president, Earl de Grey, at the previous meeting, on which occasion a very valuable paper on the mechanical construction of the vaults of the middle ages was read by the Rev. R. Willis, Jacksonian professor in the University of Cambridge. Several very interesting papers have been read since we last noticed the proceedings of the Institute, especially those on the state of Windsor Castle previously to the Fourteenth Century, by Mr. Poynter; on the temples of Greece and Rome by the Rev. R. Burgess, B.D.; and on the timber roofs of the middle ages by Mr. Thos. Morris: still we are compelled to observe that there has not been apparent that degree of energy and spirit which used formerly to characterize the meetings of this Society. Whether it be the fault of the officers or of the members at large we will not pretend to say, but strongly urge on all the necessity of cordial co-operation to this end, if they would maintain for the Institute the distinguished position which it at present holds, both at home and abroad. The publication of the second part of the transactions has been long delayed; it is to be hoped, however, that its contents when it does appear will compensate for the procrastination.

**THE LATE SIR DAVID WILKIE.**—The directors of the Artists' General Benevolent Institution, on holding their half-yearly meeting, passed the following resolution, a copy of which was forwarded to T. Wilkie, Esq.:—"That this meeting receive the melancholy announcement of the death of their valued friend and vice-president, Sir David Wilkie, R.A., with the greatest regret, and they most deeply sympathize with his bereaved relatives and the nation in general, for the irreparable loss of so distinguished an artist and so excellent a man; at the same time the directors desire to record their high and grateful sense of the eminent services rendered to this Institution by Sir David Wilkie as one of its vice-presidents, both by his liberal contributions and by his zealous efforts upon all occasions to promote its interest and prosperity." The meeting then proceeded to consider 20 cases from distressed artists, their widows, and orphans, which they relieved by sums amounting to £261, independent of £150 which had been granted to six urgent cases during the last six months.

The various sketches of the late Sir David Wilkie, including those which he made during his tour in the East, have been consigned to Messrs. Christie and Manson, and will probably be brought to the hammer early in the next spring. The portraits of the distinguished personages which he painted during his absence, will be copied in this country, and returned to the respective sitters. A meeting of his friends and admirers will shortly be called for the purpose of considering the erection of some permanent mark of the estimation in which that lamented artist was held. (See advertisement.)

**MR. KNIGHT'S COLLECTION OF ENGRAVINGS.**—On Monday the 19th ult. and the five following days, an extensive and valuable assemblage of ancient engravings and drawings, the property of John Knight, Esq., was sold by auction by Mr. Phillips, at his rooms in Bond-street. This collection was formed during the latter part of the last century by the proprietor himself, the brother of Payne Knight, Esq., who left his collection to the British Museum. Among the drawings by the masters of the Dutch and Flemish schools, were many by Rembrandt, Vandyke, and others the most celebrated; and to the specimens of the Italian and French schools the names of the first masters attach. A drawing by Claude, 'St. John Preaching,' a landscape from the collections

of Richardson and Hillier, was sold for £22 1s.; a classical landscape by the same hand, for £42; 'The Sermon on the Mount,' containing numerous figures, from the collection of Sir Joshua Reynolds, realized £24 3s.; and a landscape with figures shooting with the bow, £54 12s. The two latter were also by Claude. The prices at which some of the works of this collection were sold were so high, that it is the wish of several of the purchasers that their names should not be given. Of the etchings of Rembrandt, 'The Hundred Guilder' realized £27 6s.; 'St. Jerome,' unfinished, £26 5s.; 'Renier Anso,' in the first state, with the original white margin at bottom (purchased by Messrs. Graves), £100; and 'Utenbogaert, the Minister,' £25. A set of the Passion of our Lord, among the rarest of the engravings of Lucas Van Leyden, was sold for £12. A pair of oval drawings by S. Rosa, for £23 2s. Some of the engravings of Marc Antonio returned considerable prices, as 'The Israelites gathering Manna,' £22 1s.; a 'Descent from the Cross,' £36 15s.; 'St. Paul Preaching at Athens' (although damaged), £31 10s.; 'St. Cecilia,' £29; 'The Martyrdom of St. Felicitas' (from Sir P. Lely's collection), £68 5s.; and 'Mount Parnassus,' £63. Many of the drawings ascribed to Raffaele were remarkably beautiful, and some of undoubted originality.—The Madonna and Infant was sold for £26 5s.; 'Christ Disputing with the Doctors,' for £21; and a study for part of the celebrated composition of the 'Dead Christ,' £120 15s.; 'Christ Crowning the Virgin,' £46 4s.; 'One of the Sybils,' £29 8s.; and a portfolio containing the paintings and decorations of the Loggia of the Vatican, engraved by Ottaviani and Volpato, for £76. The collection has been principally disposed of to dealers, who purchased by commission.

**THE UNIQUE BIBLE.**—The ultimate possession of the 'Unique Bible' is not yet determined. But for the unexpected dissolution of Parliament the subscription list would have been, perhaps, already full; it is, however, gradually on the increase, and, when completed, ten days' notice will be given to the subscribers of the day fixed upon for determining to which of them this valuable prize shall fall.

**THE BRITISH MUSEUM.**—The trustees of the Museum have authorized the purchase of some of the finest prints of the collection of Mr. Harding, of Finchley; a collector of much taste, and well-grounded experience in the works of the ancient masters. £2300 is the price at which this acquisition has been made.

**PHOTOGRAPHIC PORTRAITS.—BEARD V. CLAUDET.**—On the 15th ult. a motion was made in the Vice-Chancellor's Court for an injunction to restrain the defendant, Antoine Claudet, from using or exercising any portion of the apparatus or instruments called the "Daguerreotype," which the plaintiff claimed to be entitled to by assignment from Miles Berry, the trustee and agent of Messrs. Daguerre and Niepce, in whose name a patent had been granted for the protection of the invention in England. The patent was granted to Berry in August 1839, for a "new and improved method of obtaining the spontaneous reproduction of all images received on the focus of the camera obscura," and soon afterwards Berry granted a licence to the defendant to use a limited portion of the apparatus in consideration of the sum of £200. The licence, which was by indenture, contained a clause that if at any time during the continuance of the letters patent and the licence, any contract or arrangement should be entered into by or on behalf of Daguerre and Niepce with the Government or any other person for the purchase of the letters patent, it should be compulsory on them to repurchase the interest of Claudet on paying him the amount of the consideration money originally paid. In June last Berry assigned the whole of the patent to the plaintiff Beard, including the interest licensed to Claudet, and tendered him £200 for the repurchase of his licence, and called upon him to assign it to Beard. Claudet, however, refused, contending the clause did not make it compulsory upon him to resell his interest, though it imposed an obligation on the patentee to repurchase it in the event of assigning the whole. The plaintiff, therefore, instituted the present suit, insisting the obligation to purchase and to sell was mutual, and now moved for an injunction to restrain the defendant from using the invention.

Some affidavits were read to show the intention of the parties, but the question turned solely upon the construction of the licence.—Mr. Bruce and Mr. Torriano moved for the injunction, and Mr. Stuart and Mr. Dewry were counsel for Claudet. The Vice-Chancellor said, the matter must be decided upon the construction of the instrument, though he admitted, if a bill had been filed to rectify a mistake, the Court might have entered into the consideration of the circumstances of the mistake and the intention of the parties. Upon the question of construction, his Honour was of opinion there was no foundation for holding that the term "compulsory" meant that it should be compulsory only on the patentee to purchase if the licentiate wished it. If the parties had such a meaning floating in their minds, they had not so expressed it. In this opinion, therefore, it was a case for an injunction.

**FIRE AT THE KINEORAMA EXHIBITION.**—On the evening of the 20th ult., at about 20 minutes before five o'clock, considerable sensation was produced amongst the inhabitants of Pall-mall by a fire breaking out in the Kineorama, or pictorial exhibition, the property of Mr. Charles Marshall, the artist, situate on the south side of the mall, near the Senior United Service Club-house. It happened just at the commencement of the afternoon exhibition, when there was, fortunately, plenty of assistance at hand, and but for that circumstance, the destruction of the premises, which are very extensive, would inevitably have taken place. It appears that the views, which are exhibited in a panoramic form, were illuminated by 150 jets of gas from the top of the stage; and for the purpose of throwing the proper shades of light on the views, a piece of machinery called a medium acted underneath the gas by means of pulleys, being comprised of several large frames of coloured oiled silk. By some means unknown one of these frames came in contact with the gas-burners, and by the time it was discovered the whole were in flames. The utmost confusion ensued amongst those employed on the premises, as well as amongst the audience seated in front of the stage, which consisted only of ladies, amongst whom was the Countess of Blessington; but fortunately they escaped into the street without sustaining any injury. For some time the fire presented a most alarming aspect, and it was thought impossible that it could be checked, for the gallery was in a blaze from top to bottom. Messengers were sent for the assistance of the engines, and in the course of a few minutes those belonging to the brigade from the stations in Chandos-street, King-street, Wells-street, and Holborn, arrived, and were got in readiness; but their aid was not brought into requisition, the workmen belonging to the exhibition succeeding in extinguishing the fire. The damage is wholly confined to the gallery; and though the drapery, &c., is entirely consumed, the pictures have fortunately escaped injury.

**YORK HOUSE.**—This noble mansion, the residence of his Grace the Duke of Sutherland, is one of the first class town palaces of our nobility; and in the taste which has prescribed the interior decorations, and the regal magnificence with which they have been carried out, York House excels every other dwelling of its own class, and vies on a small scale with some of the most celebrated Royal palaces of Europe. Many alterations and improvements have been lately effected, and the embellishments of the dining-room are still in progress. The furniture generally, is of no particular style, but in the whole there is to be found a mingling of everything in the best manner of the best epochs of taste. There is much novelty and elegance of design in many objects that are familiar to us in set forms: for instance, the ottomans, couches, *causeuses*, &c., besides being made of the most costly materials, are of new and uncommon patterns; and some of them, in the place of plain or carved rosewood or mahogany, are ornamented in white enamel with classical subjects in bas-relief of perfect execution. The ceilings of some of the rooms, particularly of the banquet-room, are enriched with gilt mouldings of a florid character, generally devised and disposed with much lightness and grace, notwithstanding the profusion of gilt-work. The gallery, which extends the length of the house, is lighted from above, and by windows at the extremities; the flooring is a *parquet* of English



oak, equal in solidity and compactness to anything of the kind to be met with either in the Tuileries or at Versailles. The pictures are not numerous, but they are of first-rate excellence. Among those of the Italian schools, is a singular work by Correggio, exhibiting, in its want of finish, as well as in style, a powerful contrast with those pictures by which his fame was achieved: its history is singular, for it is said to have been used as a sign-board. There is also one of the most perfect candlelight effects we have ever seen, by Gherardo della Notte; some portraits and other works by Vandyke, Morone, Paul Veronese, Rubens, Guido, Andrea del Sarto, &c. The productions of the English school are very few, but they are well known: as for instance, Danby's 'Pillar of Light,' Wilkie's 'Breakfast Table,' and some others.

**SIR THOMAS LAWRENCE'S PICTURE OF HAMLET.**—About the year 1812 the above celebrated picture was exhibited, and for sale, at the European Museum, King-street, St. James's, London. Mr. Robert Ashby the engraver, of Lombard-street, on visiting the gallery was surprised to see so fine a specimen of modern art so situated, and inquired of the keeper as to the circumstance which led to its degradation; from whom he learnt that Mr. Maddocks, M.P., had previously purchased it with the intention of placing it as an altar-piece in a church, which he had recently erected in a village called Tre Madoc, in Wales; but the Bishop of the diocese having expressed his disapproval of its being placed in the church, the purpose of Mr. Maddocks was defeated, and he sent the picture for sale as above. The price demanded was 200 guineas, which Mr. Ashby agreed to give; at the same time observing that if any other purchaser offered, during the time of the gallery remaining open, he would relinquish his right; his motive being solely intended to prevent the picture being returned unsold: the result was that Mr. Ashby became the purchaser at the price stated, and retained it in his possession for a time, when Mr. Lawrence (afterwards Sir Thomas), wrote to him (Mr. A.); inquiring whether he would part with the picture, he (Mr. L.), being desirous of obtaining it for the then Marquis of Abercorn; who had designed to place it in the saloon at his seat at Stanmore. Mr. Ashby immediately consented to the re-sale, at the same sum which he had paid; much gratified at the prospect of its being so suitably placed. Here another interruption occurred: the Marquis of Abercorn died, and with him the project of removing the Hamlet to Stanmore; from this time it remained in the possession of Mr. Lawrence, until he obtained the patronage of George IV.; who displayed his liberality and fine taste by purchasing it for 1000 guineas; and it now forms a distinguished place in the National Gallery. [From a correspondent.]

**BUSTS OF THE TWELVE CÆSARS.**—About the year 1518 twelve busts of the Roman Emperors were sent by Pope Leo X. to Cardinal Wolsey, to decorate his palace of Hampton Court. These works, which are the size of life, were executed in *terra cotta* and finished with a beautiful enamel. Eight of them have always stood in the first and second courts of the palace, but the remaining four, necessary to complete the series, have been for many years missing; and it is not until recently that three of them have been recovered, notwithstanding every exertion on the part of the authorities of the palace, before and during the late reigns, particularly that of George IV. Accident, however, discovered a few months ago one of the four lost busts, in a good state of preservation, in a back room which is attached to one of the private apartments at Hampton Court. Since the discovery of the first, a second has been found, by mere chance also, but not on this occasion at Hampton Court; but in a small cottage close to the stag-paddocks in Windsor Great Park, which has just been placed in a state of repair for the occupation of one of Prince Albert's gamekeepers. The workmen in the course of their labours found a bust fixed in the wall, about ten feet from the ground; and upon this discovery being made known to a gentleman attached to the Court, he repaired to the cottage, and found that it was one of the four long-lost busts, perfectly free from injury, and otherwise very well preserved. It was immediately removed and sent to Hampton Court. Still more recently, another

of these busts has been found by Mr. Jesse, the surveyor of woods and works at one of the Royal lodges in the Great Park, known as World's-end Lodge, and inhabited by one of the park-keepers. This must have occupied the place in which it was found for upwards of a century. It had been let into the outer-wall, at a height of about ten or twelve feet from the ground, and has always been considered by the persons living at the lodge to be a bust of Queen Anne! Being esteemed of no more value than any common freestone ornament, it was frequently made a mark by idle boys, and pelted with stones and clay. It has, however, suffered but little from this exposure, and the neglect and rough usage to which it has been so long subjected, the extent of the mischief being confined to this partial damage of the face of the enamel, which is here and there chipped and broken. In all other respects it is perfect. It has been carefully removed from the building, and forwarded to Hampton-court Palace, where, with the others above alluded to, it will be placed in a niche in one of the courts. As it may be conceived, the recovery of three of the lost busts has given a new stimulus to the search for perfecting the series; and it is confidently hoped, from the inquiries that are instituted, that the last will not be long wanting to complete the number. A high value is set upon these works, even imperfect as the set is; and this of course will be much enhanced should the present inquiry terminate so successfully as to restore that which is still missing.

## CORRESPONDENCE.

### ART-UNION PRIZES.

**SIR,**—The last number of your very useful periodical contains a just denunciation of those shareholders in the Art-Union who are more anxious to put money in their purses than pictures on their walls; and of those artists who abet a species of jobbing, which, unless checked, must in the end be absolutely fatal to the objects for which that excellent Institution was established. But will you allow me to suggest, that such jobbing is a natural consequence of the rule laid down by the Art-Union, which restricts the shareholder to the purchase of a single picture. Take for example the case of a winner of a £75 share. It happens (and nothing is more likely) that no one of the exhibitions contains a picture at that price, or that the prize-holder prefers to all others a picture for which the artist asks but £50. But if he selects his picture under the present regulation, he loses £25—a whole third of his prize. Now as he may subscribe all his life to the Union and never again have the good luck to obtain any prize whatever, he naturally winces under the idea of such a loss, and sets about thinking how he may avert it. He goes accordingly to the artist whose picture he desires to possess, acquaints him with his dilemma; and the artist, a man not sufficiently employed to afford to lose a customer for his picture, agrees to ask £75 for his work from the Union upon the understanding that the £25 difference is handed over to the shareholder. It is useless to declaim against the unhand-someness (not to use a harsher term) of this proceeding. The selfishness of our nature on the one hand, and necessity on the other, will outweigh the finest homily that ever was written; and the only real remedy is not to subject either shareholder or artist to their influence.

I know it will be answered that the object of the Institution is the promotion of the higher classes of Art. But it seems to me that the same end would be equally well attained, by permitting the shareholder to select not more than two pictures, and that such a permission would in effect be carrying out the views of the Institution, in extending the patronage of Art and dispersing more widely works calculated to create a healthy taste. A £75 shareholder might then either expend the whole of his prize in a single picture, or he might take a large one at £50, and a smaller at £25. I need hardly tell you Sir, that price is not an inevitable test of merit; and it is surely hard that, because I may have discovered the worth of an obscure, and therefore a low-priced picture, I should be made to smart for my judgment by the lopping off a third or more of my lawful prize.

Allow me, before I close my letter, to point out one other ill-effect which I think the present rule likely to have. The standard of price among artists will be the amount of the prizes offered by the Art-Union. A picture in one of the exhibitions takes my fancy, and I make application to the painter for his price. He takes

me, erroneously, for a shareholder in the Art-Union, and instead of asking me £50, the sum which he would otherwise set upon his work, he demands £75. As the sum is either more than I can afford to lay out, or more than the picture seems to me to be fairly worth, I walk away, and the sale of the picture is lost.

These are arguments I really think of some weight; and as nobody can doubt that the committee of the Union are influenced by the best motives, and will readily change any rule which they may be satisfied is calculated to obstruct their excellent object, you will perhaps allow me to submit this letter to their consideration, through the medium of your columns.

Yours, &c. VANDYKE BROWN.

### A HINT TO THE COMMITTEE OF THE LONDON ART-UNION.

**SIR,**—Will you allow a member of the Art-Union of London a corner in your valuable Magazine, to suggest a new appropriation of a certain portion of the funds not arising from the annual subscription? such as the following:—

1. *The value of unclaimed prizes* (such as Lord Prudhoe's £15 prize last year), or the balance when pictures are chosen below the value of the prize.

2. Sums received from new subscribers for copies of back engravings (amounting last year to £25).

3. (This year). Profits of 'Denint,' a lithograph presented to the Society.

These sums have been hitherto added to the common stock; I would suggest that they should form a separate fund, and be allowed to accumulate till they are sufficient to purchase some valuable modern picture to be presented to the national collection: there would be no injustice in this to any subscriber; it would prove that the Society is not of a mercenary character. The object of the Society, the encouragement of Art, would be carried out; and it would be a gratification to many prize-holders, who might not feel disposed to select pictures, to feel that by giving up their right to choose, they were promoting such an object instead of, perhaps next year, enabling somebody of taste to purchase some second-rate picture. Yours, &c.

A PRIZE-HOLDER IN THE ART-UNION.

### PIRACY OF WORKS IN SCULPTURE.

**SIR,**—In a late number of the 'ART-UNION,' you advocated the cause of an artist (a painter) whose works had been copied and sold to his detriment. May I be so bold as to call your attention to the injury sculptors also receive by the same means, and with equal (if not greater) need of redress, by reason of the more frequent and easy opportunities that offer for their works being pirated and multiplied.

In our case, I believe, an act exists, by which compensation may be obtained by action; but, unfortunately, the parties generally engaged in pirating the works of sculptors, are too poor to admit of artists risking the expence of law proceedings, and this being generally known amongst "the trade," gives a kind of independence and fearlessness in appropriating the works of artists to their own profit.

Painting and its means are doubtless far better understood than the putting up of chalk figures; it will, therefore, I hope, not be out of place if I attempt to explain the means by which sculpture is so likely to be pirated, and the mode that might be adopted to prevent, or, to a very great degree, diminish, it.

Sculptors, in almost every case, are obliged to trust their works with the moulder, for transferring the clay to plaster; and, again, when a repetition of the model is required, both of which (particularly the latter) require time, sufficient opportunity offers for a dishonest person to procure for himself, and convey from the studio, a cast or impression of any work he may be engaged upon; and, if a skilful, as well as dishonest man, any other work of small dimensions he may think worthy his notice; besides which, it not unfrequently happens that, for convenience, the moulder is required to proceed with the work at his own residence, and then the opportunity for reserving a cast is tenfold more easy. No doubt the publication of works by this means may do good in some cases, and prove a kind of advertisement; but it generally happens when works by younger and less known artists are pirated, they are sold as the productions of some foreign artist, such as Thorwaldsen, or some absent English artist, such as Gibson, &c., doubtless injuring their fame and at once destroying the advantage popularity might give the artist; besides which, it not unfrequently occurs, that sculptors are requested, by purchasers, to keep the models private, and the injury may then (by piracy) be considerable, as the artist might possibly be considered to participate in the profit. Under these

circumstances, I think some power should be given to the owner to stop the publication of his works, should he think proper, without the certainty of being put to great expense by so doing, which the present act compels, unless the pirating party be sufficiently wealthy to pay damages; and the best mode of avoiding this, I believe, would be an act empowering magistrates to summon the offending party, and, on the oath of the artist, or some other sufficient evidence, cause the mould to be destroyed, or inflict a slight punishment sufficient to deter others. In other words, I would say, let a more speedy and less expensive mode be adopted for preventing the pirating both of pictures and sculptures.—I have the honour to be, &c.

Jan. 23, 1841.

E. G. P.

## NATIONAL GALLERY.

SIR,—I have just seen a notice in one of your late numbers respecting the insects in the paste used in securing the 'Sebastian del Piombo' in the National Gallery; and a remark by Mr. Westwood, doubting the propriety of using corrosive sublimate in the paste, lest it should prove detrimental to the picture. Allow me Sir, to suggest the use of quassia instead of the sublimate, which would not be in the least prejudicial to the picture, and would effectually prevent the attacks complained of.

Yours, &amp;c.

July 12.

G. M. J.

## MATOO VARNISH.

SIR,—In the number of your journal for August 1840, a correspondent, who signs himself "A Student," in advocating the use of *Matoo Varnish* in painting, says:—"I have used it for these eight years, and can safely assert that none of my pictures done with it have turned yellow or cracked; and that the surface has never been chilled in all this time. Possessing the advantages of elasticity and the absence of colouring matter in it, it is peculiarly suitable to the purposes of the painter; and though it makes magyallup with common drying oil slowly, it nevertheless does make it." I was induced by this eulogium to get some of it sent to me from London, as it is utterly unknown in this part of the world, and have made several attempts to use it. I have not been able, however, to get it to form magyallup with drying oil. The compound has merely skinned over, and on breaking this skin it has remained perfected liquid beneath. Perhaps there is some peculiarity in the process, or some precautions may require to be attended to.

Might I ask the favour of the insertion of this communication in a corner of your valuable paper, in the hope that it may meet the eye of "A Student," and that he may have the kindness to communicate the particulars of the process for forming magyallup.

Yours, &amp;c.

Edinburgh, June 26.

A FELLOW-STUDENT.

## THE LATE G. CHAMBERS.

SIR,—You will greatly oblige me by stating that the passage in the work entitled "The Life of G. Chambers," relating to a subscription having been made for the widow of my late lamented son, Mr. Alfred G. Vickers, is utterly false and without a shadow of foundation.

Yours, &amp;c.,

ALFRED VICKERS.

7, Islington-green, July 12.

## NEGLECTED ENGRAVERS.

SIR,—Having chanced to see a copper-plate, still in an excellent state of preservation, although bearing the date of 1798, signed "James Stow, Hammersmith;" and having been struck with the bold, classical, and beautiful style in which it was executed, I searched for the engraver's name in Strutt's, Bryan's, and Gould's dictionaries, but in vain. What I had considered at first as an unaccountable negligence was soon explained to me by a similar omission of names, such as those of Meadows, Howard, Sharp, Collier, &c., whose works rank among the *chef-d'œuvres* of modern engraving. Although my opinion of the care with which the last of the above named catalogues was compiled, had been settled by this discovery, my curiosity as to the artistical life and labours of Stow remained still unsatisfied; and I therefore resolved to apply for information to your valuable journal, whose able contributors cannot be ignorant of the existence and works of an artist, whom I consider as having been one of the ornaments of the Fine Arts in England. The revival of an undeservedly forgotten name, of an extinct ray of the aureola with which the Fine Arts crown the proud head of Great Britain, cannot be uninteresting to the British public; and I shall not be the only one grateful for the publication of such information as you may happen to possess respecting the late James Stow, line engraver, and—as I understand—pupil of your great Bartolozzi.—Yours, &c.

A FOREIGN ADMIRER OF BRITISH ENGRAVING.

## REVIEWS.

THE HIGHLAND DROVERS DEPARTING FOR THE SOUTH. Painted by EDWIN LANDSEER, R.A. Engraved by J. H. WATT. Publishers, HENRY GRAVES and Co.

The completion of this admirable engraving having been accomplished only immediately before the publication of the last number of the ART-UNION, we had but just an opportunity of announcing its appearance; it remains for us, therefore, to do it justice this month. The plate has been four years in the hands of the engraver; we have from time to time noted with the utmost satisfaction the progress of the work, and the result has justified our best hopes. Next to his "canine intelligences," Edwin Landseer's strength lies in scenes like these; and this is one of the very best of its kind that he ever painted. The whole consists of a wonderfully powerful foreground group, in direct relation with a landscape background; the painter has therefore presented his figures under that daylight effect, in the management of which he so eminently excels. There is no interior; yet the home of the departing herds is sufficiently made out. Home is clearly the first chapter of the story; departure is the next; and the conclusion of the well-told tale is—absence. It is one of those works which can afford to dispense with the title given to it by the author; for every circumstance of the composition speaks of "the departure." The grouping is constituted of an assemblage of figures, comprehending every period of human life, from infancy to extreme old age. The artist has been a keen observer of the habits of the people whom he has here painted, as is evinced by the occupation in which he has busied the presiding matron—that of filling the flagon of the wayfarer with the accustomed "mountain dew," that the *deuch an dorroch* may yet be forthcoming, though not from the hand of native hospitality. The eye rests upon the stalwart figure of a drover, whose volume of thigh and muscle is, in appearance, augmented by the national plaid which he bears so stoutly athwart him: he is a well-grown sample of these neatherds of the north country, who, with the unknown tongue prevalent among themselves, so generally excite the wonder of the southern far within the border counties. The athletic mould of this man contrasts forcibly with the wasted and feeble grandire, who sits absorbed in the enjoyment of his gew-gaw pipe, and unmoved by the bustle around him. Nothing can exceed the truth and reality of the latter figure, whose eye the lustre of youth has forsaken, and to whose limbs an unusually protracted life has brought its inevitable rigidity. The morning is chill, and a careful daughter of the *clachan* is covering the shoulders of the deaf old man, whom it becomes not to be in the house upon the momentous occasion of a departure for the south. Although there is no incident in the entire engraving which does not aid—which does not throw in its proverb, to help the history, we must yet especially mention two figures sitting a little aside, and occupied with each other. The one is a young drover, and the other his affianced mistress; and so skilfully are they circumstanced, that we are at no loss to understand the subject of the conversation just before the final leave-taking. Nothing, we repeat, that has ever been done in its particular style of Art, can surpass the interest of "The Highland Drovers;" and this we are assuredly justified in saying of one of the best works of Landseer, executed in the very best style of line engraving. Mr. Watt has succeeded to a miracle in his versions of every object in the composition, each being represented so happily with its own peculiar texture, as to enhance the truth of the entire effect. The herds are already on the move, and the eye is carried into the fading distance by the extended lines of black cattle. We may confidently affirm, that this is the most beautiful production of the burin we have ever seen.

HER MAJESTY QUEEN ADELAIDE. Painter, ROSS. Engraver, RYALL. Publisher, McLEAN.

This is a portrait engraved from a miniature by Mr. Ross, and, as one of the best engravings of its class, does ample justice to the eminent ability of the painter. Her Majesty is represented seated,

and is plainly attired in black, having the head covered, and the hair arranged at the sides in simple plaits. As a resemblance the work is perfect; there is nothing to detract from the chief interest, which is as it should be—settled in the face. The play of the features, and their perfect coincidence and harmony, have produced a refined and faithful expression of that benevolence which is known to be unwearied in the exercise of good works. The general management of the portrait is in the best taste—it is full of character, one of the great perfections of Art; and in its particular character we read the many virtues which shone scarcely more brilliantly on a throne than in private life.

AN ILLUSTRATIVE KEY TO THE POLITICAL SKETCHES OF H. B. Publisher, McLEAN.

This volume will be a most acceptable and amusing accompaniment to the sketches of this highly-gifted artist, who continues, even after a series of years, to deal forth with yet unseared freshness, his pictured wit, in pun, fable, allegory, and better than all, parody, classical and also vulgar, but not the less excellent and apposite. This book contains explanations of not less than 600 caricatures, and the cry is, still "they come!" We have been for years accustomed to look periodically for these sketches (it is true they are numbered, but who looks at the number?), yet the announcement of the sum of H. B.'s labours, at least the enumeration thus far—600 political sketches, distinct from each other in subject, generally equal in excellence, and of a never-flagging public interest—declares a power of imagination of which no similar example has ever existed in his own vein, and but few in any other. Since the commencement of H. B.'s game, he has been deprived by that sure winner, Death, of some of the most remarkable of the pieces that originally figured on his board; but another king and queen, and other knights, bishops, and pawns are supplied, and his moves are as ingenious as ever, and bid fair to continue so until finally check-mated by the above grim antagonist, unless, before this event, he should gracefully finish, as Hogarth did, with a tail-piece. These sketches have now long delighted the world, and none more than those who figure in them; they are distinguished by an especial twofold excellence—first, the subjects themselves, and the piquancy of their treatment;—and again, the singular fidelity of portraiture preserved throughout the series; for the artist has brought his models carefully down the stream of time, as must strike all who may have an opportunity of comparing his portraits of living statesmen with those of their former selves executed ten or eleven years ago. To persons possessed of those sketches they will now be much more valuable since the publication of this key; for, of course, those who play second and third-rate parts in them are not so well known as the stars who play the leading characters. H. B. has extinguished all that which formerly used to be known as "caricature," for assuredly nothing so flat and vapid can ever again be relished after these sketches.

ENGRAVINGS AFTER THE BEST PICTURES OF THE GREAT MASTERS. Part III. London: COLNAGHI and PUCKLE, and ACKERMANN and Co. Edinburgh: ALEXANDER HILL.

The third part of this work contains, like its predecessors, three engravings of three excellent subjects; viz., 'Paul Preaching at Athens,' after Raphael; 'Æneas Landing in Italy,' after Claude; and the 'Conversion of St. Paul,' after Reubens. These are well known and highly-appreciated subjects, and as such cannot fail to be interesting to all lovers of Art. It so happens, however, that from some accident we suppose, the only copy we have seen seems rather less carefully got up than the former ones: a circumstance which we deeply regret, feeling as we do a lively desire for the success the work. We sincerely hope that this fault appertains only to the single copy which we have seen, and is rather to be accounted for by supposing that that copy was unfinished, and had accidentally come to our hands than that it fairly represented the work. Under almost any circumstances the publication has our best wishes for its success.

**THE PARK AND THE FOREST.** Drawn on Stone by J. D. HARDING. Published by M'LEAN.

This long expected work by Mr. Harding has at length appeared, and it will be found to exceed everything that has gone before it, as well by its own author, as by every other artist who has attempted to delineate with the point, that kind of scenery of which trees constitute the prime objects. The work in size is what is termed imperial folio, and consists of a series of 26 landscape plates, subservient in effect to a perfect development of the respective characters of the noble trees which are presented as their main features. With a few exceptions the scenery is English, and much as we have seen of late of the landscape of other countries, there is yet none possessing a charm so potent as those home scenes to which all real love of simple nature must unconditionally yield. We find here no attempt at a minute definition of foliage, which is the province rather of the botanist than of the artist; but the trees are described by a most successful imitation of their natural massing, in that breadth of treatment and freedom of handling, for which Mr. Harding has been so long celebrated. In these superb lithographs, trees of different kinds are occasionally found grouped together, and then the fidelity and success with which nature has been followed are strikingly apparent in the contrast. Ordinary lithography is in this production far outdone; the chalk being so skillfully blended in the work, that every plate has the appearance of a highly wrought bistre drawing, for it must be understood that the whole are finished with a tint. An inspection of the work shows a style of lithography different from everything that has before been seen in this department of Art, since there are everywhere apparently distinct traces of a finish with a hair brush. This is communicated by an impression after the subject has been in substance committed to the paper, and it unites the drawing in a manner not to be effected by the chalk alone. This is a patented invention of Mr. Hullmandell; and we believe the work before us is the first to which it has been applied. After the subject has been duly impressed on the paper in the ordinary way, the tint remains to be communicated; but the stone which conveys it, instead of being subjected to the tracery of the chalk point, is prepared by a brush and a composition, with which it is pencilled in a manner to correspond with the previous lithographic impression. This matter dries readily upon the stone, which, when charged with the wash, conveys the same to the lithograph according to the manner of its treatment.

This work must be the perfection of the style in which it is executed; we cannot persuade ourselves that anything can ever surpass it. Mr. Harding has been long known to the world as a most accomplished artist, but this series leaves far behind every other of his publications. No instructions are given how others may follow in his footsteps; it is not therefore an elementary production, but the matured result of long and persevering study. Trees may be portrayed with much fidelity, but long experience and refined taste are necessary to select examples with such accompaniments of landscape as are here presented. This department of art is as essentially English as are the subject matter to which it is devoted; and this specimen of its excellence will add abundantly to the already extended reputation of the artist.

**THE DUKE OF WELLINGTON WRITING THE DESPATCH OF THE BATTLE OF WATERLOO.** Painted by Lady BURGHESH. Engraved by FREDERICK BROMLEY. Published by WELCH and GWYNNE.

This is an excellent mezzotinto engraving from a picture describing an incident which would be deeply interesting even independently of the great event out of which it arose.

On the night of the 18th June, the Duke of Wellington returned to the small inn, in the village of Waterloo, where he had lodged the night before. He found the bed in which he had slept occupied by his aide-de-camp, Sir Alexander Gordon, who had been brought there severely wounded. The duke went into an adjoining room, spread his cloak upon some unthreshed corn which he found there, and laid down to rest: at three o'clock on the morning of the 19th, he was awakened by the

intelligence of the death of Sir Alexander Gordon; and feeling he could no longer continue to rest, he rose and began to write his despatch describing the battle of Waterloo, which he afterwards finished at and forwarded from Brussels.

His Grace has given her ladyship several sittings for the portrait; and all the accessories of the picture, the duke's sword, hat, &c., and the articles upon the table, are exact representations of those used on that memorable occasion. The back ground represents the room where the remains of Sir Alexander Gordon were lying, with the morning light breaking.

**AN EPITOME, HISTORICAL AND STATISTICAL, DESCRIPTIVE OF THE ROYAL NAVAL SERVICE OF ENGLAND.** By E. MILES. Publishers, ACKERMAN, and Co., Strand.

There are many works in which the growth and progress of the British navy are described, but none have we ever met with at once so concise and instructive as the work before us. The author does not describe himself as in the service, but acknowledges the assistance of a naval officer, Lieutenant Lawford Miles; and their joint labours have produced a book which will not only be a valuable companion to the Navy List, but, as the information it contains must in some shape be possessed by every officer in the British navy, it will, we think, be found that that knowledge could not be presented in a form more acceptable or intelligible than in this volume. After a brief but comprehensive review of the state of our navy, from its earliest annals down to the present day, the author proceeds to describe the equipment of every class of vessel in the service, from the first-rate of 110 guns down to the man-of-war cutter, with a simplicity of arrangement and clearness of detail, such as to be understood at a glance. This is done with the aid of well-executed illustrations, affording specimens of ships and vessels of various classes and denominations. Under the head "Civil Department," is an interesting account of those establishments of which our nation is so justly proud—the Government dock-yards; and under that of "Personal," is a statement of the duties of officers from the highest grade to the lowest. The book, in short, independently of its utility to naval men, will afford to the general reader a key to much of the interesting nautical matter continually found in the daily papers; and it is to us a matter of surprise that such a work has not before appeared.

**ADMIRAL LORD VISCOUNT NELSON, K. B.** Drawn on Stone by C. COUSENS. Publisher, HENRY BROOKS.

This is a very spirited lithograph after the sketch in the library of the United Service Club. The figure is given half length, and seated in an easy position on a common chair, on the back of which the hero's remaining arm rests with the hand brought to the front. The head is seen almost in profile, and the eyes are directed slightly upwards with that keen attention which bespeaks the active relation of the senses with outward objects. This has all the appearance of being a sketch for which Nelson never sat formally, it seems to have been made upon some happy and fitting occasion; if, however, such feeling has been imparted to it by the artist it has been most judiciously managed. The style of lithography is light and graceful to a degree, and without one superfluous touch—a nice point to stop at when an artist has a stone before him.

**STUDIES OF PARK TREES AND RUSTIC SCENES.** Drawn from Nature and on Stone by GEORGE BARNARD. Publishers, GEORGE ROWNEY and Co.

This is the first number of a lithographic work, "to be continued;" it contains four large and generally well-executed lithographs of trees; describing the method of drawing the oak, the ash, the chestnut, and the beech. This department of drawing on stone is essentially English, and that in which our artists excel those of all other nations. In the work before us, the characters of the trees named are very well expressed by a touch appropriate to the particular foliage of each. The pencilling is free and decided; and the drawing has every appearance of having been faithfully made out from nature.

**THE GENTLE SHEPHERD.** Painted by ALEXANDER JOHNSTON. Engraved by FREDERICK BROMLEY. Publishers, WELCH and GWYNNE. The immediate subject of this admirable engraving, is found in the lines:—

"Last morning I was gay and early out;  
Upon a dyke I leaned, glowing about;  
I saw Meg come linkin o'er the lee;  
I saw my Meg, but Meggy saw na me."

It is executed in mezzotinto; and with a decision in the general detail, and a clearness in the more distant effect which can only be produced by a master of this style of engraving. The hero stands shaded in the foreground watching the approach of his mistress; and the repose of the former contrasted with the joyous movement of the latter, is most skillfully managed. The best powers of mezzotinto are exhibited in this work; and the engraver has acquitted himself under a perfect apprehension of the spirit of the subject.

**POLISH EXILES CONDUCTED BY BASHKIERS ON THEIR WAY TO SIBERIA.** Painter, W. ALLAN, R.A. Engraver, W. HOWISON, A.R. S.A. Publishers, Messrs. HILL, Edinburgh.

That this print is full of truth the modern history of Northern Europe too fatally proclaims. A Polish family on its way to the place of exile, has, it seems, been compelled to halt under the pressure of accumulated woes, and one of its members, a delicate female, worn out by suffering, is unable to resume the march. The profound despair of the mother and the fervent appeal to Heaven on the part of the father, are affecting expressed. The party is escorted by two mounted bashkiars, one of whom expresses his impatience by pointing forward with his lance into the bleak and barren distance at another party in advance, as if to signify that they are already far behind. The artist has given the utmost interest to his subject by having stopped nothing short of the sum of affliction endured by Siberian exiles on their weary progress. There is truth in every touch of the picture; for it is known that the scene is one of daily occurrence, although the wailing echoes of the wastes through which the exiles pass reach not the ears of humanity.

**THE ESCAPE OF ALASTER MACDONALD WITH HIS WIFE AND CHILD FROM THE MASSACRE AT GLENCOE.** Painted by FANNY MC IAN. Engraved by W. BROMLEY. Published by ACKERMAN, Strand.

This is a charming mezzotinto engraving from an excellent and spirited picture, in a style of art in which ladies rarely attain to the degree of excellence by which every part of this work is distinguished. The subject of the picture is an incident, about the only one, affording a little relief to one of the direst tragedies that blot the page of modern history. The figure of Macdonald is an admirably conceived representation of one of that "iron race" of mountaineers whose military fame has spread throughout Europe. He has just got beyond the reach of his pursuers by having mounted a bank, and in defence of his wife and child, has turned upon them, although fighting at fearful odds, with the determination of a wolf at bay. The terror of the wife, who is but just beyond the reach of the soldiers, contrasts strongly with the fierce determination of the husband, who has nerved himself for such a struggle as might seal the fate of many of his enemies. The engraving is skillfully accomplished, and free from a certain heaviness of effect of which we have sometimes to complain in mezzotinto.

#### TO CORRESPONDENTS.

A Well Wisher to the Arts is thanked for his communication—but his name should have been given. On the subject of his note he will observe a letter in another part of the paper.

For the information of several correspondents, the following extract is made from Sect. 5 of the laws of the Royal Academy:—"The Royal Academy will, in times of peace, enable a student from among those who have obtained Gold Medals, to pursue his studies in the Continent for the term of three years. He shall be elected from each of the classes—painting, sculpture, and architecture—in rotation; and shall be allowed the sum of £80 for his journey and return, and the sum of £130 annually for his expenditure."

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LONDON, SEPTEMBER 1, 1841.

## REMARKS ON PICTURES AND VEHICLES.

SIR,—In former letters I had given a summary of the History of Painting in Oil, as an invention, and endeavoured to show that the method of Van Eyck was the true and good method which had enabled the great painters to execute works, the admiration of every age. I do not mean here at any length to resume the subject; but as the public has recently had the opportunity of examining a picture by Van Eyck himself, in the British Institution, Pall Mall, and as it is possible the opportunity may not have passed away at the time of the next appearance of the ART-UNION, I would direct attention to that curious painting, and make a few observations upon the effects of the vehicles with which some other works in that exhibition have been executed. Van Eyck's performance is dated 1434, twenty-four years after his discovery; we may, therefore, be pretty sure that it was painted in oil; it is in the catalogue of the British Institution, No. 14. 'Portraits of a Gentleman and Lady,' John Van Eyck, the property of Colonel Hay. It is quaint and strange as a composition, with more formality and stiffness in the figures than would seem to be justified, taking into consideration the wonderful power of execution shown by the artist in the subordinate parts; which are so surprisingly done, as even in our days to constitute Van Eyck as the Prince of Painters of still life. There is a most perfect representation of a metallic lamp. The metal shines; and there was evidently no difficulty to be overcome in the medium, as if it had at any time been too liquid or too dry; it looks painted up at once, a perfect transcript from nature, and that is the more wonderful, as it has complicated drawing and great changes in lights and shadows. There is a mirror, too, as perfectly represented. You see no visible medium, no unctuous character, as should lead you to say, this is oil, or this is varnish; it looks pure as water, as if the luminous character was in the paint, which is clear and brilliant to the greatest degree, as if it had undergone no change whatever. You have a hard substance before you, and you seem to be looking through water that had been by sudden magic hardened and made palpable upon substances brilliantly illuminated. In the foreground are some clogs with their dark straps. At first sight they appear as if painted off hand with the rapid execution of Teniers, whose manner and style of colour they much represent; but on examination they have more minute finish than Gerard Dow: the very grain of the wood is so worked in as to bear the magnifying glass. There is not a picture in this collection of Old and Modern Masters that is so pure and so luminous as this curious picture by the inventor of painting in oil, and twenty-four years after his discovery. That is not the only picture in this collection from which we may learn something in respect of medium. There are some by Canaletti, or as the present fashion is Canaletto, which are so different to each other, that it is worth while to examine the cause of the difference. Those painted in Italy are remarkable for their force and clearness, while those painted in England are remarkable for their dullness, weakness, and loss of colour, besides which they are slightly cracking. There was probably a mixture of mastic varnish in the latter,

which has lost its temporary brilliancy; and the colour has gone with it. The picture of the 'Capitol' is still fresh, the colour as when put on. If the texture and execution of these be examined, they will be found very different, the former retaining an oily character, with its weakness; the latter more of the distemper appearance, free from that uncomfortable dry and chalky effect distemper alone produces. There is little doubt but that the 'Capitol at Rome' was painted with water in some way or other mixed with the oil, and probably with very little oil. This is more discernible in the figures, which are very curious; they are thus painted: a thin outline of brown generally slightly worked in the shadows, the lights are as it were dropped on, with a fluid pencil, and fall, so as when the evaporation of the water took place, to leave a raised and opaque body—in this mode he could not pay much attention to minute drawings of feature; and so it is perceptible that there is not an attempt, if anything, but the general effect of a face. Examined with a glass this effect is very curious, and the dabs of paint thus dropped on, are like the raised embossed imitation of Chinese work. This peculiar manner of Canaletto was well suited to his subjects, and by it he escaped the injury which mere oil inflicts. His pictures done in this manner have great atmosphere and clean colour, are broad and simple in their effects; there is nothing of varnish about them. It is not improbable that this master took the idea of his method from some of the old Venetian school, who certainly blended the two methods of distemper and oil; and which circumstance renders the pictures of that school more difficult to clean, for it is often found that when the glazings are removed, the under paint will be more or less liable to wash off. And we know that the Venetian Government very early found the necessity of appointing proper restorers to take care of the great works in their possession. It would be extremely dangerous to clean this picture of the 'Capitol.' I remember many years ago to have seen in the hands of a restorer two large Canaletti's; the varnish had been removed; they were to all appearance in distemper, and were in fact unlike any other pictures by any other master. It may not, however, be difficult to ascertain his method, for his date is recent; he was born in 1697, and died in 1768. It is said that Tiepolo frequently put in his figures. In this of the 'Capitol' they are excellent in effect, judicious position, and in setting off by their colour and strength the more simple and broad colouring of the architecture.

Tiepolo, whom Canaletto is said to have imitated, is called by Lanzi, "L'Ultimo de' Veneti," and he describes his manner in a passage, which I here translate, because it seems so much to resemble that of Canaletto: and it should be observed that Tiepolo was more especially excellent in fresco. "Nor did he," says Lanzi, "at any time omit the study of what is natural, in observing the accidents of lights and shadows, and in the contraposition of colours, so adapted as to strike with the greater force. In this respect he succeeded to admiration, especially in his works in fresco-painting, for which it appeared that nature had formed him so expeditious, so ready, so facile in great things. Where others seek the most vivid colours, he availed himself of low tints, and even, it is said, dirty; and by putting near them others somewhat gay and clean, but nevertheless common tints, he introduced in his frescos such an effect, a charm, and a sun, that may be probably without example." I cannot resist the opportunity so fairly offered by this quotation from Lanzi, to press upon the consideration of our English artists the great utility of these "tinte basse" low tints, the effect of which was illumination and brightness—a very sun, says Lanzi. It is a practice totally neglected by our painters, who indeed, on the contrary, seem to make the highest lights the scale to begin with and work from them, by which means illumination is missed, and raw and opaque whiteness substituted; nay, which more or less pervades the tints which should be most free from it; whereas working up from a low scale, from low tones, there must evidently be a greater power of heightening. Sir Joshua remarks upon the contrast and its effect upon him, between the white paper of his note-book and the colouring of the old masters. At a modern exhibition there is no such contrast; the aim, indeed, is too often to

rival the whitest paper. Now take, for instance, some of the most sunny and bright pictures of the most brilliant painter of light and atmosphere that ever lived, of Claude—put to such a test his two pictures in the National Gallery, his sea-ports, the best he ever painted, you will find them of an exceedingly low tone or scale. So is it with every brilliant picture that ever was painted. We are deficient in low scale and half tones, and most fail when we most think we are imitating daylight. This has partly arisen from an erroneous idea that the works of Claude and other great masters were not painted on so low a tone, but that it is the effect of time; a little more study of these great painters would show clearly that it was a true principle of Art, and not time, which made their works so powerful and so brilliant. But to return.

It may not be amiss to notice in this same exhibition two pictures by Paolo Panini, because though the subjects be similar the manner is so opposite, opposites well in colouring as in vehicle—"St. Peter's, Rome—with Procession of the French Ambassador," and 'A Gallery of Painting and Sculpture, with Portrait of the Artist.' If Canaletto imitated fresco even bordering on distemper, these pictures by Panini appear to have been painted with a certain admixture of varnish; not to the degree of modern practice, but to a degree that is injurious. Panini lived in the time when the good old method came into disuse, at the period when gums were introduced, and the "altre sue misture," which chemically affected the oils, were omitted: the oily look is therefore very visible. The pictures are well coloured and painted, and highly finished, infinitely more so indeed than those of Canaletto; but how weak are they in comparison? There is more attention to variety and nicety of colour, but the unsubdued oily varnish wash pervades them. I mean not to depreciate them—they are beautiful pictures, but are unlike and opposite to those of Canaletto. Canaletto could have improved Panini; Panini could have done little for Canaletto. These painters were of the same time; Panini having been born in 1691. He is blamed for the size of his figures. I have said that Panini lived at a time when the good old method came into disuse. He was born nearly a century after Claude and Gaspar Poussin, whose vehicle was perfect for their styles; and even then, perhaps, novelties had been introduced by many artists. In so short time as thirty-five years after them we have a proof of a deterioration and its cause, in the account given of Sebastiano Bombelli, who had been a scholar of Guercino. "It is to be lamented," says Lanzi, "that a great part of those pictures which he did have been obscured (offuscata) by a certain varnish, or vehicle of his own, of pitch and gums; and that some by the more ancient masters were destroyed by it, which he, by wishing to restore to a better condition, had spoiled to an equality with his own." To this Lanzi attaches a note, which is curious for its admission, and is confirmatory of much that has been said in these papers upon the subject. "Niuno per questo esempio condannò l'uso delle Vernice nel riattare i quadri servendosi di mastice e di acqua di ragia, secondo le più recenti osservazioni, il colore non si danneggia; l'olio e dannevole a quadri antichi, il moderno non s'incorpora mai coll'antico, e dopo qualche tempo ogni ritocco trasfigurasi in una macchia." "Let no one for this example condemn the use of varnishes in the restoring of pictures. By making use of mastic and rosin water according to the most recent observations, the colour is not damaged. Oil is hurtful to old pictures, the new does not incorporate with the old: and after some time every retouching turns to a spot (stain or blemish—macchia)." This is worth enquiring into, why, upon an old picture, our oils change and effect blemishes to so great a degree as to become very conspicuous; whereas there is no such very violent change where our oils have not been used upon surfaces covered with the old.

Great changes took place in the methods of painting, as I stated, soon after 1600. Zanetti observes, "In this time there were seen in Venice as many manners as there were painters." "In Venezia si videro tante maniere quanti erano quelli che dipingevano." "In such a state," adds Lanzi, "was painting in the latter of the seventeenth century." And these latter years gave birth to Panini and Canaletto. The latter, it should seem, disgusted with the use of gums, &c., then in use, resorted to a method more similar to distemper and fresco;



and, perhaps, he was led to this by an examination of the works of the old Venetians, who certainly, in passing from distemper to oil, occasionally used both separately, and blended both. Lanzi, however, thinks the style of Canaletto more original; and I think, in illusion to his medium, for it is that which chiefly forms the style of this painter, and the others whom he classes with him—as Ricci and Tiepolo. Speaking of that particular epoch, he says, “In Venice, and in the State, were seen to arise various styles, if not perfect, certainly original and valued in their kind; if all Europe has not been deceived in esteeming and purchasing at great price, the pictures of Ricci, of Tiepolo, of Canaletto, of Rotari, and other such artificers of this age.” “In Venezia e nello Stato, si vider sorgere vari stili se non perfetti originali certamente, e pregiati in lor genere; se già non si è ingannata l’Europa tutta, stimando, e comparandosi a gran somme le pitture de Recci, del Tiepolo, del Canaletto, del Rotari, e de altri tali artefici di questa età.” I have been led to greater length in noticing these pictures, commencing with Van Eyck, because there seem to be thus brought together the first and the last; as Tiepolo, whom Canaletto imitated, and whom Lanzi admits that he did imitate, (which he seems to have forgotten when he used the expression, “originali certamente”) is called “l’ultimo de Veneti,” and Van Eyck was, undoubtedly, the first discoverer of the Art.

There is an exquisitely painted portrait in the Institution by Van Helst; it is very much in the manner of Rembrandt; it has many excellent qualities; but my object now is to look to the artist’s vehicle, which, in this instance, appears to be perfectly pure, and to have left everything as the brush put it on; there is no after-melting of parts into each other, all is firm or soft, blended or made distinct, as the artist executed it. Now, Van Helst was born in 1613, only seven years before Rembrandt, and fourteen before Van Dyck. The better method seems to have been continued more universally among the Flemish and Dutch painters, after it had been deteriorated in the hands of the Italian. Wonderful indeed is the difference between the vehicles used by Correggio and Carlo Maratta, and great between Maratta and some of his own time. Claude and Poussin were then painting their best pictures. Maratta was born 1625. Varnishes were then in use in Italy, though not generally. Salvator Rosa, born 1614, does not seem to have used them; though there is not that perfect luscious medium discernible in his pictures, which we see in Gaspar and Claude. It is very probable he painted much in a mixture of oil and distemper. The preservation of his pictures shows that he did not, however, use gums. There appears to have been in Italy about this time a greater variety; in the Flemish and Dutch very little. Having instanced Van Helst, who was born the same year as Salvator Rosa, it may be worth while to compare their pictures (only for the vehicles used). They are very different. But there is no such difference if he be compared with Teniers, born 1610; with Rembrandt, 1606; with Hobbima, born 1611; with Bergham, 1624; with Wouerman, 1620; with the younger William Vanderveelde, 1633; with Backhuysen, 1631; with Jacob Ruysdael, 1636; with Francis Mieris, 1635. Different as these painters were in their manner and subject, there is the same apparent medium, the same absence of that harshness, and at the same time greasiness of unsubdued oil. There was even more or less richness in them, but it was not a richness acquired by mastic, or any gums. Wouerman, for instance, delighted in a more varnishy quality; but his oil was cured by the original mixture, “altre sue mixture” of Van Eyck; but mark how free and playful, if the expression be allowed, was the handling his vehicle enabled Wouerman to employ. It was driven by his brushes as he pleased, made thin or substantial, and every working made permanent, fixed and set as it were at the moment unchangeable. Teniers again was less varnishy in appearance, he had more execution, and less finish, every touch is as when put on, all is fresh and clean, the colours less mixed and worked about; his style was more simple, but the materials are the same. There is the same difference between Vanderveelde and Backhuysen, as between Teniers and Wouerman, the latter used more of that which gave

the varnishy appearance—the materials the same. Hobbima again seems to have used his medium more thick than Ruysdael. Rembrandt, according to his genius, to have used it under various modifications, and to have gone over and over again parts of his pictures—a great trial for any medium. Yet, in all these, is there not observable the same purity, the same absence of harsh and greasy oils? Do you not recognise at once, amidst all this great variety of subjects and manner of workings, the same permanently lucid medium, the result substantially of the same mixtures, perhaps very slightly altered; while, in the later Italian, there is evidently a change of substances.

I cannot but think that the great value the Flemish and Dutch schools have attained, is mainly owing to this their pure medium, not only from the peculiar gem-like beauty it produces, but from the certainty and assurance it gives of the masters, at once discernible; for it is perfectly impossible to imitate them with any chance of success, with any other materials than such as they themselves used. It is this which enabled Teniers to paint his celebrated ‘Pastici’ so admirably, imitating all other masters worth imitating, while there is not now one painter, however eminent (and I would not be thought to detract from great merits in other respects), who could venture to imitate or copy Teniers, and to pass off the work as from the hand of that celebrated painter of Antwerp. It appears then that at this very period, during which the best works of these Flemish and Dutch schools were executed, we have proof of a deterioration of the Italian in the complaint against Sebastiano Bombelli, born at Bologna, 1635, the very year of Francis Mieris, that he used “certa sua vernice de pece a gomme,” “a medium of pitch and gums.” As the British Institution has furnished an opportunity for making these remarks, it may not be out of the way to continue to notice some other pictures there exhibited, for there we shall find specimens from Van Eyck to our own day. Those who love strong contrasts and to compare antipodes, may do so, in noting the difference of paint and texture, in other words the medium, between the Van Eyck first noticed, and Morland—luckily for such purpose there are four in this exhibition.

It is not my object to speak of the detestable vulgarities of this painter, who degraded the Arts to such a degree in this country, as to keep them back many years, and which degradation too many would-be Cognoscenti would perpetuate by the favour they still bestow upon his works; which should be consigned to the pot-house, or the pigsty, the more congenial place, if even that would not be an unjust infliction. I only now speak of his medium. His pictures look as if painted with sloppy road-dirt. His pencil, like his pigs, delighted in the mire. “Amicus luto,” Morland, as “Amica luto sus.” A good medium could have been very ill-bestowed upon him, and so he had it not, it would have been but the “jewel in a swine’s snout.” Filth and jewellery ill-assort, and even, in comparison, are odious—and I pass on. Here are many of Sir Joshua Reynolds’s. Perhaps, for the present purpose, there is none more worthy of notice than his portrait of ‘Sterne.’ It is firm and rich in comparison to many others; but these pictures show that he did vary his medium, some, from the too free use of varnish, have assumed a leathery look, where was once, doubtless, beautiful colour; some have assumed a sombre, dingy hue; some are still fresh. There are two pictures by his hand, so differently painted, that they are the more worthy of notice; one, however, is not in the British Institution, the other, ‘Kitty Fisher,’ is. And this is not only a beautiful picture, though, at first sight, it looks faded, and possibly may be so, but it is remarkable also for its total absence of any attempt of richness, of texture and colour, which Sir Joshua so generally aimed at—the simplicity of character, of attitude, and whole style, is well set off, without those richer graces of the pencil. It has less of that oily look, so disagreeable, than any picture I have seen of his hand, or of modern times. It has more of the purity of water. It was, probably, painted with very little oil, nor does any varnish appear. The other picture is that presented to the National Gallery by Lady William Gordon, being ‘Five Heads painted from Frances Isabella Ker Gordon, daughter of Lord and Lady William

Gordon.’ This is very luminous, and clear—and though it does show both the oil and varnish to a certain degree, not strikingly so, and has less suffered on account of its vehicle than any other pictures by Sir Joshua. I should conjecture that the varnish here used was copal. This very beautiful picture, if it must be treated as in a degree an imitation, is imitative of Correggio; but there can be no comparison between the vehicles of the two painters. I would not say that of Sir Joshua is here bad, but that of Correggio is perfect, “quella perfetta;” and, perhaps, Sir Joshua’s in this picture was more adapted to that somewhat too flashy, one-painting, and not suitable to a more corrected and finished manner. Still, as to vehicle, I even prefer the more modest method with which that of ‘Kitty Fisher’ is executed to the richer one of the ‘Five Heads.’

Though Sir Joshua’s pictures frequently crack, and lose their brilliancy, they retain this quality much more than those of Gainsborough and Wilson; those of the latter even crack much more. Such is the consequence of megilps. The Gainsborough’s and Wilson’s, in the British Institution, do not raise the reputation of those masters of the English school. I purposely avoid here criticising them at any length with regard to their subjects, and the Art shown in them as compositions, content with remarking that their merit in these respects is of a very low order, and that that of Gainsborough the inferior; but looking at them for the quality of the medium they used, I do not hesitate to say it was, in both, very bad. The beauty of Wilson’s pictures lay in their colour, which they are losing. The aerial tones are becoming dirty. Such too, but in a less degree, is the case with those of Gainsborough; and, unfortunately, when their freshness goes, and a certain charm where his colour is very deep, the uncomfortable splash of his pencilling, utterly inconsistent with the character of his subjects, will be more conspicuous; and at all times there is little for the mind to dwell upon in his pictures. He often used, in his shadows particularly, a weak scumbling manner, which did not agree with the plastered manner with which he laid on other parts; and whatever of brilliancy those parts may once have had, they are daily losing. The best large landscape by him, is that in the National Gallery—not the abominable unlimited vulgarity the ‘Market-cart’—but the ‘Watering-place.’ He is said to have been much addicted to the use of asphaltum, and to have boasted that with it he could have painted a pit as deep as the infernal regions; if he said it, his notion of depth, and his general practice, may be combated. The depths by those very transparent colours, such as asphaltum, are, after all, not great. They are too rotten, and show a surface not very far in: the greater depth has an atmosphere in it—a sort of bloom, an aerial mass, interposing and intercepting lower depths. This asphaltum depth of colour, of which Gainsborough was fond, has very much from his day infected the English school, and is still in use. It is the parent of weakness, not force. We see it not in the old masters: not even in Rembrandt, where it might be most suspected. He was a great painter of mystery, of wonderful depths, and knew they were not to be so attained. His exquisite ‘Adoration of the Shepherds,’ in the National Gallery, has none of these asphaltum depths. But, as I was speaking of Gainsborough, it would be more fair to compare him with a landscape-painter, and with one who produced greater depths upon another principle. Observe the deep woody dells of that great master of the relative powers of transparent and opaque bodies. Look at the large picture in the National Gallery representing ‘Abraham preparing to sacrifice his son Isaac.’ The wooded valley below is very deep, and of dark semi-transparent tones, that have a thousand times more force and power, and give greater scope to the imagination, than could the stronger, more violent, but more flimsy transparency of asphaltum. Gainsborough I consider to have been, if not the first, very nearly the first, in fame of the English school. He will live while and where Arts are valued, but not as a landscape-painter. In portrait he was excellent. Yet, by a strange infatuation on his own part, or of an indiscreet encouragement, his genius was turned aside to landscape, for which he really had but little feeling and less taste. Not so Wilson. His taste and

his powers lay decidedly in landscape, in which, too, he was original; but he wanted knowledge, particularly of composition. He was a better master of effect and colour. He had the art of making his subject, such as it was in composition, tell; it was one and simple, executed with a full and free pencil, dealing much in generals, with a vigorous boldness overlooking minute detail. His pictures, too, must have had, when fresh from the easel, a very luminous quality, for there is a good deal of that about them still. He threw into them the charm of a lucid atmosphere, which hid, or or rather made beauty of many a part defective in composition, and of very inadequate execution. Imitating partly Claude in his colouring, he ran into quite an opposite handling. His works show the vigour of genius, and but little learning. His subjects are few, and repeated with slight variations, so that he took but little delight in invention. Perhaps the multiplication of little bits and distances in the pictures of Smith, of Chichester, gave to that artist a favour above Wilson. So imperfect was the taste in those days. Wilson certainly used varnish with his paint, and his pictures consequently have suffered, and will suffer more.

Why is it we have no picture by Vernet in our National Gallery? He was a pleasing painter. He always treated his subjects tastefully, and with a gracefulness of pencil. His vehicle, though not of the best kind, does not offend, and is very superior to the megilps of our school. There are but two pictures, by his hand, this year in the Institution, and those by no means good. They have probably undergone a change.

There is Louthenbourg's celebrated picture of 'The Fire of London, seen from one of the arches of Old London Bridge.' Louthenbourg was a man of great genius, perhaps not made the most of. He was very unequal. This picture has been greatly admired; but, for Louthenbourg, whose talent was a power of portraying the elements, it is far from a successful attempt. I have seen fires by him very superior. There is a great fault in this; there is too much red, the red dresses of the figures are most injudicious, they almost put out the fires; greater force might have been attained by contrasts. Many of Louthenbourg's pictures were, when fresh, extremely beautiful in effect and colour, and in a certain boldness in the treatment of his compositions, which was original; and though some of his pictures have lamentably cracked, others still retain firmness and a considerable brilliancy. A really good and permanent vehicle would have been a very great thing for his future fame. I cannot but think he is very much under-rated, and judged of from his every day pictures, too many of which his necessities, perhaps, compelled him to perpetrate, and not from those works which prove his genius—a genius in many respects superior to that of any painter of his day.

Stothard's Works in the Institution make quite an exhibition of themselves; there are a great number; full of character, great taste, and feeling, but their texture and colour are not agreeable. Oil everywhere, uncured of its evil qualities, and varnish are conspicuous. Stothard had a method of mixing water with his oil by means of gum mastic, but when the water evaporated, the greasiness of the oil, the impurity I would add, was still there, and it was not improved by the mastic. On the contrary, some of these pictures now have that leathery look which, where mastic is used, first or last takes the place of brilliancy. It is lamentable daily to witness a practice so injurious as painting in the abominable mixtures of these soft gums, under the names of balsams and megilps, and the resort to asphaltum, and such cracking and changing substances. Who has not seen pictures cracking upon the very exhibition walls, even when scarcely dry from the easel? And there is now a false taste in some artists, whatever they paint, whether figures, rocks, trees, or ruins, to cover all with a varnishy glaze, untrue to nature, and far from pleasing to the eye: borrowing the copal pot from the ornamental painter of door panels, as if the "coach painter's and varnisher's guide" were the "vade mecum" with which our artists travel. Mr. Roberts sadly transgresses this way; it is a pity, for he has high talents, that should be under the regulation of a more sound taste. For the gratification of my own eye, I had rather see all Egypt rough-cast than the ancient monuments

thus furniture-rubbed out of all antiquity, and into a resemblance to Tunbridge-ware.

To revert to the subject of the true medium of Van Eyck: it cannot, I think, be understood that I claim for the recipe I have given the full credit of being a re-discovery of his invention. There may be arguments in its favour—I have stated them—but I am as solicitous as any one can be, to find any defects it may have, or to throw it by if any one will publish one that shall prove better. It is worth trying and experimenting upon in every way; and I find it good, and chiefly like it, for that it is a varnish without gums. But I would by all means direct the attention of those whom it mostly concerns, and it does concern both artists and the public, more decidedly to the subject. Rubens is said to have left a MS. account of painting in Latin. If it be known, and in what library, why not have it translated? Information may be obtained from it, and it is sure to be of value.

The Venetian Government established, and liberally paid, a society of persons solely to preserve the pictures of their great masters which were suffering from the climate of Venice. Their studio was opened in 1778, and an Englishman, Peter Edwards, was the president. Incredible care was taken in the prosecution of their object: their labours are stated to have been long, and their aim the greatest accuracy. Is it improbable that some documentary account of their labours may be still in existence, and deposited within the reach of curious and scientific persons? And why should not a Society be now formed, either by the Academy or by the Government, or even by any number of artists, the sole object of which shall be to ascertain both the vehicles and pigments and other matters connected with the practice of painting of the best masters of the best times. Such a Society might select and sufficiently remunerate a person qualified by accurate chemical knowledge, who should devote his time to such experiments and tests as would be suggested by the object. It would be highly creditable to the academy if they would devote a portion of their receipts for one year (say £300) for the purpose, appoint a committee to assist and to report. It cannot be but that every process that has been in use would be accurately discovered—what is every body's business is not any one's. Many work in secret, and with inadequate means and knowledge; and if they discover anything keep it secret. Artists too are often deterred from the pursuit lest the reputation of trying experiments should be injurious to them professionally. But such fear could not affect the whole Academy. They are the proper persons to do it; it would redound to their honour, and in the end render their works, according to the present system perishable, immortal. And one very great good it would effect for the English school, it would tend to remove in due time that fastidiousness with which the *Cognoscenti* distinguish the old from the modern masters.

—Since writing the above, I find there is a probability that our artists will be employed to paint pictures for the two Houses of Parliament. It will, as a matter of course, be under discussion whether the pictures are to be painted in oil, fresco, or any other method. There cannot, then, be a more fit time to recommend most earnestly the formation of a committee to examine into the state of the Arts, with respect to medium and materials only, and that they be empowered to obtain the services of some really eminent chemist, one thoroughly competent to investigate accurately; it will not do to put this matter into the hands of any mere dabbler in chemistry. It is now most important; for if British genius is to be employed, let the works be durable, and good in the material as well as design. The genius of a Raffaele might be thrown away without this care. And if every artist employed is to use his own vehicle, there will be a strange medley of gump-tions and megilps; and, hereafter, necessity of cleaning and repairing, and, it may be added, ruining. In such a work the nation are greatly interested; and if oil-colours be determined upon, as there must be a considerable time before the subjects can be selected, and the sketches made and approved of, the Houses of Parliament should take advantage of this interim for the purpose recommended. I should not be sorry if the Royal Academy applied themselves to the subject independently. They cannot better employ a small

portion of their funds; and the very circumstance that two distinct committees are at work at the same time may stimulate both, and be the means of preventing anything important being overlooked. There are building committees who make reports upon the nature of the stone to be used in public structures; and sure I am, that the artists' work, if there be real genius called forth by the public, will be far more important, and, hereafter, of infinitely higher value than the whole structure of the buildings they are called to adorn. For this idea of a committee, empowered to employ and liberally reward some eminent person or persons sufficiently qualified, I am indebted to my very valued friend, Charles Thornton Corthurpe, Esq., of Bristol (whom I have mentioned in my former letter), and who enabled me to lay down the formula of the borax medium. He tells me, it is not possible but that a good chemist would ascertain the medium employed by any master; and strongly recommended that a given number of artists and amateurs should draw up a statement of what is required to be ascertained with regard to what has been in use, and of such other matters relating to pigments and oils, as our advance in chemical knowledge may render desirable: and that a subscription be made for the purpose of chemical experiments.

It will be seen by the above remarks and recommendation, that I do not insist that the formulas I have given are those of Van Eyck; I would shun such arrogance, and would gladly subject them to every test. It is possible, perhaps more than possible, they may be such as that first discoverer of painting in oil used: and the medium may be, and I believe it is, very good. I have no interest and no desire but to establish truth, and recommend what may be of real service; but I am sure something is wanted, and I shall be content if these remarks lead the way to some other discoverer; that, at least, we may get rid of what is positively bad and injurious, both to colour and durability of body of the pigments. There is too great a readiness to turn everything into a sort of quackery, and this operates prejudicially with the many who have been continually deceived. The word "*nostrum*" is easily applied, and too often the artist shrinks in disgust from every new attempt, however he may be dissatisfied with his own materials. There seems to be an endeavour to appropriate, with some little quackery, the vehicle which has been freely offered to the Arts in my last letter: for I find it advertised; and, as the advertiser's improved medium, there can be no objection to colourmen making it and selling it; but it is somewhat exceeding due bounds to call it their own. J. E.

#### REPORT OF THE COMMITTEE ON FINE ARTS.

The report of the Select Committee of the House of Commons, appointed to take into consideration the promotion of the Fine Arts in this country, in connexion with the rebuilding of the Houses of Parliament, has at length appeared; but as it details the proceedings no farther than the interruption which the sittings suffered from the dissolution of Parliament, it is to be expected that a committee of the new House of Commons will be appointed to prosecute this most important subject to a satisfactory issue, as much valuable evidence remains to be heard. The members appointed for this inquiry were—Mr. Hawes, Mr. Labouchere, Sir Robert Peel, Mr. Gally Knight, Mr. Hume, Mr. Wyse, Mr. Blake, Sir Robert Harry Inglis, Lord Brabazon, Lord Francis Egerton, Mr. Ewart, Mr. Milnes, Colonel Rawdon, Mr. Henry Thomas Hope, and Mr. Pusey; and the witnesses examined were Mr. Charles Barry, Sir Martin Archer Shee, Mr. Dyce, Mr. Vyvyan, Mr. Eastlake, Mr. W. J. Banks, Mr. Bellenden Ker, Mr. Wyse (M.P.), Mr. Fradelle, and Mr. Richard Mitchell.

The report commences by stating that the committee have obtained the opinions of some very distinguished professors and admirers of Art, who are unanimous upon one point, viz., that so important and national a work as the erection of the two Houses of Parliament affords an opportunity which ought not to be neglected, of encouraging not only the higher, but every subordinate branch of Fine Art in this country. In this opinion the committee concur, but at the same time they ex-



press a decided conviction that to accomplish this object successfully, a plan should, as soon as practicable, be laid down, according to which the architect and the artists to be employed should co-operate to this great end. At the present stage of the inquiry the details of such a plan could not be suggested, but a commission might with much advantage be appointed to counsel and assist some department of the Government which should be charged with, and considered solely responsible for, the execution of such plan as might be ultimately adopted as the best calculated to realize the proposed object. But whether a commission be, or be not, appointed, the committee think it necessary that the advice of persons perfectly acquainted with the state of Art at home and abroad should be sought, for the better fulfilment of the purpose under consideration. During this investigation the attention of the committee has been called to a branch of Art but little known and practised in this country, viz., to fresco-painting. This method of painting has lately been revived on the Continent, especially at Munich, where it has been employed in the decoration of public buildings; for to public patronage alone must fresco-painting owe encouragement in any country: therefore, having carefully considered the evidence, the committee are disposed to recommend that this mode of painting be adopted; and they concur in an opinion expressed by Mr. Eastlake in a valuable paper on the subject which is appended to the evidence, that the nation possesses artists perfectly competent to realise the proposed objects, whose genius only requires for its development such an opportunity as is now offered by the decoration of the Houses of Parliament. It is suggested, however, in the event of this mode being adopted, that British artists not having had sufficient practice in fresco, it would be safe and judicious to afford them, in the first instance, opportunities for some experimental efforts. The opinion alluded to as expressed by Mr. Eastlake, is contained in the following passage:—

"We should dwell on the fact, that the Arts in England, under Henry the Third, in the thirteenth century, were as much advanced as in Italy itself; that our architecture was even more characteristic and freer from classic influence; that sculpture, to judge from Wells Cathedral, bade fair to rival the contemporary efforts in Tuscany, and that our painting of the same period might fairly compete with that of Siena and Florence. Specimens of early English painting were lately to be seen,—some very important relics still exist on the walls of the edifices at Westminster. The undertaking now proposed might be the more interesting, since, after a lapse of six centuries, it would renew the same style of decoration on the same spot. The painters employed in the time of Henry the Third were English; their names are preserved."... "The first conviction that should press upon us should be, that our own country and our own English feelings are sufficient to produce and foster a characteristic style of art; that although we might share much of the spirit of the Germanic nations, this spirit would be modified, perhaps refined, by our peculiar habits; above all, we should entirely agree with the Germans in concluding, that we are as little in want of foreign artists to represent our history and express our feelings, as of foreign soldiers to defend our liberties. Even the question of ability (although that ability is not doubted) is unimportant; for, to trust to our own resources should be, under any circumstances, the only course. Ability, if wanting, would of necessity follow. In the Arts, as in arms, discipline, practice, and opportunity are necessary to the acquisition of skill and confidence; in both a beginning is to be made, and want of experience may occasion failure at first; but nothing could lead to failure in both more effectually than the absence of sympathy and moral support on the part of the country. Other nations, it may be observed, think their artists, whatever may be their real claims, the first in the world, and this partiality is unquestionably one of the chief causes of whatever excellence they attain. It is sometimes mortifying to find that foreigners are more just to English artists than the English themselves are. Many of our artists who have settled or occasionally painted in Italy, Germany, Russia, and even in France, have been highly esteemed and employed. The Germans

especially are great admirers of English Art, and a picture by Wilkie has long graced the Gallery of Munich."

With respect to the cost of an extensive and well-devised plan for the public patronage and encouragement of Art, the committee are aware that an impression is entertained by many that a large expenditure of public money for such a purpose would be wasteful; they are however of opinion, that all instances of the outlay of the public money of the purpose of forming or extending collections of works of Art in this country, have been directly productive of new objects of industry and of enjoyment, and have, therefore, at the same time added to the wealth of the country. In support of this opinion the collection of vases made by Sir W. Hamilton is instanced. These, through the instrumentality of Mr. Wedgwood, were the means of creating a new branch of manufacture which gave extensive employment to artists and artisans, improved a great staple trade and the particular branch of industry to which this manufacture appertains to such a degree, that productions almost rivalling the originals in their execution were the result of this acquisition. In a pamphlet on the "State of Learning and the Fine Arts," by Mr. Millingen, these vases are thus spoken of:—"A few objects, and those of little value, were contained in the British Museum till the year 1778, when Parliament granted a sum of £8400 for the purchase of Sir W. Hamilton's collection of ancient Greek vases, and various other objects of Art. This collection, perhaps the finest ever known at that period, was a great acquisition to the country, and ought to have opened the eyes of the Government to the utility arising from similar acquisitions. In fact, the discovery of these vases and their communication to the public by engravings, coinciding with the discoveries of Herculaneum and Pompeii may be considered an essential epoch in the history of the Arts, and which contributed greatly to their revival. The spirited designs which ornamented them, were studied by artists, and contributed singularly to improve the public taste. Their elegant forms, as well as the perfect quality of the clay and varnish, were analyzed and imitated by Wedgwood, and other chemists and manufacturers. The public was so much pleased with these imitations, that our potteries were improved, and became an object of extensive demand in foreign countries. In a fiscal point of view, there can be no doubt that the money expended for the purchase of the collection in question, has been repaid a hundred-fold to the nation at large, and proportionally to the revenue."

The Library of the British Museum and the National Gallery of Paintings afford instances of incalculable benefit to every department of literature and Art. As, therefore, the collection and exhibition of works of Art have not only promoted the moral elevation of the people, but have also stimulated in a great degree their industry, it is the opinion of the Committee, that upon this occasion a direct patronage of high Art will yield a proportionably higher influence.

"In the instance of Munich," says Mr. Wyse in his evidence, "fresco painting has been applied to almost every class of Art and every department of history, beginning with the very earliest Greek history, and going down to the history of the present day. In the King's palace, for instance, you meet with illustrations of the Iliad, passages from the Greek and Roman mythologies; from the earlier and later Greek and Roman histories; from the early legends of the Germans, and continued from thence onward a series of the most important historical events, especially from the history of Bavaria; finally, in the apartments of the Queen particularly, you have illustrations of the most remarkable poets of modern times, but especially of the poets of Germany."... "There is thus an opportunity for the display of every description of talent and every description of knowledge. The effect upon the public at large is equally diversified; the higher class has an opportunity of judging of the propriety of the classic illustrations, while I have seen the peasants of the mountains of Tyrol holding up their children, and explaining to them the scenes of the Bavarian history almost every Sunday. This fact strikingly illustrates an observation I heard from Cornelius himself, that it was a difficult thing to impress upon the mind of a nation at large a general love of Art, unless

you were to use as an instrument painting upon a large scale, and fresco was particularly suited for this purpose; it was not to be expected that the lower classes of the community should have any just appreciation of the delicacies and finer characteristics of painting in oil, and that they required large and simple forms, very direct action, and, in some instances, exaggerated expression. These paintings carry down the history of Bavaria to a recent period."

The following passage, also from the evidence of Mr. Wyse, instances the employment of fresco in the decoration of a private dwelling:—

"I would direct the attention of the Committee to one instance among many, which I had the opportunity of observing with considerable attention. The house to which I allude, is a castle belonging to Professor Bothmann Holweg, upon the left bank of the Rhine. The castle is a restoration from very inconsiderable fragments in the Byzantine, or early German style of architecture; between both, indeed; the internal decorations are a mixture of the early Greek, with additions of the early German architecture, and at intervals are introduced portions of sculpture and paintings from the Dusseldorf school generally, in reference to the early history of Germany. The whole effect is extremely light and pleasing, and, as far as I understood from the Professor himself, the expense was, from the number of artists at present engaged in that department in Germany, not very considerable. I have seen houses in Frankfort where a similar application, though not to the same extent, of fresco painting has been used; and I collected from those who were well acquainted with the Arts, that every day it was extending, particularly in Prussia."

The evidence of the same gentleman shows the influence of the encouragement of Art upon trade and manufactures:—"With reference to subordinate branches of the Fine Arts, painting on glass, enamel painting, and casting in bronze, will you have the goodness to give the Committee the result of your observations?—It has been found that the encouragement of fresco painting has led to a parallel encouragement in other branches of Art; for instance, to the introduction of encaustic painting, which is quite new in Germany, though practised for about half a century in Rome. The advantages of encaustic painting are, greater brilliancy and greater durability. Under the direction of the King, a series of landscapes are in the course of execution for the decoration of the arcades. A branch of Art also little known till lately, at Munich, is porcelain painting: it has reached a high degree of excellence, emulating, if not surpassing, in many particulars, the other celebrated manufactures of Europe."

The Committee have not been able, from the abrupt termination of the session of Parliament, and consequently of their inquiry, to deliver an opinion as to the probable amount of the expense of carrying out a sufficient plan for the encouragement of Art; but they are of opinion, that in pursuing a well-directed system, a moderate annual expenditure would accomplish very important results, if not all that could be desired.

"Whilst the Committee, in conclusion, regret that they could not investigate the whole subject so fully as they desired, and as its importance demanded, they unanimously recommend the evidence herewith presented to the House to its favourable consideration, with a view to its receiving the immediate attention of the Government; and in the hope that our new Houses of Parliament may hand down to posterity a memorial as well of the genius of our artists as of the importance attached by the country to the nobler productions of Art; and that the subjects embodied in such representations, whether by painting or sculpture, may serve to perpetuate the events of our past history, and the persons of our public benefactors, in grateful remembrance of the people."

This is the substance of the Report; and what style of Art soever be ultimately adopted, all must concur in an opinion expressed by Sir M. A. Shee, that this is "a most favourable opportunity for calling forth the genius of our country, and promoting the Fine Arts to the utmost extent of which they are capable; it is the only opportunity that has occurred for many years, and if it be suffered to pass unheeded, it may be said that there is no hope in this country for artists in the higher department of the Arts."

## EMPLOYMENT OF FOREIGN ARTISTS.

It will be seen with surprise that, in a plan professedly for the encouragement of high Art in England, some of the witnesses examined before the committee of Fine Arts, are favourable to the employment of foreign artists for the decoration of the Houses of Parliament. Upon the presumption that fresco-painting is to be adopted, we are recommended to have recourse to the fresco school of Munich, for the execution of that which must, in main points, be better done by our own. In Germany, but especially in Bavaria, this method of painting has been lately revived; and, if its adoption be determined for the interior embellishment of the Houses of Parliament, the same sources are open to English artists, whence the painters of Munich have derived improvement. We are precisely now in that position in which were German artists, when this method of painting was less common among themselves; and, since it is known that their works in this manner are much inferior to those of their Italian models, there would be something extremely humiliating in being schooled by the disciple, while we may yet commune at Rome with the spirit of the master. Those who would blindly advocate the introduction of foreign artists for the execution of works so essentially English, have not—cannot have—duly weighed the extent of the mischief they are desirous of promoting. German artists might do something for us in the mechanical process of the Art, though not more than English artists could do for themselves; but it is impossible that they could so far denationalize themselves as to paint English history in English character and feeling. Were they to be chosen for the decoration of the Houses of Parliament, it is not to be expected that they could be otherwise than national in everything; thus, all that they did would be for themselves and their school. We must all admire, on the one hand, the patriotism of the King of Bavaria, and, on the other, the energy and perseverance of Bavarian artists; but, at the same time, we feel that, if historical Art had among ourselves received similar countenance, we should, at least, have rivalled the school of Munich; and now, therefore, that the occasion has arisen, were it not better to hold out the premium to native talent—to follow that example which in Germany has been productive of such useful results? The cry has been loud against the drawing of our school, but it has been by no means so bad as to justify the clamour raised against it. Since the introduction of fresco, the school of Munich has much improved in this particular, and our own is not less prepared than was that school formerly, for such ameliorations as may give full value to any fresco works which its members may be commissioned to execute. The colour of German fresco is inferior—so much so as to be surpassed by that of the French school, which has not professed this method so extensively as the former: wherefore then, are English artists who excel in purity and sweetness of tone all modern colourists, to have recourse to an imitative school, which at best, in colour, can be no more than third-rate, for the purpose of acquiring that which half a century must be well employed to unlearn? Fresco-painting is undoubtedly advancing at Munich to a high degree of perfection; but that it is the opinion of competent judges, that under similar encouragement it would advance equally in England, has been declared before the committee. We are content to date our school from the time of Reynolds. In Germany a School of Art existed under Durer, who, though a very celebrated master, was by no means the only remarkable genius of early German Art, for there were the Behams, uncle and nephew; the Holbeins, father and son; Luca Cranach, Giusto di Alemagna, and others, as well known in Italy and elsewhere as in Germany. The French date their Art from the time of Vouet, but they might almost, without question, fix it at an earlier period. However, we would ask, what our School—all circumstances considered—has to fear, in a comparison of progress, with either of these; and why the embellishments of the Houses of Parliament should not be entrusted to native genius, many of the works of which, “would do honour to any age or any nation?”

## ART IN SPAIN.

## OLD SCHOOL OF PAINTING.

In this and other countries Velasquez and Murillo are celebrated by all amateurs, but not really known by many. Cano, Gonzalez, Zurbaran, Coello, and Morales are quoted by many, known to few; the other artists of the great school of painting in Spain are quoted by few, known by almost none. When, therefore, a Spanish picture is presented to some pseudo-connoisseur, it is, according to some prominent quality, baptized for one of the above-mentioned great names, or it is rejected and despised,—such is the fate of works of Tristan, Espinosa, El Mudo, &c.—for the great reason that the master is unknown. “*I don't know him*,” this is the wise and eternal reply with which the works of many a great master are proscribed, and pictures possessing in themselves intrinsic excellence. But this sentence, “*I don't know him*,” while it gives the measure of the connoisseur's knowledge or ignorance, does not measure the merit of an artist nor of a picture. But our self-love acts always so; we are prompt to under-rate what we do not understand and do not seek to understand. Let us repeat the words of Rousseau, which we cannot too often remember: “*Discutons ce que nous connoissons—respectons ce que nous ne connoissons pas*.” Spain, engrossed by political vicissitudes, and so long the theatre of war, has for ages possessed in her churches, convents, and palaces, vast treasures of Art; paintings the most varied and interesting. Some of these she has allowed, from time to time, foreigners to purchase and carry away; and recently, in consequence, there have been formed, both in France and Germany, galleries entirely consisting of Spanish pictures. These have led to a wish in many to study the history of Art in that country; and hence we have now re-publications and translations in various languages of the works of CÉPERES, of A. PONZ: “*The Art of Painting*,” by PACHECO; “*El Museo Pictorico*,” “*Y Escala Optica*,” “*Parnaso Espanol Pintoresco Leu- reado*,” by PALOMINO, who, like Vasari and Da Vinci, was himself both an artist and a man of letters, and like them loved to write of Art and its professors. The “*Diccionario Historico*,” by CEAN BERMUDEZ, is also reprinting, with various other works. The Spanish Gallery Aguado at Paris and the Spanish Gallery in the Louvre, have furnished materials for two works on Spanish Art—the first is the subject of the interesting book of M. Viardot; the second of the judicious observations of Monsieur H. F.—We cite both these works with praise, and shall occasionally avail ourselves of them; but without implicitly following any one, we shall select the opinions of those who have, by long and patient study and comparison of specimens of different masters, acquired, according to our judgment, the best claim to decide on their merits. We know the task requires much study and thought, nor do we hope entirely to accomplish it; but our attempt may lead others to study the Spanish masters, and may diminish the number of those who reject them with the freezing “*I do not know him*.”

According to the usual custom, in writing histories of Art in all countries, the Spanish historians seek to trace its origin, displaying much erudition, and disputing much with each other, but leaving the subject as dark as they found it—having only lost a little time and made their readers lose their patience. In the present slight sketch we shall first glance over the progressive history of Art in Spain, and subsequently shall make some abstract observations on the philosophy of Art as characterized in the Spanish school—giving first the details, and lastly the commentary.

We agree with M. Viardot, that in marking the dawn of Art in Spain, we must neither trace back to the Romans, because theirs was the Art of the ancients; nor to the Goths, the instruments of destruction to painting; nor to the Arabs, who, though they had a period of high civilization, were yet by the first iconoclastic principle of their religion, forbidden to admit images in their temples, or even to attempt the imitation of the human form. It is consequently needless to seek in the period of Arabian greatness for traces either of painting or statuary, though we are by them initiated into a new style of architecture. We must, therefore, approach the slow development of the

middle age, an epoch justly called “*La Renaissance*,” for then refined and elegant ideas began again to flourish on the face of the earth. We do not mean to indicate by this expression, the abuse of the meaning of this word, which now is applied to all modern works that have no true style; they are called in the style of “*La Renaissance*.” We mean to indicate that period in the history of Art after the fall of the Greek and Roman Empires, when the elements of the Fine Arts, dispersed by ages succeeding them, were re-collected.

Man requires shelter from the intemperance of climate, and from the attacks of animals, and even of his fellow man. The art of architecture, therefore, from its usefulness, is the first to spring up among a people, being alike required for security, for comfort in family and social life, for religious worship; first for use, then for luxury. Thus in Spain, after many vicissitudes, architecture arose before sculpture or painting had shown themselves; nor were the middle ages of barbarism past, ere there were seen to arise, gloriously pointing towards heaven a hundred towers, a hundred magnificent cathedrals; Leon, Burgos, Tarragona, Toledo, and many other cities show interesting examples belonging to that period. Sculpture, as has been often observed, appears soon after architecture, and using the same materials, marble, stone, clay, or wood, places ornaments to embellish her. Thus, Cean Bermudez observes, and every amateur may observe for himself, many attempts, more or less successful in sculpture of the fourteenth century. It is sufficient here to mention, among many specimens at Taragona, the statues in its famous cathedral, which are the works of the sculptor, T. Castells, who is mentioned with the title of “*Maestro*,” a name common in early times to all artists, especially in Spain and Italy; but which now is only applied to musical composers, “*Maestro GOMEZ, Maestro ROSSINI*,” &c. But to return to our subject: Toledo possesses many interesting and beautiful works of this period; such as the mausoleum of Henry II., and that of Don Pietro Tenorio; the one by *Maestro Anrique*, in 1386; the other by *Maestro Fernan Gonzalez*, in 1399. Immediately afterwards, in the successive space of twenty years, there flourished, in the single city of Toledo, more than thirty “*Maestros*” sculptors, who laboured on the front of its Basilica. Among these, as peculiarly worthy of mention, we may note *Maestro Ruiz* and *Alvarez Gomez*. Cean Bermudez, Viardot, and others observe, that towards the close of the epoch called Gothic, we find Spanish artists employed as sculptors in other countries. The most remarkable instance among those quoted is the mausoleum of Jean-sans-peur, Duke of Burgundy, erected about the year 1450, by J. de Huerta, which may now be seen in the Museum at Dijon. Room may here be found for discussion as to whether these Spaniards went to foreign countries to learn or to teach. We know that in the following century, G. Becerra, Diego de Siloe, and many others, went to Italy to study sculpture, which had there formed itself so gloriously on the models of the antique. But such discussions would retard too much our little historical sketch; at a future time we may have occasion to return to the subject. We now hasten to reach the epoch of painting in Spain, to which branch of Art this article is especially devoted.

After sculpture there appeared later and slowly the art of painting in Spain. Antiquaries show in Toledo certain monstrous representations of the human form, painted in 1400, by the *Maestro Fernan Gonzalez*, which do not deserve the name of pictures; still less those of Rodriguez Estaban de Castilla, who lived about 1290. These show the endeavour rather than the power to paint, in the same manner as Lanzi remarks, and as may be still seen at Bologna in the attempts at painting of Guido, Ventura, and Ursone, until 1248. These early works in Spain deserve to be noticed, but not dwelt on. The most ancient paintings that we find worthy of the name, are after the arrival in Castile of a Florentine painter called Gerardo Starnina, about 1416. Then Juan Alfons painted the chapel “*de los Reyes Nuevos*” at Toledo; and we see works somewhat advanced under *Maestro DELLO*, a Florentine painter, and *ROGEL*, a Fleming, men whom King John II. had brought to the country to stimulate the study of painting, which was a little later more fully developed by Juan Sanchez de Castro. He may be called the founder of the school of painting in



Seville, which, in after times, became the glory of Spain.

This century had not closed before Antonio del Rincon returned from Italy, where he had studied under Andrea del Castagno and Ghirlandajo, and by his example gave a further impulse to Art, and with his title of painter to the king, excited the emulation of others. Pedro Beruguete at Toledo, Louis de Medina at Alcala, and some others, produced various works in the somewhat dry style of Luke of Leyden, Albert Durer, and many of the painters of Umbria. But such painting, as Viardot already quoted observes, is properly called gothic, or, better to mark its parentage, *sculptural*. The figures are tall and straight like columns isolated, or placed in regular order, not forming groups, without composition, anatomical drawing, perspective, or chiaro scuro; and frequently the expression or passion they are meant to express, can only be gathered from a paper which issues from their mouths. In Spain, Art produced one only great generation, or rather one only population, of painters great indeed, and abundant in masters, but all included in the space of a century and a half. The impulsion of this happy period seems to have been given when Charles V. placed under one sceptre Madrid, Naples, part of Italy, and Antwerp—the three nations where Art was destined to be cultivated with the highest enthusiasm.

Thus, while in Italy, Leonardo, Michael Angelo, Raffaele, Correggio, Titian, shone in their free masterpieces, Flanders boasted her minutely finished and richly coloured labours. Then also did the discovery of the new world by Columbus, the taking of Grenada, and other conquests, excite in Spain a general movement of intelligence, and quickened the love of glory, which, according to individual disposition, is directed differently. Then many young artists directed their steps from the Peninsula to study and emulate the greatest men of their age. There was at this period a real pilgrimage of Spanish architects, sculptors, and painters, who went mostly to Italy, a country that in itself presented to their ardent minds treasures far more precious than those with which Peru tempted the adventurers of those times greedy of gold. We have here only to follow exactly the historians, who name especially among the illustrious painters who went to study in Italy, from Valencia, F. Ribalta, and he who became afterwards the prince of its school, and is by many authors called the true Raffaele of Spain—we mean Vincente JUAN DE JUANES. From Aragon there went Pablo Esquarte; from Cordova, the learned Pablo de Cespedes; from Catalonia, Theodosio Mingot; from Grenada, Pedro de Raxis; from La Mancha, Hernan Janex; from Seville, Luis de Vargas and Pedro de Villegas, Marmolejo.

These, and many other painters, returning to their country, came rich in the inspiration of Italy and in the resources of Art acquired under those great masters, whose merits they almost equalled. At the same time many foreign artists visited Spain, called there by its kings, prelates, and nobles. As always happens in such cases, these strangers excited emulation, and promulgated new methods, forming and perfecting the taste of Spain.

We shall mention a few names among these. First come those of Titian and Rubens, who made short but triumphal journeys through Spain. Among sculptors, Ph. de Borgogna, at Burgos; and at Grenada, Torrigiani, the illustrious but unfortunate rival of Michael Angelo, and other strangers, ornamented with their labours the churches and royal sepulchres; while painters in almost equal number were established, and liberally paid, in the principal cities. At Seville was Pierre de Champagne, with his brothers, Julius and Alexander; at Toledo, Isacco de Kelle and Domenico Theotocopoli, called "*El Greco*," in Aragon, Lupicini; at Madrid, the Flemish Antonio Moro, Patrizio Caxesi, Castello from Bergamo, Antonio Ricci from Venice, Bartolomeo Carducci from Florence, Pellegrino Tibaldi, a painter, sculptor, and architect, from Bologna.

Amidst this mutual commerce between foreign and native artists, painting arose, and the four schools of Spain were formed. At first, humble and timid imitators of their Italian masters, they began by degrees to be free; then they entirely emancipated themselves, became nationalized,

adopted many of the good and evil qualities of their country, attained independence, originality, and spirit in their style; then advanced to boldness, to impetuosity—the latter sometimes pushed beyond reasonable limits. The march of Art was almost the same as it had been in Italy. At Rome it acquired form; at Venice, colouring; at Bologna, effects; at Naples, a mixture and imitation of the other three. In Spain, four schools formed themselves, but not successively, as in Italy; they arose simultaneously—namely, the schools of Valencia, Toledo, Seville, and Madrid.

The first of these was renewed, and gloriously reformed, after the return of Juan de Juanes from Rome, as before-mentioned—an artist to whom we may hereafter devote a separate notice, because he is a painter of high merit individually, and as highly connected with the history of Art. The school of Valencia is further made illustrious by Ribera, who here learned the rudiments of Art, and by many others, among whom we shall only name the two Ribaltas, the two Espinosas, Esteban March, the family of the Zarina, of whom the Aguado Gallery possesses some remarkable specimens.

The school of Valencia, after having, by Juan de Juanes, reformed the school of Seville, became after no long period fused into it, as were the other small subdivisions of the schools of Murcia, Grenada, and Cordova, whose chief was the illustrious Cespedes, called "Michael Angelo de Cordova." The school of Toledo had for its first reformer the above-mentioned "*El Greco*," and among its clever masters we may place Blas de Prado, Sanchez Cotan, Mayno, Orrente, and the celebrated Tristan, studied by Velasquez before and after his journey into Italy. This school, illustrated by the "divine" Morales, with the other small schools of Saragossa and Valladolid, was finally also transfused into that of Seville; so that the Spanish school may be placed in two great divisions—Seville and Madrid—that is, Andalusia and Castile.

Luis de Vargas, Villegas, Marmolejo, Pierre de Champagne, all pupils of Italy, commenced nobly the reform of the school of Seville, which perfected itself by the example of the great Juan de Juanes. Increasing, its character became wholly Spanish in the works of Castillo, Herrera, the elder Pacheco, and Pedro di Moya, who brought to it, from London, the lessons of Vandyke. The school of Seville reached the acme of its strength and glory, and the number of great artists it produced seem almost fabulous—Gomez, Antolinez, Tobar, Alonzo, Zurbaran, Palomino, Velasquez, and Murillo, who, during a laborious artistic existence of thirty-six years, may be said at last to have centred all in himself by the variety of his three famous styles, "*frigido, calido y vaporoso*," but who left for future times only faint copyists, who had no pupils nor successors of much force, with the single exception, perhaps, of Tobar.

At Madrid we have the same phases of a school—"Founded, flourish, and decay"—Berreguete and Becerra were rather sculptors than painters. We have then F. NAVARETTE, called "*El Mudo*" (the dumb), a great painter, the pupil of Titian, and often called "*the Titian of Spain*." These three were the founders of the school of Madrid. "*El Mudo*" is worthy of high praise, and has been greatly eulogized. We quote a passage in his praise from Lopez de Vega:—

"No quiso el cielo que hablase,  
Parque con mi entendimiento  
Diese may sentimiento  
A las cosas que pintase;  
Y tanta vida les di  
Con el pincel singular,  
Que como no puede hablar,  
Hice que hablasen por mi."

Which may be thus translated:—

"Heaven would not that I spoke,  
That I might pour my soul—all in these works of mine,  
And such life my pencil woke,  
That for me who cannot speak—they speak with voice divine."

Besides these founders of the school of Castile, whose centre was Madrid, we must add other names of those who co-operated for its glory; such as the families of the Castelli, Caxesi, Carducci, Ricci, Tibaldi, all Italians originally, by whom were formed Sanchez, Coello, Pantoja de la Cruz, two Pereda, and Colantes, Martinez, Solis, and others. The arrival of Velasquez in

Madrid brought into its school a portion of the elements of the Andalusian style; and from this mixture arose the manner of painting of Parejo and Carreno, who, though living in Madrid, says Viardot, seemed sons of Seville. Finally, Claudio Coello was the last of this generation of painters: he died about the time of the arrival of Lucca Giordano at Madrid.

The history of letters and Arts is often coincident in their rise and decline with the political history of a nation: of this we might find many examples in ancient history; but we shall confine ourselves to Spain, where it was so. By a series of disasters, this nation lost its high examples and its heroes; it ceased to reign by the sword, the pen, and the pencil. After the unfortunate reigns of Philip II., of Charles II., the war of the succession, and after Philip V., the Spanish nationality began to be eclipsed; what was decline, become abandonment, ruin, and death. After master-pieces came middling pictures, and then none were painted at all. The theatres were closed; no books were printed; the Spanish mind seemed asleep. When a people fall into this state, all efforts appear vain to excite it. Thus vainly did Philip V. bring painters from France and Italy into Spain: Vanloo, Hovasse, Procaccini, Buonavia, Vanvitelli; in vain did Ferdinand VII. create the "*Academy of San Fernando*," equally vain that of "*St. Luis*" at Saragossa, of "*San Carlos*" at Valencia: not one great painter was produced by them. Charles II. had in vain called Lucca Giordano from Naples, who was himself too much a mannerist. Charles III., that he might have a painter, brought from Rome Raphael Mengs, originally a German: all was vain. The school of Spain ceased to shine, except, perhaps, in the works of Francesco Goya, whose light was but individual and fantastic. Spain, at the close of the fifteenth century, was all powerful; during the sixteenth she struggled to support herself in the two worlds; in the seventeenth she became so weak, that she was almost forgotten, and her name nearly cancelled alike in the world of politics, letters, and Arts. Spain, after many changes, has now re-acquired national independence, and we see arise again her poets, as in Luzan, Iglesias, Cadalso; her learned men, as in Llorente, Masdieu, Conde; translators, such as Isla and Marchena; dramatic authors, such as Cienfuegos, Moratin, Ramon de la Cruz; political writers, like Campomenas, Josellanas; and authors, like Quintana, Martinez de la Rosa, Torreno, &c. In the golden age of Spain, literature followed the political movement, and the Arts followed literature. The two first phases have been renewed in Spain; let us hope the third will follow—a hope strengthened by the care has been taken to increase and classify the magnificent gallery and museum of Spanish pictures at Madrid, and which becomes almost certainty, by the promise the young painter Esquivel gives, that he will become the head of the present school of painting in Spain.

P.

## THE ART-UNION OF LONDON.

### EXHIBITION OF THE PRIZES.

A MORE gratifying sight than that now presented in the large room at the Suffolk-street Gallery, where the exhibition of the prizes is this year held, we never saw,—showing as it does the importance to which this Society has attained, and the good which must inevitably result from it. The exhibition consists of 132 pictures, and one piece of sculpture, selected by those members who were fortunate enough to obtain prizes at the last distribution; and we do not hesitate to say that, with some few exceptions, they reflect great credit on the taste of the members generally. There can be no doubt, that the plan pursued by the London Art-Union, of leaving the choice of the pictures to the prize-gainers is the right one, and must in the end, tend greatly to the improvement of taste, and the advancement of the arts, provided always that a public exhibition take place as now, so as to enforce from the selectors some degrees of examination and inquiry; and act as a check on ill disposed individuals (for ill disposed individuals there will always be amongst so large a body), who might otherwise seek their own advantage without care for the interests of art. Responsibility is seldom cared for by a committee,

the onus being divided, but by an individual it is necessarily more strongly felt. Of course, in some few instances, pictures of doubtful merit will be bought; but the evil of this will be much more than counterbalanced by the general advantages of the mode.

The present collection contains a picture selected by a peer of the realm, 'The Garden Terrace at Haddon,' by T. Creswick (one of those delightful pieces of nature produced by this artist, where one can see the leaves flutter in the breeze, and hear its sighing); and one chosen by a journeyman carpenter, namely, 'Drawing Tears,' by A. H. Taylor. Furthermore (and more important to our purpose), it presents what may be regarded as the chief oil painting of the season (so far as the public exhibitions were concerned) 'The Sleeping Beauty,' by D. Maclise, and the best water-colour drawing, namely, 'The Oath of Vargas in the *Conseil des Troubles*, 1567,' by L. Haghe. In our notice of the exhibition at the Royal Academy, we spoke at some length of 'The Sleeping Beauty,'—the invention and imagination displayed in it, the variety of materials introduced, and the consummate skill with which each object is finished. Where it is now placed, however, it is seen to more advantage than before; and its claims to the title of a wonderful work of Art will be more universally recognised and admitted. The foreign servant in the foreground on the left side, the girl before the glass, the old jester to the right of the picture,—grumpy in his sleep when his vocation no longer operates, the boy's head on the drum, the exquisite variety of character in the fairy train, and a dozen other striking points, come upon us as fresh things, and aid in extorting unlimited praise in spite of the general bad tone of the picture as a whole. The departure of the Bad influences (typified by figures of a doubtful mien) on the entrance of the prince who is fated to dissolve the charm, and the ascendancy of the Good, is a touch of poetry that gives elevation to the whole. 'The Oath of Vargas' is a very remarkable piece of colouring, as we elsewhere said when noticing it at the Gallery of the New Society of Painters in Water-Colours. The sitting figure in the foreground is especially beautiful. 'Cornet Joyce Seizes the King at Holmby,' by E. M. Ward, an incident in the romantic life of King Charles I., has a hardness about it which at present mars the general effect. Should time cure it this will be a nice picture. 'The Warning at Linnithgow,' by W. H. Kearney, from Scott's 'Marmion,' and wherein James IV. and his chivalrous court play the principal parts, is a clever composition. Its selection does credit to the Society. 'Charity; Entrance to the Grand Altar of St. Mark at Venice,' by H. O'Neil, gives evidence of a great advance on the part of the artist. Judging from the colouring, it would seem that he had been studying Eastlake closely. A fault in this picture is the over prevalence of red colour, nevertheless it is a work of great merit. 'The Little Sick Scholar,' by Mrs. McLan, from 'Humphrey's Clock,' has been improved since we saw it at the Academy. It is a most charming little picture,—if anything, too true to nature. 'Gil Blas Entertained by the Valets of the Beaux, who Sup at their Master's Cost,' by T. M. Joy, has some vigorous, firm painting, and is altogether a most creditable production. 'Children Returning from the Festa of St. Antonio, and Chanting a Hymn in praise of the Saint,' is a graceful sketch by T. Uwins, R.A. Tomkins has three large landscapes, 'Oberwesel, with the Ruins of the Castle of Schomburg,' 'Huy, on the Meuse,' and 'Hotel de Ville, Dinant,'—all very nice pictures, perhaps the best he has ever painted. J. W. Allen has also several very excellently coloured landscapes, amongst which may be pointed out 'A Sand-bank near Bletchingley,' and 'Woking Common.' 'Touch and Take,' by J. Bateman, a terrier releasing a rat from a trap shews a more than ordinary study of animals; the rat in particular is excellently well painted. 'Titania Sleeping,' by A. J. Woolmer, should come in for a share of praise. 'View of Bellagio, Lago di Como,' by T. M. Richardson, jun.: 'On the Medway,' by Tennant; 'Cottage from Nature,' by F. R. Lee, R.A.; and 'Cattle Returning,' by J. Wilson, jun., are all landscapes to be coveted. The latter, especially, is a piece of rich and harmonious colouring.

Of the Water-Colour drawings, some of which

we have already pointed out, we may almost say there is not one without merit, as indeed might be expected when we find S. Prout, Copley Fielding, J. Varley, D. Cox, T. S. Robins, F. Stone, De Wint, and E. Duncan, the chief contributors. 'St. Etienne du Mont, Paris,' and 'Brixham Harbour, Devon,' both by this latter artist have high claims for careful drawing yet sparkling effect. 'Scene in the Via Mala, Pass of the Splügen,' by G. A. Fripp; 'Gravedona, on the Lake of Como,' by W. Callow; and Rochard's 'Mary, Queen of Scots' Farewell to France,' are all clever drawings.

The sculpture selected is a small statue by F. Thrupp called 'A Magdalene,' the expression of which is very charming. The attitude of the figure is easy, the drapery well marked, but some trifling defects might be pointed out in the hands and neck.

We hope the example thus meritoriously set of encouraging this elevated department of art will not be lost sight of.

In concluding this notice, we repeat what we have already said, that the exhibition is a highly creditable one, and cannot fail to increase largely the means of this most useful and admirably conducted association. The greatest praise is due to the committee for the zeal and ability which they manifest in its government; indeed we hardly know how artists, as a body, can sufficiently thank them for their continued exertions.

The exhibition, since it was opened, has been visited by about eight hundred persons daily.

#### SCHOOL OF DESIGN.

On Monday, the 23rd ult., the annual distribution of prizes awarded to successful students in this School took place in the apartments occupied by the Institution in Somerset-house. His Royal Highness Prince Albert was conducted to the chair a little after twelve o'clock by the Right Hon. H. Labouchere, M.P., President of the Board of Trade; Viscount Duncannon, and Lord Portman. There was a numerous assemblage of visitors, among whom were—The Bishop of Norwich, Lord Colborne, Sir R. H. Inglis, M.P.; Sir A. W. Calcott, R.A.; Mr. Gladstone, M.P.; Mr. F. Maule, M.P.; Mr. Ewart, M.P.; Mr. Wyse, M.P.; Mr. G. Knight, M.P.; Mr. B. Hawes, M.P.; Mr. Rogers (the poet); Mr. Etty, R.A.; Mr. Haydon, &c. &c.

Mr. Dyce, the director of the institution, commenced the business of the morning by reading the following statement:—

"I have been requested by the Council to commence the business of this day by stating the result of their deliberations on the comparative merits of the drawings and models submitted by the students, competitors for the prizes. But before doing so, it may be necessary to offer some few words explanatory of the principle on which the selection of subjects for competition has been made, not only to remove any impression that the designs generally give an adequate notion of the extent and versatility of talent possessed by all the competitors, but to account for a deficiency of skill that may be observed in some of the drawings to which prizes have been awarded. At each of the three competitions which have hitherto taken place, the selection of subjects, with one or two exceptions, has been varied. On the first occasion, about a year after the foundation of the School, prizes were offered for designs for certain important branches of industry dependent on taste, without much reference to the capabilities of students, and not so much in the hope that, considering the very short period during which they have been engaged in preparatory study, a great amount of skill would be displayed, as to obtain a reasonable ground for anticipating the future success and efficiency of the School. Two years were then suffered to elapse before the Council thought it again advisable to offer rewards for designs; and during this period the condition of the School had considerably changed. On the first opening of the establishment a certain amount of skill in drawing was required to qualify a student for admission to the advantages of tuition, because it was thought that a restriction of this kind would tend to maintain the superior character which it was proposed the central establishment should possess. Experience, however, soon showed that the almost absolute want of elementary education in Art among the classes likely to avail themselves of instruction in the School of Design, would be an insuperable obstacle to its efficiency, unless this restriction was removed; and it proceeded to deal with its pupils as mere beginners. The removal of the restriction, it is hardly necessary to state, had the effect of converting the institution for a time into a mere elementary drawing-school. When the distribution of prizes took place last year, the great majority of students were engaged in learning the very

first rudiments of Art, and very few indeed were really capable of producing designs for manufacture; and those had either attended the School since its commencement, or had been previously engaged in branches of industrial design, by which they were enabled without difficulty to turn their Study in the School to account. The subjects of competition last year, accordingly, were selected with immediate reference to the talents and capabilities of a few more advanced students; while, on the other hand, numerous rewards were bestowed without competition on the pupils of the elementary classes. This year a new selection of subjects for competition has naturally arisen out of the progress that has been made since the last distribution. A considerable number of those who on the last occasion were mere beginners, have now advanced to the higher elementary exercises, and are capable, to a certain extent, of commencing the practice of design. It was desirable therefore to endeavour to stimulate their talents by offering rewards either for specimens of original design of the simpler sort, or for the kind of work which, though not ranking as original design, constitutes the step immediately preparatory to it. Of the nine prizes now to be awarded, four are of this description—one being for the best painting of flowers or fruit from nature; one for the best model in plaster from flowers or leaves; and the other two for original design in outline merely. Of the remaining five prizes, two are intended to encourage the right preparation of patterns for branches of industry which it must always be the business of the school more or less to attend to—namely, calico printing and paper staining. Two for decorative design, have been selected with reference to the growing public taste for a revival of the ancient arts of glass-staining and the painting of arabesques; and one for specimens of lithography, to reward the zeal, assiduity, and talent of the pupils who are preparing themselves to assist in the execution of the elementary drawing-book for schools, which is about to be published under the sanction of the Council. It only remains to be added, as one of the most favourable symptoms of the progress of the school, that the number of competitors is much greater this year than on the former occasion; and that if the instances of remarkable excellence are less numerous, it is due to the fact, that the prizes have been intended for the most part rather to elicit the rising talent of the younger students than to afford scope for the skill of those who are more advanced; and consequently that the majority of the specimens are really the production of beginners."

Mr. Cockerell, R.A., then rose, and begged permission to offer, as an artist and a member of the Council of the School, his testimony as to the care with which those designs had been selected, which were pronounced worthy of reward. This gentleman having spoken at some length on the present progress and the prospective advantages of the School, the prizes were delivered, in order as follows, by his Royal Highness Prince Albert, to whom they were handed by Mr. Labouchere.

1. To Mr. G. F. Lambart, for the best lithograph from nature. Given by the Right Hon. the President of the Board of Trade—5*l.* 5*s.*
2. To Mr. J. Patterson, for the best painting of a group of flowers from nature. Given by the Right Hon. the President of the Board of Trade—5*l.* 5*s.*
3. To Master C. King, for the best design for a salver. Given by Mr. J. G. Bridge—3*l.* 3*s.*
4. To Master G. Dyer, for the best design for a silver tankard. Given by Mr. J. G. Bridge—2*l.* 2*s.*
5. To Mr. O. Hudson, for a large design for painted glass. Offered by Mr. Alderman Copeland, M.P.—5*l.* 5*s.*
6. To Mr. G. Thompson, for a specimen of arabesque painting. Given by Mr. H. T. Hope—5*l.* 5*s.*
7. To Mr. J. Evans, for the best design for Mouseline de Laine. Given by Mr. J. Thomson—5*l.* 5*s.*
8. To Mr. W. C. Wild, for the best design of a drawing-room paper. Given by Mr. J. Thomson—3*l.* 3*s.*
9. To Mr. H. Durrant, for the best plaster model of leaves and flowers from nature. Given by the Council—3*l.* 3*s.*

Rewards of books for good conduct, regularity of attendance, and general attention to study, were then presented to Masters Barton, Stewart, O'Neil, Arnold, Gibaud, Beckwith, Findon, Dessurne, Haswell, Taylor, Tiffin, W. West, Wadhams, and Wright.

Mr. Labouchere then, in a neat speech, proposed that the most grateful thanks of the meeting should be presented to his Royal Highness, for his kindness and condescension in attending there that day; which proposal was seconded by Sir R. H. Inglis. On the motion being put, it was carried by acclamation, his Royal Highness acknowledging the compliment by bowing; after which he dismissed the assembly with expressions of his warmest wishes for the prosperity of the Institution.

## THE CARTOONS.

IN a late number was announced the rescue of these treasures of Art from destruction by fire. The circumstance is too recent to justify any censure that might be passed upon the non-adoption of immediate measures for their better security, since this is a national question which could not be determined without some consideration. The minutes of the evidence offered before the Committee of the House of Commons, the proceedings of which are noticed in a late number, throw some light upon the origin of the threatened calamity; the whole, therefore, of the passages having reference to the Cartoons we lay before our readers. The fragile and destructible nature of the material upon which these drawings are wrought cannot be forgotten; and it should also be remembered in the perusal of the following answers, that they are framed in, or in close contact with, the wainscot, which it seems is in every direction backed by flues. The assertion that the Cartoons are safe in their present situation is directly discountenanced by this evidence, if even that were necessary to prove the contrary fact after the occurrence alluded to. It will never surely be said that,—because the Cartoons are not yet destroyed, they are secure; that because they have so many years been where they are, they may, as hitherto, remain unscathed for a period indefinite; or that since the evil has not been consummated within a given number of years, the imminent danger is disproved. In the examination of John Grundy, who has the care of the apartments and pictures at Hampton Court, the following questions and answers occur:—

“Q. Has there been any accident lately to any of the flues in the palace? A. Yes.—Q. What was the nature of that? A. A flue caught fire at the back of the Cartoon Gallery.—Q. Was it an old flue? A. Yes.—Q. Was any damage done? A. Not any in the least.—Q. Have the flues generally been examined since that period? A. I cannot say.—Q. Did they ascertain the cause of the flue being set on fire? A. I should say it was from the want of being swept: but I would not give any opinion on that.—Q. Has there been no general examination of the flues since that accident? A. Not to my knowledge.—Q. Do you not, as the keeper of the gallery, think it is proper that there should be an examination of the flues near that gallery, so as to preserve the pictures? A. Decidedly.—Q. Is it not more necessary at Hampton Court, because those flues are connected with buildings inhabited by a great variety of persons, and therefore any single person who happened to light a fire in one of those flues in a separate apartment may endanger the whole building? A. Most certainly.—Q. Are we to understand that there are a great number of persons having apartments in the palace under the same room with the pictures in which parties live, and in which there are fires? A. Yes.—Q. If a fire were to happen in any one of those rooms, the whole collection might be destroyed? A. Yes, certainly. \* \* \* \* \*

Q. Were the paintings and cartoons in good condition before the stoves and warmth were applied? A. There was always a fire in the Cartoon Gallery ever since I have known it; we have more flues now than at that time.—Q. Have they suffered, in fact, from damp? A. Not in the least.—Q. But you have now a regular fire? A. Yes, always.”

“Mr. SEGUIER examined.—Q. Do you consider the National Gallery large enough to admit of Raffaele's Cartoons? A. No, certainly not.—Q. What is your opinion with respect to the advantage of bringing them to the metropolis, if proper accommodation could be afforded? A. I think they would be of the greatest use possible to the students; but I am of opinion that if they are brought here they will be destroyed in a very few years.—Q. In what way? A. By the smoke of London; they are water-colour, and of course when the smoke has fallen upon them there is no means of removing it.—Q. You consider them much safer where they are? A. I have known them where they are for nearly 50 years, and I see no alteration whatever in them; Hampton Court is the driest place that can be found in the country.—Q. Have you the charge of the pictures in Hampton Gallery? A. I have, as surveyor of the pictures.—Q. As such it is your duty to ex-

amine them from time to time? A. Certainly.

—Q. You are able to state, from your official examination, that the Cartoons are in good order at the present time? A. Yes.—Q. And you think they would not be so well in London as they are there? A. Certainly not.—Q. Though you admit that they would be of great use here? A. I think that they would be of the greatest service, if it was possible to preserve them here; many improvements have been made lately in plate glass, and if it was possible to glaze them and bring them to London, I think it might be desirable; but without such a protection, I think that they must be destroyed in the course of 20 or 30 years.—Q. Do you consider that glazing would be a sufficient protection against the smoke and dirt that exist in London? A. I think it might.—Q. In that case would not their utility as works of Art be very much increased to artists generally? A. They would be the finest things possible; they are the finest examples of Art in the world; if a gallery could have been made at Kensington Palace for them, I have no doubt that even at that short distance from London they would be preserved; the situation of the National Gallery is certainly bad, for it is in the very centre of London, very near the Thames, where the number of steam-engines and chimneys are increasing every day.—Q. You have mentioned Kensington; would Chelsea be free from the inconvenience which you state the gallery now suffers from its being in the heart of London? A. I think it would; that situation would certainly be preferable to the present one.—Q. You know the buildings called the Duke of York's School at Chelsea? A. Yes, I know the buildings, but I have never been in them, though I live in the neighbourhood; I think the first consideration in respect to all these works of Art is their preservation.—Q. In what condition are the pictures of the National Gallery? A. They are in excellent condition.—Q. Notwithstanding the smoke and dust, you find them dry and in good condition? A. Occasionally we wipe the dust off, and, by the pictures leaning forward, they do not get so much smoke; but even if they did, on an oil picture it would be easily taken off.”

This evidence clearly shows a pressing necessity for the removal of the Cartoons, if any place were known, at once fitted for their secure keeping and adapted to their advantageous exhibition. The National Gallery being fire-proof, would very well answer the purpose of safety; but a location there cannot, it seems, be contemplated; and even if additions were proposed, there are difficulties to be overcome which appear insurmountable. As regards place and distance, Kensington, as suggested by Mr. Seguiér, would afford many advantages over Hampton Court; and if temporary circumstances condemn them to a place in building which is not proof against fire, they could not well there, be in greater peril than at Hampton Court. Chelsea is also spoken of in the minutes; but if ever, under a serious consideration of the removal of these works, the alternative of the two places was determined upon, Chelsea, from its proximity to the Thames, would, if injury from smoke be apprehended, possess but little advantage over a more densely populated neighbourhood, in consequence of the increase of manufactories on both shores of the river, and the growing traffic of steam-boats above the bridges.

These works of the “divine master” are now associated with the refuse of the Royal collections. What a contrast does our appreciation of them afford when weighed against that of other nations! When the French effected the purchase of those portions of the Elgin marbles, which, at any cost, ought to have been added to our own Museum, hats were thrown into the air in exultation that these invaluable antiques had been secured to them at all: and their self-congratulation was the greater, that they came into their possession so easily. What then would be the pride of all lovers of Art in France, were that nation possessed—we will not say of works such as the Cartoons, for there are none others like them—but of the Cartoons themselves? Would they place them where they would be liable to destruction by fire, and at such a distance from their school of Art as to be useless to students? Such queries do not require answers. We by no means entertain such fears of the atmosphere of London as to apprehend the rapid destruction of the Cartoons when exposed

to it as other pictures are; but at the same time, in a question of such incalculable importance, nothing can justify the exposure of the Cartoons to the slightest risk from casual injury of any kind. The progress of natural decay, under which all human works suffer change, nothing of course can retard; but every means ought to be used to secure these inestimable works from any mischief with which they might be threatened from the foul matter with which the air of London is so abundantly charged. The question of the safe removal of the Cartoons has already been considered by a Committee of the House of Commons, on which occasion many opinions were taken on the propriety of placing them in London: and as the necessity of securing them against all ordinary sources of mischief was never more impressively felt than now, the quotation of some of the opinions delivered before this former Committee cannot be otherwise than interesting.

“Mr. S. WOODBURN examined.—Q. Do you think it desirable that the Cartoons should be removed from Hampton Court to the National Gallery? A. I should like to see it very much; I think it is very desirable if it can be done without injury. It should be first ascertained whether there would be any risk run; I should myself think that there would not.”

“Mr. SOLLY.—Q. Can you give an opinion on the practicability of removing safely the Cartoons of Raffaele from Hampton Court to London, to be exhibited in the National Gallery? A. I am not aware of any difficulty or any objection there can be to so doing.—Q. Might they be protected from the bad effects of the atmosphere of London? A. I am not aware that they would be more affected by it than other pictures are.”

“Mr. HAYDON.—Q. Do you think the Cartoons might be safely removed to London? A. Yes, I do, with perfect safety; and perhaps with more safety remain in London than at Hampton Court, because there is a fountain that scatters damp all around.”

“Mr. WILKINS, Architect of the New National Gallery.—Q. Might not the Cartoons from Hampton Court be exhibited in the National Gallery? A. Certainly.—Q. Do you think they would be injured much by the atmosphere of London? A. It would depend upon whether the rooms were heated with heated air or with hot water.—Q. Is it not very desirable that these Cartoons should be brought to London for the benefit of artists? A. Yes.

“Mr. STANLEY.—The atmosphere of London is not more inimical to pictures than that of the Hague, Amsterdam, and Antwerp. If the gallery be well ventilated, I should have little apprehension of injury resulting from our winter's smoke for centuries to come. I should prefer the gallery for the sake of the pictures, as their preservation would be more likely to be attended to there. We are laughed at for lack of judgment in some recent purchases of third-rate old masters at enormous prices. Let us have the consolation of pointing to the Cartoons, as a proof that we can appreciate excellence; but, above all, let us have them at the gallery, that young artists may have before them models worthy of their study.”

Mr. FIELD, the author of a work on chemistry as applied to the Arts, was examined on this occasion; and a portion of his evidence is as follows:—“With respect to their removal from Hampton Court to the National Gallery, the choice is between fog and smoke; but my opinion is that in a fixed state they might endure longer at the latter place, more especially if we measure by a moral duration according the numbers who will there see them, and the additional honour they will confer on the country. Seen as they are at present, they seem to me rather to magnify ignorance than afford instruction. Considering, further, that the light, temperature, ventilation, and security from fire, would be greater at the National Gallery than at Hampton Court, there could be no objection on these various grounds to their removal.”

In the minutes of the evidence before us, the glazing of the Cartoons is proposed; and this has long appeared the only means which could satisfactorily secure them against injury. In such case, they might without scruple be placed permanently in London. They would, perhaps, not be seen to such advantage when glazed, but this is a trifling inconvenience when weighed against the evil of their total absence.



## THE NATIONAL GALLERY.

We cannot help remarking how very soon the apartments containing the National Collection are proved to be insufficient, as well for an advantageous exhibition of the very next first class pictures that may be purchased or presented, as for the accommodation of the increased number of visitors that resort thither at particular periods. Although there was little cause for apprehension of mischief, there is yet reason for congratulation in the proof that valuable works of Art are safe amid the thousands attracted to visit them. In building for the reception of these pictures and future additions to their number, the hidden wealth of the country in Art has been overlooked; we mean the many and rich private collections comparatively little known, and from which and other sources frequent presentations to the National Gallery might have been calculated upon. The following is extracted from the evidence offered before the Committee on National Monuments and Works of Art:—

“Mr. W. SEGUIER Examined.—Q. Is the gallery nearly full now? A. The best situations in the gallery are nearly full.—Q. Has the number of presentations of pictures been equal to your expectations? A. I think it has. I think the presentations have been very liberal?—Q. How many days in the week is the gallery opened, and what hours? A. It is open from ten in the morning till five in the winter, and till six in the summer; and on the first four days in the week for the public, and on the Fridays and Saturdays for the artist.—Q. Do you see any objection to another day being given to the public in the National Gallery? A. Then they must take it from the artist.—Q. Is the crowd such as would interfere with the artist? A. Decidedly; the dust would spoil all their work.—Q. Are you aware that at Louvre, in Paris, the artists are sitting all day while the public are present? A. Yes; but the Louvre is a quarter of mile long.—Q. Can you give to the committee a statement of the number of artists who attend the National Gallery on the days when it is not open to the public? A. I can.—Q. Will you state what the number on the average is? A. I should think there are about 100 every day that it is opened.—Q. What is the greatest number of visitors you have had in one day? A. We have upwards of 10,000. \* \* Q. You consider the two days in the week on which the gallery is now shut so valuable for artists, that you would not recommend any interference with those? A. No.”

“Lieutenant-Colonel THWAITES Examined.—Q. Are you assistant keeper and secretary to the National Gallery? A. I am.—Q. How long have you been appointed? A. Since the first formation of the gallery, 17 years.—Q. Can you state what number of persons have visited the gallery in the last year? A. For the year ending the 31st December, 1840, 503,011.—Q. What were the numbers in the preceding year? A. 466,850.—Q. Will you prepare a statement of the number that have attended in each year, in order to show the gradual increase from the time for which you have kept an account? A. Certainly.—Q. What number have visited the gallery in this year, up to this period? A. Up to the 27th day of May, 227,885.—Q. Do you attend daily? A. I do.—Q. Have you had an opportunity of seeing what the conduct and behaviour of the parties attending is? A. When I am not engaged with my duties as secretary, or when I am not employed upon the books or correspondence, I am always in the gallery, and have an opportunity of observing the conduct of the public; their conduct has been, as far as relates to the safety of the pictures, quite unexceptionable, and in other respects it has been quite as satisfactory as we could have wished and expected.—Q. Have they shown much interest in the pictures? A. A considerable interest is shown by a few individuals, but I do not think that the mass of people who attend, particularly on holidays, take any particular interest in them; they come and go without paying very much attention to the pictures.—Q. Conducting themselves quietly? A. Yes, conducting themselves peaceably and orderly.—Q. You have heard what Mr.

Seguier said as to the number; what is the greatest number that have ever been in the gallery on one day? A. The greatest number, except, I think, once, would touch upon 10,000, but there was one day last year, if I recollect right it was Whit-Monday, when we had reason to believe that there was more than that; I think nearly 14,000 people.—Q. Did the usual attendants suffice to maintain order? A. Order was maintained certainly, but it was with considerable difficulty; the rooms are small, and the crowd was very great.—Q. They are obliged to enter at one door and come out at the same door? A. Yes.—Q. If there was a place for entering at one end and a door to go out at another, would not that prevent the inconvenience which is found where a great crowd assemble? A. I do not think it would, because the crowd is in the rooms themselves, not in the avenues. I am not aware that there is any inconvenience there; I would add, that it would do away with one of the greatest safeguards of the pictures, that of visitors leaving their sticks, umbrellas, &c., in the entrance hall.—Q. How many should you suppose at one time could be present in the rooms? A. We were originally instructed not to admit more than 200, but that was in the old gallery; we have not any instructions upon that head at present; at that time we were allowed, in case there was a great pressure of people, to close the door till part had left, but we have never had occasion to act upon that.”

We could wish that there was less occasion for being so tender of the copying privileges of students, for a continued desire for making elaborate and servile copies of entire grouped subjects, betrays a want of certain leading qualifications, without which an artist cannot rise to distinction. Every esteemed master has levelled his own path to eminence, in doing which he imitated no one that had preceded him, farther than by employing the same mechanical means, for the alphabet of all who have been great in Art has been the same, though it seems to have been one of many languages; yet their different versions of nature read equally well, none less true than the others. At the present day we are struck by no surprise at the already countless varieties of method in the mere application of colour; but the fact that paint could be wrought into so many surfaces, distinct in character, would have been incomprehensible to the early fathers of oil painting on mere assertion. It was thought that the Italian masters had left nothing to be done; but daily experience teaches us that they are only the school classics who, in time, must be wrought up to, and equalled even among ourselves, for nothing has yet been done for history in England. Besides the many textures representing flesh, there is an interminable series of items, which in varied combinations constitute new and distinct phases of character in painting; the student, therefore, who devotes much of his time to copying, on which side soever he may turn, is yet treading a path which cannot, with equal distinction, be twice pursued. To a judicious artist practical copying to any extent is not necessary; he can, by means of a slight memorandum, retain, even for years, enough of an admired master to enable him to correct any foibles which may vitiate his style. It is universally allowed that Art in England is but yet in its infancy, which implies that entire schools of distinguished artists have yet to arise among us; if there be any just grounds for such a presumption, and there is something yet left to be done, students will benefit themselves but little by that indiscriminate and wholesale copying, so generally practised where opportunity exists. If copying were valuable to the degree of estimation in which it is so often held, the modern Italian school ought yet to maintain that superiority which the early masters gave to it; and this is far from the case. All the Italian cities, which are yet the treasuries of their lost Art, abound with painters, who subsist by making copies of such pictures as are most admired by the crowd of

English and American travellers that throng the galleries; and yet most of these men have studied regularly, first from the antique, and afterwards from the life. There is at Florence a well-known picture, a St. Cecilia, or a Magdalen, by Carlo Dolce (!) always surrounded by easels, and of which we heard one artist say, that he had never been without a commission for a copy during ten years. In the evidence it is stated that a hundred students work in the gallery on the appointed days; but on looking round at such pictures, as it would really be serviceable to work from, we cannot see how that number can be conveniently accommodated; we may, therefore, conclude that many must make copies, which, instead of being hereafter useful, will, if imitated, tend rather to their undoing. Copying as we have seen it followed, leads artists frequently into the error of administering one recipe of colour to all flesh; and a host of living celebrities might be named, who are so entirely given over to this vice, that any work of theirs, better painted than usual, may, in after years, without very conclusive evidence, be rejected as spurious. Copying is to a certain extent productive of benefit, but English students generally commence it too soon; they visit Paris, and sketch after Rubens, Poussin, and many other masters that may strike them, but without any clear purpose to answer; they then proceed to Rome, Venice, Florence, and Bologna, where they work perhaps years after Raffaele, Titian, Guido, Andrea, &c.; and on their return home, settle for life to paint after Lawrence. Such we entreat to take as their working text, the following observation of Reynolds:—“How incapable those are of producing anything of their own who have spent much of their time in making finished copies, is well known to all who are conversant with our Art.”

## ARCHITECTURAL COMPETITIONS.

ONCE more we return to the present seemingly incurable mal-administration of public competitions for architectural designs, convinced that the only chance of obtaining for artists honest conduct and due consideration, lies in the forcible exposure by the press of every case where unjust decisions have been made and undue influence exerted. The treatment which architects now receive at the hands of Committees, the shameful indifference with which, simply as a blind, they are seduced to prepare plans and designs for buildings, the execution of which it is never for one moment contemplated should be entrusted to them, are disgraceful to the age and prejudicial in the highest degree to Art.

The following case which has just now come under our notice brings the matter home, and will be of more service in exciting universal indignation against the system than any general remarks we could make, however well intentioned or powerfully worded they might be. The Committee of the “Benevolent Institution for the Relief of Infirm Journeyman Tailors,” requiring designs for Alms-houses which they were about to build, invited Mr. Vulliamy, Messrs. Winterbottom and Sands, Mr. George Godwin, Mr. Jones, Messrs. Lee and Duesbury, Mr. Thomas Meyer, and Mr. E. H. Browne, to submit plans for the same, with the clear understanding that the author of the best design would be appointed their architect. When the seven designs were received, they nominated a Building Committee to do what, it was quite certain, they could not do properly themselves (from the number of the General Committee and its miscellaneous character), namely to examine the same *seriatim*, and select the plan best fitted for their purpose. After a lengthened examination and much discussion, the Building Committee arrived at the conclusion that Mr. Godwin's plan was the best; and accordingly submitted a report to that effect to the General Committee. Mr. Godwin being informed of this in various quarters, and hearing nothing officially from the Society, applied to be told the result of the competition. In answer to this application, he received simply a short note stating that Mr. Meyer had been appointed the architect.—Mr. Meyer, let it be understood, being the brother of a member of the General Committee. Surprised, but still not in the least disposed to cavil, Mr. Godwin immediately fetched away his design, probably thinking, in his innocence, that a much better plan than his own had been selected, and that he had no cause to complain. An accident, however, gave him the opportunity of examining the whole of the designs sent in; and finding then to his astonishment that Mr. Meyer's plans had not the slightest pre-



tensions to be deemed the best, he addressed a strong but temperate letter to the Committee, and called on them to reconsider the injustice they were about to commit. In consequence of this letter the Committee at their next meeting would not confirm the appointment of the architect; but resolved to re-examine the drawings with the assistance of professional men. An effort, however, was afterwards made on the part of the selected architect's friends, and at the following meeting this resolution was rescinded and the former vote confirmed.

With regard to the preferred plans we do not hesitate to say they are the least carefully considered, the least effective of any that were sent in; in fact, we do not suppose any one of the Committee would have the hardihood to say they were the best submitted, or even that they were as good as most of the others. It may clearly be seen from the little care bestowed on them, and their imperfect execution, that their author was quite satisfied of what would be the result of the competition, and deemed any extra exertion unnecessary. We have not yet done with this matter, and shall watch the proceedings narrowly.

### FINE ARTS IN IRELAND.

**ROYAL IRISH ART-UNION.**—This Society has made a most successful progress, and is about to close its second year of active existence with upwards of 2000 subscribers, thus nearly doubling its first year's resources, which were, as our readers may remember, upwards of £1200, shewing a zeal, ardour, and perseverance, most creditable to the managers of this valuable National Society, as well as the revival of good taste and feeling on the part of the public; a sure presage of happier days and better times for this highly gifted and beautiful country.

We understand that the following works of Art have been selected from the recent highly creditable exhibition of the Royal Hibernian Academy, with the addition of two or three from that of the Royal Dublin Society, which were too late for the former. 'The Connemara Toilette,' F. W. Burton, £168. 'The Young Champion' (group in marble), T. Kirk, £90. 'Coriolanus,' T. Tracy, £50. 'Tired out,' R. Rothwell, £42. 'Coleen Bawn and Coleen Uhu,' S. Lover, £40. 'Eton College,' J. Stark, £36 15s. 'Dublin Bay,' M. Kendrick, £36 15s. 'The Sportsman's Companions,' C. Grey, £35. 'Cattle Reposing,' T. S. Cooper, £30. 'Roderick O'Connor's Castle,' W. Brocas, £30. 'The Limerick Piper,' J. Haverty, £25. 'View from the Dublin Mountains,' W. Howis, £25. 'Eel Baskets near Windsor,' J. Stark, £24. 'Flowers from Nature,' Miss E. Williams, £21. 'Scene from Rob Roy,' W. Kidd, £20. 'Polemia,' W. Foy, £21. 'Christmas Present,' W. Gellard, £20. 'The Dargle,' S. F. Brocas, £20. 'Bray Head,' S. F. Brocas, £20. 'Carabineers,' M. A. Hayes, £16 16s. 'An Old Soldier,' M. A. Hayes, £16 16s. 'Coast Scene,' G. Colomb, £15 15s. 'The Sketcher,' B. Mulrennin, £12 12s. 'Hags tooth, Killarney,' J. G. Gould, £12 12s. 'The Pig Driver,' H. Talbot, £12. 'Careening a Boat,' J. Wilson, £10. 'Sandy Cove,' S. F. Brocas, £10 10s. 'Rathmullen,' A. Nicholl, £10 10s. 'Italian Boy,' M. Wood, £10 10s. 'Flowers from Nature,' Mrs. H. Gonna, £15. Do. Do. G. Evans, £20. 'Incident on a March,' M. A. Hayes, £9 9s. 'Baydole Strand,' M. Kendrick, £10. 'Flax Mill,' H. Fraser, £8 8s. 'Landscape,' W. Gellard, £8. 'Leix Castle,' W. Howis, £7. 'Old Pier, Calais,' J. Wilson, £6. 'Interior,' G. Sharp, £6. 'Preparing for Market,' G. Sharp, £12. 'Peasant Boy Asleep,' T. Bridgeford, £3. 'Blarney,' T. Bridgeford, £6. 'Old Mill,' D. K. Smith, £4. 'Christ Church Ruins,' E. H. Murphy, £5 5s. 'Woodland Scenery,' T. U. Young, £5. 'Fisherman's Home,' Do. £7. 'Prestbury,' Do., £5. 'The Cobler,' H. Talbot, £7.

The distribution by ballot is to take place on the 1st of September, at a public meeting to be held in the Theatre of the Royal Dublin Society. The Engraving, we believe, is to be taken from that exquisitely natural production of Mr. Rothwell's, 'Tired out,' representing a very beautiful child overtaken by sleep while gathering flowers. It will, of course, be executed by a first rate engraver in line, and be in itself a valuable prize to the members for last year. We congratulate Mr. Rothwell on this highly honourable distinction, and have no doubt it will stimulate him to maintain the high position he appears to hold in the good opinion of his countryman.

### FOREIGN ART.

**ITALY.—FLORENCE.**—"Galleria of Florence."—*Artistic Festival.*—A strong and agreeable impression has been produced here among amateurs and others interested, by the reception Mr. Joseph Ambron has met with in France and elsewhere, as a director and treasurer of the Society now publishing the magnificent editions in French and Italian of the Florence Gallery, called "*Galleria degli Uffizi*." The King and Queen of France, all the Princes of the Royal Family, and the Ministers have become subscribers to this magnificent undertaking, privately, as well as for the principal public libraries. Their example has been followed by the Kings of Greece, Belgium, Naples, Sardinia, &c. This is, we believe, the most splendid work now in progress in Europe. The most celebrated artists are employed in the engravings: the French letter-press is the work of Alexandre Dumas, the Italian of F. Ranalli; within it is included the History of Painting from Giotto to Hayez and Bezzuoli, and the lives of above four hundred artists will be reproduced, accompanied by their portraits engraved from likenesses painted by themselves. The directing Committee consisting of N. Bartolini, sculptor, I. Bezzuoli, painter, S. Jesi, engraver, J. Tubino, designer, have given a banquet to the contributing artists within their reach, and to the noblemen and other persons distinguished by talent or fortune who share in the management of this truly classic enterprise.

This pictorial banquet was held in a large hall, whose walls were adorned with appropriate subjects, allusive to the object of the festival. There were the portraits of Giotto, Masaccio, Ghirlandajo, Perugino, Leonardo, Michael Angelo, Raffaele, taken from the originals painted by themselves, being the drawings destined to be engraved for this work. A gay and poetic spirit characterized the whole entertainment, and we may here note some of the toasts. Professor Bartolini proposed, "The Grand Duke of Tuscany, who had opened his gallery for the purposes of the undertaking, the kings and princes who patronized it, the Council of Administration, the Artistic and Superintending Committees." The learned Marquis de Bagno replied for the Committees, and proposed, "The five hundred Subscribers, the absent-treasurer, Mr. J. Ambron, whose good reception in foreign countries gives such hope of the success of the enterprise;" this was received with three rounds of applause. Professor Jesi, the engraver, pronounced a discourse on the utility of the art of engraving, considering it as the pictorial telegraph of communication with all nations, concluding with "Prosperity to the art of Engraving and the fraternization of artists all over the world, as represented by the present publication of the Gallery of Florence. To the artists Toschi of Parma, Anderloni of Milan, Peretti of Florence, Rosaspina and Guadagnini of Bologna, Granara of Genoa, Marri of Faenza, Calamata, and Mercuri, and other Italians; to Richomme and Martinet of Paris; Felsing of Darmstadt, Stainla of Dresden; to the English Raimbach, Rolls, Hatfield, Wilmore, Robinson, &c. To these artists and to art as a cosmopolitan language, and means of fraternal intercourse between all the nations of the universe"—huzza! huzza! huzza! This, and the last toast of the evening were alike received with the greatest applause; the last was "Honour and prosperity to whatever lover of art, shall, at last, become possessor of the finest Album in the world, that which shall contain the collection of splendid drawings made from the *Galleria degli Uffizi* for this work." Our correspondent adds that the twenty engravings already published were distributed to each subscriber present.

This banquet was, to a certain degree, a private one; but it is said a public artistic banquet is soon to be given at *Le Cascine*, of which we hope to be able to give an account to our readers.

**BOLOGNA.**—"Prizes for the year 1842."—Competition for prizes given annually by two different bodies is open to artists of all nations—namely, the prizes given by the Bolognese Academy of Fine Arts, and those distributed by the City. The following is the programme of the subjects proposed for the year 1842. The works of the competitors must be completed and consigned to the secretary of the Academy, and to the secre-

tary of the "*senatore*" (Lord Mayor) of Bologna respectively before the 30th of June, 1842.

Programme of the prize subjects given by the Academy:—

#### "ARCHITECTURE."

Plan of a University to contain large halls for Public Solemnities, for Lectures and Classes, for the Schools of Science, Library, Museum, Observatory, a Chapel, Botanic and Agricultural Garden, Apartments for the Librarian, Astronomer, President, &c.

#### "SCULPTURE."

Group in "*Alto Rilievo*"—Hamilcar leading Hannibal to the Altar, to swear eternal enmity to the Romans. —(See *Dacier, Vie d'Annibale*.)

#### "HISTORICAL LANDSCAPE."

The Vale of Tempé, in Thessaly, between Mount Olympus and Mount Ossa.—(See *Barthelemy, Vie du Jeune Anacarsis*.)

#### "DRAWING OF FIGURES."

Eneas, guided by the Sibyl to the Regions of Dis, meets Dido.

#### "ORNAMENTAL DESIGN."

A Pontifical Throne, with a richly ornamented chair, to be executed in gilt Bronze.

#### "PAINTING"—(Prize from the City.)

Themistocles, banished, presents himself to the Persian King.

"General Regulations."—Every work must be marked with an epigraph, or *motto*—which must be repeated outside a sealed letter containing the name and residence, and country of the author. The prizes are adjudged by the votes, accompanied by written opinions, of the Academicians of the Fine Arts; the letters with the mottoes of the prize works are opened; those of the rejected are scrupulously restored unopened with the works belonging to them to the persons by whom they were consigned to the respective secretaries of the Academy and *senatore*. The prize works are exhibited with a laurel crown; the prizes are gold medals struck for the occasion.

**PARMA.**—"Monument to Petrarch."—Among the solitary abodes beloved by Petrarch there is one in the village of Selva Piana, near Parma—in regard to it Petrarch wrote the memorable Latin epistle to his friend Barbato di Solmona. A warm admirer of Petrarch has purchased the site of the house and grounds in which Petrarch lived, and has presented it to a literary society, who propose, by subscription, to erect on the site of this house a monument to Petrarch, a building within which shall be placed his bust, and on the walls around shall be inscribed the lines above mentioned with other poems of Petrarch. The edifice is designed by M. Bettoli, Professor of Architecture in the Royal Academy of Parma—it is to be of marble, and is characterized by elegance and simplicity. Subscribers, for whatever sum, are entitled to have an engraving of the building, and their names will be preserved in a register within it. The treasurer is the celebrated Angelo Pezzana, Librarian of the Royal Public Library at Parma.

**VENICE.**—"Cyclopean Marble-bridge."—Public attention is at present chiefly directed to the Cyclopean labours now proceeding here; we allude to the marble-bridge, which is to unite Venice to the main land adjoining the railroad to Milan. The person, under whose direction this gigantic work proceeds, is the engineer, Antonio Busetti; within the bridge an aqueduct is led, to bring fresh water to the city. Venice is without wells or fountains, and has few cisterns; hitherto, the water used for drinking has been transported from the main land.

**FRANCE.—PARIS.**—"PHOTOGRAPHY."—*New Advance in Discovery by M. Daguerre; Instantaneous Formation of Images.*—It is almost six months since M. Arago, ever ready to assist with his powerful influence whatever promises to add to the general progress of knowledge in all departments, announced to the academy and the public that M. Daguerre would render his discovery a yet greater prodigy by extending its power to the instantaneous formation of images, and that we should soon be informed of the means by which this is to be accomplished. But the communications on the subject with which M. Daguerre has as yet favoured the public are quite incomplete. M. Arago, at the last meeting but one of the academy, said that M. Daguerre had told him in conversation, that the principal novelty in his dis-

covery consisted in applying electricity in single sparks instead of keeping the plate of metal constantly under its influence; by the latter process the impregnation of light being so sudden, that even in the act of raising and lowering the diaphragm, however quickly accomplished, which is interposed between the faggot of luminous rays and the metal, a sort of general veil was produced. This is obviated by the new method; also a new medium has been employed to prevent the disturbing modifications which produce an unequal distribution of light, but what this body is we are not informed. Let us consider but a moment apart from science the new world which is thus opened up to us, which but a few days since would have appeared a dream of fancy. The vast horizon, heaven, earth, and all around us can be represented in an instant, for the luminous impression corresponds to the act of irradiation, and that is almost the quickest we can conceive. Advance a little further in this magic path, and consider how many bodies exist which from the excessive quickness of their motion, pass the retina without making sufficient impression to be conveyed to the brain, and are thus lost to our sense of sight. Of the presence of these we may be made conscious, and to this inexorable power of vision now opened on the universe, even the movements of now invisible heavenly bodies may be disclosed, and their most accelerated movements in space be traced by man. The passing vapour, the dazzling meteor, the oscillations of lofty buildings, the most delicate and rapid changes in outward objects, the physiognomy of living being, the movements of crowds—there is no end to all that may be saved to futurity from oblivion. The scenes of history will become realities; we shall be the spectators of the most important events, and be hereafter the contemporaries, as it were, also of the past. At present we may notice, that on the morning of the 15th, at eight o'clock, an artillery officer in the king's service daguerrotyped all the guards then at the Castle of the Tuileries; he had ranked them in small detachments in order of battle here and there in the Court, their muskets resting. A great crowd had stopped on the Place de Carrousel, all along to the rails to observe the curious experiment.

"*Statue of Marshal Soult.*"—M. Pradier, member of the Royal Institute, is charged with the execution of a colossal statue in Carrara marble, representing the Duke of Dalmatia in the full costume of a Marshal of France. This statue of Soult is destined to be placed in the grand court of the Royal Castle at Versailles, where are collected the statues that were formerly on the Pont de la Concorde.

"*Monument of Cuvier.*"—The fountain erected in honour of Cuvier, on the Place de la Pieté, was uncovered and inaugurated on the 29th of July. The effect of the monument is truly beautiful. The whole invention and design is the work of M. Alphonse Vigoureux, one of the architects of the municipality of Paris. The principal group is in marble and colossal, and represents a woman personifying natural history, seated on the terrestrial globe. Around are finely distributed many animals in the same proportions; this is the work of M. Feucheres. All the ornaments and attributes belonging to the other kingdoms of nature are sculptured by M. Jules Pommatau.

TOULON.—"*Statue of St. Louis.*"—The statue of St. Louis is embarked in the brig *Palinure*, which is to transport it to Tunis. The captain commanding the division at the part of the coast called "*La Gouletta*," is charged, it is said, with the ceremony of the inauguration, to which the greatest solemnity is to given.

BOULOGNE-SUR-MER.—"*Column of Napoleon.*"—On the 15th the ceremony of the inauguration of the column and statue of Napoleon, on the spot where the army of Boulogne was formerly encamped, took place. The ceremony was almost wholly a military one; it lasted five hours. Generals Courbineau, Gourgaud, and Galbois presided. The Bishop of Angers officiated. The whole was conducted with great pomp. Many troops were present, and an immense assemblage of spectators. The effect of the column and statue, by Bosio, is beautiful.

### THE WILKIE MEMORIAL.

ON Saturday, the 28th ult., a meeting of the friends and admirers of the late Sir David Wilkie was held, according to previous announcement, at the Thatched House Tavern, in St. James's-street. The Committee met as early as twelve o'clock; and at two, the hour appointed for the general meeting, Sir Peter Laurie came from the committee-room and stated that there was a probability that as Sir Robert Peel might be detained by the business of the House of Commons, Lord Mahon had kindly consented to preside in his absence; but shortly afterwards, to the general satisfaction of the assembly, the same gentleman announced the arrival of Sir Robert Peel, who soon entered the room, accompanied by many noblemen and gentlemen, anxious to pay the tribute of respect to the artist whose memory they had met to honour.

Among the company we observed the Duke of Sutherland, Lord Burghersh, Lord John Russell, Lord Mahon, Lord Charles Townsend, the Hon. Mr. Melville, Sir Peter Laurie, Sir Augustus Colclough, R.A., Mr. Leslie, R.A., Mr. Collins, R.A., Mr. Landseer, R.A., Mr. Mulready, R.A., Mr. Uwins, R.A., Mr. Eastlake, R.A., &c. &c.

The chair was taken at half-past two o'clock, but before the business of the meeting could be opened, some persons, desirous of giving it a political character, objected to the proceedings, and to Sir Robert Peel as a chairman; but the speaker and his supporters having been silenced by the good sense and feeling of the assembly, Sir Robert Peel said, in allusion to this irregularity, that having been invited to preside upon this occasion, by abstaining from all comment upon this interruption, he would best, he was sure, consult the feelings of the meeting. Sir Robert dwelt at length on the worth as a man, and the talent as an artist, of his departed friend Sir David Wilkie; and was proud to say that he maintained an uninterrupted intercourse with him as well when absent on professional tours, as at home, and said that if ever the correspondence, which it had given him such pleasure to keep up with Sir David Wilkie, should come before the world, it would sufficiently testify the feeling with which he then spoke. Sir Robert concluded his address by proposing that it was the opinion of the meeting, that the genius of Sir David Wilkie be publicly recorded amongst those whom our country loves most to honour.

After another preliminary resolution, it was proposed by Lord Mahon, that a statue, preserving the personal characteristics of Sir David Wilkie, would be the most appropriate memorial. Before this was put, Mr. Kenzie begged permission of the Chairman to offer a few observations on the memorial proposed. This gentleman spoke at some length, and was desirous of showing, that the better way to perpetuate the memory of Wilkie would be to appropriate the sum subscribed in some way that might conduce to the promotion of the style of Art which he professed.

Dr. Dibdin then addressed the meeting, and suggested that the most honourable tribute to the memory of Wilkie would be to employ the subscribed sum in some way that would promote Historical Art, which, he regretted to say, was so much neglected in this country. He made his proposition with all due deference to the meeting, but felt that such a step as associating the memory of Wilkie with the rise of Historical Art in this country would be doing greater honour to his memory than could be done by any public monument.

Mr. Cochrane, R.A., offered some observations on the establishment of a fund for providing medals.

Mr. George Foggo then came forward, and said that he had brought with him an amendment, but that after what he had heard from others opposed to the proceedings of the Committee, he would not bring it forward. He could not coincide in an opinion that Sir David Wilkie would be most appropriately commemorated by a statue. He knew of only two artists to whose memory monuments had been erected—one was Michael Angelo, to whom a memorial existed at Florence. He was of opinion that the best and most lasting monuments of artists were their works. He instanced those of Hogarth and of Sir Joshua Rey-

nolds in the National Gallery, in which their memories were more honoured than elsewhere.

The motion of Lord Mahon, which was seconded by Mr. B. B. Cabbell, was put and carried.

Lord Charles Townshend then rose. He declined further to take up the time of the meeting. He proposed a resolution to the effect that the intended statue would best stimulate young artists to exertion, and fulfil the objects of the meeting if it were placed in the National Gallery; and that application be made to the trustees for the necessary permission.

Lord Burghersh, seconded by Mr. Maxwell Stuart, then proposed that a committee should be appointed to carry out the resolutions of the meeting, and that Sir Peter Laurie and Mr. Laurie be requested to act as treasurers; and that Mr. Allan Cunningham and Mr. Cunningham, jun. be requested to act as secretaries.

The thanks of the meeting were then proposed, by Sir Peter Laurie, to Sir Robert Peel, who had so kindly consented to take the chair on this occasion. The proposition was seconded by the Hon. Mr. Melville, and carried amid loud and continued cheering; by which the Right Honourable Baronet was so much affected, that, in replying, he was at first less distinct than usual; he however quickly recovered his self-possession, and briefly thanked the meeting; immediately after which it broke up. The sum already subscribed for the memorial amounts to 900 guineas.

### VARIETIES.

INJURY TO THE MONUMENTS IN WESTMINSTER ABBEY.—Our readers will join us in our feelings of indignation at the tenor of the following evidence. Surely in no country but our own were ever such barbarities perpetrated as those detailed below. It is deeply to be lamented that, upon occasions of ceremony, some artist is not appointed to advise in the erection of stands and other public accommodations. If the Government assume the direction in such cases, they are proportionably more culpable than a subordinate body. The estimation in which these monuments were held may be fairly ascertained by a consideration of the persons employed about them. It is true that among the monuments of the Abbey there are many that are in the worst taste; but the worst of these demand more care than is bestowed upon them. The following extract is from the evidence of Mr. Allan Cunningham, given before the Select Committee on National Monuments:—

Have you attended to the sculpture, and the armorial bearings that are upon any of the monuments?—Not particularly; many were injured during the coronation; I think I counted 24 toes, fingers, and bits of drapery which had been knocked off during the last coronation.

Had you an opportunity of seeing that mischief?—Not of seeing it done; I was putting up the statue of Sir John Malcolm immediately after the last coronation, and I observed that there had been great devastation among the monuments compared to what there used to be.

In what way?—Many tender and projecting parts were broken; the toes of a beautiful figure by Westmacott were broken by a plank falling upon them; other monuments were broken; among them that fine one by Flaxman to Lord Mansfield.

Do those fractures which you saw of those three or four-and-twenty appear to have been newly done?—Yes, they were newly done; I will tell you how I know it; I could not begin to work at Sir John Malcolm's statue for two days; and on going back, I saw some broken that were not broken before.

Did you make any observation to any body on seeing the injury that was done?—I noticed it to one of the attendants in the Abbey, and he said, "We had no charge of those, the Government took charge of them during the coronation; they took the Abbey from us;" and when I remonstrated, one of the labourers said, "What! can you expect a man who has only 18s. a week to take care of sculpture?"

Do you recollect who was the dean and chapter's man to whom you spoke?—I do not.

Did he tell you that they had no charge of the public monuments?—Certainly; he told me that during the coronation the Government took the charge of the monuments out of the dean and chapter's hands; that the men who were putting up the scaffolding in the Abbey had broken the monuments, and that he had no concern in it whatever.

You understood that the charge had been taken out of the dean and chapter's hands during the coronation?—Yes.

And they paid no attention to them, leaving them



under the direction of the Government officers?—This is from no knowledge of my own, but from what I was told.

**ETCHING BY ELECTRICITY.**—Among the papers read on the 17th ult. at the meeting of the London Electrical Society, was one "On a Voltaic process for etching Daguerreotype plates," by Mr. W. B. Grove, M.A., F.R.S. This paper was illustrated by many etchings obtained by this combination of the electrolyte and the Daguerreotype, the secret of which is to make the Daguerreotype the anode of a voltaic combination, in a solution which will not of itself attack either silver or mercury, but of which, when electrolyzed, the anion will attack these metals unequally. This is accomplished by employing a solution of two measures of hydrochloric acid to one of water, and placing it in the Daguerreotype plate as an anode with a plate of platinized silver of equal size as the other electrode. The result of the unequal action of the liberated anion upon the plate is to produce a perfect etching of the original design; and this, when printed from, gives a picture, having the lights and shades as in nature. From the nature of the case it will ensue, that if the plate is etched too deeply, the fine lines will run into each other; but if not sufficiently acted on to leave a perfect etching of the original design, which can be done with the greatest accuracy, the very cleaning of the plate by the printer destroys its beauty, and the molecules of the printing ink being larger than the depth of the etchings a very imperfect impression is obtained. From this the author concluded that at present the great object attained is this,—a Daguerreotype picture can be produced in the ordinary way, it can be etched according to the present process, and from this etching an infinite number of electrolyte copies can be obtained.

**BEARD v. CLAUDET.**—The injunction granted in this case, as reported last month, has been dissolved. Ulterior proceedings are, we believe, pending between the parties.

**GALVANOGRAPHY.**—M. Robell, a professor of Munich, has recently made known a process by which to obtain copper-plates, affording impressions similar to sepia, or India-ink drawings. It is well known that the grand principle of the formation of plates by the agency of electricity is that of chemical affinity; the surface on which the deposit is to be made must be a conductor, and of this fact the Munich professor has availed himself for the production of impressions resembling drawings. Thus, on the conducting-plate the figures are sketched with varnish, which forms of course a concave space in the plate about to be formed, as occupying that space, which must otherwise have been filled up by metallic deposit. Notwithstanding the interposition of foreign matter the precipitation proceeds, though at first slowly, and the metal forms a perfect mould upon the surface presented to it; and as soon as the varnish is perfectly covered, the precipitation becomes equalized over the entire surface. The process is as follows:—Mix oxide of iron with viscous essence of turpentine, and with this compound, make upon a copper or silver plate the drawing, the impression of which is to be conveyed to the plate about to be formed. The strength of the tone will of course depend upon the quantity of the material employed. When the sketch is dry, expose the plate to the action of the electrolyte, when metallic deposition will immediately take place; first, on those parts of the conducting-plate which are exposed, then on those on which the sketching matter lies the thinnest, and at length will cover those parts where the touches have been the strongest. Before the last parts are covered, withdraw the plate from the apparatus; and when dry, apply a couch of graphite to these parts yet uncovered; after which let the process recommence; and when the entire surface is covered, it is then only necessary to suffer the plate to acquire a consistency adequate to meet the action of the copper-plate press. When the plate is separated, wash the sketching matter off with ether, and a most accurate impression of the sketch will be presented in the new plate, which, when proved, will afford all the variety of tone, the strength or lightness of touch, with which the drawing had been treated.

**BURFORD'S PANORAMA OF JERUSALEM.**—The drawings from which this panorama has been

painted, were taken from the terrace of the house of the Aga, or governor, which occupies the site of the palace of Pontius Pilate; a point well chosen for a view of the city, since not only every edifice of importance is visible from the spot, but also many localities mentioned in Scripture. But for the rising here and there of occasional minarets and domes Jerusalem, formerly "beloved of God," presents much the appearance of a city of tombs, from the square style of its low flat-roofed houses. The edifice which strikes the spectator most is the mosque of Omar; it occupies the site of the Temple of Solomon, and is esteemed the finest piece of Saracenic architecture in existence. Near to this commences the Via Dolorosa, which may be traced in its ascent through the city, past the palace of Pontius Pilate towards the temple of the Holy Sepulchre and Calvary. Notwithstanding all the brilliancy of effect obtainable under an eastern sky, the barrenness of the place cannot be veiled; the sycamore and the cedar are no more, the vineyards have disappeared, and the blighted soil is scarcely equal to the support of the most sordid herbage. No Christian, however, can contemplate this representation of Jerusalem with common emotions. The artist has chosen the morning as the point of time; the sun is already advanced in the sky, so as to render even minute forms and distant objects visible. The foreground shadows are extremely clear, and assist very much the rich colouring in the lights, some of the near masses of which are perhaps too much frittered into distinctions of brick and mortar. The most has been made of the sunlight breaking upon the fine painting tone of the houses; the distances are well made out, without being hard or edgy; and, upon the whole, this panorama is worthy of the high reputation which Mr. Burford enjoys.

**THE LATE SIR ASTLEY COOPER.**—It will be remembered that the pupils of the late Sir Astley Cooper opened a subscription, for the purpose of erecting to the memory of that distinguished surgeon a testimonial of their grateful remembrance of the benefits they had derived from his tuition. The sketch for this monument has been submitted to, and approved by the committee: it consists of a marble bust, which will be placed over a tablet bas-relief, representing a wounded man being carried to Guy's Hospital, in the museum of which it is to be placed. Mr. Towne is the artist.

**HEAD OF THE LAOCOON.**—The following singular history of the original head of the Laocoon is extracted from a Lyons' paper, in which it appeared in the form of a letter, written by an artist of Brussels. In the gallery of the Duke d'Arenberg, there are many things which are not known to any but the initiated; among them is the original head of the Laocoon. This fine group, when first discovered in Italy, was without the head of the father, and an arm of one of the sons. The head was supplied by a celebrated artist, who copied it from an antique bas-relief. Some time afterwards the original head was found by some Venetian connoisseurs, and was ultimately sold to the grandfather of the Prince, for about 160,000 francs, and brought to Brussels. When Napoleon, during the Consulate, had the group transported into France, he knew that the real head was in possession of the Duke, and offered him its weight in gold for it. This was refused; and as it was known that Napoleon was not scrupulous in gratifying his desires, the Duke d'Arenberg sent this *chef-d'œuvre* to Dresden, where it remained concealed for ten years; but was brought back again into Brussels when Belgium became tranquil. It expresses, in the highest and most admirable degree, moral grief, mingled with physical pain. The compression of the teeth, and the contraction of the under jaw, are almost too horrifying to be long contemplated; and yet in this intense expression of suffering there is not the slightest grimace. The pupils of the eyes are so exquisitely executed, that they actually seem to flash from the marble. A cast from the head, now on the statue, is placed by the side of the original, and the vast difference between the two is at once evident.

**RUBENS' ALLEGORIES.**—As every circumstance having reference to the name of this great Artist must be deeply interesting, we offer a short description of a work in which have been preserved, by a series of engravings, some temporary designs by Rubens, which, but for this

method of preservation, had been lost after the occasion had been served for which they were executed. It has been supposed that but one copy of this work existed in England, and that in the British Museum. We have been invited, however, to inspect a second, which appears in a more perfect condition than that in the library of the Museum; inasmuch as the plates and the letterpress of the latter are inconveniently separated, and bound in two volumes. The letterpress is in Latin, and from the pen of Gevartius, who, in the title of the book, has taken up for himself a position in the foreground; relieving himself, as it were, by a passing mention of Peter Paul Rubens, to whom much of the honour was due; and not even mentioning the engraver, Thulden, whose merits, considering the state of his art at the time at which he lived, were greater than those of Casperius Gevartius. The title is curious; and as it describes characteristically the purpose of the designs, is extracted at length:—

"Pompa introitus honoris serenissimi Principis Ferdinandi Austriaci Hispaniarum Infantis S.R.M. Cara Belgarum et Burgundionum Gubernatoris, etc. A.S. P.Q. Antwerp. decreta et adornata; cum mox à nobilissimâ ad Norlingam parta vice, XV. Kal. Maii, Ann. Cl. C. XXXV. Arcus, peggmat, Iconesq. a Pet. Paulo Rubenis, equite inventas et delinectas inscriptionibus et elogiis ornatâ. Libroq. commentario illustratâ Casperius Gevartius J. C. et Archigrammæus Antverpius Laurea Callioana eodem auctore Descripta Antwerp, etc.

That particular copy of this rare work, which is the subject of this notice, is in the possession of Mr. Hilton, of No. 8, Penton-street, Pentonville, and has been the property of Sir James Thornhill; whose autograph, with the date, 1724, appears upon the title-page. The size of the work is a large folio, and the plates are forty-six in number; and, as being executed by one hand, must have been in progress during a series of years; indeed, this is evidenced by the different dates affixed to them. In all Rubens' allegorical works his alphabet is peculiarly his own, no less than that extraordinary power which enabled him with such facility, and with his own so strongly-marked material, to frame epic histories in such variety, and yet so pertinent to a proposed subject. We have, as usual, throughout these plates the same fair-haired lady whom Rubens has so often celebrated upon canvass, both as mortal and goddess; and the same little boys whom he loved so much to paint, that, not content with occasionally introducing them into works like these, he went so far as to form a wreath of them in a picture which is contained in the Louvre. Each of these designs, as may be expected, proclaims the honour and glory of those whom Gevartius has termed the "Austrian Cæsars." The compliments they contain are extravagant and fulsome, considering the merits of the man whose triumph they were intended to illustrate; but this was not the fault of Rubens, who, when once at work, could not help following out the promptings of his enthusiasm, despite the meagre virtues of the person complimented. There are accordingly representations of the homage of the earth and the ocean; in which the hand of the Artist is distinguishable not only in the manner, but by perfect repetitions of figures, found in his other works; for instance, 'A Cybele' is the same as that in his picture, 'The Horrors of War,' at Florence. They have in Antwerp a particular method of giving effect to designs of this kind. The triumphal arches are constructed of a wooden framework, over which is stretched cloth, painted so as exactly to imitate stone; and in this manner was the commemoration of Rubens celebrated last year, but the designs upon this occasion were altogether unworthy of the festival. One word of Thulden's engraving; some of the heads in these prints are executed in a manner that would do honour to any engraver of modern times; the style is free—precisely such as the drawing has been, but every line is true and effective. Notwithstanding the continued importations of rarities of every description from the Continent, this work is undoubtedly scarce in England; but, notwithstanding this, modern Artists have found means to avail themselves of its contents, by appropriating them with very little modification.

## CORRESPONDENCE.

## ON COLOUR.

SIR,—The oft discussed subject of Venetian Colouring has of late received considerable attention; I believe chiefly in consequence of several well written articles on Vehicles and Varnishes, which have appeared in Blackwood's Magazine, and recently in the ART-UNION. I should be sorry in any way to underrate the importance of investigations directed to so desirable an object as that of ascertaining the best, or of improving upon the general vehicles of colouring materials; I cannot, however, help thinking, that if ever we succeed in reviving those qualities of colour which are characteristic of the Venetian painters, we shall be indebted but in a very subordinate manner and trifling degree to any peculiarity either of vehicle or pigment.

I suspect that the essential points in which we are deficient as regards this matter, is a knowledge of the simple principles on which the practice of the Venetian masters was founded, and of their system of procedure in the conduct of a picture; in fact, I believe that it is only by working in the manner in which they worked that we can hope to arrive at similar results.

When Sir Joshua Reynolds (himself a great master of colour) said that "a well coloured picture, should look as though it were painted in two colours, *that it should possess an unity of light and an unity of shadow*," he described the most important characteristic of the colouring of the great Venetian masters; and at the same time afforded a key to the simplicity of the process on which I think it probable their peculiar beauties depend. In nature, light and shadow is one thing, and colour another. In the works of the best colourists, as in those of nature, simple light and darkness are represented by a negation or absence of colour, the extremes of which being the *neutral* white and the *neutral* black, their intermediates must, of course, be also neutral.

On successively removing the several layers of pigment from portions of a very characteristic and finely coloured picture by Bassano, I have found that the dead colouring (if such a term may be used to describe that which has no colour) is executed with a considerable body of a clear *neutral*, apparently composed of black and white. This part of the process was evidently carried much further, embraced more of detail, and represented more of the texture of objects than is usually practised in the dead colouring of modern pictures. In this state the work must have constituted a finished achromatic picture; wanting only the application of its appropriate colour to each object to render it complete as a representative of nature; due regard being had to the colour of the general light, whether natural or artificial, which illumined the models which would to a certain extent modify and assimilate the varieties of local colour; and so far tend to produce what I presume was intended by Sir Joshua's *unity of light and unity of shadow*. With regard to the manner of applying colour to such a preparation as the one described, it must have been, and evidently was, performed on the principle of what is technically termed glazing, that is, by covering it with colouring materials of a glass-like transparency. Pure white and black being themselves perfectly neutral cannot affect the nature of any colour; tints placed upon them have their full value, they preserve their purity throughout, only deriving from the ground by its reflective power, brilliancy in proportion as it is light, and depth without alteration of class where it is dark. We have, however, to contend with imperfections in all our materials; and we find that many transparent colouring materials, when mixed with oil or any other vehicle, and glazed over a white unabsorbent part of the picture, appear deficient in colouring power, that they look thin, and by no means so satisfactory as the similar portions of a fine Venetian picture. In order to ascertain how the Venetians obviated this evil, it was found, on carefully removing the coats of paint from our Bassano, that, although the simple plan of glazing over the neutral ground was acted upon as a general principle, and adhered to wherever the glazing colour was of sufficient power, as in the middle tones and shadows, yet it was evident that in the light parts of flesh, some draperies, and even in portions of herbage, assistance had been derived from a deviation into another mode of practice. In the flesh, for instance, after having done all that was practicable by glazing, the lighter portions were found to have been impasted with a body of solid paint (white tinged with red), which, though crude in itself, formed a suitable reflective ground for those various transparent tints which were placed upon it, and from

which it had acquired its rich and juicy appearance.\* In like manner a rich green drapery had been assisted by an underground of a raw opaque colour, approaching to the tint of verditer, and which would have been quite out of harmony, but for a rich glazing of warm green, seemingly compounded of separate coats of blue and yellow. If it be said that this is nothing more than the usual practice, and that most pictures are executed by means of alternate solid and transparent colouring, I reply that there is a vast difference between that kind of solid painting which aims at combining light, shadow, colour, and tone, in the same operation, almost in one admixture of colour; and that which I suppose to have been the method of Bassano, founded on the simple principle of considering light and shadow as distinct from, and independent of colour. As regards which principle (apart from other considerations) all colour may, in fact, be considered *arbitrary or accidental*; for, alter the colour of a model how we will, the light and shadow of that model remains the same, and ought to be represented accordingly.

As many artists are decidedly opposed to any thing but what is called "fair solid painting" in skies and extreme distances, it may, perhaps, be as well to observe, that in the pictures upon which my observations are chiefly founded, the blue of the sky is most undoubtedly glazed or scumbled over black and white; it certainly has a very luminous appearance, and could not have accorded so well with the rest of the picture had the blue been mixed up on the palette with white. Whether it be the more *natural* method is not now the question, my object being to describe such observations as I have made on certain Venetian pictures, with the hope of being enabled to throw out some hint that may prove useful towards ascertaining how their peculiar qualities of colour were produced. Should any of your London readers think it worth while to try the effect of this method, I do not think they could do so more effectually than by applying it in copying a part of the large upright Paul Veronese, of the National Collection; and I should be glad to hear the result, whatever it may be. I would beg leave to suggest that the dead colouring be performed on a *perfectly white* ground, with *white and black*, the black, for the sake of transparency, to be used as far as it can, like Indian ink on white paper; but where an appearance of opacity or texture is required, it must, of course, be mixed with white. I venture to recommend this adoption of a white ground, because I am convinced, that in those old pictures, where a dark coloured ground has been used, it has been chiefly for the sake of expedition in working; and that, in fact, a light ground has been substituted for it, piecemeal as it were, in the progress of the work, in order to obtain brilliancy. In many cases where a dark ground has been *thinly* painted out, it is evident that the picture has been rendered lower in tone than its author ever intended by the colours sinking into the ground. I think that the prevalence of dark "daylights" in the works of the old masters, is chiefly owing to this cause.

In the foregoing observations I have endeavoured to avoid the subject of vehicles—not that I consider it by any means an unimportant one, for whatever can, in the least degree, tend to preserve the beauty or increase the durability of fine colouring must be worthy the attention of every lover of the Arts; but, because, I feel assured that, with no better or with the same materials as those now in ordinary use, Titian, Paul Veronese, Tintoretto, or Bassano, would have found little difficulty in producing just such pictures as those which have been considered objects of emulation by all succeeding artists. *Consistently with this opinion*, I have taken pains in what appeared to me their real and useful order; I have tried first to ascertain the principle on which depends the method of producing a certain description of colouring—it would have appeared inconsistent to have discussed the means of *preserving* that, which I have taken for granted, no one knows

\* A peculiar mode of applying colour over highly reflective grounds, practised by those artisans who paint ornaments on japanned ware, appears to me not unworthy the consideration of artists. Having produced the desired pattern with a full body of white paint, as soon as it becomes "tacky," transparent colour is applied in the state of powder with a dry brush. This process is more of the nature of a scumble than of a glaze, and enables a great power of colour to be applied; it becomes transparent on the application of varnish, acquiring great brilliancy from the white ground. I would here also observe, that when glazing tints are of a compound nature (orange for instance), they are far more brilliant and clear when the two primitives are *separately* applied, than when the secondary is compounded of red and yellow on the palette.

how to produce; I shall, therefore, reserve for a future opportunity some observations on vehicles and grounds, including experiments on the recipes of your talented correspondent, J. E. I would, however, in the mean time observe, that I cannot find that such old pictures as I have examined, possess any greater degree of hardness than might be expected from a mixture of linseed-oil with metallic oxides and the usual pigments, after having undergone the action of the atmosphere and of mutual chemical affinities for a great number of years; nor does it appear to me that this extreme hardness, approaching to the nature of glass, can be a desideratum in a picture. What we want is tenacity, and any degree of hardness incompatible with that quality, is a thing to be avoided; neither ought we to allow much weight to experiments with the blow-pipe, such as those which have been adduced to prove that the Venetian vehicle, or the vehicle of Van Eyck, was of the nature of glass, and so far identical with those for which recipes are given in your last number; because many pigments used as well by the moderns as by the old masters, such as smalts and other preparations of cobalt, lead, &c., are either of the nature of glass or vitrifiable under the blow-pipe. Moreover, I cannot help thinking that the proportion of oxide of lead (litharge) in recipes of 6 and 7 is too great to admit of their being used with safety. I fear that its desiccative action on the oil would continue until their combination rendered the picture *brittle*, if not pulverulent; indeed, I should hesitate to use any combination of litharge with oil which was not a *bona-fide solution*, of which *transparency* is, I believe, the best criterion.

To prove that these recipes of your correspondent when prepared for use with oil and water as directed, are not in solution, nor even in a good state of mechanical admixture, it is only necessary to suffer the semi-fluid composition to stand for a time on a white plate; on examining it with a common magnifying-glass it will be found to consist of rather coarse white flocculi floating in a transparent coloured fluid; bearing, in fact, a resemblance to curds and whey. Nor have I been enabled by boiling or other safe means to bring about anything approaching a homogeneous combination. From the description of your correspondent, J. E., I am, nevertheless, induced to hope that silica, either alone, or in some other combination, may be found a useful medium for colouring.

Yours, &amp;c.,

J. H.

## ENCAUSTIC PAINTING.

SIR,—I had no intention of troubling you with this communication, but I am induced to send a few lines in answer to "A Subscriber," in your twenty-seventh number, as the letter signed "Another Subscriber" does not appear to contain *all* the information which your correspondent wished to obtain respecting the Art of Encaustic Painting, re-discovered by the late Mrs. Hooker, of Rottingdean.

This lady carried the practice of this method to much greater perfection than any one has been able to imitate; and though your correspondent appears to think that she meditated making further improvements, I believe they related merely to the process of covering the painting, when completed, with wax, so as to produce as uniform a surface as possible.

I have a copy of a pamphlet containing the result of her last experiments, and which was printed from the "Transactions of the Society of Arts" for the information of her friends, and I enclose it for you to use as you think proper.

The process of making the wax mixtures involves rather a delicate manipulation; I have had it put up by Sarel, of Brighton, who had the advantage of personal communication with Mrs. Hooker, but any practical man might doubtless after a few trials, succeed.

Mrs. Hooker's recipes are the result of many hundred experiments.—Yours &c.

C. S.

"Method of preparing and applying a Composition for Painting in Imitation of the Ancient Grecian Manner."

"Put into a glazed earthen vessel, four ounces and a half of gum arabic, and eight ounces, or half a pint (wine measure) of cold spring water; when the gum is dissolved, stir in seven ounces of gum-mastic, which has been washed, dried, picked, and beaten fine. Set the earthen vessel containing the gum water and gum-mastic over a slow fire, continually stirring and beating them out with a spoon, in order to dissolve the gum-mastic: when sufficiently boiled, it will no longer appear transparent, but will become opaque, and stiff, like a paste. As soon as this is the case, and that the gum water and mastic are quite boiling, without taking them off the fire, add five ounces of white wax, broken into small pieces, stirring and beating the different ingredients together, till the wax is perfectly melted and has boiled. Then take the composition off the fire, as boiling it longer than necessary would only harden the



wax, and prevent its mixing so well afterwards with water. When the composition is taken off the fire and in the glazed earthen vessel, it should be beaten hard, and whilst hot (but not boiling) mix with it by degrees a pint (wine measure) or sixteen ounces more of cold spring water, then strain the composition, as some dirt will boil out of the gum-mastich, and put it into bottles: the composition if properly made, should be like a cream, and the colours when mixed with it, as smooth as with oil. The method of using it, is to mix with the composition upon an earthen pallet, such colours in powder as are used in painting with oil, and such a quantity of the composition to be mixed with the colour as to render them of the usual consistency of oil colours; then paint with fair water. The colours when mixed with the composition may be laid on, either thick or thin, as may best suit your subject, on which account this composition is very advantageous, where any particular transparency of colouring is required; but in most cases, it answers best if the colours be laid on thick, and they require the same use of the brush, as if painting with body colours, and the same brushes as used in oil painting. The colours, if grown dry, when mixed with the composition, may be used by putting a little fair water over them; but it is less trouble to put some water when the colours are observed to be growing dry. In painting with this composition the colour-blend without difficulty when wet, and even when dry the tints may easily be united, by means of a brush and a very small quantity of fair water. When the painting is finished, put some white wax into a glazed earthen vessel over a slow fire, and when melted, but not boiling, with a hard brush cover the painting with the wax, and when cold take a moderate hot iron, such as is used for ironing of linen, and so cold, as not to hiss if touched with anything wet, and draw it lightly over the wax. The painting will appear as if under a cloud till the wax is perfectly cold, as also, whatever the picture is painted upon is quite cold; but if, when so, the painting should not appear sufficiently clear, it may be held before the fire, so far from it as to melt the wax but slowly; or the wax may be melted by holding a hot poker at such a distance as to melt it gently, especially such parts of the picture as should not appear sufficiently transparent or brilliant; for the oftener heat is applied to the picture, the greater will be the transparency and brilliancy of colouring; but the contrary effects would be produced if too sudden or too great a degree of heat was applied, or for too long a time, as it would draw the wax too much to the surface, and might likewise crack the paint. Should the coat of wax put over the painting when finished appear in any part uneven, it may be remedied by drawing a moderately hot iron over it again as before mentioned, or even by scraping the wax with a knife; and should the wax by too great or too long an application of heat form into bubbles at particular places, by applying a poker heated, or even a tobacco-pipe made hot, the bubbles will subside; or such defects may be removed by drawing any thing hard over the wax, which will close any small cavities.

"When the picture is cold rub it with a fine linen cloth. Paintings may be executed in this manner upon wood (having first, pieces of wood let in behind, across the grain of the wood to prevent its warping), canvass, card, or plaster of Paris. The plaster of Paris would require no other preparation than mixing some fine plaster of Paris in powder with cold water the thickness of a cream; then put it on a looking-glass, having first made a frame of bees-wax on the looking-glass, the form and thickness you would wish the plaster of Paris to be of, and when dry take it off, and there will be a very smooth surface to paint upon. Wood and canvass are best covered with some grey tint mixed with the same composition of gum-arabic, gum-mastich, and wax, and of the same sort of colours as before mentioned, before the design is begun, in order to cover the grain of the wood or the threads of the canvass. Paintings may also be done in the same manner with only gum water and gum-mastich, prepared the same way as the mastich and wax; but instead of putting seven ounces of mastich, and when boiling, adding five ounces of wax, mix twelve ounces of gum-mastich with the gum water, prepared as mentioned in the first part of this receipt; before it is put on the fire, and when sufficiently boiled and beaten, and is a little cold, stir in by degrees twelve ounces or three-quarters of a pint (wine measure) of cold spring water, and afterwards strain it. It would be equally practicable, painting with wax alone, dissolved in gum water in the following manner. Take twelve ounces or three-quarters of a pint (wine measure) of cold spring water and four ounces and a half of gum-arabic, put them into a glazed earthen vessel, and when the gum is dissolved, add eight ounces of white wax. Put the earthen vessel with the gum-water and wax upon a slow fire, and stir them till the wax is dissolved and has boiled a few minutes; then take them off the fire and throw them into a basin, as by remaining in the hot earthen vessel the wax would become rather hard; beat the gum water and wax till quite cold. As there is but a small proportion of water in comparison to the quantity of gum and wax, it would be necessary in mixing the composition with the colours, to put also some fair water. Should the composition be so made as to occasion the ingredients to separate in the bottle, it will become equally serviceable if shaken before used to mix with the colours.

"I had lately an opportunity of discovering that the composition which had remained in a bottle since the

year 1792, in which time it had grown dry and become as solid a substance as wax, return to a cream-like consistence, and became again in as proper a state to mix with colours, as when it was first made, by putting a little cold water upon it, and suflering it to remain a short time. I also lately found some of the mixture composed of only gum-arabic water and gum-mastich, of which I sent a specimen to the Society of Arts in 1792; it was become dry, and had much the appearance and consistency of horn. I found, on letting some cold water remain over it, that it became as fit for painting with as when the composition was first prepared.

"ENMA JANE HOOKER."

#### VEHICLES.

SIR,—In one of your numbers of the 'ART-UNION,' some person asks what is Glass of Borax. The following explanation is given in the Popular Encyclopedia or Conversations Lexicon (published by Blackie and Son, Glasgow) in the article on Boracic Acid. "Borax appears &c. . . . when exposed to heat, it swells up, boils, loses its water of crystallization, and becomes converted into a porous, white, opaque mass, commonly called *calcined borax*. A stronger heat brings it to the form of a vitreous transparent substance, in which state it is known under the name of *GLASS of borax*." My answer is, perhaps, too late to be of any service to him, but it may not be, and I think this chance worth my trouble; had I met with his question earlier I should have answered immediately, for surely to do unto others &c. is the duty of artists as well as of other men.

I take this opportunity of thanking all those who have written for the purpose of conveying information relative to improved vehicles for colours; I shall never tire of the subject whilst I believe that there is any thing to learn; in conclusion, I return you my thanks for the gratification the 'ART-UNION' affords me, and remain with pleasure a subscriber.

F. W. S.

#### MATTOO VARNISH.

SIR,—I beg to inform 'A Fellow Student,' that the manner in which I have made magyllum is by adding to three parts of old Mattoo Varnish one part of strong drying oil, and exposing the mixture to the external air for a week, or even longer.

I hope 'A Fellow Student' will not think me presumptuous if I venture to recommend him to abandon altogether the employment of magyllum; and if he will allow me to supply him with a substitute for it, I shall have much pleasure in so doing.

There is now a question which I would ask of 'A Fellow Student,' or any of your readers, Mr. Editor. It is this: in what part (vol. and page) of the works of Vasari is it mentioned, that any of the masters whose lives he wrote, mixed water with their oil medium after the discovery of Van Eyck was made public?

Yours, &c.

August 2.

A STUDENT.

#### LIVING MODELS.

SIR,—As all artists employed in the delineation of the human figure must, more or less, require the assistance of living models, I beg leave to recommend to your notice the names, qualifications, and addresses of some of the most useful now in the profession; trusting, at the same time, that other artists will take the same trouble in forwarding to the 'ART-UNION' any information upon this most important *accompagnement de l'atelier*. For almost faultless proportion, I should recommend Mrs. Dobson, of 21, Great Titchfield-street. Miss Glover, 38, Great Wild-street, Lincoln's-inn-fields, about seventeen years of age; a very good face, and much finer figure, fair with dark brown hair. Miss Neale, same address as Miss Glover; a very handsome face, and, like her companion, sits for the figure. Miss Lakeman; the most beautiful face Leslie ever painted, was a faithful portrait of this model; her residence is at 6, Peashell-place, Cambridge-terrace, Edgware-road. Margaret Welsh, an Irish peasant girl from the hills of St. Giles's; dark hair, and "wid raal Milasian features," her cabin is at 21, Southampton-court, Cleveland-street, Fitzroy-square. Mrs. Musgrove, a very interesting and piquante-looking brunette; the last time I heard of her address it was 9, Hanover-street, Long-acre, living with Mrs. Grubin. Mrs. Howard, 4, Eaton-lane, North Picnic; a Sidiinian figure; good for your tyrannical and sanguinary-minded heroines. There are several other female models whose addresses I have lost; for instance, Miss Clousley, Miss Tutfield, Misses Johnston and Lancaster. And there is a family of children who sit; their address could be obtained from Mrs. Dobson, or, I believe, at the Life Academy, St. Martin's-lane.

First on the list of male models, for strength and

muscular development, stands George Glenny; I should compare him with the Dancing Fawn, having all the youth and elasticity of that figure; he lives at 8, Denmark-street, Soho,—when unemployed professionally, he is to be seen personating a red Indian at Catlin's Exhibition, Egyptian Hall, Piccadilly. John Wilton, a "Zummurzetshire man," but with such a head, face, and beard, as would have rejoiced Salvator. This gentleman has for some years cultivated his mustachios and his vegetables at the same time (when he does not sit, he digs), of both of which he has a prolific crop. Sir D. Wilkie, speaking of Wilton, said, "This man, Sir, is a maist extraordinary model; in face, he looks perfectly apostolical;" but an artist from the "isle of the west" said, "Och! he's the beau ideal of a rapparee." Charles Landseer introduced his portrait as his 'Tired Huntsman'; and Macleise, as his 'Little John'; he lives at 2, Short-street, Edgware-road. Signor Marchi, an Apollo-like looking fellow, in high request; he has had the honour of sitting several times to Prince Albert; and if his Royal Highness does not know what a good model is, who does? His palazzo stands in Cross-street, Hatton-garden, No. 25. R. Sims, a Scotsman, of very great age; one of the most useful models that could be recommended; very little idealization is requisite to paint a perfect head of Lear, from this venerable man: his features are intelligent; the head bald; hair white, and reaching to his shoulders; very long beard and mustachios: he has been but a very short time in London, and before he was well known, met with a severe accident, being now in the hospital with a broken arm, but he expects to be out in a week: his address, 13, Hemming's-row, St. Martin's-lane. Mr. Ching, a good-looking man, between fifty and sixty, bald-headed, grey hair; 30, Charlton-street, New-road. John Coulton, 3, Crawford-passage, Clerkewell, a decayed landscape painter (vide one of Cope's etchings produced at the Etching Society); an old man with long, dark grey hair. John Eness, of 6, Old Brook's-court, Fitzroy-passage, Fitzroy-market; this man is ninety-three years of age! (the late Douglas Cowper introduced his head as Brabantio, in his celebrated picture of 'Othello,' now in the possession of the Marquis of Lansdowne); a most excellent model. — Emmet, 26, Union-street, Middlesex Hospital, a modern Antinous, much in request; he sits very much at the Royal Academy. M. Decour, a Frenchman of enormous muscular power, from the hips upwards (the lower extremities are deformed); he is a living pocket edition of the Farnesian Hercules: his address could be obtained at the Royal Academy. Watson, 6, Church-street, St. Giles, a man of 70, an excellent and patient sitter. At any time, should other names occur to me, I will do myself the honour of forwarding them to you.

I am, Sir, your humble Servant,  
A WORKING ARTIST.

[The above letter has been postponed for some time for want of room.]

#### TO CORRESPONDENTS.

In consequence of the Editor's absence from London, replies to several correspondents must remain over till our next number.

E. M. J.—We have received from artists, assurances of their success in the formation of the Silica vehicle; but this, of course, must depend upon the purity of the components.

Royal Academy.—"A Student" states that the pension and allowances granted by the Academy have been reduced from £80 for travelling expenses, and £180 per annum, to £60 and £100 per annum. The extract was made from a copy of the laws, &c., published, we think, within the period "A Student" mentions.

C. S.—This correspondent has not stated the department of Art he is pursuing. The works of which he complains are valuable to the artist only after a certain amount of experience. We infer that he has made some proficiency in drawing as he has commenced painting; he cannot, therefore, go wrong in working as much as possible after nature. A general application of favourite recipes is productive of mannerism in tone.

W. C., City of London Institution.—A subscriber to the Art-Union of London, is entitled to one chance, and one copy of the engraving issued, for each guinea subscribed. The distribution, briefly, is conducted thus:—Against the name of every member in the list is written a number; tallies, with corresponding numbers, are placed in a wheel at the general meeting; while into another wheel are placed similar tallies, with the amounts of the various prizes written singly on each. The wheels being turned, a number is drawn, and the name and address of the member it represents stated. A tally is then drawn from the second wheel, which determines the amount of the prize.

# THE ART-UNION.

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EXHIBITIONS  
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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 33.

LONDON: OCTOBER 1, 1841.

PRICE 8d.

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J. A. HUTCHISON,  
Glasgow, Oct. 1, 1841. Secretary to the Academy.

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BY HER MAJESTY'S ROYAL LETTERS  
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**TO ENGRAVERS.—THE MANCHESTER ASSOCIATION** for the PROMOTION of the FINE ARTS are desirous of obtaining an ENGRAVING for DISTRIBUTION amongst the Subscribers of the present Year, and invite Engravers, who have any suitable Works in progress, to send Specimens for inspection, and to state the terms, per hundred prints, on which the requisite number of impressions would be supplied. The size of the Print to be not less than 15 by 12 inches, and Specimens to be forwarded within one month from this date, addressed to the Hon. Secretary, T. W. Winstanley, Esq., at the Royal Institution, Manchester. No Specimens to be sent unless the Prints can be ready for delivery by the end of February next.  
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## THE ART-UNION.



LONDON, OCTOBER 1, 1841.

## ON FRESCO PAINTING.

BY CHARLES EASTLAKE, ESQ., R.A.

THE following paper on fresco painting was delivered by Mr. Eastlake to be read before the Committee of Fine Arts, as expressing his views of the subject under inquiry. A passage from this valuable essay was quoted in the Report in which it appears in our number of last month; but as the perusal of this fragment can but "whet the wish" for the paper in its entire form, it is here given at length; and we cannot but hope that the extensive knowledge and the sound opinions of the author will be sufficiently appreciated by any members of a future committee who may either feel diffident of native talent, or be infected with an unwholesome craving for foreign Art. On a question of such national importance as the embellishment of the new Houses of Parliament, we are but too happy of an opportunity of circulating the opinions of such an authority as Mr. Eastlake. The paper was not intended for publication; but all interested in the progress of Art must agree with the committee, that it was too important to be withheld, as embodying observations and results of the experience of one of the most accomplished artists of modern times, but "*quid nos hic illum commemoremus?*"

"The present German school of fresco painters has been formed within the last 25 years. Its first essays, to which I have alluded, were in a great measure the result of a general spirit of imitation, which willingly adopted all that was associated with the habits of the later middle ages. It may be as well to review the origin and progress of this state of feeling in the present century. The historians of modern German Art have, indeed, traced its rise to earlier influences; but all agree that the circumstances to which we are about to refer greatly promoted the introduction of a new taste in painting.

"The efforts to create a new style of Art in Germany in the beginning of the present century, were intimately connected with the struggle for political independence. The cathedrals and churches on the Rhine had been more or less desecrated and plundered, and the pictures by the early German masters dispersed and sold. The gradual recovery of these ended in the formation of collections of such works; this led to a higher appreciation of their merits, indulgently seen as they were by patriots anxious to restore and maintain all that especially characterized the German nation. With men thus inspired, the connexion of such feelings with the religion of their forefathers was obvious. German artists and writers again, who visited Italy, dwelt on the relation that had subsisted between Germany and Italy before and since the revival of letters, not only in politics but in the Arts. The tower at Pisa, the church of St. Francis at Assisi, and the other buildings, had been erected by Germans, and it was remembered with pride, that the new life of Italy had been kindled chiefly by the genius of the northern nations. The spirit of the middle ages was thus in a manner revived, and the Germans looked with a complacency on that period when the Teutonic nations, unassisted (as they assume) by classic examples, produced a characteristic style

of architecture; and developed their native feeling in the arts of design and in poetry. In those ages, architecture, the most necessary of the Arts, and therefore the first in date, had time to develop itself fully, especially in the north; but before painting could unfold itself in an equal degree, the thirst for the revival of classic learning and the imitation of classic models prevented the free formation of a Christian and national style. The early specimens of Art which were most free from this classic influence were thus regarded with higher veneration, and the Germans of the nineteenth century boldly proposed to throw aside all classic prejudices, however imposing, and follow up the imperfect beginnings of the later middle ages in a kindred spirit. This general aim connected the early efforts of Italian Art still more with those of Germany, and the German painters who visited Italy, recognised the feeling that inspired them in all works which were supposed to be independent of a classic influence.

"The degrees in which this spirit has prevailed have naturally varied. With many, the imitation of the earlier masters soon gave place to a juster estimate of the general character of the Art. The antique has even, to a certain extent, reassumed its empire; but, on the other hand, some of the best German artists have unflinchingly maintained the general principles above described, even to the present day; indeed not a few had at first returned to the old faith, and had imbibed with it a still deeper attachment to the spirit of the early painters.

"It is necessary to bear these facts in mind, in order to understand the particular aim which many (perhaps the best) of the German artists have in view. The veneration for the general spirit which prevailed at the revival of Art was accompanied by an imitation of the characteristics and even the technical methods of the early painters; the habits and the productions of mediæval Italy were, as we have seen, easily associated with German feelings; and to this general imitation the adoption of fresco painting is partly to be attributed, though that art was never before practised by the Germans. Fresco painting was, in short only one of many circumstances which had acquired interest and importance in the eyes of German painters from the above causes. The predilection for the early examples of Christian Art did not exclude the study of better specimens created in the same spirit, but the indications of a classic influence were sufficient to condemn the finest works; and hence the later productions of Raffaele were not considered fit models for study.

"Let us now consider how far we, as Englishmen, can share these feelings and aims. If the national ardour of the Germans is to be our example, we should dwell on the fact, that the Arts in England under Henry the Third, in the thirteenth century, were as much advanced as in Italy itself; that our architecture was even more characteristic and freer from classic influence; that sculpture, to judge from Wells Cathedral, bid fair to rival the contemporary efforts in Tuscany; and that our painting of the same period might fairly compete with that of Siena and Florence. Specimens of early English painting were lately to be seen,—some very important relics still exist on the walls of the edifices at Westminster. The undertaking now proposed might be the more interesting since, after the lapse of six centuries, it would renew the same style of decoration on the same spot. The painters employed in the time of Henry the Third were English; their names are preserved. Thus in doing justice to the patriotism of the Germans, the first conviction that would press upon us would be that our own country and our own English feelings are sufficient to produce and foster a characteristic style of Art; that although we might share much of the spirit of the Germanic nations, this spirit would be modified, perhaps refined, by our peculiar habits; above all, we should entirely agree with the Germans in concluding that we are as little in want of foreign artists to represent our history and express our feelings, as of foreign soldiers to defend our liberties. Even the question of ability (although that ability is not to be doubted for a moment) is unimportant; for, to trust to our own resources should be, under any circumstances, the only course. Ability, if wanting, would of necessity follow. Many may remember the time, before the British army had opportunity to distin-

guish itself, when continental scoffers affected to despise our pretensions to military skill. In the arts, as in arms, discipline, practice, and opportunity are necessary to the acquisition of skill and confidence; in both a beginning is to be made, and want of experience may occasion failure at first; but nothing could lead to failure in both more effectually than the absence of sympathy and moral support on the part of the country. Other nations, it may be observed, think their artists, whatever may be their real claims, the first in the world, and this partiality is unquestionably one of the chief causes of whatever excellence they attain. It is sometimes mortifying to find that foreigners are more just to English artists than the English themselves are. Many of our artists who have settled, or occasionally painted in Italy, Germany, Russia, and even in France, have been highly esteemed and employed. The Germans especially are great admirers of English Art, and a picture by Wilkie has long graced the Gallery of Munich.

"If, however, we are to look to the Germans, the first quality which invites our imitation is their patriotism. It may or may not follow that the mode of encouraging native Art which is now attracting attention at Munich is fit to be adopted here. We have seen that a considerable degree of imitation of early precedents is mixed up with the German efforts; this of itself is hardly to be defended, but the imitation of that imitation, without sharing its inspiring feeling, would be utterly useless as well as humiliating. The question of fresco painting is in like manner to be considered on its own merits, without reference to what the Germans have done, except as an experiment with regard to climate. The fresco painters of Munich generally work on the walls from May to September only; the greater part of the year is thus devoted to the preparation of the cartoons. Five months in the year would probably be the longest period in which it would be possible to paint in fresco in London. But assuming the new Houses of Parliament to be thus decorated, and that the works could not be completed before the rooms would be wanted, the paintings could be continued annually in the autumn without inconvenience. The climate of England and Germany might in some respects be more favourable to the practice of fresco than Italy. The surface of the wall is in the fittest state to receive the colours when it will barely receive the impression of the finger (when more moist, the ultimate effect of the painting is faint); this supposes the necessity of a very rapid execution in a warm climate, where the plaster would dry more quickly.

"Fresco painting, as a durable and immoveable decoration, can only be fitly applied to buildings of a permanent character. Not only capricious alterations, but even repairs cannot be attempted without destroying the paintings. There can be no doubt that the general introduction of such decorations would lead to a more solid style of architecture; at the same time the impossibility of change would be considered by many as an objection. This objection would not however apply to public buildings. In case of fires, frescoes would no doubt be more or less injured or ruined, but they might not be so utterly effaced and destroyed as oil pictures in the same circumstances would be. On the whole, the smoke of London might be found less prejudicial than that of the cauldens in Italian churches. 'The Last Judgment' of Michael Angelo could hardly have suffered more in three centuries from coal fires than from the church ceremonies, which have hastened its ruin. The superior brilliancy (looking at this quality alone) of frescoes which adorn the galleries of private houses, where they have not been exposed to such injurious influences, is very remarkable; as, for example, in the Farnese ceiling. The occasional unsound state of some walls, even in buildings of the most solid construction in Rome, is to be attributed to slight but frequent shocks of earthquake. A ceiling, painted by one of the scholars of the Carracci in the Costaguti Palace in Rome, fell from this cause. Such disadvantages might fairly be set against any that are to be apprehended in London. With regard to the modes of cleaning fresco, the description of the method adopted by Carlo Maratti in cleaning Raffaele's frescoes when blackened with smoke happens to be preserved; but no doubt modern chemistry could suggest the best possible means.

"The general qualities in art which fresco demands, as well as those which are less compatible with it, have been already considered. It may be assumed that it is fittest for public and extensive works. Public works, whether connected with



religion or patriotism, are the most calculated to advance the character of the Art; for as they are addressed to the mass of mankind, or at least to the mass of a nation, they must be dignified. Existing works of the kind may be more or less interesting, but there are scarcely any that are trivial or burlesque. This mortal dignity is soon associated in the mind of the artist with a corresponding grandeur of appearance, and his attention is thus involuntarily directed to the higher principles of his art. In my evidence, I expressed the opinion that although a given series of frescoes must be under the control of one artist, it would be quite possible to combine this very necessary condition with the employment of a sufficient number of competent artists by subdividing the general theme. Thus, if we suppose the general subject to be Legislation, it might combine the symbolic and dramatic styles, and even subjects of animated action. It might be subdivided, for example, into the history and progress of legislation, founded on religion and morals, and producing its effects in peace and war; exemplified in the one by industry and commercial enterprise, in the other by instances of the courage which results from a due appreciation of national benefits, and the feelings of loyalty and patriotism. Any subject of great and universal human or national interest might be made equally comprehensive. It has been assumed that the practice of fresco would be beneficial to English artists technically; we proceed to consider how it would affect them in other prospects.

"The painters employed on an extensive series of frescoes would have to devote a considerable portion of their lives to the object. Such an undertaking would require great perseverance on their part. It is needless to say that they ought not to encounter any impatience or want of confidence on the part of their employers: the trial should be a fair one. It would hardly be possible for the artists to undertake any oil-pictures while so employed; and I confess I have some fears that, when debarred from the exercise of oil-painting, and confined to a severer and drier occupation, they might find their task irksome. One of the first artists at Munich, in writing to me not long since, said he sighed to return to oil-painting. If the German fresco painters can feel this regret at giving up their first occupation, for so many years, it may be supposed that the English artists would experience such a feeling in a greater degree. When the King of Bavaria honoured me with a visit in Rome, he told me he had made an arrangement with Schnorr, and had given him employment in fresco for ten years: that excellent artist has now been occupied at Munich in public works for a much longer period. No hopes could be held out to the principal painters that they would find time for oil-painting as well, for their designs and cartoons would take up all their spare time. After a few years, when assistants were well formed, more leisure might be gained, and it was under these circumstances that Raffaele painted in oil when employed by Julius the Second in Rome; but for the first three years after he began the frescoes in the Vatican, he confined himself entirely to those labours; and Michael Angelo, as is well known, painted the ceiling of the Cappella Sistina alone.

"The more general practice was however to employ assistants, and this is one of the serious considerations connected with the present inquiry. Owing to the self-educating system of painters in this country, the younger artists are more independent than they are elsewhere, and they might have some reluctance to co-operate in works in which their best efforts would only contribute to the fame of the artist under whom they worked. In Italy, and in recent times in Germany, this subordination was, however, not felt to be irksome, and the best scholars were naturally soon intrusted with independent works. It is possible the talents thus created would be employed to decorate private houses; but the Government would incur a ~~most~~ <sup>great</sup> obligation not to leave a school thus formed unemployed, especially as the artists, from want of practice, might be less able to cope with those who had been exclusively employed in oil-painting. The result, however, might be that the school would gain in design, at some sacrifice of the more refined technical processes in colouring, in which the English painters now excel their

Continental rivals. It is true some Italian painters—for example, Andrea del Sarto, the Caracci and their scholars—were equally skilful in oil and in fresco. The earlier masters were, however, generally stronger in the latter; and Sir Joshua Reynolds observes that Raffaele was a better in fresco than in oil."

### THE CONTROVERSY CONCERNING "VEHICLES."

SIR,—Having written for the ART-UNION some papers on Vehicles, which have attracted the attention of artists of known eminence, as well as colour-makers; and having from many of these persons most interested in the subject received specimens of their trial in manufacture of the medium recommended, and some observations upon its use, I may be permitted now to consider Vehicles for painting in oil a matter of sufficient interest, to enlist the services of the ART-UNION. I do not, therefore, think it necessary to apologize for the few remarks I have to make, for the notice, which the former papers have already attracted, induces me to think they will not be unacceptable. I am happy to find your very sensible correspondent, "J. H.," using both experiment and reasoning upon the recipes I have proposed. He doubts if great hardness be desirable. I urge that the question with us, who wish to re-discover the old process, is not whether hardness be desirable, but whether it is found in the works of the old masters. He admits we want tenacity, and says, that "any degree of hardness incompatible with that quality is a thing to be avoided." I cannot but think he misunderstands what is meant by hardness; for it does not appear at all to be incompatible with tenacity (and tenacity is a remarkable quality of the recipes), the hardness spoken of being nothing more than the consolidation of the pigments, the hardness of substance the after, not immediate effect of the painting. His objections to litharge may be worth consideration; and I confess I have my doubts as to the expediency of using lead in any shape, and am happy to think it is not necessary, and I propose to his experiment the omitting it altogether; and I am obliged to him for drawing my attention to it; and it will lead me to refer to the experiments of my lamented friend, P. Rainier, Esq., who, in the last specimen of vehicle sent to me, had omitted it. But before I do refer to that, I would wish to remind him that it *may* not be necessary that the oil and water should be in perfect solution; that, at least, for *some* purposes of painting, the minute separation, which requires a magnifying glass to discover, may be far from objectionable, as by effecting in like manner the particles of paint, a more luminous power may be given to the general texture. Indeed, it would seem that the Venetian painters, not unfrequently, may have dipped their brushes in water only, the colours having been mixed up with oil, to produce this very texture. But I think he will find, if he make the medium properly, that, if he wishes, in any degree, to produce the effect spoken of, more water will be required than is at first given to the vehicle. Nay, I will remind him that I do not urge the necessity of mixing water at all, if he finds it inconvenient for his peculiar practice. The water does not necessarily make the medium. In fact, it is borax alone which gives its essential quality—anything else may be added or omitted at the pleasure of the painter. It is the borax that cures the oil, preserves the colours, and makes them luminous, and offers extraordinary facility in working. He says he has not been able, by any safe means, to bring about a homogenous combination. Does he not consider it such, when by the borax, the oil is converted into a kind of soap, which is not again soluble in water? Possibly, the litharge or sugar of lead and silica may have in his experiment prevented the more perfect combination. I think he will be satisfied with the admixture of borax and oil.

Your correspondent's observations upon the manner of the Venetian masters are sensible, and may be of much practical utility. Undoubtedly many painters worked as he describes their practice to have been; but this is a subject quite apart from vehicle. It would be better for our object to refer to those masters who evidently did not so paint. The Flemish painters for instance: Te-

niers's off-hand manner was quite different, as was that of Berghem, and all those of the thin and brilliant style of that school. It should rather be considered, whether their manner could be imitated by our common methods, because there can be nothing incompatible with the method of Bassano in the new proposed vehicles; that is most likely to be the best which will best serve for all schools and styles. The meaning of Sir Joshua Reynolds's expression, that "a well-coloured picture should look as though it were painted in two colours," may not go the whole length of the argument of J. H., not even with the additional sentence, "that it should possess an unity of light and an unity of shadow." Does not Sir Joshua rather mean, that no distracting colouring should be applied,—no such variety, nor so placed as would overpower the unity of light and unity of shadow; for there are pictures of such a tone, that cold colours act much as shadows to lights; and others again, where warm colours take that effect, and the cold the contrary. Sir Joshua did not, probably, go further than to recommend unity of effect and he may have borrowed the expressions from Leonardo da Vinci, who certainly gives more than a hint of the same thing; and it is after he had described a very great variety of compound mixtures of colours on his palette, he says,—"Now, by simple colours I mean, such as cannot be made or supplied out of the mixture of any other colours—white and black I do not reckon among colours—the one representing darkness and the other light; that is, the one being a mere privation of light, the other mere light itself, either original or reflected. I shall not omit to speak of these, however, their use being of the last importance in painting, *which is nothing in effect but a composition of lights and shadows; that is, of bright and obscure.*" This is, however, a digression which I should not have entered upon, were it not that the judicious remarks of J. H. lead me to hope that the arts may receive much useful information from his pen; and I would willingly draw him, not into a controversy, but a co-operation of studies for the elucidation of principles of art. The objections urged against lead has induced me to reconsider the subject, and to bring to mind the conversations I had with my friend Rainier. I remember that, at first, he used pounded flint glass—a broken wine-glass, for instance—(though years before we had tried pounded calcined flint). The common flint glass was rich and varnishy enough. Subsequently he used glass of his own making, but how or with what materials he did not acquaint me. I have now three or four different samples by me which were sent by him. I know, that the further he proceeded, the more he simplified his experiments—the last which he sent is, I think, nothing but vitrified borax. This I have been very careful to keep, as his lamented death deprived me of the means of obtaining any further supply, and I rather wished to keep it for experiment than for use. And I have resorted to borax, most frequently uncalcined, and without regard to the due proportions, and to borax and lac, lac being easily dissolved in boiling water by means of borax; yet I was very desirous to omit lac, though it is probably the hardest of all varnishes. Of late I have used the recipes No. 6 and 7, as given in the ART-UNION. The objections that have been made to the use of litharge or lead in any form in the vehicle, have made me go back to the last sample sent me by my friend Rainier, I have used it in the same manner as the recipes No. 6 and 7, and certainly was surprised to find in the working so little if any difference, that I should not know one from the other. In the mixing with water, however, it should be observed that this (which I call the vitrified borax only) admits of much more water, more immediately affects the oil, making it whiter, and is capable of being made thinner, and yet it will enable the colours to set; it may likewise be made thicker, using a greater proportion of the borax. Nor do I find any deficiency of brilliancy, of varnishing brilliancy, and it bears out well. It has likewise this advantage, *vitrified borax* is a dryer; silica, being the reverse, requires the litharge or sugar of lead in addition to render the oil seccative. Not satisfied with trying this myself only, and by myself, I have put it into the hands of an artist of some eminence, now on a visit with me, and who, in common with others, was perfectly fascinated

with No. 6 and 7; and he did not know the difference, and declares nothing can be better than that which I have given him. I do not pretend to any chemical knowledge, nor am I a sufficient judge as to the good or evil of litharge or sugar of lead. If they be bad I offer a medium in which they are omitted; and I confess I doubt the necessity of any admixture to it. The trial is so easy, so simple for any one; the vehicle is so readily made in a few minutes, that any artist can give a fair trial to this as well as the other recipes. It would be presumption in me to determine which he is to prefer.

Recipe.—Borax vitrified to a perfect and clear glass; equal quantity by weight to measure of oil.

Such were the proportions given by my friend; and in this he was particular; why, I know not, or that it should not be varied. Having no relish for assuming a merit that does not belong to me, I have disclaimed and here again disclaim, any other than that of making known the discovery of my friend: had he lived he would, I know, have offered it to the public freely. The addition of the water is alone my invention, if it deserve the name; and I care little if it be rejected; but I am jealous for my friend. He is the only discoverer; if any improve it, theirs be the merit so far. My most valued friend is no more, he cannot speak for himself; but I, on his part, will admit of no competition with his good fame in what he has done. The best part of his life and great talents were entirely devoted to the Arts, and most particularly to the discovery of the vehicles used by the old masters. I have given so full an account of this matter, however, that it may seem unnecessary that I should here repeat what has been so plainly stated. Yet I feel in my jealousy for my friend, compelled to do so, as, to my very great surprise, I find that Messrs. Ackermann have advertised "The Vitrified Silica Medium, discovered by Lieutenant R. W. H. Hardy, R.N., and F.M.B.S.—Ackermann and Company have the satisfaction to offer this valuable preparation, made according to the recipe of the discoverer, and fully approved by him!"

They proceed to enlarge upon its qualities, amongst others that Naples' Yellow undergoes no change under the action of a steel knife (an effect which is entirely owing to the borax, and not the silica, as the same is observed to be the case with borax only); and they "heartily join in best acknowledgments to Lieut. Hardy for his valuable discovery, and further, for kindly consenting to superintend for them the preparation." And to this is attached the following notice from Mr. Hardy:—"I have tried the sample of vitrified medium which you have sent me: I find that it has been prepared most accurately according to my formula, and it therefore meets with my perfect approval. If this testimony is of any value, I beg you will make what use of it you please.—I am, Gentlemen, your most obedient servant,

"R. W. H. HARDY.

"To Messrs. Ackermann, 96, Strand."  
(The *Italica* are mine.)

It is true Messrs. Ackermann do refer to the ART-UNION, but thus to attach the discovery to Lieutenant Hardy, who, even in the most favourable view, can only be looked upon as the improver, and to suppress, sink, annihilate the merit due to any others, is one of the most inconceivable of perversions. Whether or not he has improved it, I will not pronounce: he has certainly done no more. I was not even acquainted with Mr. Hardy at the time the following account appeared in "Blackwood's Magazine" of June 1839, which I extract from a review of M. Merimee's work. The valued friend there spoken of was P. Rainier, Esq., of the Albany.

"Quis desiderio sit pudor aut modus  
Tam chari capitis."

"A valued friend, now unhappily no more, of ample fortune, leisure, research, and unlimited accuracy and patience, with great chemical knowledge, for many years devoted himself to the subject in question. He had himself a fine collection of pictures by the old masters. His investigation was patient in the extreme. We deeply regret that his papers are not forthcoming; it was his intention to have published the result of his inquiry and his experiments. We were in constant

communication with him many years, and have still many of his colours, and his vehicles for them, which he sent to us. He simplified them more and more, and thought himself that he had rediscovered the medium, "Veterem revocavit artem." To speak confidently upon such a subject is only to ensure derision; we will not, therefore, do so—indeed, we do not know *certainly* what his discovery, if it be one, was; but we will give it, as we have had it analyzed, and every artist may try for himself: it is time to say what we ourselves saw. Some paint was scraped off an old picture, laid on some platina, and subjected to the blowpipe. The oil went off with a slight explosion, and the result was, that the paint was vitrified, it was positive glass. Before he tried the experiment, he assured us it would be so, and that the paint of all the old masters was the same. This led him to the use of glass of different sorts; and he assured us, the effect on some of the colours, which would not stand without it, was very striking. At first his vehicle was not facile, but he at last simplified it, that it became perfectly so. We once said to him, 'It is supposed the Venetian masters used water; if this medium, therefore, be substantially the same as theirs, you may dip your brush in water as well as in oil.' He thought a moment, and replied, 'I think you might,' upon which we tried the experiment, and found we could, with facility, dip the brush in oil or water as we pleased, and paint with either. We painted rather a large picture with it—using water; after a few months, wishing to paint over the canvass, we tried to rub down the surface with pumice-stone, it would not touch it; and with a razor we might as well have scraped a stone wall. In this state, a friend coming in, who was an artist, saw the picture, and thought it was an old picture destroyed by cleaners. We have some of the last medium he sent us; we know not if it be the same we painted the picture as above with, but suspect it is. This we have had analyzed, and are told it is borax. We rather suspect it had, in very small proportion, something else with it, at least so we are told; and our friend offered once to supply us with two substances, which we were to have made up by a chemist, but he changed his mind, and supplied us himself. We therefore invite artists, and scientific persons who take an interest in the subject, to try borax in every way they may please. The following method was given by our friend:—Equal quantity by weight, to measure of oil of the impalpably pounded borax, having been first made into glass. This mixture will have the richness of varnish, be very pleasant to use, and will, if required, by being made thicker, stand up on the palette. We have mended an old picture or two with perfect success. To those who may reject this without trying, or those who trying may abandon it, and consider their labour lost, we have only to say, we had rather the one should indulge his prejudice, and the other suffer the inconvenience of a little loss of time, than we should withhold a knowledge of anything which might possibly be beneficial to Art. And let the fact be tested, if the paint of the old masters does vitrify—if it does, it is no wonder if, under the file, it presents a shining appearance, and may be the 'the Glassa Romana.' It is not at all improbable, that the 'Arte Vetraia,' known so long before painting in oil, may have supplied Van Eyck with his discovery; and it is remarkable that the most celebrated places for the manufacture of glass, are the most celebrated for painting in oil—Holland and Venice. And the 'Chemical Dictionary' informs us (not having any idea of a medium for painting) that in Holland and Venice, the art of purifying borax was kept a secret."

After this is there any one that will consider such advertisements justifiable?

"Sic vos non vobis nificatis aves."

I too have been requested to "approve," but have declined, stating that I had no particular or individual interest to serve. I have offered most freely the Vitrified Borax Medium to all colour makers and all artists: let them improve it by all means if they can; none need appropriate it to themselves. I believe the fact will turn out to be that vitrified transparent substances are varnishes; that borax, from its peculiar effect upon oil, is the best, and that no addition will be found necessary or even advisable. J. E.

## REASONS FOR THE EMPLOYMENT OF FOREIGN ARTISTS IN THE EMBELLISHMENT OF THE NEW HOUSES OF PARLIAMENT.

ALLUSION only was made, in our last Number, to that which was advanced before the Committee of Fine Arts in favour of the employment of foreign artists for the decoration of the houses of Parliament; but we now propose to examine the pith of the arguments adduced in support of such a proposition. It is difficult to account for this German *furore*, otherwise than by ascribing to those consumed by it, an acquaintance rather with German professors than British Art. Such is the education of our artists, that it is true, that among a certain class of them that have by some means acquired a reputation, not one could be found to make an acceptable cartoon for the decoration of the Houses of Parliament; but there are also others who could execute designs which would not suffer in comparison with those of modern artists of any school. The latter are unknown in their loftier aspirations, because they have never been summoned forth of the sphere of the little dealings to which they are compelled to stoop, but which they heartily despise; in any other country but our own the former would sink to their proper level. All men understand the philosophy of "bread-winning," but they do not comprehend the wear and tear of heart and soul to which an artist is subjected, who with the finest qualifications for refined Art, is compelled in his works, to consult meaner tastes than his own. The building of the Houses of Parliament is truly said to be an opportunity for elevating the tone of our school; which, suffered to pass unimproved, no other equally favourable may again within any reasonable period occur; and if this were the sole reason that could be set up against the proposed importation, it ought to prevail in favour of the British artist. In the examination of Mr. W. J. Bankes, before the Committee of Fine Arts, the following questions and answers occur:—

"On the supposition that it were determined to encourage fresco painting, what course would you think most advisable; to endeavour to give existing artists an opportunity of studying in foreign schools, and applying themselves to new branches of Art, or would you think it advisable to invite over some foreign and distinguished artist, and allot him some portion of the apartments, and give English artists an opportunity of seeing the work which he executed? I think if one of the more experienced artists were invited over, it would produce infinitely better effect than sending any limited number of students abroad, because in the former case you are making the Art accessible to the students of the whole community.—Do not you think that bringing over a foreign artist would be considered humiliating to the present state of Art in England? I cannot be exclusively national where Art is concerned; the true patriotism seems to me to be in feeling a fervent desire to improve it and bring it to perfection. Under Henry the Eighth we adopted Holbein, and pensioned some of the scholars of Julio Romano, while the sculptor Torregiano was also brought over from Florence. Their influence upon Art would doubtless have been greater, and more permanent, had not the dissolution of monasteries, and change of religion followed; and in Charles the First's time, the beneficial influence of his patronage to Rubens and Vandyck was soon thwarted by the Civil War; yet the windows for King's College Chapel (executed in this very parish in Henry the Eighth's reign), and the histories that were painted on the walls at Cowdray, show the good direction that the Art of design was then taking; and we owe our native artists, Cooper, Dobson, and Stone, entirely to the pattern of excellence which Vandyck had set them, who, by-the-by, was at one time engaged by the king to have painted the whole interior of the Banqueting House with the history or procession of the Order of the Garter."

Now, from all that is said about the introduction of foreign instructors, strangers to the position that we hold in the schools of Europe, would suppose that our helpless condition required to be cared for *ab initio*. Those who advocate the introduction of German artists have never considered the amount of knowledge which these possess beyond ourselves, and the means adopted by them

for the acquisition of whatever balance may stand recorded in their favour; nor have they reflected that the same means of acquisition are within our reach. They seem also to have forgotten that the minor degrees of Art in Germany are comparatively a blank, which among ourselves is triumphantly filled up; and that, but for the recent State patronage which has elevated the schools of that country, they would be infinitely further behind us than we are now in the rear of them with all the Government succour that can be extended to them. Art in these kingdoms owes nothing to Government support; and never did its subordinate departments attain to so high a degree of perfection in any country as among ourselves. What then would be the position of our school after 20 years of cordial support from the State? Let a retrospective glance at our past progress answer this. The gentleman whose evidence is here particularly referred to, is not the only friend to the German style. Those who would invoke the aid of the professors of Germany, do not, in descending to the letter of the art, inform us of the elementary advantages to be derived—or of the particular instructions beyond the mere process of fresco, which they would persuade us are so much required—this, however, must be weighed even to the scruple. The method of painting known as *fresco*, is so called because the work is executed on a wall, the plaster of which is wet (*fresco*), inasmuch that the colours incorporate with the mortar. The design therefore cannot be drawn upon the wall; but a cartoon must be prepared of the size of the intended painting; this being perfected, it must be divided into as many portions as it will require days to finish, for the wall must be daily prepared with plaster for each day's work, and not more of it than can be painted while the mortar is in a moist state. An outline is obtained by placing the cartoon against the wall, and tracing the necessary portion on the wet surface, after which the colour immediately follows. And this is the process in which our artists are to receive instruction at the hands of foreign teachers; for, in examining the evidence above-mentioned, there is nothing beyond this in the shape of tangible advantage. Much is said about the recent refinement of public taste in Germany consequent upon a more elevated style of Art; the superiority of the drawing of the school of Munich is also mentioned, as well as our inferiority in that essential, which latter allusion is, be it said, only a dying echo of a former cry, which we trust never to hear so loud again. In the passages above quoted, "exclusive nationality" in matters of Art cannot be entertained. We may presume it is here meant, that for an exclusively national purpose, English artists are not to be employed; but if the project be carried out otherwise than in a manner exclusively national, the whole is a sad and sorry farce. Holbein, Torrigiano, and others, are spoken of as having been adopted; but this is sending us back three centuries with a witness. The employment of foreign artists under Henry VIII., cannot be instanced in support of a similar proceeding at the present day.

The following minutes also occur:—

"Do you think it desirable that Cornelius, or some other eminent artist who has studied the art of fresco painting, should be brought over to direct the work in the first instance? Yes; I was so much of that opinion that I had invited Cornelius, and had engaged him to execute a ceiling or two for myself: I thought it not improbable that he might get employed for the public, and I believe he thought so too; but the King of Prussia in the meantime stepped in, and has appointed him the head of the academy, and I am obliged to submit to the disappointment.—Do you think our most eminent artists would have any dislike or repugnance to acting under Cornelius? I should almost think that they would; but I think that would not prevent him from forming young scholars, and a school would arise out of it; then, possibly, some of those that are eminent, without placing themselves under him, would enter upon a sort of rivalry and emulation, which might be the most advantageous of all.—Do you think that a German artist could identify himself with the English character of such historical compositions as would probably be employed to adorn the Houses of Parliament? I think he might; our habits and institutions have much affinity with the

north; and the present taste in Germany is much directed to our history and literature.—Are you aware that Cornelius has given any opinion as to the peculiar character of English parliamentary history, particularly its adaptation to the embellishment of a large public edifice? The German artists generally, and the French also, entertain a very high idea of the picturesque qualities of many of the events in English history."

A very proper question arising from a well-grounded apprehension of the introduction of foreign character into English works of Art, was asked by the chairman of the committee; the answer, however, is neither direct nor intelligible—"There might be some danger of this, if they were painted abroad, and submitted only to foreign criticism." Now the question being that of the fresco decorations of the Houses of Parliament, how could these be painted abroad? Suppose them moveable oil pictures painted in Germany, and subjected only to German criticism, it is here allowed that they might have a German character—this is therefore drawing a line of distinction at once between the two nations. This foreign air, it is assumed, will be avoided if the pictures be painted in England; hence, we may understand, that the necessary qualifications are to be studied and acquired among ourselves by those who come to instruct us. But this would by no means be sufficient—the influence of the essential difference of education cannot be so easily repressed as to admit of this Protean change. This portion of the evidence must excite much surprise, as all encouragement to British Art is discontinued, and every argument brought forward in favour of foreign professors, though without the establishment of one really solid reason. The institution of a Fresco School is spoken of, and of course under foreign tutelage. Now the School of Munich, having risen to its present eminence in twenty years, and being allowed at all hands to be enfeebled by certain infirmities which must for a longer or a shorter period cling to its onward progress, it would be assuredly ill judged to super-add these to any defects that might blemish the productions of our own school. The German artists began their study of fresco at Rome; and since the same source is open to our own artists, why should they not imitate the former in this— unquestionably the very best means of attaining the same result? It is in this that the former are really worthy of imitation. In the evidence of the same gentleman we have the following extraordinary replies, which, of course, we are bound to receive as opinions:—

"You think that there would be no danger that English subjects would be treated with German faces? I do not quite see the distinction; Italian eyes might feel, perhaps, some difficulty in dealing with northern complexions, but the climate and physiognomy of the Germans is not materially different from our own.—Might there not be this danger, that there would be a German character given to the figures, which, in national and historical pictures, would be a very serious objection? There might be more danger of this, I think, if they painted abroad, and submitted only to foreign criticism.—Would not that difficulty, however, be obviated, by giving a judicious and liberal encouragement to any one or more eminent artists of England, who should be willing to devote themselves to fresco painting, and withdraw themselves therefore from their present profession? Yes; but I would rather train up a school.—Through the instrumentality of foreign instruction?—Yes, as a beginning. The school once formed, a preference should undoubtedly be given to native talent.—You think there would be no objection to German artists being intrusted with the conception of English historical subjects? I think not; and, in fact, with all the earlier historical subjects, I do not know that we have any advantage at all over them; our own knowledge can be derived only from pictures, statues, and monuments, which they have as good opportunities of consulting as ourselves.—Would not the English artist be much more likely to learn the whole process of fresco painting by going over to Munich than he would be by German artists brought over here? Possibly the individual might; but who is to select him? Whereas, if the Art is brought to our own doors, a sort of competition is excited, and the bent of genius will direct those to it who have the requisite qualities.—But the question

supposes that as soon as it is announced that the Houses of Parliament are to be adorned with fresco, English artists will go over, on the principle of free competition, as they have gone already to inform themselves on the subject? I think that would be a very great advantage."

Is it possible that this gentleman, who has travelled far and seen much, cannot recognise a nationality of feature or of manner? The differences of facial conformation are almost as striking as those of colour; and every new amalgamation of distinct character is productive of a new combination, markedly different from the parent sources. It is not necessary to go beyond our own islands for illustration of this fact. The blue-eyed and fair-haired Saxon is yet seen among us, and more especially in those parts of the country where one dialect has prevailed, little changed, and a certain cast of feature must have existed for nearly a thousand years. Will it be said that there is no national character of countenance in Ireland, in Scotland, or in Wales? If so, it must also be shown that no physical differences exist between other Europeans. All observant foreigners remark that the upper classes of English society are distinguished by a peculiarity of feature recognisable in the whole, in no other nation; and as for advancing that there is no difference between English and German features, it may as well be held that there is no difference between the Greek and the Tartar. There is every reason to believe that the characteristics of the Jewish countenance are the same as they were in the days of King Solomon. We cannot well fancy a German artist who has never seen a Jew; but, if such there were, would there be any truth in his picture, if he were to paint a Jew from a German model, and with the features of a German? If the witness could see no distinction between the German and English *physiques*, he cannot allow a difference between the German and the Jewish.

In another part of his evidence, Mr. Bankes declares it as his opinion, that the school of Munich is inferior to the old Italian schools. Of this there can be no doubt; and others have not hesitated to rank it below the French school, particularly in colour. There is evidence enough to show that the school of Munich has made extraordinary advances in Art since the introduction of fresco; but, under similar auspices, why should not the same success attend our own endeavours? That school is not yet old enough to be a parent seminary; and if it were so, it ought by no means to be imitated, while the finest frescoes that ever were painted are open to us at Rome. It is curious enough, and not the less true, that the fresco school of Munich owes its origin to accident, and not to any original and prompted enthusiasm for high art on the part of its patron. Certain German artists were employed by the Chevalier Bertholdi of Rome, to paint for him some frescoes, the style of which was so generally admired, that other and more considerable works in the same method were commissioned and executed. These, it is stated, suggested to the King of Bavaria the idea of promoting fresco painting in his own kingdom; and this example has been more or less imitated in other German states. To all our artists who have visited Germany the names of the principal native fresco painters are familiar, as Cornelius, Schnorr, Veit, Schadow, &c.; and these it is who were first employed by Bertholdi, and who now preside over schools of their own. We may here refer to a passage from the evidence of Mr. Eastlake, showing that the efforts of the fresco painters of Germany were at once successful; such being the case, there can be no form of necessity for the introduction of foreign masters:—

"Would it be at all advisable to give artists an opportunity of making some efforts previously?—That would be the safest plan; I was going to say, that I happen to remember the beginning of the great talent in fresco which now exists in Germany. I was in Rome when the first efforts were made, which were successful at once. I should conclude from that, that the technical process of fresco painting is not in itself difficult, provided the artists are previously grounded in the general principles of their art; on the other hand, a knowledge of the process of fresco is by no means necessarily accompanied with general skill in the art."

If this method be adopted, it would be desirable to all, and especially satisfactory to the artists, that

opportunity for experiment should be afforded before entering upon the main work; and even if this should in parts be wanting in excellence, there is good precedent for superseding the failures, inasmuch as some of the earlier frescoes in the Vatican were effaced to make room for the 'Last Judgement' of Michael Angelo; we also believe that others, in like manner, were replaced by works of Sebastian del Piombo.

Considering the impulse which fresco-painting has given to Art generally in Germany, it cannot be doubted that equal advantages await ourselves in the event of its cultivation to a sufficient extent. Fresco-painting has progressed gradually to its present excellence at Munich, and there the greatest works are now undertaken after the experience of twenty years. But here the case is different; our artists are likely to be called upon at once to execute works of the highest character in a manner to challenge all severity of criticism. If these works were to be done in oil, and our painters had been accustomed to work only in fresco, the undertaking would then be a failure; but as the transition is from oil to fresco, we do not apprehend that they will be less successful ultimately than others. English artists have been altogether unaccustomed to be employed on works in concert; it is, however, to be hoped, if this necessity arise in the execution of public works, that a perfect harmony may prevail. On an occasion of this kind, we may say the first instance of anything like effective patronage to the Art of this country, it is an anxious question among the artists themselves, how they are to be selected. On this subject questions were put by the committee to the president of the Royal Academy, which, together with the replies, are as follows:—

"How would you select the artists? That is a question of some difficulty. My general impression with respect to the promotion of the Fine Arts was, that competition was the best means of forwarding their improvement; but experience has proved, that the means of obtaining a competent tribunal to decide upon the merits of the competitors are not easily to be found in this country; so many difficulties stand in the way, so many obstructions, so many interests to be considered, and so many persons are to be consulted, that I think it is hardly possible to obtain a competent tribunal under any circumstances.—If the selection of artists were accomplished by means of competition, would there not be some danger also that artists of established reputation might decline to enter into competition? It is that view that induces me to believe that competition will not succeed in this country, because artists of established reputation will not risk that reputation by coming before a tribunal which they do not think competent to decide upon their merits, and which may very materially injure the reputation which they have obtained, by selecting persons of inferior capacity incompetent to the object required.—Why do you think the case of this country an exception to the case of other countries in which competition may be useful to the public? From the difficulty of forming a competent tribunal to decide as to their merits. It is a question which has been in my mind influenced by the result of experience. I was so firmly impressed with the advantages resulting from competition, that in a slight work which I formerly published I stated a plan which turned entirely upon that mode of decision; but I have since then been perfectly convinced that artists of established reputation and great eminence will not submit to any tribunal which will be likely to be formed in this country for such a purpose."

Whatever be the manner of selection genius cannot be overlooked if the present opportunity which the building of the Houses of Parliament affords be made really available for the promotion of the Fine Arts in this country. It is difficult to understand how the employment of foreign professors could aid us in this object. Admitting that the drawing of our school is open to improvement—it will correct itself when exhibited in the grand scale, as did that of the German schools. All, therefore, in which assistance might be acceptable would be the mere technical process of fresco; and this, if primary efforts are at once successful, must be so simple as to set aside the necessity of summing foreign assistance; about which although so much has been said, not one valuable reason can be adduced in its favour.

## FOREIGN ART.

**ITALY.—ROME.—MONUMENTS.**—That truly classical work entitled "Monumenti antichi plastici di figura e ornati," (Ancient plastic Monuments, Statues, and Ornaments), is proceeding admirably. The illustrations are accurately drawn and shaded, so as truly to appear beautiful friezes and statues, called "terra-cotta."

**BOLOGNA.—NECROLOGY,** Sept. 7.—We are here mourning the loss, though in mature years, of Francesco Rosaspina, the celebrated engraver, and the head of our school of engraving. Though seventy-nine years old, his death was wholly unexpected; two hours previous to it he appeared in perfect health, every faculty awake, and enjoying the society of his family. Rosaspina was born in 1762, in Monte Scudolo, near Rimini, where his father, Giambattista Rosaspina, a notary by profession, and a magistrate, resided.

When almost an infant he came with his parents to Bologna, where very early his taste for the beautiful began to develop itself, and turned to the art of engraving. But at that period Bologna did not possess one artist in that department who deserved the name; there were only Fabbri, Caponi, Foschi, and Norozzi, who have left some very poor productions. The first rather excelled the others, and from him Rosaspina learned how to prepare the plate, and little else. He was his own teacher: some engravings by Bartolozzi having fallen into his hands, he formed his style in emulation of them in his greater works; in his smaller ones, we find he adopted the graceful manner of Borsi. His studies were truly labours, for he found his art in its infancy: how he left it may be judged by all who can appreciate the free and light manner of his line engravings, the careful study of the extremities, and a clearness in the flesh parts, which seems rather to be produced by the touch of the pencil than the burin. He used aquafortis with singular success; and some of his engravings, in imitation of the drawings of the old masters, can scarcely be distinguished from the original: he executed these with a perfection, we may almost say, peculiar to himself. Many of his best engravings are stippled; among these we may mention the 'St. Francis,' from the Zambecari Gallery, which, if famous as possessing that picture from Dominichino, is no less so from the engraving of it by Rosaspina.

It was this engraving that first spread his fame over Europe, and many commissions were sent to him. Among his celebrated large works may be named 'The Dancing Children,' after Albano; 'The Repose in Egypt,' Guercino; 'The Deposition from the Cross,' Correggio; 'The Last Judgment,' Rubens. One very beautiful work, 'Abraham receiving the Angels,' after L. Carracci, is dedicated to H. R. H. the Duke of Sussex, who resided, we believe, at Bologna at the time it was published. One of Rosaspina's greatest labours is the work known as 'The Gallery of Bologna,' being engravings of one hundred of the best paintings in our Pinacoteca. All the drawings are executed by his own hand, and most of the engravings; the rest are by his brother Giuseppe, and his pupils Tomba, Aiolli, Marchi, and Guadagnini. We cannot avoid observing with what admirable skill, the style—we may almost say the touch—of the different masters are characterized in this work; it is a mine of study for him who would become acquainted with many of the greatest Italian painters. The whole of the letter-press is written by himself in a simple and clear style, and with reflections so just and appropriate, that every judge of Art must be charmed with them. If Rosaspina was great as an engraver, he was equally great as the head of a school of engravers. His last pupils are his best—Guadagnini, who succeeds him in his professional chair at the Academy, Marchi, Spagnuoli, Martelli, Paradisi, and others who now shed lustre on the *Felsinean* school. Rosaspina was a member of many academies, including those of France and Turin. In private life his character was singularly amiable in all its relations: he was unwearied in instructing the young to the last day of his existence; he loved to be surrounded by them, not from the vain glory of having many pupils, but that he might assist youths of talent and advance Art. He used to say, "As an artist or a master, I know not what I am; but as an old patriarch I deserve to be remem-

bered." All his colleagues in the Academy, his friends, and the students of the fine arts assembled at his funeral in the church of St. Magdalene. The music was magnificently grave, and was executed by the Academicians of the Lyceum Philharmonicon. The family were not permitted to be at any expense for the funeral, not because they were poor, but because they were Rosaspinas.

Among the inscriptions to his memory we select the following:—

A  
**FRANCESCO ROSASPINA**

BUON CITTADINO

OTTIMO PADRE

ARTISTA DOTTO, INCISORE PRECLARO,

ALL' AMICO

DEI STUDIATORI LE BELLE ARTI,

UN ASSENTE COLLEGA

PER MEMORIA PERENNE

DI AFFETTO,

QUESTA MARMOREA LAPIDE

SOSPESO

PONEVA.

n. 1762. m. 1841.

**VENICE.**—The celebrated professor of the Royal Academy, the Bolognese Ludovico Lipparini, continues employed on many pictures which are commissioned from him. The brilliancy and force of his colouring attest that his success is deserved, and that fame calls him justly a rival of the old Venetian masters. His last picture represents 'The Death of Marco Botzaris,' and he intends to paint, as a companion to it, 'Lord Byron at Missolonghi, swearing on the Tomb of Botzaris to defend for ever the cause of Greece.'

**RUSSIA.—ST. PETERSBURGH.—IMPERIAL WINTER PALACE—IMPERIAL GALLERY—THE HERMITAGE.**—Aug. 26th.—In the winter palace, which is being rebuilt, the great hall of St. George has fallen in, and consequently the fine Italian pictures and precious vases which decorated it are destroyed; the damage is estimated at many millions of roubles. Happily we have not to lament any life lost, and the rest of the palace is safe. The very evening previous to the accident, a Chapter of the Order of St. George had been held in the hall, which now exists no more. The following circumstances are connected with this subject:—After the fire which several years since destroyed a large portion of this palace, the Emperor ordered it to be rebuilt with greater magnificence; and that it might be completed without delay, many hundred labourers were employed, and fires and other artificial means were used to dry their work as it proceeded; so that the palace, which was expected to occupy three years in rebuilding, was finished in eighteen months. But this last catastrophe has proved how just was the prophetic opinion of Signor Morandi, one of the imperial architects, who entirely disapproved the plans and proceedings of the other architects employed in the building. In this palace were provisionally many of the pictures belonging to the Gallery of the Hermitage, where Signor Morandi is now occupied in enlarging the halls and rearranging the collection of pictures, now one of the most admirable in the world, alike for the pictures it contains and the judicious disposition of them. The paintings of each nation are separated and arranged with their respective subdivisions of schools and epochs. The gallery not being sufficiently rich in Italian pictures, many were purchased last year, and have not yet been shown to the public; and many, we know, will be purchased to replace those recently destroyed. It is understood to be the Emperor's wish to form a real GALLERY, a name which the British National Gallery can never deserve, till the number of masters is greatly increased, and a system of classification followed out. We annex a short account, taken from the catalogue, of the number of pictures shown in the Gallery of the Hermitage in 1840; besides which there are belonging to it above 300 pictures of the Italian school, and 200 of other schools, not yet placed in the collection. Schools of Italy, 120 masters, 472 paintings; of Spain, 54 masters, 110 paintings; of France, 69 masters, 222 paintings; of Germany, 20 masters, 75 paintings; of Flanders, 52 masters, 302 paintings; of Holland, 105 masters, 482 paintings; of England, 4 masters, 6 paintings; of Russia, 17 masters, 23 paintings. Total—441 masters, 1692 paintings.

**MOSCOW.—THE KREMLIN.**—Three hundred



workmen are constantly employed in rebuilding the Kremlin. It is fire-proof; the roof is of iron, the floors only are wood. The palace is to be warmed by heated air, the fire being in the vaults below. The gildings alone have cost 250,000 roubles.

GERMANY.—MUNICH.—THORWALDSEN.—His Majesty the King has sent to the sculptor Thorwaldsen the Grand Cross of the Order of St. Michael, accompanied by the following letter:—"It was my earnest desire, dear Thorwaldsen, to see once more in Munich, where all admire one of your superb monuments, the greatest of sculptors since the beautiful days of the Hellenes. The statue of the elector Maximilian I. is unequalled. Not being able, personally, to present to you the Grand Cross of the Order of St. Michael, I have charged my Minister of Foreign Affairs, Baron Giese, to transmit it to you; and you will receive this new proof of the gratitude of him who knows how much the world is indebted to you. Your affectionate, LOUIS."

NEW ROYAL RESIDENCE IN MUNICH.—FRIEZES.—The second part of the copper engravings of the plaster friezes in the new palace here has been published. The friezes are the work of Louis Swankhaler, and the engravings are made from the original drawings, under the direction of Professor S. Amsler. They are historically illustrated by Charles Schnaaf. The first part of this beautiful work may perhaps be known to our readers—it contained the Mythus of the Aphrodite. The subject of the second part is the Crusade of Frederick Barbarossa, as represented in bas-relief on a frieze, 226 feet in length, and 4 feet 3 inches in height, on the four walls of the great hall of the palace. Here we have not only the rich inventive fancy of Swankhaler, he also proves its versatile power. In the former work he seemed imbued with the spirit of antiquity: here, he brings before us the life of the middle ages. The engravings from the first wall present to us Saladin, victorious after the field of Tiberias, seated in his tent on a lion's skin; behind him are two of his barbarian soldiers; at his feet stands a slave, who watches with the bow-string in his hand, his death-giving glance. Near Saladin stand some officers of the imprisoned king, Guido of Lusignan, with their hands bound; among them is Chatillon, the origin of the present hostilities between the Turks and Christians, who disregarding a truce, had attacked a Turkish caravan. A slave holds him by the hair of his head, and seems preparing to lead him to death. In front, a Turkish soldier leads a horse without a rider; and stepping on the headless body of a Christian knight, exemplifies the rage and cruelty of the Turks. Further on appear the close lines of Saladin's army advancing to Jerusalem; the leaders mounted on light Moorish horses, while their individual physiognomies mark the different race from which they spring. Advancing towards them appear an Aga and Dervish from the unhappy city which, after so many struggles, is about to be the prey of a victorious army. The Turks entered Jerusalem on the 3rd of October, 1187: the destruction of the temple was their first work; we see the golden cross thrown down and trampled on by the Mussulmans, and the despair of the Christians who, before their flight, worship for the last time in the holy place. Further on appears Saladin, in battle array, at the gate of Jerusalem; influenced by the mild counsels of his brother Malek-Adel, he has granted a safe conduct to the Christians, and Malek watches to see it enforced as they pass through the gate, while he distributes money to the sufferers—an aged knight is accepting it, probably the last governor of Jerusalem; near is Queen Sybilla, with her children, while behind follow a long train of priests and patriarchs, and the poor inhabitants. The other walls represent the events of the crusade, closing with the victory of the Christians, the death of their great leader, and the return of the army with his body to Antioch, where it is received by the archbishop, priests, &c. The strongest expression of solemnity and grief characterize this scene. We see that with his life have disappeared all hope of further success for the Christians. This imperfect sketch can convey no idea of the varied historical facts with which Swankhaler has enriched his work; still less the life and depth of feeling that it ex-

hibits, combined with the antique beauty of the forms. The engraver has excellently done his part, and has shown his understanding of the originals in the delicacy of the outline and careful finishing of the whole.

FRANCE.—PARIS.—Prizes.—Sculpture.—In the last competition in works of sculpture, whose subject was the death of Demosthenes, the second first great prize was gained by M. Godde; he is a pupil of M. Radier; his age is 19. This decision of the learned academicians has received the general sanction of competent and disinterested judges.

Architecture.—The Academy of Fine Arts have adjudged prizes in the competition in architecture to the following artists:—First grand prize, M. Alexis Paccard, of Paris, age 28, pupil of Professors Hugot and Hubert. Second ditto, M. Jacques Martin Tetaz, of Paris, age 23, pupil of Professors Hugot and Lebas.

Louvre.—The halls of the Louvre are now occupied by artists of every nation. The number of easels is above six hundred.

Madeleine Church.—The decorations with statues in stone of the colonnade and peristyle of the Madeleine is completed: the statues and the names of the artists are as follow:—To the right of the great door of bronze, 'St. Philip,' by Nanteuill; to the left, 'St. Louis,' by the same. In the gallery to the right, 'The Angel Gabriel,' by Duret; 'St. Bernard,' by Husson; 'St. Theresa,' by Feuchère; 'St. Hilary,' by Huguénin; 'St. Cecilia,' by Dumont; 'St. Irene,' by Gourdenne; 'St. Adelaide,' by Bosio (the nephew); 'St. Francis of Sales,' by Molcheneck; 'St. Helen,' by Mercier; 'St. Martin,' by Grevenick; 'St. Agatha,' by Dantan, jun.; 'St. Gregory,' by Terasse; 'St. Agnes,' by Dusseigneur; 'St. Raphael,' by Dantan, sen. Front to the Rue Tronchet, 'St. Luke,' by Ramey; 'St. John,' by the same; 'St. Matthew,' by Dupré; 'St. Mark,' by Lemoine. Gallery to the left, 'Guardian Angel,' by Bra; 'St. Margaret,' by Cannois; 'St. John of Lateran,' by Jeither; 'St. Genevieve,' by Debag, sen.; 'St. Gregory the Great,' by Maindron; 'St. John Devallois,' by Gaillon; 'St. Jerome,' by Lanneau; 'St. Christina,' by Valsher; 'St. Ferdinand,' by Jalley; 'St. Elizabeth,' by Calhouet; 'St. Charles Borromeo,' by Jouffroy; 'St. Anne,' by Debeuf; 'St. Denis,' by Debay, jun.; 'Michael,' by Raggi. The statues are in all thirty-two.

#### THE GLASGOW STATUE.

"A Statement of Facts, and a Narrative of the Proceedings of the Sub-committee on the Glasgow Wellington Memorial, since the last meeting of the General Committee," has been just published in Glasgow, by the minority of the select sub-committee on the Glasgow Wellington Memorial; who have, throughout the proceedings, opposed the employment of a foreign artist in the execution of the work. So far as we have learned, the contents of this pamphlet have not been impugned; and as the disclosures made in it are of the most extraordinary nature, we should have felt inclined to give the document at full length to our readers, had the space required permitted our doing so. We shall, therefore, at present confine ourselves to a brief abstract of the contents of the statement, reserving to ourselves a discretionary power of recurring to the consideration of the subject at a future opportunity. The chief feature in the contents of this singular document, would seem to owe its interest to the fact of the majority in the Glasgow Wellington sub-committee, in despair of bringing the minority into their measures, having adopted a resolution, unheard of, as we believe, in the annals of corporate bodies; and which seems to have consisted in casting overboard this troublesome and recusant minority, in so far as any matters of vital or urgent importance were concerned, whilst, at the same time, a show of publicly consulting the gentlemen, whose confidence was thus shamefully abused, was maintained. Utterly unjustifiable and essentially absurd, as such conduct must be deemed, it loses much of its character of strangeness and wonder, when we find that it only formed part of a tissue of gross, though successful, deception practised

upon the Duke of Wellington. Our readers are then to be informed, that Mr. William John Banks, of Old Palace-yard, Westminster, some time in May last brought to his house in London the Baron Marochetti, the Parisian sculptor. This fact he announces to Mr. Robert Lamond, the secretary of the Glasgow Wellington Committee, and succeeds in extracting from Mr. Lamond a letter of introduction, in the name of the subscribers to the Glasgow Statue, to the Duke of Wellington, Mr. Banks having, in his letter to Mr. Lamond, intimated that an invitation for himself and Marochetti, to Strathfieldsaye, during last Whitsuntide, was made contingent upon the Baron being supplied with such credentials. Mr. Lamond, in his letter to the Duke (which is printed in the statement of facts), tells his Grace, that the select sub-committee having chosen Marochetti as the artist to make the Glasgow Statue, humbly request, in common with the subscribers, that his Grace would permit the Baron to model a bust likeness for the work. The consequence is, that these two persons, by means of this contrivance, smuggled themselves into the hallowed precincts of Strathfieldsaye; and thus most unwarrantably succeed in inducing the Duke to sit for his bust to this impudent foreigner. The whole of these extraordinary and underhand proceedings were, it appears, utterly unknown to the body of subscribers, and wholly unauthorized even by the sub-committee, who were never convened or assembled in respect to them. It is very strange, that, although the question of the invitation of Marochetti to Britain, and of his introduction to the Duke by the secretary in the name of the subscribers and sub-committee, had never been in the most distant manner mooted at any of the meetings of the sub-committee—that the letters of Mr. Banks and of Marochetti to Mr. Lamond, and of the latter to Mr. Banks and the Duke of Wellington, are actually (as set forth in the "Statement of Facts") entered in the minute book of the sub-committee, as if meetings of sedentary of that body had taken place in reference to the subject matter of their contents; whilst, in reality, no such meetings were ever either held or convened. On the contrary, it would seem, that the first intimation which the minority of the sub-committee (thus unceremoniously thrown overboard by their colleagues) had of these furtive proceedings, was contained in a circular issued by the convener on the 12th of June, 1841, intimating that the Baron Marochetti had arrived in Glasgow, and desiring the attendance of the members of the sub-committee to meet and confer with him. This meeting the minority of the sub-committee refused to attend; but at it was exhibited a bust of the Duke of Wellington and a model of the proposed statue of his Grace by Marochetti; the latter altered, plastered, and cobbled up in a very ludicrous and preposterous manner, avowedly under the directions of Mr. Banks, in London. Of these productions the "Statement of Facts" avers, that "the bust of the Duke which Marochetti has sent to Glasgow, instead of representing his Grace in the prime of his life, represents him with the marks of age disagreeably exaggerated." And in reference to the model we are assured, "that if such a statue as this model exhibits be erected in Glasgow, the compliment which the subscribers intended to pay to the Duke of Wellington will be frustrated, and their money worse than thrown away upon a work which the present and succeeding generations will hold in scorn and derision." Further the statement alleges, "that it is to be supposed that in producing this work (the model) the Baron did his best, and leisurely considered his models; for he has actually cast the whole in bronze. Now, it is plain to the most cursory observation of the most inexperienced eye, that besides its total want of anatomical correctness, the position of the horse is so offensively indelicate, that were it erected in Glasgow, it would be held as an insult offered to the feelings of the community." Again, "the whole model is so false in its proportions, and so anatomically incorrect, as to induce a doubt whether the sculptor who could cast such a model in bronze be acquainted with the very rudiments of his art. Much of this, indeed, he seems to have discovered himself, for the bronze model is almost in every part amended—and clumsily amended—with clay." Such, it appears, are the productions which the meeting of the Glasgow sub-committee,

held on the 18th of June, 1841, agreed, on the motion of Mr. Sheriff Alison, seconded by the Lord Provost (Campbell), to prefer to all others as suitable for the adoption of the subscribers to the Glasgow Wellington Memorial. It is meet that the names of those assembled upon the occasion should be known to the world at large; they are as follows:—Michael Rowand, Esq.; William Stirling, Esq.; Archd. M'Lellan, Esq.; J. D. Hope, Esq.; John Houldsworth, Esq.; Charles Hutcheson, Esq.; Kirkman Finlay, Esq.; Andrew S. Dalglish, Esq. (Convener); Robert Finlay, Esq.; The Lord Provost (Campbell); Robert Lamond, Esq. (Secretary); William Leckie Ewing, Esq.; the Duke of Hamilton; James Campbell, Esq.; Sheriff Alison.

It is but justice to the Duke of Hamilton to state, that upon this occasion he, in so far separated himself from the foreign faction as to move, "That under the circumstances of the case, the sub-committee should delay coming to a decision on the subject of the bust, and the model of the statue of the Duke of Wellington, prepared by the Baron Marochetti." The motion was seconded by Mr. M'Lellan, but lost. The sub-committee seemed to be hurried on in their insensate career by Sheriff Alison, in spite of the opposition offered by Messrs. Stirling, M'Lellan, Hutcheson, and Leckie Ewing. That the minority of the sub-committee should feel deeply the affront upon them, is only natural; they have, however, the consolation of having been fooled simultaneously, and by the same persons and practices, as the illustrious warrior and statesman, against whom the efforts of banded antagonists had heretofore been essayed in vain; for, in this instance, Mr. Banks and his associates, have, by their own showing, succeeded in not only beating up the quarters of the old General; but invaded by their presence even the sacred privacy of the veteran's fireside. We conclude by directing the reader's attention to a passage in Mr. Banks's letter of the 19th of May to Mr. Lamond: "It will be better," writes Mr. Banks, "to confine your communication [to the Duke] to a simple transcription of the resolution [no such resolution being in existence]; and an intimation of Marochetti having been invited over for the purpose [that of taking the Duke's likeness]; and in so far as the Glasgow subscribers, and the sub-committee, to whom Lamond was secretary, are concerned, a gross and palpable falsehood", if a request, as suggested, must entail delay. \*\*\*\* Since the communication is of an official nature, and on behalf of the subscribers [another gross falsehood as it appears], it will be best that my name should not be mentioned in it at all!" The caution thus intuitively displayed in this quarter, might here be calculated to provoke a smile, did not recent events tend to awaken sorrowful thoughts, and sterner reflections.

We know not whether it be the intention of the minority of the sub-committee to appeal to the subscribers in respect to the concealed proceedings of part of their number in collusion with Messrs. Banks and Marochetti, and the introduction into their minute book of the private, furtive, and garbled correspondence with these gentlemen,—or whether they intend to enlarge upon the entrapment of the Duke into sitting to Marochetti for his bust, by the devices mentioned,—or if it simply be their desire to endeavour to arouse the general committee to a sense of the fact of the instructions contained in their resolution having been grossly and perversely disobeyed by the sub-committee; and thus even at the eleventh hour, possibly to avert the threatened evil: but from the resolution with which the minority have hitherto combatted every inch of ground in this onslaught on the Arts and artists of their country, we cannot for an instant suppose that they will give in so long as a shadow of the hope of success remains.

The "Statement of Facts" affords no explanation as to the cause of the influence exercised throughout these proceedings by Mr. Banks: he seems indeed from the first, in a great measure, to have controlled them: this part of the subject, however, still continues shrouded in mystery!

## VARIETIES.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—This invaluable Institution has published a balance-sheet showing the state of its funds up to the 31st December, 1840, by which it appears that £648 have been disbursed for the relief of artists overtaken by misfortune, and surviving relations left unprovided for by the decease of others. Forty-three cases of distress have been alleviated during the past year, in donations of from £7 to £50. It is one of the best features of the Institution that its benefit does not terminate with one act of charity; the donation of the last year was, to one individual the twenty-second, and to others, the eighteenth, fifteenth, fourteenth, &c. &c., amounting in fact in benefit to an annuity. Those who pursue professions in art are proverbially improvident, and this is sufficiently seen by a glance at the descriptions of the cases relieved, among which are mentioned those of many widows and daughters of artists; and even of artists themselves, who are described by the word "eminent," which painfully reminds us that there is no other profession to which a man may rise to distinction and yet be compelled to appeal to a charitable institution for relief. We know of no other profession but that of art in which fortune always fails to attend eminence. Since the establishment of this admirable Institution 697 cases have been relieved, by sums amounting to £6729 7s. 10d.

**NATIONAL GALLERY.**—This is an account of public money paid for the collection of pictures which belonged to the late J. J. Angerstein, Esq., and for other pictures purchased for the National Gallery:—

1824. Purchase of the Angerstein collection (grant of Parliament) .....	£.	s.
1825. Purchase of pictures (paid from civil contingencies) .....	60,000	0
1826. Ditto (grant of Parliament) .....	3,800	0
1834. Ditto ditto .....	9,000	0
1837. Ditto ditto .....	11,550	0
1839. Ditto ditto .....	9,030	0
1840. Ditto ditto .....	7,350	0
	2,530	10
	103,260	10

A Sum of £3500 is included in the Estimates of the present year, for the purchase of two pictures.

The grants for the building were, in 1832	15,000	0
Ditto ditto	1823	10,000 0
Ditto ditto	1834	12,000 0
Ditto ditto	1385	12,000 0
Ditto ditto	1836	29,912 0
Ditto ditto	1840	680 0
	80,592	0

**WILKIE'S OPINION OF THE CORREGGIO'S.**—On the occasion of the purchase of the Correggio's in the National Gallery, Sir David Wilkie's opinion was expressed in the following letter to Mr. Seguer:—

"7, Terrace, Kensington, March 1, 1834.

"My Dear Sir,—After reviewing with much attention the two pictures by Correggio, 'The Ecce Homo,' and the 'Mercury Teaching Cupid to Read,' belonging to the Marquis of Londonderry, I have great pleasure in expressing to you my hope that they become the property of the nation.

"They are undoubtedly originals of this great Italian painter, possessing, with the fascinations of light and shadow and surface so peculiar to him, that richness of colour and intensity of expression which give to his works so much of their value and influence; and whether to interest the public in the higher purposes of Art, or to guide the taste of the student, would to the gallery now forming be a most desirable acquisition.

"Of the justness of the sum for which they are offered, £12,000, I cannot from my experience in such transactions be a judge; it is certainly a large sum for two pictures; but giving this difficulty its due weight, I would decidedly concur in giving this sum rather than let them go out of the country, considering the rarity of such specimens even in foreign countries, and their excellence as examples of the high school to which they belong, to which it must be the aim of every other school to approximate.—I have, &c.,

"(Signed) DAVID WILKIE."

"Wm. Seguer, Esq."

**THE TOWER.**—Additions have been made to the collection of ancient armour contained in the Tower, which if more accessible to artists for sketching than it is, would afford an opportunity for the study of ancient armed costume, in which it is to be regretted so many who paint it, err in their representations as adapted to the periods of their stories. There is a chronology in mail and plate armour as well as in civil costume, and the propriety of observing accuracy with regard to the one is not more necessary to truth than in seeking it with respect to the other. But it is complained of by all who have ever visited the collection at the Tower, that they are hurried through the armoury without an opportunity of profiting in anywise by their visit beyond seeing the mere arrangement. A suit of plated armour of the time of Henry the Seventh, as also a suit of the period of Richard the Third, have been added; likewise a suit of engraved and gilt armour, formerly the property of Count Hector Oddi, of Padua, together with the horse and horse armour belonging to it; a suit also of cuirassiers armour of the time of Cromwell, together with several other suits, partial equipments and sundries; among which are two English long-bows recovered from the wreck of the Mary Rose sunk at Spithead in 1545.

**MILLER'S "PERFECT MEDIUM."**—We have received from Mr. Miller, artists' colourman, of Long Acre, a small pot of a preparation which he names as above; and which he has compounded according to recipes given in the articles of our invaluable correspondent "J. E." This vehicle is white, opaque, and perfectly fluid, without the slightest tenacity or tendency to the consistence of megilp. It mixes kindly with colour, but we have not yet had an opportunity of observing the settled appearance which it will assume with time.

**PAPIER MACHÉ.**—We have been favoured with a view of the elegant and ingenious papier-maché productions of Mr. C. F. Bielefeld, of Wellington-street North, which comprehend almost every article of furniture capable of being rendered tasteful in design, or to which the enrichment of carving can be applied. Carved oak and walnut-wood is most successfully imitated. There are among the specimens which we were afforded an opportunity of examining, beautiful Louis Quatorze frames and mouldings in imitation of the renaissance and Elizabethan periods. Plaster, we know, is used in following these and other styles, but certainly not more successfully than is here shown in this medium, which assumes all the crispness of wood-carving. Columns are formed of it of every order and degree of enrichment, including not only the capitals and bases, but the entire shafts, whether plated in the classic style, or fretted over with arabesques, &c. In Paris, the carton-pierre, a substance similar to papier-maché, but in everyway inferior to it, especially as regards its durability, being very absorbent of moisture, and therefore liable to become soft, is largely used for exterior ornaments, even in buildings of the most sumptuous and important character. As there is good evidence of the durability of the old papier-maché in the open air, it follows of course, that for interior work its permanency may be still more implicitly relied upon. There are many pier-glass frames, chimney-pieces, &c., composed of this substance, remaining in a perfectly sound good condition, that must have been made early in the last century; and a recent examination of the old papier-maché work at Chesterfield-house has most satisfactorily proved, that in ceilings it is equally durable; the component parts are, in fact, such as to render it much less likely to decay than the laths or other wood-work to which it may be attached; and in no instance that has ever come under the observation of the manufacturer, has he detected the least indication of its having been attacked by worms, one of the ingredients used being very obnoxious to them. The papier-maché work now remaining in many houses in London and the country, which was put up in the time of Sir Wm. Chambers, appears, wherever it has been examined, in a perfectly sound state, notwithstanding many defects in its composition and manufacture which have lately been effectually corrected. We ascertained on inquiry that the cost of the papier-maché is 20 per cent. cheaper than composition, which, together with its other recommendations, must eventually bring it into very general use.

**PARLIAMENTARY VOTES.—1. NATIONAL GALLERY.**—On Tuesday, the 22nd ult., when the resolution for a grant of money was agreed to in the House of Commons for the National Gallery, Sir C. Burrell said, he had been informed that some pictures of a very inferior description had lately been purchased for this institution. It was said that a work of Perugino, sold to Mr. Beckford originally for £40 or £50, had been bought for the National Gallery out of that gentleman's collection for £800. If what had been stated to him were true, the picture would be a disgrace to it. The picture had been so much altered that it had been nearly repainted, and a *bandeau*, which was formerly on the forehead of one of the figures, had been entirely removed. If, indeed, his information were correct, a very indifferent painting had been palmed off on the public at a very large price. His only object in mentioning this was to call the attention of the right hon. baronet to the subject, that care might be observed in future in purchasing pictures for the National Gallery.

**2. BRITISH MUSEUM.**—When the sum of £21,000 was proposed in Parliament for the new buildings of the British Museum, Mr. Hawes said, he regretted that in consequence of the librarian and his assistant being engaged in making a new catalogue for the library and occupying the apartments, the public were still excluded from that most interesting part of the building. At all events, he thought the objection not sufficient to justify the exclusion of the public; and he trusted that the trustees, some of whom were present, would take the subject into consideration.—Dr. Bowring inquired when it was likely that the catalogue would be completed and printed?—Sir R. Peel was understood to reply, possibly in the course of a few weeks. With regard to the observations of the hon. member for Lambeth, the questions whether the public should be allowed promiscuously to enter the library for the purpose of seeing the place, or to examine and read the books, were very different. There was every disposition on the part of the trustees to allow access to the library for the purpose of study, but to make the library a public promenade would certainly be to destroy the design of the institution.—Mr. Hawes did not think by allowing the public to walk through the room those who went to study would be disturbed, particularly as an apartment was especially provided for their accommodation.—Dr. Bowring said there was no difficulty in the public obtaining access to the libraries on the Continent.—Sir R. Inglis ventured to say, that the hon. gentlemen had never seen ten persons at one time in the library of the Vatican; and though the visitors to the library at Paris were numerous, sometimes amounting to 30,000 in a short space of time, there were no readers seen there.—After a few words from Mr. J. S. Wortley, the vote was agreed to.

**3. SCHOOLS OF DESIGN.**—On the vote of £5000 towards defraying the expense of establishing schools of design in provincial towns in aid of local subscriptions for that purpose being put,—Mr. Williams greatly approved of this object. A superior taste for designs had arisen in other countries in various manufactures, entirely from the support given them by such institutions as these. He thought that district schools ought to be encouraged by small sums, and would suggest to her Majesty's Government that this plan should be adopted.—Sir R. Peel did not object on the score of economy to a grant of public money for this purpose. He thought it would be of great public benefit if these schools of design were established generally in all manufacturing districts; but he was quite certain that the Government alone could not do it. The wealthy in the districts ought to come forward and support such objects.—Mr. Ewart said this was a subject which had come under the consideration of a committee of which he had the honour to be chairman six years ago, and that committee had recommended precisely the same course as the right hon. baronet, namely, assistance, but not interference with local supervision. Casts, busts, &c., might with advantage be furnished to these schools by the Government. He was convinced of the soundness of the right hon. baronet's views.—Dr. Bowring said, the most successful schools on the Continent were those where individuals in the localities had taken the chief burden, assisted by the Government.—The vote was then agreed to.

### THE WORTH OF ART.

THE influence which the Plastic Arts have over human culture—over manners, dispositions—over life and comfort—is so significant and so vast, that we commonly hold it as established, that we are to prize, according to this standard, the worth of ages and nations. We know and admire those in which Art flourishes, and a sort of contempt accompanies those that have been unable to raise themselves up to this stage of development, whether barbarism kept them back or a fortunate opportunity was wanting to them. Inwardly we feel ourselves persuaded, that the intelligence and love of the beautiful secured to man the highest perfection, toned his spirit softer and clearer, opened his heart to refined pleasures, and brought him, above all things, nearer to the good. We furnish ourselves, by the view of beautiful works of art, with a more genial tone of feeling; when their grace charms and delights us, then our spirit, through the earnest and the vast, grows ennobled; admiringly we pass from the pictures on to their authors; we esteem high the artist or the race in whom we meet with such correct thoughts, such beautiful feelings; we enjoy ourselves with them, and find friends, allies, and often models, amongst them.

Thus said Goethe, in his "Propylæon," in the end of the last century, and, theoretically, even we, in England, agree with him, confessing how the palmist days of a state are ever crowned with some great excellence in Art, like the garland that adorns the victor in his triumph.

We have made, of late years, great progress in Plastic Art, a progress, on the whole, in quality, but a very great one in quantity. The number of persons who devote themselves to it has vastly increased, a certain degree of intelligence on the subject is almost universally possessed, and a certain degree of interest everywhere taken. The different feeling with which annual exhibitions are now approached from what they were some years ago is obvious, although perhaps the amount of change, which has been working gradually and silently in our national character, as regards all the higher walks of Art, is hardly yet capable of exact appreciation, or open to general acknowledgment.

We are preparing, therefore, to give, at some time, a more than mere distant and theoretical assent to this creed of the intellect which Goethe has set forth; but as yet it is with us the struggling and doubting period of a half faith, unsupported by practice. Nor are we yet ready to affirm that our minds are fully made up as to the value we place upon excellence in Art. Are we quite certain that we should wish to become celebrated as a nation of painters, sculptors, and musicians, were it in our power to do so? And have we quite got over the impression, that our inferiority in Art is somehow or other connected with our superiority in more important matters? In other words, have we entirely dismissed the contempt with which every kind of inferiority and ignorance preserves and consoles its existence? We fear not.

Have we even arrived at giving a distinct answer to this obvious question: What is the purpose we desire to answer by criticism? A question which, as regards Art, our English public is so far from having decided, that we doubt if its importance be at all rightly understood; and thus our criticism is too often a time-serving, shifting coward, now and then praising under some temporary excitement, or with a view of drawing forth patronage; but far more often bent only on depreciating the judgment which other nations, or the cosmopolites amongst our own, might pass on our shortcomings, than fulfilling any lofty or definite vocation, and serving to the artist either as a guide or a warning. We are in too much fear of being convicted and condemned for bad taste or national blindness, to give the artist a fair chance, and hasten to condemn him in our own defence.

Whilst hand in hand with our condemnation of what we have to patronise, we carry on a warfare of reproaches against our public, for its sins and deficiencies in not patronising the very artists we condemn.

We turn to the glorious days of popes and princes, who issued their magnificent orders to a Roman, a Venetian, or a Lombard school: we profess ourselves indignant at the supineness of

patrons who refuse to tapestry their walls with paintings we are half ashamed of. We desire a prospective patronage, one that shall not reward but prepare merit; accustomed to the views and language of the political economist, we talk with philosophical accuracy of a demand creating a supply. It does so, of the gross article, of whatever the average of human power can supply, but it can go no further. All the distraction, all the misery, all the bloodshed in Spain, though they have produced a plentiful crop of soldiers, adventurers, and political quacks, have not called forth one great man able to subdue or to save, however imperative the need—in other words, the demand. It is so always; a demand only settles the direction in which such human powers as exist shall put themselves forth; it creates no power. Want of patronage or demand may, perhaps, deter the man gifted an artist from the pursuit of Art, or may deny him the means of livelihood by it; though to judge from the continually increasing number of pictures painted and sold, it does not appear as if we need fear any such excuse for want of illustrious talent, especially as on the whole (though, perhaps, not strictly) the best artists find the best demand. Amongst portrait painters for instance, it does not appear that Sir Thomas Lawrence sat disregarded with his portrait of Canning before him waiting for a buyer; or, in another branch of the Art, that Edwin Landseer's exquisite animals look in vain for an owner. And there are some others of our artists who have equally little reason or inclination to complain personally of want of patronage.

Portrait painters have at all times and in all countries, and more especially at the present time, and in England, the surest market for their commodity; and the animal painter has a ready patron in the taste amongst our aristocracy for field sports; but if this taste gifted us in Landseer, with one whom Rubens and Vandyke alone equal in the splendour of life, and we had almost said intellect he bestows, even Snyders himself falls far below in this respect: however as pictures and in general grandeur his works may excel, why has not our family taste produced a Vandyke to groupe us within doors and on serious occasions, or at least a Watteau to represent us taking our pleasure in our beloved park or garden?

Do we then think that to deficiency of talent we are to attribute the yet unsatisfactory state of Art in England; the uneasy alternation of boasting and depreciation, of complaint for and complaint of the artist? This we might disprove by many signs of promise, by many actual performances, far too numerous to particularize; the name of Etty in the very highest branch of Art, and of Stanfield in one we particularly excel in, are enough. We attribute it mainly to *ignorance*, ignorance of our object as public and of the artist's in his pursuit.

Add to the child of this ignorance our want of *reverence for Art*. A far greater obstacle in the artist's path than want of patronage is this want of reverence for Art. Anterior to the question of whether a man excel, is the *worth* of what he strives for; more fundamental still, *what* he strives for. Do those around, does he himself, look upon what he desires to do, as to be sought for its own sake? Is he ready to give everything for excellence, time, health, wealth, and hold it to be cheaply bought at the price? Is he content even to die, so that his work may be immortal? and do the public sympathies, the sympathies of all hearts and heads go with him? For if so, the Art is safe, whatever be the fate of that artist; nay, that artist is most likely safe.

To this criticism answers, that we have already been too often deceived by such pretensions; and that in crying up the merits of men who believe they ought to be immortal, we have only exposed ourselves to the ridicule of foreigners, and the contemptuous disavowal of our own cosmopolites. We cannot afford to support with any warm interest or sympathy the artist who, in the absence of patronage, is labouring from the pure love of Art for excellence; for those who have told us so, we have found had mistaken the paternal affection with which men view their own performances for devotion to Art. And public criticism pursues its own prudent path of coldness and discouragement; for to be too difficult is to prove refinement of taste and acumen as a connoisseur.

Whilst meanwhile in the eagerness of his zeal the artist declares the works of himself and his



contemporaries the only legitimate object of interest, since the purchase of them is encouraging the vitality of Art, and denounces our National Gallery as a Hortus Siccus, our utmost fostering of which will not cause the springing of a single flower. Is it then the object of our criticism to prove our fastidious tastes in Art, or to cause money to be spent upon pictures merely because they are new? Is it a reputation as serves critics, or the making Art into a profitable profession, that we desire?

There is something far nobler, far more enduring to be accomplished—the possession of a great School of Art. For this we must first fully convince ourselves of its worth, of the connexion of high excellence in Art with all other high and noble things. We must then raise to ourselves the loftiest conceptions of what Art can do; become acquainted, to the best of our power, with all that has been done most excellent in it; persuade ourselves that the man who brings a masterpiece into our country, and places it where the public can aid its taste by contemplating it, is a public benefactor, not merely as he may offer the artist inspiration, but as he helps to prepare an intelligent and a sympathizing public for him. And then our criticism need not fear to be misled by mistaken enthusiasm, or to err through partial lenity. He who feels that *true reverence for Art*, which will not rest and cannot exist without full understanding and appreciation of its miracles, *cannot* deceive himself, and *will* not others. That which has been done by immortal spirits; more, that which glorious Art reveals as yet to be done, he tries not to lower to his own standard, but rather exaggerates his own defects for his own short comings.

For the man with eyes, and mind, and hands, gifted by nature, and prepared by study for the reverence of Art, may be unduly distrustful of his own powers, may underrate his own performances, but cannot overrate them. He may be conceited and overbearing as an artist to ungifted men, but as regards Art he must be humble.

In Art, cultivation is, above all things, necessary; cultivation of the mass and of the artist; cultivation of sympathy and of knowledge. We cannot form too high an idea of how great and glorious Art may be; we cannot too much reverence its purpose, its influences, and its independence; nor can we, on the other hand, easily exceed in the leniency of our criticism on the young artist, if we desire to have a great school of Art. In England there is much false shame, or we might better call it doubting pride, the misery of the half enlightened, which equally exacerbates our criticism, and palsies the hand of the artist. When conscious of this, we would assert ourselves, too much defiance necessarily mingles itself with the effort for sober judgment. We paint and criticise, as if, by a decree of our will, we could become great masters, and have the world's acknowledgment as such. At the beginning of this century we were resolved to prove our greatness by the roods of canvass we covered; and in receding from this pretension we have, perhaps, run into the other extreme, as if we could prove that our pictures are highly finished by their being so small. What is the fact? That the number of great artists whom the world has produced is soon told; that they are gifts of God, aided, not created by circumstances. Unsurrounded by the picturesque nature, the stirring scenes, the miracles which Art had already wrought around the great names of Italy or the Low Countries; hampered, too, by the palsy effect which portrait painting is apt to exercise on it, no wonder if our artists people their canvass with masks and postures, or surround and costume with a sketch, instead of painting a picture. We want much labour to supply to ourselves the place of those accessories. Whatever be the state of the Art, up to it only can the greater number reach. As we educate our eyes and hands, elevate the general state of the Art, and enable the greater number to reach a higher point, we prepare the way for the masters of the Art that may arise amongst us, and aid their vocation. But if, in the mean time, we expect impossibilities, and rail at those who do not accomplish them; if we care very little about the artist, and very much for our own reputation as critics, we do our most to stifle talent and frustrate vocation. F. B.

## EXHIBITIONS—PROVINCIAL.

## ROYAL MANCHESTER INSTITUTION.

THE Twentieth Exhibition of the Manchester Society, consisting of the works of modern artists, opened early in September. It contains 622 paintings and nine works in sculpture. Several of the most striking and important are familiar to those who have visited the Metropolitan Exhibitions, but there are many of very considerable merit, shown for the first time in Manchester; the collection being indeed, as a whole, much above mediocrity, and a decided improvement upon that of last year. We understand it is the intention of the Committee to bestow a prize for the "best picture"—the best picture, that is to say of a peculiar class; for they have, we think very unwisely, limited themselves to a selection from "Interiors"—of which it happens they have an unusually poor assemblage; a circumstance that will, we trust, induce them to alter their original design.

No. 5. 'On the Sands at Dieppe,' H. Lancaster. The excellent artist exhibits several capital works, of which this, perhaps, is the best example; they are exceedingly rich in tone, and marvellously true to nature, but remind us somewhat too forcibly of a painter whom he seems to have "looked at" too often.

No. 11. 'An Italian Girl,' J. Inskipp. Painted with the vigorous hand of a master; but in the "sketchy" style, against the too frequent adoption of which the accomplished artist will do well to guard.

No. 16. 'The Lagoon—Venice,' G. E. Hering. A graceful and pleasant copy of a familiar subject.

No. 17. 'An Interior in the Olden Time,' W. Müller. In all respects an admirable work; true and accurate in design and character, and painted with a degree of force, rarely to be met with in modern art. Mr. Müller, in all his productions, comes up to the expectations the public have formed of him. He continues on the right road to fame.

No. 51. 'An Old Mill, Warwickshire,' H. Jutsum. A picture of great merit, by an artist who has made large strides of late; and who, if he continue to improve in equal proportion, will soon "achieve greatness." There are three other works of his in the collection, and all admirable. No. 86. 'A Shady Lane,' is a work that all persons of taste and judgment will covet.

No. 73. 'Rocky Landscape,' J. Tennant. Of the four pictures contributed by Mr. Tennant, this is, by many degrees, the best; its qualities are of a very high order, and it amply maintains his reputation, which his other works in the Gallery do not.

No. 88. 'The Dead Bird,' Wm. Patten. A sweetly conceived and excellently painted portrait, with the introduction of a touching episode. We remember it as one of the leading attractions of the Society of British Artists.

No. 105. 'Venice,' Clarkson Stanfield, R.A. One of the most masterly productions of the great modern master, with all the high qualities for which he has been long remarkable.

No. 111. 'A Hawk,' T. Smart. A very clever picture; the promise of better things hereafter.

No. 113. 'Sancho's Feast as Governor of Barataria,' F. P. Stephanoff. The humour and character displayed in this production have been rarely surpassed in modern Art. The artist has caught the very spirit of the author; the expression of the unfortunate governor, as a tempting dish is removed from him by the mandate of the physician, is quite inimitable; and all the minor parts are of equal merit.

No. 151. 'A Little Beggar Boy of Rome,' F. Y. Hurlstone. An exquisitely painted work; one of the leading attractions of the Exhibition.

No. 161. 'Heidelberg on the Neckar,' H. Gritten, jun. The artist is an extensive contributor, and his works show to great advantage. He has, manifestly, the right feeling for his Art, and studies both abroad and at home.

No. 162. 'Barmouth Sands, North Wales,' A. Clint. We have seen this picture before, but rejoiced to see it again; although we did so with no little surprise, for we could scarcely have believed that a work of such rare beauty and intrinsic merit could be left in the keeping of its producer. There are few productions of modern Art at once

so interesting and so admirable; so perfectly true to nature, and so exquisitely touching in character. Here is an opportunity for the Manchester committee to encourage and recompense genuine ability; ability trusting for success to no meretricious aid, but depending for it, altogether, upon truth happily and skillfully conveyed to canvass.

No. 164. 'On the Rhine, Moonlight,' J. B. Crome. A fine example in a style in which the artist continues to be unrivalled.

No. 167. 'Tyrolean Boy,' No. 287. 'Prayer,' No. 455. 'Thekla at the grave of Max (Wallenstein),' H. O'Neil. Three cabinet pictures of rare excellence, conceived in the true spirit of grace and beauty, and painted with marvellous delicacy and skill. The artist is already entitled to a very foremost rank in his profession.

No. 184. 'Fairies assembled at Sunset to hold their Revels,' R. Dadd. Mr. Dadd is emphatically the poet among painters. Blended with an imagination akin to that of the most fanciful of our "inventors," he exercises a degree of judgment rarely combined with it. He seems to paint in a dream; but it is a dream in which the images are all naturally arranged. His picture suggests a volume of thought as certainly as does a passage from Shakspeare. He is, moreover, a master of professional "technicalities," and in drawing the nude figure he is surpassed by very few. He has a "walk in Art" entirely to himself, and no competitor is likely to approach him. This is saying much in these days, when "creators" are unfortunately less numerous than "copyists."

No. 207. 'Returning from Pasture,' H. J. Boddington. One of several delicious "bits," the contributions of an artist who is always true to Nature and also to Art.

No. 225. 'The Garden of the Capuchin Convent at Amalfi,' J. Uwins. A capital copy of a genuine piece of Italy; the production of an artist whose onward progress has been safe and sure.

No. 230. 'Geneva,' A. Egg. A vigorously-painted work, and very graceful in design.

No. 237. 'View on the Thames, at Chelsea,' T. M. Richardson. A masterly landscape, of the highest and purest class; full of matter, and abundant in incident, yet in no degree confused.

No. 235. 'Source of the Ravensbourne,' J. Stark. A good example of an artist who is always excellent in the estimation of those who prefer truth to fiction in copying the real. As a sound and vigorous painter, essentially English, Mr. Stark is surpassed by very few. No. 431. 'Hayes Common,' and No. 435. 'Lane Scene,' are works that many will covet.

No. 224. 'Irish Hospitality,' J. Zeitter. A capital version of a touching incident—a family, preserved from shipwreck, in the cabin of an Irish peasant.

No. 276. 'Rebecca and Ivanhoe in the turret of the castle of Front de Bouaf,' W. P. Frith. The subject has been taken too often to leave room for any novelty in conception; but the artist has displayed considerable taste and skill in his treatment of it. It is admirably executed, and is in all respects a picture of the thoroughly good class. No. 359, though a small work, pleases us better; it is a simple portrait of a merry maiden—the 'Dolly' of 'Barnaby Rudge,' giving the "killing twist" to her abundant tresses; a sweet and very graceful production.

No. 293. 'Pastoral Figures,' H. Le Jeune. Undoubtedly the work of the highest merit in the collection. The spirit of the old masters pervades it: it affords abundant evidence of thought and study in the true school, where excellence only is taught. There is amazing delicacy, blended with force, in the execution; and a more perfectly graceful conception we have very seldom witnessed. The female figure is entire loveliness. There are in the exhibition two or three other pictures by the same artist, which manifest powers of the highest order, and sure guarantee that their producer must fill, at no distant period, a prominent place in the professional muster-roll of great men. One of them, No. 427, 'From the Fairy Queen,' is a gem of the purest water.

No. 297. 'Autumn,' T. Creswick. This and two or three others by Mr. Creswick cannot be classed among the more successful works of the accomplished painter. They are, of course, great attractions in this gallery, but may scarcely be compared with other productions of his pencil.

No. 298. 'Solitude,' E. Hassell. A capital



landscape, of a deep, full tone, introducing a solitary angler ("though solitary, he is not alone") on the bank of a rushing river.

No. 329. 'The Guitar,' J. Stewart. A very elegant and graceful portrait, of the minor size, painted with much skill and power.

No. 333. 'Road-side Repast,' W. Bowness. An excellent picture of an Italian boy sharing his scanty meal with his monkey by the road-side.

No. 360. 'Lane near Chapel Curig, North Wales,' A. Vicars. A sweet landscape; one of several agreeable and finely-painted subjects by this artist.

No. 397. 'Sophia Waiting the Return of Olivia,' J. J. Jenkins. A manifest improvement; if the painter will labour to avoid the sacrifice of nature to prettiness, he will yet produce great things. He displays a "nice" feeling in all he does, but must use a stronger pencil before he reaches excellence.

No. 437. 'Flowers,' G. Evans. Painted with great vigour, yet with considerable delicacy.

No. 464. 'The Vintage,' G. F. Marshall. A beautiful work, of much good promise; a child in the fore-ground might have been painted by Mr. Uwins. The artist must aim at greater originality; the faculty is, we are sure, in him.

No. 488. 'View near Sorrento, Bay of Naples,' T. C. Hofland. "Though last not least." This and some other of Mr. Hofland's Italian pictures are valuable acquisitions to the gallery.

Before we close our necessarily limited notice of the collection, we must recommend the visitor to look at a specimen of carved wood, in the passage to the rooms. It is, we understand, the production of an artist of Manchester, Mr. J. Holding, and obtained a prize medal there in 1840. It is of great merit, and will amply recompense those who may have an opportunity to examine it.

[The exhibitions at Liverpool and Birmingham are both open. We shall notice their contents next month. In reference to that at Birmingham, we copy the passage introductory to a lengthened and very sensible notice in the *Midland Counties Herald*—a paper conducted with great ability, and essentially serviceable to the cause of Art, to which it usually devotes considerable space:—

"The Exhibition of the Society of Arts opened on Monday, the 20th of Sept., and certainly with a better general collection than even that of last year. There are not so many large pictures, but the interest is not lost, since, instead of one or two "lions," we have half a dozen, or more, of the great works of the day. We observe that the room has been re-coloured, and with good taste and discretion; the pictures tell very effectively against the soft grey of the walls. The hanging is certainly highly creditable, since we do not see any work of Art that is not suitably hung, both as to height and in relation to other pictures."

## CORRESPONDENCE.

### EDINBURGH ASSOCIATION FOR ILLUSTRATING LOCAL ANTIQUITIES.

SIR,—Our attention having been directed to a notice in the ART-UNION for August, of some of the evidence adduced before the Committee of the House of Commons, on the subject of National Monuments and Works of Art, in particular to that portion of it relating to the organization in France of the COMITE' DES ARTS ET MONUMENS under the authority and auspices of the Government; we are desirous of stating our delight at the institution of such a Committee, and, at the same time of expressing our regret that no such step has been taken by our own Government for preserving and elucidating, in a combined and systematic form, the history of those works of Art with which our country abounds, many of them of the most exquisite design and execution, and all of them interesting in the highest degree, in illustrating the domestic and the public history of the Arts, and of the respective stages of civilization among our countrymen.

Under these impressions, it affords us much pleasure to state that, a considerable time since, a few individuals, artists and others, zealous for the preservation of the important local features of our country, and for the diffusion of information upon the subject of their historical associations, have formed ourselves into a body under the title of the EDINBURGH ASSOCIATION FOR ILLUSTRATING LOCAL ANTIQUITIES, having for its object the collecting of accurate sketches and au-

thentic historical records of the leading architectural and artistic remains with which our city is enriched, and which, we are sorry to add, are now rapidly passing away into oblivion. With this view we have already collected a considerable number of sketches, and are vigorously engaged in the accumulation of others.

We are induced to trouble you with this note, in the hope that its insertion in your valuable paper may lead to the extension of so desirable a feeling to every city in the kingdom, as the preservation of its public and private monuments; and that private enthusiasm and enterprise may achieve an object of so much national importance, and such a one as in other countries is generally undertaken as a part of the public duty of the State.—Yours, &c.

JOHN WILLOX,

Secretary to the Edinburgh Association for Illustrating Local Antiquities.  
Edinburgh, Aug. 20.

## ARTISTS' MODELS.

SIR,—Allow me to address a word to you on the subject of a paper introduced into the last number of the ART-UNION; I mean the list, description, and addresses of the models. I fear the list must have been sent by some mischievous or very inconsiderate person. Such a publication as this will go very far to destroy that which all artists have taken so much pains to establish, I mean the respectability of the persons therein named. It will offer a temptation to prurient curiosity, and subject many modest and retiring individuals to impertinent applications, not less offensive to their feelings than opposed to their wishes. There may be some, I grant, who will be pleased with this sort of notoriety, but these are not of the class that artists prize or value; and I have reason to know that much mischief has been already done by the publication; and that many most respectable individuals have received an injury which all the penitence of the author will never be able to repair.—Yours, &c.

Athenaeum, Sept. 13.

T. UWINS, R.A.

[It is, we hope, unnecessary for us to assure our correspondent, that our motive in publishing the letter referred to was a just and right one. It was communicated to us by an artist for whom we have the highest esteem and respect, and whose intention we cannot for a moment suspect to have been wrong. We now perceive that it would have been wiser to have withheld it.]

## ARTISTS' SCHOOLS.

SIR,—I am occupied during the day in business until six o'clock. After that hour I am anxious if possible to obtain some assistance in drawing from casts, &c., and occasionally to paint in oil. Can you or any of your correspondents inform me if there is any place in town where evening instructions or assistance can be procured at a moderate charge; I believe there are places of this description, and being anxious to improve myself during the time I have to spare should feel extremely obliged if you could point out to me where, by this or any other method, I could procure my desired object.—Yours, &c.

W. M.

London, Sept. 3.

## WORKS ON ART.

SIR,—The subject of Vehicles having been brought before the public by your talented correspondent, J. E., in the two last numbers of your excellent periodical, allow me to suggest that the following authorities, quoted by Lanzi, be forthwith sought for and translated.

1st. The MS. of Andrea Cennini, bearing date 1437, upon Painting. It is preserved in the library of S. Lorenzo, at Florence.

2nd. The Treatise of Theophilus, the Monk, preserved in one of the libraries of the University of Cambridge.

3rd. The Works on Painting by Malvasia, wholly, or in so far as they relate to the fragments preserved by him of the Writings of Francesco Albani.

4th. Palomino's *Teorica e Pratica della Pittura*, two vols. folio; rare out of Spain.

5th. Boschini's *Carta del Navegar*. This was printed in 1660, and gives an account of Titian's method of colouring among other things.

6th. The Work of Zanetti. He gives an account of the Tenebrosi, distinguishing such as were of that sect through their own fault, and those who came to be of it owing to the bad priming of those times.

7th. Lomazzo's *Treatise*, published in 1584. This work, the Idea of the Temple of Painting, requires considerable weeding; but it contains matter of the most valuable kind in reference to the practical part of the Art.

8th. Geo. Batista Armenini's *Veri Precetti della Pittura*, published in 1587. This work will be very useful also.

tura, published in 1587. This work will be very useful also.

The above works, faithfully and judiciously translated by a person conversant with terms of Art and with Art itself, would confer an immense advantage at the present time upon the profession in all its branches. I say faithfully and judiciously: faithfully, as being substantially correct; judiciously, as to the omission of all matter which does not strictly refer to Art.

Should it be necessary, in order to carry into effect the plan I have proposed, to raise a subscription for the purchase of the works referred to, I shall be most happy to contribute the sum of one guinea.—Yours, &c.  
Sept. 15. H.

## TEST FOR LEMON-YELLOW.

SIR,—Since your valuable journal, the ART-UNION, has become so useful a vehicle for conveying and answering inquiries connected with the Fine Arts; I shall feel obliged by your ascertaining, for the benefit of such provincial artists as myself, who have few opportunities of conversing with eminent persons in the profession, what is a good test by which we may prove the genuineness of Lemon-yellow. It is a colour highly appreciated by Mr. Field, who at the same time informs us in his work entitled "Chromatography," that there are several colours "ended under the same denomination." Now, since a bright and TRANSPARENT yellow is of great importance in painting, and this seems the only TRANSPARENT one that he (Mr. Field) can venture to place in the list of permanent yellows (the rest being all of them ochres), and we have tests for ultramarine and vermilion, I think this inquiry may be of service to many who are not acquainted with the chemical properties of colours, but who are fully aware of the importance of at least one TRANSPARENT colour of each of the primary ones being good of its kind, and perfectly to be relied upon in all respects. Having a transparent colour we can test of the madder-lake class, my attention has been had particularly to this yellow.

Yours, &c.

Welbach.

WILLIAM HUGHES, jun.

P.S. I forgot to state that one reason for my inquiry is, that of the colour in question Mr. Bachhoffner says it will not stand the sun's rays.—See his work entitled "Chemistry as applied to the Fine Arts," page 123.

## PORTRAIT BY HOLBEIN.

[The writer of the following letter to the Lord Chamberlain, on a subject of some interest, has favoured us with his name—which we do not consider it necessary to publish. His communication, however, cannot fail to interest many.] 20th March, 1841.

MY LORD,—Although I have not the honour of being personally known to your Lordship, I consider it my duty to her Majesty to rectify an error that has long prevailed at Windsor, in reference to one of the paintings in the Royal collection. The portrait to which I allude is confessedly by Holbein, but it has always been considered and catalogued as designed by that painter for Luther. It is thus that your Lordship will find it described in every edition of the Windsor Guide, and also by Pyne in his *Royal Palaces*, (see vol. I, p. 142.) In like manner, when the Society for the Diffusion of Useful Knowledge, not many years since, engraved this portrait, it was treated as that of Luther; and I believe it has at no period any more been doubted to be a likeness of that Reformer, than to be the work of Holbein. It so happens that I have for many years possessed a duplicate of this painting (the artist is known to have executed duplicates of most of his works), corresponding with that at the Castle, in every the most minute particular. I purchased it of Mr. Christie, after the death of the celebrated collector Mr. Maitland, of Woodford, who had it many years before from the collection of the Countess of Holderness, in Park Lane, which came to the hammer after the Earl's death. I never, till lately, doubted that the Royal painting, and my own, were equally of Luther; except, indeed, that the portrait in question always appeared to me wholly unlike any other existing portrait of the Reformer, nor did it appear either that Luther was ever in this country, or that Holbein was in his part of the continent. A long illness has lately left me much time to investigate this question, and the result of my inquiries has been, that the portrait is not that of Luther, but of Dr. Stokesley, the Bishop of London, from 1530 to 1539. I owe the discovery to the arms which appear in the upper part of these interesting pictures, through the kind investigation of my friend Mr. Fulman, of the Herald's College and the House of Lords, a gentleman most probably well known to your Lordship. It appears that in the year 1529, Dr. Stokes-

ley was sent by King Henry VIII. to some foreign universities, as well as to the Emperor and the Pope, upon a mission respecting the then contemplated divorce of the Queen. It is well known that Holbein came over here, upon the recommendation of Erasmus, to Sir Thomas More (then Chancellor), in whose house he remained two or three years, and as Sir Thomas took the Seals in 1530, and died in 1533, it is very probable that the portrait of the then Bishop of London, who had previously been accredited as an Envoy on the most confidential embassy, was one of the Chancellor's collection of pictures, which is known to have excited the admiration of the King, upon one of his visits to Chelsea, and led to the employment of Holbein as painter to the Court. The Bishop died in 1539, and was interred in old St. Paul's; the inscription on his monument being recorded by Dugdale, and a translation of such inscription being given by Wood in his "Athenæ Oxonienses." That Dr. Stokesley shared much of the Royal confidence is certain, not merely from the trust confided to him which has been already mentioned, but from his having been the principal person employed in conducting the examination of Philpot (the martyr), at which the King presided in person, and took an active part.

I have judged that I ought not to keep back from your Lordship the information which I have thus been so fortunate as to obtain upon a subject more or less connected with the official department over which your Lordship so worthily presides.

I have the honour to be, &c.

The Right Hon.

The Lord Chamberlain, &c.

### SEPULCHRAL MONUMENTS.

THE time is not long gone by when the oldest and most interesting monumental reliques contained in our Cathedrals were held of no more account than any ordinary modern tombstone, save by those who had apprenticed themselves to the "antiquarian trade;" but those sections of the public to whom such things were utterly indifferent, now begin to understand that they are valuable, though for them to explain wherein that value may consist would be another thing. The evidence given before the Select Committee on National Monuments furnishes a melancholy account of the wanton injuries suffered by the monuments in Westminster Abbey; not only from ill-disposed persons who have visited it, but also in a great measure from the Westminster scholars and other persons by whom especially such reliques should be held sacred. It is however to be observed, that mischief from the first source is not now so common. Formerly monuments in this Cathedral were so infamously mutilated as wholly to destroy their beauty, entire heads having been broken off from many works, and especially from the sculpture of the tombs of Mr. Thynne and Major André. This wholesale destruction arose from the want of a sufficient number of persons to attend visitors, a default which must be set to the account of the Dean and Chapter. Among the public at large there is undoubtedly a marked advance in the appreciation of monuments and works of Art, compared with what existed even twenty years ago; but we cannot concur in the opinion so generally entertained that the opening of so many stores of pictures and antiquities has already educated the people up to an apprehension of many of the beauties of Art. Such knowledge can only be acquired *guttatim* as it were, and we are content that it is so. Comparing the former destruction of works such as we have remarked in Westminster Abbey, with the growing respect for all similar productions, there is very much of gain on the side of civilisation, and that the multitudes that we now see in our galleries are better conducted than such an assemblage would have been years ago, is certainly an earnest of better things, but not yet a proof that they yield to the full influence which Art exercises on greater refinement. So much has this been a point of interest with us, as to induce a Sunday visit to Hampton Court, with a view to test the impressions made by the works upon the lower classes; but the human tide moved on, and scarcely made a sign. It is true that the pictures at Hampton Court are not such as would move the multitude: the large works of the modern French school, such as are seen in the Luxembourg at Paris, by Vernet, Delaroche, Deveria,

and others, could not have failed of effect; but it is highly gratifying to see that popular respect for works of Art which is preparatory to their full appreciation. There is among our countrymen of a certain rank in life a proneness to mischief, which distinguishes them from the same class of every other nation; but certainly the gross absurdity of seeking amusement in injuring and destroying valuable property, is distinctly on the decrease. Mr. Allan Cunningham, however, in his evidence before the Select Committee, says that "they would take a finger yet." The following passages refer to the monuments of Westminster Abbey:—

"From what you know of the recesses of the Abbey, do you think that a guide taking round eight or ten individuals, can have his eyes round him to prevent dilapidations if some of the party were disposed to do it? If there were double the number of men you have there now, probably it could scarcely be done.—If the number of individual visitors were increased, would not there be check against others doing mischief? I do not know; I cannot answer that question.—Do you think that they would be more scrupulous where there were many visitors than when there were only a few? I have seen people take advantage to do mischief amongst numbers, and also I have seen them do it when there were only a few.—Is there not among English people in general, not only in lower orders, rather a disposition to take away pieces? They have better taste now, but they would take a finger yet.—Is that tendency increased or decreased? Decreased.—Does that hold among the higher class as well as the poor? Certainly. Do you think it is decreased with regard to both classes? Yes; few relics are now taken by visitors. As the facility of admission to objects of art has increased, so the tendency to injury has decreased.—Would not the freer access, and the more they had the opportunity of admiring the beauties of sculpture, tend to afford greater protection?—Decidedly; the greater number the people that go, and the more the place is thrown open, the more the taste is diffused."

The weakness of abstracting reliques and mementoes is prevalent in all classes of English society; and that the appetite for profitless mischief is still indulged wherever it can be so with security, was strongly instanced but a few years ago at Florence. All who have visited that city are of course well acquainted with the Boboli Gardens—to those who do not know the place, it may be necessary to say, that they are attached to the palace of the Grand Duke—are extensive, abounding with sculpture, such as it is—and open on certain days to the public. One or two servants in livery are always in the gardens on public days, but they are rarely met with, which was an opportunity not to be lost by some witty English lover of a practical *jeu d'esprit*. Accordingly, a bag was picked up one morning by one of the servants of the Grand Duke, near the palace, containing fingers, and even entire hands, feet, noses, heads, in short all the most practicable portions of some of the best statues in the garden. The author of this excellent joke was never discovered by the authorities, although he was afterwards known to some of the English circle in Florence, who were so stupid as not to see the wit of the thing. Such are the feats of persons, who rather than give up all claim to distinction, will thus signalize themselves; and it cannot be doubted that many of the comparatively retail injuries sustained by the monuments in Westminster Abbey have been done in a similar spirit.

If nothing be done for the restoration of the ancient monumental memorials in the Abbey, surely something might be done to preserve them in the condition in which they remain to us; but instead of such a proceeding, they are more than ever exposed to desecration. They are not perhaps generally of a distinguished style, but they are of importance to the history of Art, and are of abundant interest in all their circumstances; indeed, all those of ancient date are among the great links that connect us with the past, and assist our inquiries about those who are gone before us. They are incalculably useful to the historian, since many of them contain in their sculpture facts that are not to be found otherwise recorded. We are already indebted to these monuments, and the Gothic architecture in which they are contained, for a style of Art, which if not strictly historical in the higher sense, is yet so in another acceptance which has a value second only to the former. We may instance the works of Mr. Cattermole, and also those of Mr. Joseph Nash, which combine truth of architecture and costume, such as never could have been attained without long study within the walls of our sacred edifices

so rich in historical antiquities. It was sufficiently shown in May last, before the Select Committee on National Monuments, that the superintendence, however careful, of Deans and Chapters is not sufficient for the preservation of monuments. In September 1837, the French government instituted a commission, consisting of eight persons, who were instructed to collect documents relative to the national monuments of France, and to advise on every subject connected with their support and preservation. The power vested in this commission is the authorisation of persons to visit the various buildings valuable for their antiquity, to report to the Minister of the Interior their condition, and to point out what repairs may be necessary for their future preservation. The government allots annually a sum of money for the furtherance of the purposes of this commission, which has already effected much in the best spirit. A very strong argument in favour of such a committee, under a department of our own government, may be found in a passage of the evidence of Mr. Britton, the well-known veteran antiquarian, who says,—

"Since I commenced my architectural and antiquarian studies, I have seen infinite and important changes in the conduct, in the knowledge, and in the taste of the deans and chapters of the respective cathedrals: when I commenced my architectural and cathedral antiquities, those officers seemed to have been regardless both of the history and of the architectural merits and beauties of the respective buildings; within the last 15, 20, or 30 years a greatly improved taste has prevailed amongst the clergy; they are ambitious to study the subject, and of preserving the buildings in a very material degree, but not to the extent that I think the history and the interest of the churches require from the public."

Several valuable works have resulted from the labours of the French commission; and under all circumstances a better example than this could not be followed for the preservation of our own cathedrals and the monuments they contain, which in the whole are more interesting than those of France. To many ecclesiastical bodies the appointment of such a committee would be acceptable, as they would then perhaps be enabled to effect such necessary repairs as they cannot otherwise undertake. Had such an authority existed, we should not have had to complain of the removal of so much of the curious iron work which was placed round the monuments at the time of their erection. That it was old was the best reason for its preservation, but this it was that caused its removal: these elaborate ornamental screens and railings were actually portions of the memorials as originally set up, and they ought not to have been destroyed.

It would be a most ungrateful task to dictate in any way to feelings of a family seeking to pay honour and respect to the memory of a deceased parent: such feelings naturally set at nought every other consideration; but if such a commission as that alluded to existed among ourselves, there would be no reason for such complaints as that of Mr. Britton, of the confusion and unmethodical arrangements in some of our most remarkable sacred edifices. Speaking of Bath Abbey, he says:—

"Perhaps there is not a church in England, not excepting that national mausoleum, Westminster Abbey, so crowded with sepulchral memorials as the sacred edifice now under notice. Besides the floor being nearly paved with slabs, there are at least 450 tablets, &c., of all descriptions, affixed to the side walls and pillars of the building; nearly the whole interior surface of the walls, floor, and columns is lined or covered with slabs and tablets, of all sizes, forms, colours, and materials; brass, copper, stone, slate, marble, and wood are distributed over the surface, to attract the eye of the visitor. From their number, and diversified forms and colours, they may be said to counteract the destined purpose of each,—sympathy and awe. Instead of solemnity and repose, they produce fitter and confusion; the eye cannot rest, nor can the mind be serene, where such distraction and incongruousness prevail. Here is neither order nor symmetry; nor has there been any attempt at systematic arrangement; in excuse it may be said that it would be impracticable, if not impossible, to remedy such a defect, where the fancies of so many persons are allowed to prevail. The beginning of the evil is not of the present day or present age; and few have the courage and good taste to commence a reform where so much is to be undone, as well as done. Here is another part that applies also to Westminster Abbey and St. Paul's, which was the subject, at that time, of a good deal of discussion: 'Although these remarks are applied immediately to the church under notice, they are alike applicable to Westminster Abbey,

to St. Paul's Cathedral, and to many other ancient and modern fabrics. If "Committees of Taste" be officially or voluntarily organized, they should give proofs of taste in the choice of situations, as well as choice of subjects, for interior monuments."

It is highly probably that to these remarks of Mr. Britton, the improvement effected by a judicious distribution of the monuments is owing; for since these observations were written much has been done to produce something like an orderly arrangement.

Such confusion is partially remediable; but when portions of ancient memorials are removed, their integrity destroyed, and their interest consequently diminished, it is surely time that a voice should be heard in behalf of their maintenance against spoliation and wanton injury. We may congratulate ourselves that the Reformation in England was not attended by the incendiary and savage excesses which marked the reforming spirit in the Low Countries as described by Schiller. The remnants of early times that are left, have originated a charming though subordinate style of art, in which our professors have far outdone all attempts at rivalry. It is the opinion of Mr. Britton, who may be said to have lived in cathedrals for the last fifty years of his life, that by opening these fabrics to the public and familiarizing them with their contents, as a means of imparting information and stimulating inquiry, the risk of injury would be diminished and finally abated. This opinion is supported by that of Mr. Brayley, the author of the historical account in Neale's Westminster Abbey. When Sir Henry Ellis was examined in 1836 before a Committee of the House of Commons, he declared, it seems, an impression unfavourable to the opening of the British Museum; but before the late Select Committee on National Monuments, a revolution had been wrought in his sentiments, as he himself states.

"In the evidence before the Select Committee on the British Museum, in 1835-6, you expressed fears with respect to the conduct of the public if admitted to the Museum during the great holidays of Easter and Whitsuntide; will you now state, from the experience you have had since, what is your opinion of the conduct of the populace? My fears have not been realized; on Easter-Monday and on Whit-Monday the numbers are very great; on one Whit-Monday they amounted to 32,000 visitors.—In what year was that? I believe it was in 1837, between nine in the morning and seven in the evening.—During that day in which the numbers were so great, was there any difficulty in maintaining order, or was the conduct of the people perfectly correct? There might have been some few irregularities, but nothing of consequence; nor have I ever had occasion on the crowded days, or on any days, to give any single individual into custody for misconduct."

Much as the monuments of Westminster Abbey have suffered from wilful mischief, they have sustained yet more injury from a want of due appreciation. On occasions of recent coronations they have been broken and mutilated in order to afford room for accommodations for spectators. In allusion to this, the following passage occurs in Mr. Brayley's work: the monument spoken of is that of Edmund Crouchback, Earl of Lancaster:—

"This monument is more complete in its design, and much larger than that of Valence, yet its style and execution are very similar: like that, also, the upper part of its canopy has been most vilely mutilated. Even at the last coronation (that is, of George IV.) its remaining pinnacles and finials were disgracefully taken down, for the purpose of obtaining room for a few additional seats in a temporary gallery; and they are now lying unrestored beneath the ancient arch, over the tomb of Vaughan, in the chapel of St. John the Baptist. It is thus that our most elegant sepulchral memorials become progressively deteriorated and eventually destroyed, through the ill taste or negligence of those who ought to take an interest in preserving them."

About 20 years ago, on the occasion of the removal of the iron guards of the tombs, those of the monuments of Queen Elizabeth, Mary Queen of Scots, Edward the First, and others scarcely less interesting, were taken away, among which was a wrought-iron head, supposed to be a portrait of Edward the First. The gates also of Henry the Fifth's chapel were taken away. They are thus described by Mr. Brayley:—

"In the tenth volume of Rymer's 'Fœdera' is the copy of an order for the payment of £12 to John Arderne, clerk of the works, for 36 tons of Caen stone (*doliatis petreæ de Caen*), by him purchased to make the king's tomb, and £23 6s. 8d. more for making the tomb. This order bears date in the first year of Henry the Sixth; and it is therefore evident that the tomb

was then completed. In the same volume is also an agreement for the fabrication of the iron-work around the tomb, made by Roger Johnson, smith, of London, and copied from the patent-rolls of the ninth year (anno 1431) of Henry the Sixth. Not a doubt can be entertained but that the iron-work therein mentioned is the same that still remains, though Dart has erroneously assigned it to the time of Henry the Seventh; and it is evident that it could not have been put up till the front, at least, of the chantry chapel was completed. The ornamental parts of the gates which enclose the tomb are entirely allusive to the armorial insignia of Henry the Fifth, and the devices and workmanship of the whole are very curious. The recess in which the tomb is placed is nearly a square, enclosed by iron grates and gates; the latter open under a handsome pointed arch of stone, surmounted by an elegant arrangement of canopied niches turreted (including statues and other ornaments), and flanked by octagonal towers. The general pattern of the open work of the gates consists of small-sized squares, each containing four trefoils, and their impost or fascia is divided into 13 compartments, which have been painted alternately blue and red; on each blue space were placed three gilded fleurs-de-lis, and on each red space three gilded lions; below these, near the middle of the gates, were fixed alternately a row of swans and a row of antelopes, but only one swan and two antelopes are now remaining."

Under the superintendence of an officer of the Crown these memorials must have remained in an entire state; and considering the satisfactory proceedings of the French Committee, it is to be hoped that they will not be much longer overlooked. But the removal of the railings is not the only reason calling for some such supervision; for from the very process of cleaning, which is committed to ignorant persons, many of the armorial bearings have been obliterated. With respect to the free admission of the public, that would be a new source of information; and from past experiments, such a proceeding may be as free from risk in this case as in others.

#### REVIEWS.

PICTURESQUE SKETCHES OF THE AGE OF FRANCIS I. Drawn by WILLIAM MÜLLER. Lithographed by LOUIS HAGHE. Publishers, HENRY GRAVES and Co.

The splendours of this period of French history have occupied very much the pencils of native artists; but these have failed to produce anything approaching the valuable realities of the work before us—a series of twenty-six charming tableaux of the architectural reliques of the *renaissance*; some of which have been deemed worthy of modern imitation, and accordingly removed to Paris as models for study. It is a matter of surprise to all foreigners who visit France, that the taste which prevailed during the reigns of Francis I. and Henry II., whose age was the French *cinq-cento*, should have been superseded by that which gave rise to the heavy piles and pyramidal roofs of the period of Louis Quatorze. The French must regret that the sensitive and constitutional egotism of the *grand monarque* led him to adopt that which was absolutely bad, rather than give his suffrage in favour of the fine perceptions of another—rather than not work out for himself an entire identity, whether for better or worse. In comparing the edifices of the two periods, it may fairly be said, that the taste of the former was put out by the huge extinguishers which capped the buildings of the latter time. Nothing in this style of art can ever surpass the beauty of these sketches, which present us the remains of the magnificence of the *roi chevalier*. The series contains views of—the Terrace, Chambord—the Gallery at Fontainebleau—Monument of Francis of Brittany—the Tournament, Chambord—the Guard-room, Chambord—Bed-room of Diana of Poitiers—the Court of Honour, Fontainebleau—Drawing-room, Fontainebleau—Grand Dining-room, Chenonceaux—Bed-chamber, Azay-le-Rideau—Chamber of Marie de Medicis, Blois—House of Francis I.—Chapel at Amboise—Tomb of Maréchal Brezé, Rouen—Ball-room of the Palace, Fontainebleau, &c. &c. This work cannot be confounded with the

ephemerals of art got up for the drawing-room table, for it is identified with the history of one nation, and does honour to the progress in art of another. The sketches commence at the Castle of Chambord, which is situated about four leagues from Blois, and is one of the most perfect remains of the time. It was commenced in 1526, and was in progress of building during the reign of its founder Francis, and of those of Henry II., Henry III., and Charles IX. Francis began its erection so earnestly, that he employed 1800 men upon the works; but as his successors were not moved by the same spirit, it was never completely finished. The sketch is the terrace, which is viewed through an arch, the shadow and solidity of which, contribute additional lightness and elegance to the *tourelles* seen through it. This plate is moreover the frontispiece; and the more appropriate as being everywhere deviced with the cognizance and initial of Francis. We are next transported to Fontainebleau, and set down amid the gorgeous decorations of the *Salle des Fêtes*, or Gallery of Francis the First, which, in its style, is unrivalled. Before the time of this king, the Palace of Fontainebleau was of little note; but he so improved it as to bestit the magnificence of his court. This famous gallery, which we find so faithfully represented in the plate, is the finest existing specimen of the elaborate detail which characterized the interior decorations of the *renaissance*. It is enriched with large pictures, by Primaticcio, Rosso, and other celebrated artists, contemporaries of Francis; and between these are placed cariatides, which give an inconceivable air of grandeur to the whole interior. In panellings below these are set numerous carvings of the royal trophies, arms, and ciphers above and around which appears inscribed *François, of Francisus rex Francorum*. There are also innumerable sculptures of high merit, masks, frescoes, medallions, &c.; in short, Art in every form of perfection enriches this truly regal gallery. To complete the picture, the artist has represented Francis himself attended by the dames and cavaliers of his court, and receiving a vase from the hands of Benvenuto Cellini, who presents it kneeling. The grouping is admirably effective, and the character of the throng accords perfectly with the splendours by which they are surrounded, for every figure wears the picturesque costume of the days of Titian and Raffaele.

*The Tournament at the Chateau-Chambord.*—In this plate the principal front of the chateau is exhibited, showing that the plan of its founder was to construct a Moorish pavilion of unparalleled splendour. This is really a picture of high merit, for the foreground derives life from a joust, which, of course, has attracted a concourse of spectators who surround the lists on all sides. Knights mounted, and in full panoply, are waiting before their respective tents to be summoned to break a lance with their antagonists; and squires, pages, and men-at-arms, are everywhere seen busied in their duties, or interested as spectators.

*Bed-room of Diana de Poitiers.*—Diana de Poitiers, it will be remembered, was the mistress of Henry II., and this plate represents her bed-chamber at Chenonceaux, a chateau in the department of the Indre and Loire; the only one in that district remaining entire. Chenonceaux was the property of Diana, and there she was accustomed to receive and entertain her royal lover, when on his hunting expeditions in the neighbouring forest of Loches. The whole of the furniture in the apartment is designed and carved with the nicest art; nothing, indeed, seems to have escaped the care of the artist, for the minutest detail is followed out with the utmost accuracy. The furniture in this apartment bears the initials H. and D.



*Chamber of Marie de Medicis, Blois.*—The castle of Blois is one of the most remarkable in France. Having arisen gradually to its present extent from additions received through a long series of ages, it consists of a mixture of the architecture of all times. The sketch describes an apartment in it, furnished and ornamented in the taste of the *renaissance*. Blois was the scene of the murder of the Guises by Henry III., and it is probable that this was the apartment occupied by Catherine de Medicis during the perpetration of those base and cowardly assassinations. One-third of this superb plate is occupied by one of the highly ornamented fire-places of the period, on which are set portraits of Francis and Henry in medallion frames, surrounded by carvings of the most beautiful design; in short the paneling of the entire apartment is covered by carvings and arabesques, chaste and elegant beyond description.

*Chapel of the Chateau at Amboise.*—This chapel has lately been restored by the present King of France in its original style—the gothic of the middle ages; of which it is, on a small scale, one of the finest specimens in Europe. The drawing is so finely executed, that the delicately sculptured tracery with which this interior abounds is nowhere lost. The artist has represented the ceremony of the baptism of one of the princes in a manner so forcible, as to claim for his work the consideration of a valuable picture.

*Tomb of Maréchal Brezé, Rouen.*—This is one of those splendid mausolea of the sixteenth century, on the designs and ornament of which were exerted the greatest talents of the time. It was erected by Diana of Poitiers, in memory of her husband, Louis de Brezé, and is constructed of white and black marble, the effects of which, respectively, are most faithfully preserved in the lithography. The effigy extended on the tomb, contrary to ordinary forms, is not only exposed without the usual funeral parade, but almost naked. Above, the *maréchal* is again seen, but as in life, sheathed in steel, reigning a spirited destrier, barded as if for the tournament. Diana has caused herself to be represented as a mourning widow at the head of the naked figure, and to be graven on the tomb an inscription, somewhat impudent considering her *morale*, and the tenor of her life.

*Tomb of the Cardinals Amboise, Rouen.*—Another of the magnificent tombs at Rouen; it was finished in 1525. The two cardinals, uncle and nephew, are represented kneeling on cushions, their heads uncovered, and their hands joined in prayer. This sepulchre affords certainly one of the finest specimens of monumental sculpture in the world; its inimitable beauties have received full justice at the hands of the artist.

*Ball-room of the Palace, Fontainebleau.*—Another portion of the *Salle des Fêtes*, commenced by Francis and finished by Henry II. The abundant decorations of the noble fire-place are here exhibited in large; every practicable space may be observed to be occupied by the initial of Henry entwined with that of Diana of Poitiers, or their devices. Gigantic cariatides occupy the side of the fire-place, and high over their heads, and between columns extending almost to the ceiling, are seen the arms of France surmounted by the crown, supported within the Poitiers crescent.

*Monument to Louis XII., St. Denis.*—This tomb is constructed of white and black marble. On the upper platform are the figures of Louis and Anne of Brittany, his queen, in the act of praying, while the same are extended as in death in the lower division, within the open arches of which are seated life-sized figures of the apostles. Nothing can exceed the beauty of the arabesques so profusely distributed over this monument: they were designed by Raffaele.

This valuable work cannot fail to be as popular in France as it must be in England: it is impossible to do it justice in a notice necessarily limited: a description worthy of its subject-matter would fill a volume.

Of Mr. Müller we have had frequent occasion to speak, and always in terms of the highest commendation. His genius is of the best order, and in energy and perseverance no artist surpasses him. He has by this publication added materially to his already-established reputation.

**ELEMENTARY STUDIES, by H. W. BURGESS.**  
Published and sold by Mrs. H. W. BURGESS,  
Sloane-street.

The author of this work, the late Mr. Burgess, has for many years been favourably known as a most successful instructor in pencil drawing. This work is a lithographic copy of drawings executed by Mr. Burgess, and originally intended by himself as the first number of a series of three, which intention Mrs. Burgess now proposes to realize, provided she sustain no loss by the publication of this, the first. The manner in which these copies are lithographed is a most successful imitation of the decided and powerful touch which distinguished the sketches of the late Mr. Burgess. The studies are purely elementary, and commencing with the simplest forms, lead the student gradually to the more complicated objects likely to engage his attention afterwards; he is also introduced to the first principles of drawing trees, generally a difficult study, but here inculcated with ease and address.

**THE STUDENT'S GUIDE; OR ELEMENTS OF DRAWING AND PERSPECTIVE. By H. M. WHICHELO.** Published by SMITH, ELDER, and Co., Cornhill.

This little work dwells upon a knowledge of perspective as an essential to correct drawing, in which we concur most heartily. It embraces a few illustrations with the perspective rules attached, arranged in such a manner as to afford progressive studies, as well as directions for enabling the student to use the lead pencil with good effect, and even to proceed from that to sepia and water colours. The student will find in this little treatise much useful knowledge, conveyed in a form more simple and intelligible than may be met with in more elaborate works. The perspective lessons are easy, and the instructions for the mixture of colours and for using them plain, and well adapted for beginners.

**PORTRAIT OF WILLIAM WORDSWORTH.** Engraved by E. MC INNES, from a Miniature by Miss MARGARET GILLIES. Publisher, F. G. MOON.

What a world of "happy thoughts" does the name of the poet summon into existence—all, and only, happy—for it is associated with nothing low or mean, or grovelling, much less vicious. It sends the care-worn student into the green-lanes to hold companionship with Nature. The hum of the home-bound bee—the merry song of the milk-maid—the note of the robin (a little too soon, perhaps, for he anticipates winter)—the "crisping" of the leaves, that have already fallen—and the breeze that murmurs a pensive yet not a melancholy good-bye to the foliage of the hedge-rows—memories of them all, and of many others with them, are awakened by the name; for awhile our dream is far away from books, and the dull atmosphere of the lamp, and we are breathing the pure air of the hills and valleys, changed as effectually, for the moment, as was poor Susan when she beheld

"Volumes of vapour through Lothbury glide,  
And a river flow on through the vale of Cheapside."  
Great man! Good man! The eloquent advocate of truth and virtue. No "maker" of old times, or of our own age, has more consistently or per-

severingly maintained the poet's privilege to give us—

"Nobler loves and nobler cares."

He has made mankind his debtor while the world lasts. How delightful it is to those who know him, through his works, and love him for his sound and manly heart, laid open by his verse, to look upon this most welcome copy of his fine benevolent and expressive countenance. It is just the man, in one of his happiest moods—when his loftiest aspirations are with the simple truths of simple nature; and the hero he pictures is one whom the Creator has ennobled. The portrait is like—very like him, as we knew him some half-a-dozen years ago; his features, never handsome, though strongly marked, and with a character peculiarly *generous*, had been improved rather than impaired by years, and his white hair was growing thin about his broad and lofty brow; but there was a dignity with a freedom in his firm step—and his age seemed "as a lusty winter," healthful and invigorating. A most acceptable gift, therefore, is that which the fair and accomplished artist has sent us; it has given us an hour's enjoyment already; we shall return to it, again and again, as to a draught of refreshing water when the soul is thirsty; and, as we look upon it, repeat, over and over, some of the divine conceptions he has "married to immortal verse."

Of the portraits of Miss Gillies we hope to see many more; she has been fortunate in preserving likenesses of other men of genius—and has thus rendered a service we can scarcely estimate too highly; for when they live but in their works, it will be very pleasant as well as very profitable to renew acquaintance of them, not by indistinct and unsatisfactory searchings after resemblances, but by bringing them before us as clearly as Art can do.

#### TO CORRESPONDENTS.

**J. H. M.**—A note has been received from this correspondent, bearing date the 22nd ult., wherein he alludes to a communication sent a few days previously, and in which he wishes us to correct an error into which he had fallen in reference to the Van Eyck, in the late exhibition of the British Institution. We beg to say, that the communication of which he speaks has never been received.

**THE VAN EYCK VEHICLE.**—We have received from a Brighton correspondent a letter on this subject, the insertion of which we are obliged to decline. The writer claims to be in possession of a genuine document, in which the veritable vehicle employed by Van Eyck is described. He further says, that having experimented upon the instructions contained in the document, a composition was produced which caused the work executed with it to excel in brilliancy certain productions of Raffaele and Reynolds. Our correspondent is of course desirous of making the most of the information he possesses, but he does not clearly state his view on the subject; he speaks of a committee, but we do not think it necessary that a committee should be formed; the studio is the place to test the value of this secret, and whether it be the Van Eyck medium or not, his vehicle cannot fail to recommend itself if it possess the properties described.

**FINE ARTS IN IRELAND.—ROYAL IRISH ART-UNION.**—We made a mistake in our last month's notice of this Society. In referring to the subject selected for engraving we were quite correct in our conjecture that it would be from a work by Rothwell, an artist who is deservedly most popular with his countrymen; but instead of the "Tired Out," we should have said the chef-d'œuvre of this gentleman, "The Noviciate Mendicants." The former, although very clever, has little or no subject in it; the latter is a work of a very high character, full of expression and feeling; and we sincerely congratulate the Society on its choice, and Mr. Rothwell on the national compliment paid to him. It will make a most popular print, produced as it will be by this Society in first-rate style.

☞ An accident (to the extent of half the quantity of the ART-UNION) at the moment of going to press, and after the Editor had finished his labours,—has compelled the Printer to omit the Report of the Royal Art-Union, several Reviews, &c., intended for this Number.



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London, 27th September, 1841.

## THE ART-UNION.



LONDON, NOVEMBER 1, 1841.

THE QUESTION CONCERNING  
FRESCOS.

TO THE EDITOR OF THE 'ART-UNION.'

SIR,—The respective merits of oil and fresco painting will, no doubt, receive the deliberate attention of the commission appointed to consider the best mode of embellishing the Houses of Parliament; but as the subject is new to the public, and cannot be too much discussed, you will permit me, perhaps, through your valuable journal, to offer a few remarks on the subject.

On an attentive perusal of the evidence given before the late committee on Fine Arts, one cannot but wonder on what grounds the committee should have recommended fresco painting. That a strong predilection for that style has been shown in part of the evidence is obvious, but that no adequate reason has been assigned for preferring it is equally manifest. Why, indeed, should we adopt fresco painting? why pick up that which the good sense of our predecessors has thrown away? Fresco was the language of Art during its infancy, but, like all primitive usages, it gave way before the march of improvement and invention; and, as soon as the enormous superiority of oil painting was developed, it sunk into desuetude, and died a natural death. "Fresco," says the report, "has lately been revived on the Continent, and employed in the decoration of public buildings, especially at Munich; the space which it demands for its free development, and the subjects which it is peculiarly fitted to illustrate, combine to point out national buildings as the only proper sphere for the display of its peculiar characteristics, grandeur, breadth, and simplicity." Now, I submit that there is not the slightest reason that fresco painting should be adopted in England, because it has grown into a fashion at Munich. There can be no space which fresco painting may be designed to fill, nor any subjects which it may be intended to illustrate, which oil paintings would not fill quite as well, and illustrate much better. Breadth, grandeur, and simplicity, which are described as the peculiar characteristics of fresco, I conceive to be qualities not inherent in mortar; that they depend on the mind of the artist, not on the material he works with. I am aware that some of the great artists of the fifteenth century worked in fresco, and their works, fading and crumbling before our eyes, furnish the strongest evidence against the use of that medium. The great frescoes of Correggio in the two cupolas of St. John, and the cathedral of Parma, have ceased to exist, except in disjointed fragments. Parts of Michael Angelo's works have been detached from the roof of the Sistine Chapel, and his 'Last Judgment' is a mass of discolouration. Raffaele's 'Marriage of Cupid and Psyche,' in the Farnesina, has been repaired so often as to be absolutely disfigured; and his sublime 'Heliodorus' is not only darkened and discoloured, but the wall on which it is painted has actually heaved up like a sheet of undulating water, and in no slight undulations either; nails, as has been given in evidence, have been applied in abundance, to secure the surface, but the waves rise in spite of them. 'The Defeat of the Saracens at Ostia,' and the 'Incendio del Borgo,' are in a similar condition; and at no distant period these works will cease to exist. Some of the frescoes in the Vatican, and more especially those of Annibale Carracci, in the Farnese Palace, are, I admit, in a better state; but the examples I have cited are sufficient to show the general perishability of fresco. Unless the laws of matter itself shall alter, walls will decay, and mortar must come down; while pictures painted in oils on canvass, gradually hardening

until their surface acquires almost the solidity of marble, may be preserved almost for ever; for when the threads of the canvass shall have rotted, the picture remains entire and unfaded, and may be transferred as often as may be necessary to a new ground.

But apart from the consideration of permanency, fresco, as a mode of painting, is weak and inefficient. It admits of no refinement of colour, of no grand effects of chiaroscuro; it is destitute of depth, brilliancy, and transparency. In the vast range of paintings which fills the apartments of the Vatican, and from such masters, it would be strange, indeed, if some passages of fine colouring did not occur; but those passages are few and far between, and form the exceptions, not the rule. In the hands of the modern resuscitators of fresco it would be difficult to find any such redeeming points. I recollect to have seen the works of the new German school of fresco painters, when they were first exhibited at the Casa Bertholdy, at Rome; the attempt struck me as a sort of puerile caprice, and I little imagined that from so obscure a source, the Arts of England could ever be threatened with a serious revolution. There was no more conception of colour, harmony, or general effect in those pictures, than one sees in the court cards, or in a coat of arms. But I do not mean to undervalue the merits of the German school; their works sometimes exhibit an interesting cast of character and costume, which they have drawn from the early painters, and which affects the imagination agreeably by associations connected with the romance of the middle ages. They have great skill in composition; and in their best works, the Outlines of Retch for instance, there is a sweetness of expression and sentiment which has never been surpassed; but the Germans are in Art, as in much of their literature, recondite and visionary: they delight in abstractions for which Art has no language, and shrink from that vivid reality which is the peculiar prerogative of painting. According to an ingenious theory, thrown out by Mr. Eastlake, their predilection for fresco had its origin in patriotic feeling. "The effort," he observes, "to create a new style of Art in Germany in the beginning of the present century, was connected with the struggle for political independence." This may be a very good argument for the Germans in adopting fresco, but it is none for us; our artists, indeed, would be worthily employed in illustrating our achievements during the great contest in which we stood forward as the vindicators of the liberties of Europe; but for that national task, we have no need to creep after the whims of continental practitioners, among whom, we are informed, "the indications of a classic spirit were sufficient to condemn the finest works, and hence the latter productions of Raffaele were not considered fit models for imitation"! Such fanaticism needs no comment, nor has it always met with sympathy even where approbation was most desired. When the Emperor of Austria was at Rome, the German students got up an exhibition of their works for his inspection; this modern antique propensity had just then begun to be prevalent in their style; the Emperor was surprised at it, and said that, understanding that the purpose of artists in visiting Rome was to improve themselves by the highest examples, he wondered what could have induced them to take this retrograde course. But admitting, with Mr. Eastlake, that the Germans, in taking up fresco, were somewhat influenced by political sentiment, I cannot help thinking that motives of a much humbler kind had something to do with it; that, conscious of a certain inaptitude which is manifest in their whole school, to deal with the manual processes of oil painting, they were glad to turn round to a style which absolved them from that difficulty. Now, the English painters stand exactly in the opposite predicament; we are admitted by all Europe to be the best colourists, and to have more executive mastery than any other school. What then is the inducement held out to us to forego our vantage ground? Is it to avail ourselves of some great improvement? to follow in the track of some daring discovery? No; but to become the imitators of imitators, the apprentices of a foreign school, and that school itself the shadow of an exploded system. Being masters of the best implements, we are desired to use the worst;

really the absurdity is as great as if our soldiers were directed to throw away their guns, and take to drilling in the use of bows and arrows.

It is asserted that fresco painting exacts a more rigid and exclusive attention to design than is usual in the English school, and that therefore we should be compelled to improve ourselves in that particular. I am afraid that not much good will ever be done in the Arts, as Falstaff says, on compulsion; but if the attention of our school has been too much directed to minor excellences, what has been the cause of it? Not, certainly, that we are incapable of high Art, but because we have never been encouraged in that pursuit. That there is any inherent tendency in the practice of oil painting to seduce the artist from correct design—that that process is in any respect inimical to grandeur and severity—is a preposterous fallacy.

Look at the Roman school, and at that of the Carracci; and more especially at the modern French school of David, in which design has been carried to a point of perfection almost equalling the excellence of Greek sculpture. Barry's picture of the 'Olympic Victors' is an example nearer home; and various other examples might be adduced from the works of English artists. But colour and chiaroscuro, so far from being the antagonists, are the grand auxiliaries of design. I would add, that there seems to be in the English people a peculiar sensibility to colour; whether the taste be indigenous or acquired, it certainly exists, and no style of Art in which colouring is compromised will ever be likely to be popular in this country.

So widely do my impressions differ from much of the evidence given before the Committee, that I am half afraid to express my convictions, lest I should appear to be writing in an uncourteous spirit. I would ask, on what possible proof has it been assumed that fresco is equal, nay, superior to oil painting in durability; or that oil painting has any tendency to grow heavy and blacken? That such is the case with bad pictures, we have proof, no doubt, in every broker's shop; but I cannot recollect a single instance of any great work in oils (painted on canvass) which time has not tended to improve rather than to injure. It seems almost superfluous to cite particular instances of facts which are manifest through the whole circle of Art; but as one cannot be too specific in this sort of evidence, I will mention a few leading works in the order they occur to me:—Raffaele's 'Transfiguration'; his 'Madonna and Infant,' at Dresden; his 'St. John,' at Florence; his 'St. Cecilia,' at Bologna, are all in the finest preservation. Titian's 'Assumption of the Virgin,' at Venice; his 'Peter Martyr,' and the 'Cornaro Family,' in the same city; the 'Human and Divine Love,' at Rome; the 'Flagellation of Christ,' at Paris; the 'Bacchus and Ariadne,' in our own National Gallery—do not his works, in fact, wherever they are found, furnish irrefragable proof of the enduring quality of oil painting? Even Tintoretto, who has been made a peculiar subject of animadversion in the evidence, never fails in permanency, except in a few of his slight pictures, painted on dark grounds. What has Art to show more brilliant than his great picture of the 'Martyrdom of the Slave,' which confronts Titian's magnificent 'Assumption,' in the Academy at Venice, and suffers nothing by the comparison? Almost beyond all the rest is Correggio's exquisite picture of 'St. Jerome,' at Parma, which unites with consummate harmony a freshness which is absolutely startling; while his frescoes, as I have stated, are nearly obliterated. Paul Veronese supplies arguments on many points in question; it has been said that fresco is better fitted to fill large spaces than oil painting, and that it has greater clearness and lightness of effect: his picture in the roof of the Ducal Palace at Venice is the largest in the world, except the 'Last Judgment' of Michael Angelo; things so dissimilar, of course, admit not of comparison; but in what relates to permanency, or the capacity to fill space, Paul Veronese would not suffer by the contrast. As to lightness of effect, the works of this artist have a brilliancy and an atmosphere which exhilarates one with the sensation of a spring morning; while the boasted freshness of fresco, even while it is new and untarnished, reminds one of nothing but a newly-painted wainscot. I cannot forbear glancing at the works of



Rubens and Vandyck as specimens of unimpaired splendour; nor can I imagine a more effectual mode of converting the most determined advocate of fresco, than by placing him before Rubens's magnificent series of pictures painted for the Luxembourg; and whilst his eyes were yet filled with their gorgeous colouring, picturesque chiaroscuro, fluent execution, and delicious harmony, to bid him imagine for a moment what these designs must have been, if executed in the crude, husky, and discordant medium of Fresco!

Climate alone furnishes an insuperable argument against fresco in this country. If its permanency cannot be ensured in the dry air of Italy, what may be expected in the moist atmosphere of England? Another argument against it, is the impossibility of removal in case of fire or other accidents. Oil paintings, on the contrary, unless the danger is imminent, may be abstracted from the wall immediately, by passing a knife through the edges of the pictures. This was the mode practised by the French generals during their spoliations in Spain: as those operations were usually performed in a hurry, the knife was applied, the picture fell out, and was rolled up, the frames remaining in their places. The impracticability of cleaning fresco is also to be considered. It has been stated in evidence, but merely as a supposition, that there is either a recognized process, or that one might be easily found by chemical skill. Let us recollect that the Papal Government, intensely anxious as it is, and has always been, to preserve its works of Art, has found no method to arrest the progress of discolouration and decay in so many of its finest frescoes. The process of cleaning oil paintings, on the contrary, if intrusted to skilful hands, involves neither difficulty nor danger. Titian's great picture at Venice, which I have mentioned, of the 'Assumption of the Virgin,' had remained, since the time it was painted, as an altar-piece in one of the churches. So much had it been obscured by the smoke of incense, tapers, &c., that it had long been considered to be a picture executed in chiaroscuro, without colours. It was taken down, and removed to the Academy; and, by the simple process of rubbing with bread, was restored at once to the most brilliant effect of colours, perhaps, which human genius has ever set on canvass. Michael Angelo's 'Last Judgment,' discoloured beyond remedy as it is, was painted nearly at the same time, and has been exposed exactly to the same tests. Vasari, in his 'Vite de' più eccellenti Pittori,' taking up the common error of his age, speaks of permanency as one of the recommendations of fresco painting; but the error, which was pardonable then, would be unpardonable now, when we have behind us the additional experience of 300 years. There are other points in Vasari's panegyric on fresco, which one might almost imagine to have been quoted direct in the evidence:—"Di tutti gli altri modi," he says, "che in pittori facciano, il dipingere in muro è più maestrevole e bello; perchè nel fare in un giorno solo quello, che negli altri modi si può in molti ritoccare sopra il lavoro." This choice of difficulty for its own sake, the selection of materials for their intractability, and the preference of a process merely because it precludes the possibility of rectifying an error, is a curious mode of reasoning; but Vasari had more volubility than logic.

It seems that in England it will not be practicable to work on the walls more than five months during the year; and that the other seven must be spent in the preparatory labour of making Cartoons. This accords but little with the spirit and energy with which undertakings are usually carried on in this country. Well may it be said that we must educate a new school of students for the purpose. Poor fellows! no one will envy them their dusty labours; especially if one hint given to the committee should be acted on, which suggests that the best way to secure a finished and consummate harmony through the whole range of contemplated embellishments, would be to entrust the entire commission to one great artist, to whom all the rest should, of course, act as assistants! The prospect of becoming the drudges of a manufactory, and the helots of a task-master, would no doubt be very animating to the host of aspirants who are panting to distinguish themselves. Is there any professor whose modesty would permit him to accept the proposed dictatorship?

Whether the project shall constitute a great era in British Art, or be productive of sheer disappointment, will in a great measure depend on the mode in which it is carried into execution, apart, I mean, from the process employed. The selection of artists is a most important point. Competition is the best test of talent; but it has been suggested that artists of established reputation will not submit to this ordeal. Now, it is to be recollected that the talent specifically required on this occasion, is the capacity of executing historical works on a large scale; and, neglected and discouraged as this style of Art has been in England, how many artists have we, in that particular class, who have acquired such incontestable eminence as to justify them in declining competition? If such there be, they should assuredly be commissioned without further probation, always understanding that the arena of competition is left sufficiently wide to give fair play to the general talent of the country. A public exhibition of the works of candidates is the direct and obvious course; but as the preparation of pictures for this specific purpose (involving, as it must, the chance of rejection) would be in all instances a severe, and in many an impracticable condition, artists might be allowed to select one or more of their works, painted at any previous period of their practice (the later the better), which would furnish the criterion required. In respect to the tribunal, care should be taken, in whatever manner it may be constituted, to exclude that most inadmissible of principles which permits the same persons to sit both as judges and competitors.

There is one point, the most important which has been mooted during the whole discussion, on which there can be no difference of opinion, except among persons who are divested of that sense of respect and preference for their country which, with most men, is one of their leading instincts. Whether the Houses of Parliament are decorated with oil or fresco, and in whatever manner the artists are selected, the work, assuredly should be entirely English. If the project of employing foreign artists had not been discussed in committee, it would be impossible to believe that so deliberate a death-blow to British Art could ever have been contemplated. To say nothing of the claims of our artists, has the country itself no interest in the question? Is her honour and character unconnected with it? Is there no humiliation in admitting ourselves to be inferior to other nations in any department of intellect? Not many years since, certain philosophers on the continent set up an hypothesis which affirmed that the English, from their climate and geographical position, were radically incapable of excelling in the Fine Arts! Is it for ourselves to confirm the insolent slander, and by the employment of foreign artists to affix on the walls of our very senate-house an avowal of our own incapacity? To convert a great public work, which may be made a monument of national genius, into a mark for the derision of the world, and the shame of our posterity? I should be sorry to believe that we have less patriotism than our neighbours; but, certainly, if a project had been promulgated in France to call in foreign aid to embellish their public edifices, the whole country would have rung with indignation. We are told that it is merely to teach us the mechanical process of Fresco painting that this sort of assistance is required, as if the same sources of information which are open to other schools were not open to us. If we had really anything to learn from foreign professors, there is no occasion that they should be commissioned to execute our national works by way of giving us lessons. Holbein and Vandyke were liberally employed in this country, but at those periods we had no artists of our own. We have now a school which stands second to none in Europe; and although high Art has been least cultivated among us, so much talent has been thrown out in every other branch (as well as occasionally in that), that it cannot be doubted, except by the most determined and illiberal prejudice, that the English school will acquit itself with honour in any task which may be demanded from it. The gross indignity put on our Arts in the late affair of the Glasgow Statue to the Duke of Wellington, is surely not to be repeated on a larger scale in the Houses of Parliament; in both instances, it seems, the project of employing foreign artists was mainly instigated by the same person!

Let us hope that such projects are dismissed for ever. "The very fact," says the Report, most justly, "of a determination by the House to take this opportunity of encouraging the Arts, and of associating them with our public architecture, our legislation, our commerce, and our history, would alone stimulate and raise their character and quality;" and let not the opinion of Sir Martin Archer Shee be forgotten:—"I consider it," he says, "a most favourable opportunity for calling forth the *genius of our country*, and promoting the Fine Arts to the utmost extent of which they are capable, and if it be suffered to pass unheeded, I should say there is no hope in this country for artists in the higher department of the Arts."—Yours, &c.

J. P. DAVIS.

[We shall, of course, have to comment upon this all-important topic again and again. Meanwhile, it is the imperative duty of British artists not—as the lawyers have it—to suffer "judgment to go by default," but to make out such a case as shall satisfy the jury by whom they are about to be tried; upon whose verdict will mainly depend the character and condition of British Art for the residue of the nineteenth century. We call earnestly upon the Press and the Profession to dispute the ground inch by inch.]

### THE GLASGOW STATUE.

On the 29th September, a meeting of the sub-committee was called by the Convener, at which he stated that he had received a requisition for a meeting of the general committee; but with which he did not choose to comply till he had previously consulted the sub-committee, and received their instructions upon the subject. In a discussion which followed, Lord Bellhaven, Mr. Robert Findlay, and the Convener, defended the conduct of the sub-committee; and urged the impropriety of falling back upon the general committee for further instructions; whilst Messrs. Stirling, M'Lellan, and George M'Intosh, argued for the necessity of assembling the general committee, on the ground of disobedience of instructions on the part of the sub-committee; and in respect to which alleged malversations, the general committee was the only party competent to judge. After a somewhat stormy debate of three hours continuance, the business for which the meeting had assembled, was got rid of, by Lord Bellhaven moving, "That before proceeding further in the contract with the Baron Marochetti, that the Baron be instructed to furnish a bust of the Duke of Wellington in the prime of life, and not less than the size of life." Hereupon his lordship was reminded by Mr. M'Lellan, that this motion was nearly identical with one proposed at a previous meeting by Mr. George M'Intosh, but which had been negatived by an amendment, actually proposed by his lordship (here the minute book was referred to, and the case found to be as stated by Mr. M'Lellan), who went on to show, that when Mr. M'Intosh proposed his motion some result might have been expected from its adoption in regard to influencing the decision of the sub-committee, whereas now that they had resolved to employ Marochetti, had instructed him to proceed with the work, and actually, as stated by the Convener, having nearly completed a contract with Marochetti, it was wholly immaterial whether they adopted, or rejected, Lord Bellhaven's present motion. The motion was, however, put and carried. Messrs. G. M'Intosh and M'Lellan declining, under the circumstances of the case, to vote at all upon the occasion. The following, from the *Glasgow Argus*, of the 11th of October, contains the continuation of this strange story:—

### "THE GLASGOW WELLINGTON TESTIMONIAL."

"On inquiring at the Sheriff Clerk's Chambers, we have learned that on Friday last a petition was presented, at the instance of Mr. William Leckie Ewing, Mr. Archibald M'Lellan, Mr. William Stirling, and Mr. George M'Intosh, for an interdict to prevent the majority of the sub-committee from concluding any contract with Marochetti. The grounds of the petition, as we understand, were much the same as those with which our readers are already acquainted; viz., that the parties complained against were about to employ

Marochetti to make the statue, without having obtained any model of what the statue was actually to be. A long discussion took place between the parties, in presence of Mr. Sheriff Bell, after which the Sheriff stated, that, without going into the merits, there appeared to him sufficient grounds for granting an *Interim Interdict*, unless the defenders themselves undertook not to proceed further in the meantime. This they agreed to do, and accordingly came under an obligation that they would not move in the matter for a month; and that, if no agreement had been then come to, the complainants should be again at liberty to renew the application for further interdict. In the meantime the Sheriff has ordered written pleadings to be given in.

"We congratulate the subscribers to the Wellington Memorial on the success which so far has followed the highly-proper step taken by the gentlemen composing the minority of the sub-committee. We have reason to believe that much misapprehension is abroad on the subject; and we know that the exposure, which we have felt it to be our duty to make, of the conduct of the majority, has been instrumental in opening the eyes of many, who might otherwise have felt disposed to acquiesce in the choice of Marochetti as the artist. Since our former remarks appeared, we have had the pleasure of conversing with a foreign nobleman, at present on a visit to this city, who has enjoyed frequent opportunities of examining the state of Art on the continent, and whose acquirements and position enable him to pass an impartial opinion on the entire question. He states that the name of the Baron Marochetti is one totally unknown in the studios of Rome, and that it is impossible this could be the case had that individual attained any celebrity abroad. The nobleman to whom we have referred has also seen the much-talked-of statue of Duke Phillibert of Savoy, at Turin, but it has left no impression of a favourable character on his mind. We rejoice, therefore, that the delay of at least one month, which has been procured, and which will no doubt be extended, should it be found necessary, will afford an opportunity for a calm re-consideration of the whole subject. The subscribers are, in our opinion, under deep obligations to the gentlemen forming the minority of the sub-committee, for the persevering energy which they have displayed in averting from our city the disgrace of having the indelicate abortion of the Baron Marochetti erected as the testimonial of our townsmen to the hero of Waterloo; and we trust that the returning good sense even of those who have most loudly advocated the claims of the Italian charlatan, will satisfy them that a British artist is alone capable of doing full justice to the character of a British warrior. And at all events, if foreign talent is to be employed, the subscribers are assuredly entitled to demand that it should be proved to be superior to what our own country can produce, and not of a mediocre description, never previously heard of beyond the small circle of would-be-patrons of Art who have endeavoured to foist the Baron Marochetti upon the Glasgow Wellington committee."

[We are not without hope that the nation may yet be preserved from the insult and injury with which it has been threatened. Its history does not record a more iniquitous attempt to degrade it; and, we trust, if the statue be erected by the mountebank—whom Mr. Bankes patronises out of his delicate admiration of foreign tastes and decencies—that the names of the guilty parties will be carved upon the pedestal; headed by that of the honourable gentleman whose French and Italian predilections they have imitated. If we abhorred the Great Duke and our country, we should, indeed, rejoice that an opportunity was to be afforded a foreigner to pay off some of the old debt of hatred that France owes to Wellington and Great Britain; and should consider the triumph over both as a sufficient set off against the victor in a hundred fights—in every one of which France was humbled. No plan could be devised more effectual for showing the great superiority of the French over the English; to say nothing of the power of making the old soldier look like an old woman.]

### ROYAL IRISH ART-UNION.

#### REPORT OF THE COMMITTEE OF SELECTION, 1841.

The substance of this report presents one of the most striking results that the annals of any Art-Union has ever been enabled to exhibit. In Dublin, two years ago, an exhibition worthy of the name could not be formed; and at such exhibitions as did take place on the four preceding years, absolutely nothing was sold, so that the prospects of Art in Ireland were really gloomy and dispiriting to a degree. Portraiture, it is true, was a little patronised, and to this the enthusiast in his profession was compelled to resort for the means of living. For a great measure of its success the Irish Art-Union is indebted to its honorary secretary, Stewart Blacker, Esq., to whose indefatigable zeal in the cause of its welfare we are well assured the artists, not only of Ireland, but of Great Britain, are not insensible; for in glancing over the list of pictures sold, the names of many artists appear who are not natives of the sister isle. Mr. Blacker has alone, and unrewarded, save by the grateful consciousness of benefiting the Arts of Ireland, managed the affairs of the Society during two years and a half; and with what success is declared by the arithmetical conclusions of the report, the following extract from which will better show its satisfactory condition, than any account that could be otherwise afforded:—

"Our funds last year amounted to £1235; this has—without any very extraordinary, or forced exertions, but by chiefly allowing the Society to move on by the impetus given to it on the outset—been very nearly doubled, and would, we are fully convinced, have been far more than doubled, did we think that the exigency of the times required the matter to be pressed; but we felt that we had ample for our present purposes, and deemed it wiser to allow our system to take its natural and free course to grow and become acclimatised in public opinion, a healthy evergreen instead of a forced and sickly exotic.

"A comparative view, with the subscriptions to other similar societies in the sister countries at a similar period of their respective existences will, however, more fully illustrate and show that we have reason to look with a good deal of honest pride on our labours in this respect, and we institute the comparison in the true spirit of generous emulation, acknowledging, in the fullest manner, the valuable hints and assistances we have received from these societies, and that our success is, in a great measure, owing to the spirit they have been for some years diffusing through the land. In the Scottish Society the amount subscribed in the first year amounted to £728 14s., and no engraving. The London Art-Union collected in their first year 466 guineas and could afford no engraving; while our Society showed a total of £1235, and besides expending as much as the last-mentioned Society on works of Art, and we are proud to say, to their credit, with scarce an exception, on native and resident artists, we produced from the works of a native artist an engraving which has elicited the greatest admiration from all possessed of judgment, taste, and feeling on the subject. In its second year, the Scottish Society produced £1270; the London, £721; and ours, in this, also, our second year, £2318."

The report in continuation points out the general improvement resulting from the labours of the Society. The Exhibition of the Royal Hibernian Academy, instead of being filled as formerly merely with portraits and commissioned pictures, a very large proportion of works of originality and fancy adorned its walls, at once gratifying its visitors and improving the public taste. The steady increase of the funds even during periods when public movements of a very opposite tendency occupied and distracted the public mind, shows at once that such an occasion only was wanting for a declaration of that warm and widely diffused feeling for the Fine Arts, which it would have been difficult to have shown otherwise: as existing largely in a status of society in which individuals cannot gratify expensive tastes. This prosperity will operate most beneficially on the circumstances of the Royal Hibernian Academy, which is worthy

of every support that can be extended to it. The suggestions offered to this body in the report are highly judicious, and it cannot be doubted that, if acted upon, they will tend to further the advantages of the Academy. It is proposed to appoint a fixed day for the opening of the exhibition, and that a notice of such determination be as widely circulated as possible. Secondly, if the exhibition could be managed to be opened early in April, in order to have the full benefit of that month, together with that of May and June, when the town is most full, and close so as to allow the Society to wind up its affairs in the first week in July, previous to the departure of many of its most zealous and efficient members to the country, the benefits arising from such an arrangement must be substantial to the interests of the Institution. And, thirdly, increased attraction would result from following the example of the Royal Scottish Academy, which spares no pains or exertions in providing attractive and valuable contributions for their annual exhibitions, which, if not attainable from the artists of high note and character themselves, are by a little interest procured from the galleries and collections of private persons who feel proud in contributing their aid in such a cause.

In order to elicit what talent there may be at home, the Society have, after mature deliberation, thought proper to recommend the appropriation of 100 guineas, in the following proportions, to be offered for the best specimens (if approved of by the committee of selection) in the following branches of Art, executed by individuals resident in Ireland for at least one year previous to the time of exhibition:—

1. For a line engraving on copper or steel, size not less than six inches by four	£25 0 0
2. For an etching on copper, or a mezzotint, size not less than eight by six inches	15 0 0
3. Engraving on wood, size not less than six by four inches	10 0 0
4. Lithographic drawing, size not less than eight by six inches	10 0 0
Impressions on India paper and white paper to be exhibited.	
5. A pair of medal dies, diameter not less than one and a half inch; impressions in silver and copper to be exhibited	20 0 0
6. Engraving on a gem or hard stone	10 0 0
Ditto, on a shell	5 0 0
7. Model in wax	5 0 0
8. Model in clay or plaster	5 0 0
	£105 0 0

#### CONDITIONS.

1. In case any impression or copy of any work be publicly exhibited previous to its being sent in for competition, it shall be disqualified to receive the premium.
2. The engraving, &c., must be from original and unpublished subjects, by living Irish or resident artists.

The works of Art purchased this year have risen in number from thirty to ninety-one, and in amount from about £140 to nearly £1150. Add to this about £700 for engraving, printing, and paper; £100 for engraving prizes, &c., in Ireland; and allowing £250 for general expenses, there is the sum of £2200 accounted for, and the remainder will, of course, be carried forward to some future benefit of the Society.

On this occasion of the meeting of the Society, the chair was occupied by Lord Massareene; and Mr. Blacker having read the report, the ballot was then proceeded with in the following manner:—Bone counters, on which were written all the numbers of the tickets issued to members, were placed in a handsome revolving mahogany box, and other counters bearing the number of the prizes, amounting to 91, were put into another smaller box. Six gentlemen who had superintended the arrangements, certified to the correctness of the books and the numbers. Two scrutineers were appointed from the meeting—Thomas Beasley and James Wynne, Esqrs. Two blind boys from the Richmond Institution were empowered to draw the tickets from the two ballot boxes; and the scrutineers having announced the numbers to the chairman, Lord Massareene declared the successful members.

The whole arrangements gave the greatest satisfaction, and the interest was kept up to the last; and in addition to the fifty-one pictures distributed, the committee came to the resolution of giving forty casts from Mr. Kirk's attractive and beautiful group in marble, the 'Young Champion.'

At the conclusion Mr. Blacker announced that

all would be entitled to engravings from Mr. Rothwell's picture of the 'Noviciate Mendicants.'

Col. D'Aguillar, C.B., begged leave to claim the attention of the meeting for a few moments; it was to propose a vote of thanks to Mr. Stewart Blacker, to whose disinterested zeal and unremitting exertions this Society owed not only its origin, but very mainly the high state of prosperity and efficiency at which it had arrived.

Lieut.-Col. Pratt seconded the motion.

Lord Massareene said—Gentlemen, I think I need only mention this resolution to you to ensure its passing with acclamation.

Mr. Blacker.—My lord, ladies and gentlemen, I have so often obtruded my remarks on you respecting a subject so interesting to us all, that I shall not delay you at this late hour with any lengthened observations; but I must take this opportunity to return you my sincere and heartfelt acknowledgments for your kind, valuable, and strenuous assistance throughout the past year. I asked you to double your subscriptions, and you have granted my request quite as far as it was necessary or required. Now, I am a most exigent person, and I am going to increase my demand. I want not less than £3000 for next year; and I may pledge myself as your guarantee to the artists that upwards of that sum will be forthcoming (cheers); and artists, Irish and resident artists in particular, I also pledge myself as a guarantee for you, that you will next year have works exhibited that will merit the fair and just distribution of upwards of £2000 of that money. (Cheers.) I feel proud in thinking that in neither respect will I be disappointed; and conclude with returning you my heartfelt thanks for the confidence you have reposed in me. (Cheers.)

Mr. Blacker rose again, and said, I beg to propose a vote of thanks to a public body, to which we are under a deep debt of obligation—I mean the Royal Dublin Society, who placed all their accommodation at our service, and by their kindness we have been enabled, for the three last days, to gratify our members and their friends by an exhibition of our prizes. (Applause.) Gentlemen, it is only necessary to mention the illustrious names of Barry and Barret: of Sir Martin Shee, the President of the Royal Academy; of Behnes, the eminent sculptor; and of Rothwell and Danby, who all received the rudiments of their education here, with numerous others, to apprise you we are on ground consecrated to the Arts. Too high a testimony cannot be borne by us of their valuable exertions, and the success resulting from their care, as manifested in the fame of their pupils. On this subject alone can we fairly express ourselves, and on this all must admit the value of the Royal Dublin Society. (Cheers.)

The resolution was put, and passed amidst general acclamation.

[We shall take an early opportunity of reverting to this Institution; and be especially careful to give British artists due notice of the period when the exhibition will open: sure we are that if good pictures be sent to Dublin very few of them will come back. Meanwhile we heartily congratulate Mr. Blacker on the success that has followed his exertions. He has proved a true benefactor to his country. His name is already a conspicuous and an honourable one in Ireland; he has added to its good repute. We regard, too, the appointment of Earl De Grey to the vice-royalty as an auspicious event for the Arts in that part of the United Kingdom. His lordship's taste, judgment, and liberality are extensively known and appreciated here; we have no doubt they will there have a most salutary influence. The engraving of Mr. Rothwell's picture, for the subscribers of 1841-2, has been entrusted to Mr. Sangster, who has already exhibited proofs of high professional ability. The compliment paid to him in the selection was a very marked one; inasmuch as he was the artist first applied to after the task had been declined by Messrs. Doo and Robinson, both of whom were too fully occupied to undertake it.]

## THE CONTROVERSY TOUCHING VEHICLES.

TO THE EDITOR OF THE 'ART-UNION.'

SIR,—I am exceedingly happy to find that your correspondent J. H. has taken an interest in the *vitrefied silica medium* invented by me. I feel greatly obliged to him, and am most desirous to see his promised experiments published in your valuable ART-UNION. I think he will find reason to change his opinion respecting litharge, and that the bad qualities imputed to it are entirely corrected by PURE SILICA. I have, for the sake of experiment, combined *pure silica* with all the preparations of lead, as well as with the oxides of tin, zinc, antimony, bismuth, copper, &c., &c., but I find none of them so good as litharge; and I have ascertained that the presence of even a very small portion of *alumina* will vitiate the medium. This shows the absolute necessity for using PURE SILICA.

Since reading the letter of J. H., I have made the following experiment, which, I think, realizes his wish as to *perfect solubility*:—

B. Take two ounces of purified cold-drawn linseed oil; one drachm of my vitrefied silica medium; mix, and incorporate them as well as possible. Then place the mixture in an open-mouthed vessel, and expose it to the free action of the sun and air, till it acquire the consistency of honey, is perfectly clear, and almost colourless. This will, according to the weather, require a fortnight or three weeks to accomplish. It will be necessary to keep the mixture well stirred with the steel spatula for about a week; otherwise the medium will remain *inactive* at the bottom. In the course of a few days after the mixture has been made, the oil will have acquired a dark red colour; an indication that the medium has done its work. Let the oil now stand undisturbed till it becomes clear, when all the medium which had not been dissolved by the oil will subside and form a white cake at the bottom. Pour off the clear oil, which is to be kept in corked bottles for use. Nothing is more delicious to work with than this thickened and *silicated* oil; and nothing with which I am acquainted will give greater richness and more astonishing transparency to oil colours. Should this oil be too thick, as doubtless it will be for some work, it may be thinned with rectified oil of turpentine, which will not weaken the body of the vehicle, or make the colours spread; and every touch will remain steady and just as it was laid. Oil of turpentine was known in the time of Van Eyck.

I have sent a specimen of linseed oil thus prepared to Messrs. Ackermann and Co., and have requested them to exhibit it to any one who may feel an interest therein. If oil thus treated be suffered to stand till a skin forms on the top, this skin will be brilliant, and transparent as glass. I have much pleasure in sending for your inspection a portion of such a skin; and as soon as I have prepared a sufficient quantity of oil, I will likewise send you a specimen of that.

I now come to a more painful subject, the communication of your correspondent, J. E. I am bound to state that Messrs. Ackermann and Co. have not made an improper use of my name. In their advertisement, they very properly refer to the ART-UNION for August last, where it is stated by J. E., in allusion to MY DISCOVERY, that I "found that silica, in however small proportion, had the astonishing effect of rendering the vehicle as rich as if the best varnishes were mixed with it." And further on he adds, "I will here insert his formulas, *which there is every reason to believe will produce a perfect medium, and not improbably that of Van Eyck, or one very similar to it.*" I have put part of this extract in italics, because J. E. has, perhaps unconsciously, contradicted himself in his late communication. For the convenience of your readers, I copy three of the published recipes:—

### DR. RAINIER'S RECIPE.

B. Take 2 lbs. 2½ oz. of borax;  
1 lb. of sugar of lead.

M. VIGNÉ'S Analysis of the *fuse of Ancient Stained Glass.*

B. Litharge or minium, 5;  
Fine sand,\* 1;  
Borax, from, 5 to 1, 5.

\* Fine sand contains a large proportion of silica.

### MY RECIPE, No. 6.

B. Litharge, 24 drachms;  
Glass of borax, 12 drachms;  
PURE SILICA, 4 drachms.

It will be evident to every one who reads, that my recipe bears a closer resemblance to the glass fuse of M. Vigné's analysis, than to that of Doctor Rainier; and, in point of fact, I took the experiments of M. Vigné as the basis of my own. I have necessarily changed the proportions to adapt the composition to the use of the oil painter; and I used silica in a perfectly pure state, for reasons which every scientific reader will comprehend. This, therefore, constitutes the substance and the *essence* of my discovery; and that the effect of pure silica upon good linseed oil is such as to make the latter dry in a PERFECTLY SOLID FORM, that is, without a wrinkled skin, and without altering the transparency of the oil. Pure silica, however, with oil, dries too slowly for common purposes; and it, therefore, requires to be combined with a drier, such as lead. In my recipe, and in that of M. Vigné, the borax is used merely as a flux, to vetrify the other substances. Perhaps potass would answer a better purpose. I am now making further experiments; and as soon as completed, I shall be happy to communicate them to you for publication.

J. E. asserts that the beautiful colour of Naples yellow is not injured by being rubbed up with a steel palette knife when borax is with it. This I deny: let any one make the following experiments:—

*First Experiment.*—Mix Naples yellow on a glass slab or plate with oil, using a *steel palette knife*: the colour will immediately acquire a dirty greenish hue—rendered more dirty the more it is mixed with the knife.

*Second Experiment.*—Mix up Naples yellow as before with oil; powdered glass of borax having been previously added to the oil. The colour will presently acquire, as in the first experiment, a dirty greenish hue, &c.

*Third Experiment.*—Mix Naples yellow as before, the oil having been previously combined with only Rainier's medium; and the same kind of dirty greenish hue is given by the knife to the colour.

*Fourth Experiment.*—Mix levigated glass alone with oil, and rub Naples yellow up with it. The result will be the same.

*Fifth Experiment.*—Mix glass of lead (according to the recipe of Neri, in "Arte Vitraria," cap. lxxiii., p. 123.) The effect of Naples yellow will be the same as in the former experiments.

*Sixth Experiment.*—Mix pounded flint, &c. The result will be the same.

*Seventh Experiment.*—Mix impure silica, such as is used in porcelain, as before. The result will be the same.

*Eighth Experiment.*—Mix pure or impure alumina. The result will be the same, indeed worse.

*Ninth Experiment.*—Mix *pure silica* with oil and Naples yellow, as in the former experiment. This will impart to the Naples Yellow a pure and very delicate colour, in no way impaired by the rubbing of the steel palette knife, however long continued.

It is but fair to state that the circumstance of my Silica Medium preserving the purity of the colour of Naples yellow when in contact with the steel palette knife, was communicated to me by an intelligent lady, practically acquainted with the preparation of oil colours.

I have selected the above from numerous other experiments of a like kind, as showing by comparisons easily made, the inferiority of *all* the substances mentioned, as ingredients for making media, with the exception of PURE SILICA, which I conceive to be perfect. And I may add, in reference to the eight first experiments, that if water be added to the oil, the bad effect is infinitely more apparent. Naples yellow is so fine and so essential a colour, that it cannot be dispensed with in oil painting; and as it must therefore mix with the ochres, light red, Venetian red, and Indian red, and any other colours of a ferruginous nature, a medium which will prevent the unfavourable effect which these valuable pigments would have upon each other, is surely an important discovery, and deserving of that name.

The employment of borax is not new in painting. See 'A Family Library,' by Colin Mackenzie and others. And also 'The Family Receipt Book,' published, I believe, nearly half a

century ago. The former work was published, I think, the early part of this century. The following recipe is taken from Mr. T. H. Fielding's very valuable work on "Painting in Oil and Water Colours." Published in 1839:—

B. "Dissolve borax in boiling water in the following proportions, viz., to 12 parts of water (by weight) add one part of borax; into these gums may be mixed, also, bees' wax or oil, which, when dry, make a perfectly transparent vehicle, although, in working, it possesses a most unpromising degree of opacity," page 76. The words in italics are so done by me. At page 77 the same writer describes the lac vehicle. This valuable work ought to be in the hands of every artist and amateur who wishes to become eminent.

Field, in his important work, "Chromatology," 4to ed., published in 1835, has this passage (he is treating of the bad quality of essential oils):—"They gave occasion for the introduction of *resins* and *balsams*, which gave body to oils and varnishes; and the employment of resins introduced *spirituous solvents*. To these have been added, *bees' and myrtle wax, aqueous liquids, soaps, and salts*, as media for uniting them with oils, and a variety of dryers and other substances, too numerous to mention, with which oils, &c., have been compounded, under the appellations of macgips, gumtions, Venetian processes, and in the various empiricism of vehicles with which practice has been confounded, in endless mixture and mystery."—Page 202. This author, in another place, speaks of the employment of *lustrated glass* for oil paints, to prevent the bad effect of some particular colours upon others, pp. 80, 81. I may here observe, *en passant*, that *borax alone*, under any form, is a pernicious ingredient in an oil vehicle. Those who venture upon its use will find, after a short time, that the surface of their pictures will be covered more or less with opaque white spots, which are so violently attracted by the moisture of the atmosphere as to come through a coat of varnish. It is only when in combination with other substances, for the vitrification of which it forms a flux, that borax can be trusted.

It will be seen, therefore, that it is impossible to admit J. E.'s claim to *originality* in respect to the introduction of *water* in oil vehicles. The composition of "painters' cream" is known to most artists, and has been known for upwards of a century. It consists of *water, oil, sugar of lead, and mastic*, worked together to form a cream-looking substance. Again, at page 70 of Fielding's work, I find mention of *water* saturated with sugar of lead, and afterwards mixed with soap and *water*. Surely J. E. must have been labouring under a strange delusion when he wrote his paper for "Blackwood's Magazine," in June 1839, and when he gave to the ART-UNION an extract from it in last month's number!

"Crescit indulgens sibi dirus hydrops,  
Nec sitim pellit, nisi causa morbi  
Fugerit venis, *aqueous albus*  
Corporis et languor."

HORACE, lib. secs. Ode ii.

I would humbly recommend the whole of this ode to the deep consideration of J. E.

When J. E. asked my permission to allow him to publish my recipes and experiments, and embodied in his letter to the ART-UNION for August last, my extracts from Lanzi, I entertained no idea that it was his intention to repay my kindness with injustice.

It will appear extraordinary that J. E. should not have published the recipe of his late friend, Doctor Rainier, when alluding to the labours of the latter and his experiments, in "Blackwood's Magazine" in 1839. The opportunity was a good one; nay, it was due to the memory of his departed friend, "who could not speak for himself," to have published it. Certain it is, that J. E. did not avail himself of that opportunity of doing justice to the memory of his late friend, but quietly waits till 1841, two whole years, before he attempted to give publicity to that recipe, and then not before my recipes and discovery were ready for publication!

Before I close my remarks, I will direct your attention to another discovery which J. E. "appropriates" to himself, in the paper in "Blackwood" from which he gives his quotation to the ART-UNION: I allude to *starch grounds*. An account of starch grounds will be found in the

"Accidence, or Gamet of Painting in Oil and Water Colours," by Julius Ibbetson, published in 1803. T. H. Fielding alludes to it in his work on oil and water colours, at page 81.

"Palman qui meruit ferat."

J. E. further states, that he has not given his approval to Miller's preparation. He could do no otherwise, for he is not *practically* acquainted with the method of preparing my "Vitrified Silica Medium;" and he admits that he does not know how to prepare Doctor Rainier's medium, for in one part of the quotation from his former paper in Blackwood, I find this remark:—"We do not know, *certainly*, what his (Rainier's) discovery, if it be one, was; but we give it as we had it analysed, and every artist may try for himself." (See ART-UNION for Oct. 1841, page 165.) Besides showing in the above passage J. E.'s want of *accurate* information respecting his late friend's discovery, he at once casts a doubt upon it as his "*discovery, if it be one*." I have purposely underlined these words. Could Andrea del Castagno, "nome infame nella storia," have aimed a more cruel blow?

Should J. E. allude to my discovery in any future number of the ART-UNION, I must beg him to give his name, and not his initials, to the communication. I should not, in this instance, have noticed the remarks of an anonymous writer, if my name had not appeared in Messrs. Ackermann's advertisement, and *properly so*, as the *inventor* of the "*Vitrified Silica Medium*," to which J. E. takes objection; and this being an answer to his unjust attack, I trust you will in justice insert this in the next number of your very valuable and useful ART-UNION; and with an apology for occupying so large a space,

I am, yours, &c.

R. W. H. HARDY.

#### ON VEHICLES.

SIR,—In my last I ventured a conjecture, that all transparent vitrified substances might probably be varnishes and vehicles for painting. Following up this idea, I pounded, very fine, some spar (quartz). Here, then, is a natural glass. I found it mix up perfectly well with the water and oil, as the other substances: it was most delightful to use, and a dryer. I considered, then, that a decided advantage was obtained, for no mixture of litharge or lead in any form is required. I would wish those who object to the former recipe on account of the litharge, to put this to such test as their judgment may suggest. It is curious enough that silica should be such an anti-dryer, and that spar, which is, I suppose, chiefly silica, should dry well. The oil I used with it was cold-drawn linseed oil: I found the paint to be dry in little more than 24 hours. I then tried spar (ground) and borax in a crucible: it did not run so readily as the borax only, but I was able to take a considerable part out of the crucible, and it was a clear glass. This I have not yet tried as a vehicle. It has been remarked to me, that there is no vehicle that will prevent the paint sinking a little to a lower tone. This may be the case; but if it does so very moderately, and has no other evil property, there may be good reason to be content. That *little lowering* may, indeed, not be permanent—I suspect it is not; and that if pictures be carefully washed, for the purpose of removing that greasiness which comes to the surface, the original tone will be recovered. There may be many ways of thus cleaning the surface; perhaps there is not a better method than with a little common sand; nor need it be very fine—it will not scratch the paint. But if it should turn out that still the tone is a little lower, I suspect, in nine cases out of ten, it would be an advantage, provided the *colours* are not changed, and the texture does not become disagreeable to the eye. Some have asserted that the works of the old masters changed their tone—became darker; some more and some less: perhaps so; yet we do not hear many complaints on that account, nor will there be, where brilliancy and colour are retained pure. Are we not aiming at too much? Water-colour painting has made an invasion upon oil painting. The former began by imitating the force of the latter, and now the compliment is returned, and oil painting is made to imitate water-colour and its weakness; and not only that, but, if

possible, to come up to white paper. This may be good practice, and very difficult to attain, but we must establish for it new principles of Art; and hope that there will be, in process of time,—for Nature is wonderfully accommodating,—a generation born with eyes to endure it. Do we not miss brilliancy because we begin with these very high tones; and when they sink, there are few lower to sustain them? Is there any picture of the good old schools that could not from the easel bear a trifling lowering of the whites and yellows? They do not, it is true, show the lowering, because the bright is made to tell wonderfully, by the lower scale of the whole.

I did not sit down to lecture on Art, but simply to throw out the suggestion, that vitrified substances (transparent), natural or artificial, may constitute, with or without other substances, vehicles, when mixed with oil; and to mention the experiment with spar. Much good will be effected if we banish gums, especially mastic. Let us not persevere in what we know to be bad. The knowledge that the old gumptions and megillups are bad, justifies every experiment in a new direction.

J. E.

#### CARVING IN WOOD.

THIS beautiful and interesting art constituted formerly an independent vocation, and so received its share of direct patronage; but it is now so entirely in the hands of upholsterers, that carving it is not generally recognised as a branch of art requiring taste and unwearied application to attain to successful results. It is a fact that modern English carving of the florid style is generally superior, and always equal to, every foreign production of the same kind, whether modern or antique. Figure carving has never been attempted, therefore of this we say nothing; for in the middle and latter periods during which Italian art flourished, the figure was carved in Italy with an excellence which can never be surpassed. A taste has of late years arisen for carved furniture of the Tudor, Louis Quatorze, and Renaissance periods; a taste more or less prevalent in Germany and France as well as in England, and inasmuch as all the reliques of those periods would in their grand total be but as a drop in the sea, compared with the professedly veritable remnants of the times, what could be more mortifying to a *soi-disant* connoisseur than to learn that the "object of *vertù*" which he purchased at some well known depôt, had been manufactured but a week before in the purlieus of Soho? An absurd impression exists that modern carving is by no means comparable to ancient; but the former is continually sold for the latter—the wood having been stained and carefully toned down to the depth of colour imparted by age. The impulse given to carving in France during the time of Francis the First, and his immediate successors, has left a rude fashion of work which in the provinces is upheld by the lower classes; it is, however, chiefly confined to the enrichment of one piece of furniture, the *armoire*, or wardrobe, which every newly-married couple regard as a household requisite. According to the evidence offered before the committee of fine arts by Mr. R. Mitchell, the wood carvers of London have formed an association for the advancement of their art. The society consists of about seventy members; and it is highly desirable that a body so respectable, aiming at that consideration to which their art is entitled, should have something beyond the wages of journeymen mechanics to look forward to in requital of the study and persevering inquiry with which they pursue the means of improvement. It is a subject of bitter complaint among them that the profits and credit of their best works are reaped either by upholsterers or dealers in ancient furniture. An opportunity is, however, now at hand, which must call them forth from the obscurity whence have issued for a long series of years their anonymous works. The doors of the new Houses of Parliament will afford them the means of exhibiting the state of their art, which it cannot be doubted will do ample justice to the occasion. We have reason to know that in the provinces many very able artists in this department are labouring for wages much less than those received by journeyman tailors. We trust that better days are in store for them.





## LETTER FROM B. GIBSON, ESQ., R.A.

[We are permitted to print an interesting letter from Mr. Gibson, to a friend in the neighbourhood of London. It contained a striking pen and ink drawing; which, with the letter, our readers will no doubt thank us for copying into our pages.]

DEAR SIR,—I had no sooner finished my group in marble of 'The Shepherd Boy and Dog,' than, at the solicitation of some friends, I set off with them in the beginning of April to see Naples, intending to return in a month to Rome; but, going much further, as far as Paestum, then to Castellum, staying at Loreto, visiting Pompeii several times, and other cities famous in ancient history, we did not return till June. On my arrival here the heat was so oppressive, that I accompanied my brother northward to Switzerland; we crossed the Alps over San Bernardino, covered with snow, in July; thence down to the Splügen, on to the Tivoli and to Inspruck; where we passed the hot months in a fine cool climate: thus I had an opportunity of seeing the cities of Italy most famous for historical, antiquarian, and artistic associations. We passed through Genoa, saw the collections there, among which were some fine specimens of Vandyck: then to Milan; here the collections at the Palazzo Brena and the Ambrosian Library are remarkably fine; at the latter is to be seen the original Cartoon of Raffaele, for his school of Athens, painted here in fresco in the Vatican: the drawing of the figures is powerful and very fine.

In returning to Italy we called at Trent, famous principally for its church council: then to Verona; here is one of the finest amphitheatres ever examined; the interior is quite perfect, and kept in good repair; the monument of the Scaliger family is a curious specimen of the Gothic architecture and sculpture of the fourteenth century. We next went to Mantua, where are to be seen the finest productions extant in fresco by Julio Romano, the celebrated scholar of Raffaele. The Cathedral of Mantua is the architecture of Julio Romano, as well as the Palazzo Te, where we saw the fresco of 'The Fall of the Giants,' 'The Story of Cupid and Psyche,' by far the best; and other mythological subjects. On the walls of the Palazzo Vecchio Ducale he has painted 'The War of Troy.' Walking through

the streets of Mantua, I stopped suddenly before an antiquated-looking house, and recognised, by the Latin inscription over the door, that it was once inhabited by Julio Romano, and repaired fifty years since. It was interesting to behold a house in which so celebrated a painter had lived.

From Mantua we proceeded through Modena to Bologna, as I was anxious to see the productions of the long-famed Bolognese school: here lived the Caracci, Guido Reni, Domenichino, &c.; and, indeed, fine specimens are to be seen here by all these masters. From Bologna we reached Florence; the collections here were not new to me, as three years ago I spent four months there; but I must say, the collection of pictures at the Palazzo Pitti, the residence of the Grand Duke, is the finest collection in Europe—I do not speak of the number of pictures, but each picture is well selected, and is a good specimen of each master. As we had heard that Thorwaldsen was on his return to Rome, and had arrived at Florence, we proceeded to his hotel to call on him; we found him looking very well; he had become more lusty during his absence of three years from Rome. When we congratulated him upon his good looks, he said, "Hey! what can you expect, when I am now seventy-one years old?" He left Florence the day before our departure. Two miles from Rome he was met by a great body of artists, who resolved to celebrate his return by a grand public dinner; so Sunday last, at five o'clock, being fixed for the occasion, about one hundred and twenty of us met, and sat down with him to dinner at Meloni's Hotel. At half-past five Thorwaldsen entered the room, looking remarkably well; for his white and snowy locks falling over on his shoulders, gave him a grand and venerable appearance. At six o'clock dinner being announced, he took his place at the middle of the table at the upper end of the large saloon; on his left hand was Rheinbart, a man older than Thorwaldsen, and a celebrated landscape-painter, and who has resided here 50 years. On his right hand was one of the chamberlains of the King of Denmark, together with other diplomatists and consuls. Two long tables were placed along the sides of the saloon; at one of these we sat with the British Consul at our head; the other tables were occupied by the mass of German artists, who were by far the most numerous. In the centre was a

round table occupied by German artists, who entertained us with their vocal musical performances. Soon after we sat down, a printed song, in the German language, congratulatory upon the safe return of our guest, was distributed; afterwards speeches were made, and a laurel crown was placed upon his head by Rheinbart; he took off the crown and gave it back to Rheinbart, who placed it on a bronze group of "the Graces" in the centre of the table. Here Thorwaldsen rose and made a bow to the company: at that moment, in the gallery at the further end of the saloon, the curtains were drawn from a finely painted transparency, surrounded with laurels and evergreens, representing the bust of Thorwaldsen on a column, with a hammer and chisel enclosed in a wreath, supported by Genius on one side and crowned by Victory on the other. Inscription:—(See cut).

Victoria ingenio Parta  
Salve sculptorum Princeps romam redux.

A lion and eagle on either side of the base of the pedestal. We were enlivened by Signor Flar's fine singing, accompanied by himself on the guitar: he also prepared a comedy, and appeared as chief actor, personifying a sculptor showing off his statues: he had something witty to say at every statue,—the statues were living men dressed up for the occasion. All were anxious to pay their tribute of respect to our chief, decidedly the greatest sculptor that has hitherto appeared in the world since the time of the ancient Greeks, for there is more purity and more classical sublimity in his style than in any other artist living.

I am &c.,

Rome, Sept. 23.  
Edwin Keete, Esq.

B. GIBSON.

## VARIETIES.

COMMITTEE OF FINE ARTS.—On this subject Mr. Hawes put a question to Sir Robert Peel on the 30th of September in the House of Commons. The committee which had sat for the purpose of seeing how far the fine arts might be promoted in connexion with the new Houses of Parliament, had pointed out some means of making further inquiry; and he was anxious to know whether the Government had any intention of acting upon the recommendations of that committee; or whether the right honourable baronet had any information to give to the House upon the subject? Sir Robert Peel said that he had read with the greatest attention the report of the committee referred to by the honourable member, and the very interesting evidence taken before that committee. He certainly thought that the opportunity afforded for the encouragement of the arts by the building of the Houses of Parliament ought to be taken advantage of, at least for the purpose of fully investigating upon mature reflection, whether or not the construction of those houses might not be made conducive to the encouragement of the higher branches of the arts. It was doubtless a subject deserving the most serious attention. He thought that the committee which had been appointed last session had conducted the inquiry, so far as time had permitted, in a very satisfactory manner; and that it would have been most useful to have carried that inquiry further. That, however, the committee were prevented from doing by the close of the session, although there were many more persons whose opinions they would have been glad to receive, and many points which they had not an opportunity of fully considering which they gladly would have considered. He would have no objection whatever to the re-appointment of that committee, in consequence of the manner in which they discharged the duty with which they had been entrusted, did he not feel that inquiry in that shape was somewhat unsatisfactory. It could only be carried on during the sitting of Parliament. The prorogation, or adjournment, of Parliament, necessarily terminated the labours of the committee. He was therefore of opinion that this inquiry, which it appeared to him was of the greatest importance to continue, might be continued with the greatest advantage by a commission appointed by the crown, without reference in the slightest to party distinctions. And considering that the buildings now in progress were for the accommodation of the House of Lords as well as Commons, considering that joint committees, although not with-

out precedent, were rather cumbrous tribunals, and that a commission, to be appointed by the Crown, was the most advisable; he conceived that such members in each House of Parliament as had turned their attention to the question of the fine arts might be invited to constitute that commission. Another advantage to be derived from the appointment of a commission, would be, the enabling inquiries to be continued during the recess, when Parliament was not sitting; it was, he thought, upon the whole, the most advisable and expedient. He was sure the House and the country would hear with satisfaction, as this commission would in no respect partake of a party or political character, and as also the new building, when completed, would comprise a part of her Majesty's ancient palace of Westminster, that his Royal Highness Prince Albert had willingly consented to become a member of that commission, and to add to its labours the advantage, not only of his station and character, but also of his knowledge and taste in all matters connected with the promotion of the fine arts.—[Mr. Hawes here made a remark across the table.]—The honourable member hoped that the commission would be unpaid.—It certainly would. He was sure that such members of both Houses as he suggested might be invited to assist upon the commission, would find sufficient in their love of the fine arts to induce them to do so. He thought it would also be desirable to include in the commission some persons not in either House of Parliament, but well known for their admiration and encouragement of the fine arts; which, indeed, he was sure would be a sufficient stimulus to every member of the commission to apply himself sedulously to the discharge of the duties connected with the inquiry.—Mr. Hawes said, that he had asked if the commission were to be a paid one, thinking, perhaps, that a number of professional gentlemen would be appointed, whom it would be reasonable to remunerate.—Sir R. Peel was happy at the opportunity afforded him of publicly stating that there would be no remuneration.

**FEES FOR ERECTING MONUMENTS.**—So heavy are the fees demanded by the Dean and Chapter of Westminster, for the erection of monuments in the Abbey, that they are a constant subject of very just complaint among sculptors. The monument to the Earl of Chatham, executed by Bacon, cost that artist, in fees, nearly 700*l*. When to this are added the charges for the labour of erection, &c., some idea may be formed of the price at which an artist purchases fame of this kind.

**THE NIGER EXPEDITION** seems doomed to be without an artist. The first who was engaged in this capacity took alarm at the moment the ships sailed; and the second, who entered upon it at twenty-four hours' notice, went all the way to Cape Coast Castle without being able "to screw his courage to the sticking-place." He has got Captain Trotter's permission, if we are rightly informed, to return home in the Ranger schooner. The expedition, however, will not be without persons capable of bringing from the interior of Africa sufficient illustrations of its peculiarities. Captain Allen, of the Wilberforce, has devoted himself very much to the study of drawing since he last visited those regions, and there are many of the officers who are able amateur draughtsmen.

**THE VISIT OF CORNELIUS** to this country has been short though not ineffective. Lord Monson, who invited him here, died at the moment of his arrival; and as the "Commission" is not yet formed for the consideration of the question of introducing fresco decoration into England, he had no opportunity of being examined on the probable advantages or disadvantages likely to result from it. His opinion, however, has been privately given to Sir R. Peel, Sir R. Inglis, and others, and this opinion is, of course, favourable to its introduction. This style of art, he says, corresponds with the English character, inasmuch as steadiness and perseverance are necessary to carry on works which, when begun, must not be trifled with or abandoned. While the walls are fresh the pictures must be done. It is the preparation of the designs only that requires time and consideration. The Germans are very long in thinking out their subjects, and in making their cartoons. The transferring them to the wall is rather a work of manual than mental labour. The difficulty ceases when the composition is completed. Such is the view of

the great German artist—the subject, as will be seen, has been treated by us elsewhere.

**R. J. WYATT**, the English sculptor, who in conjunction with Gibson have gained for Britain a high reputation in "the Eternal City," has lately paid a visit to his native country after an absence of twenty years. The reception he met with has proved that England is not unmindful of his high deserts. Amongst other commissions he has been honoured with one from Prince Albert to execute a figure of Penelope, to be placed at the entrance to the Queen's apartments in Windsor Castle. A circumstance connected with this commission ought to be known. The Prince had invited Wolff (the celebrated German sculptor) to come to this country, for the purpose of executing some figures for the palace; and Wolff, with the honest ingenuousness of genius, said to him, "Why does not your Royal Highness encourage the artists of your adopted country? Gibson and Wyatt have gained a reputation for English sculpture that has spread through all Europe." The Prince listened attentively to this recommendation; and hearing that Wyatt was then in England, requested him to come immediately to the Castle, when the whole was arranged, and the sculptor has gone back to Rome with this addition to his fame. It was to a similar display of noble-mindedness on the part of a foreigner that Gibson owed his first commission. The Duke of Devonshire applied to Canova for some of his works. The generous Italian said, "Why do you come to me? I am full of engagements, while there is a countryman of your own of the greatest genius without employ." He took the Duke to Gibson's studio and told him he would do himself honour by ordering the group of Mars and Cupid which the artist had just finished, and which now forms one of the principal ornaments of Chatsworth.

**BUST OF WILKIE.**—The characteristic bust, executed by Joseph, of the late lamented Sir David Wilkie, has excited a deep interest with the public. Hundreds of persons have been to the artist's studio to see a resemblance so perfect of a man so much admired and loved. This bust was executed at the period of Wilkie's best state of mental and bodily health—at the time he painted the Waterloo picture for the Duke of Wellington. It will add much to the popularity which Mr. Joseph has already gained by his beautiful statue of Wilberforce in the Westminster Abbey.

**FREE EXHIBITIONS.**—The exhibition of works of Art selected by the prize-holders in the Art-Union of London, afforded evidence of the eagerness with which the English public will avail itself of the means of obtaining intellectual gratification that may be afforded it, and the safety with which the opportunity may be given. In the first instance the committee issued to the subscribers about forty thousand tickets to be distributed amongst their acquaintances and connexions generally. They afterwards threw the rooms open to the public at large for one week by advertisement, by which means, in the whole, above *sixty thousand* persons were led to visit the exhibition within the twenty-five days during which it was open. On several occasions towards the close, it was computed that no less than six thousand visitors examined the gallery in one day, and yet we are glad to say that not the slightest damage was done to any of the pictures, and that with the aid of very few attendants the most perfect order and regularity were preserved. H. R. H. the Duke of Cambridge visited the gallery during one of the fullest days, and examined all the pictures with some members of the committee. The interest which the Duke feels in the Association is shown strongly by the fact that his Royal Highness canvassed subscribers to it, and sent the amount of their subscriptions himself.

**NEW COIN.**—We have been enabled to examine a new "five-pound gold piece," the production of William Wyon, Esq., R.A., which, for chastity of design and beauty of execution, far exceeds anything that has been hitherto issued from her Majesty's Mint. The head of the "royal lady" is clear and carefully defined; and on the reverse Mr. Wyon has happily identified the exquisite fable of Una guiding the Lion with our own Queen. The likeness is preserved in both face and figure. When the coin comes into circulation, no cabinet of English coins can be without it. We sincerely congratulate Mr. Wyon on this *chef-d'œuvre* of his art: his pure and classic taste is of great

value to the country; and everything within the sphere of his influence takes a high moral tone worthy his occupation. We must bear in mind that, above all others, the medallist labours for posterity: his works are tests of the truth of history; they mark the period and semblance of the age. It is pleasant to think that such labours cannot fail of being "time-honoured."

**STATUES FOR THE NEW HOUSES OF PARLIAMENT.**—In the evidence given before the select committee on the fine arts, the following questions and answers occur in the examination of Mr. Banks:—"Would you disapprove of marble statues in the new building? No, certainly not; our ancestors only used alabaster, because alabaster was the product of England, and white marble was not: the old monuments are of touchstone, brass, and alabaster; for this reason, that they were things which they could get, and Italian marble they could not get.—Do not you think that white marble would ill harmonize with the general tone of the building? I should prefer metal statues, and I very much wish to see bronze castings encouraged in this country; compared with the Continent it is surprising how little it is practised amongst us.—Have you seen any of Mr. Pugin's adaptations of the middle ages? No; but I have heard them highly spoken of.—In Mr. Pugin's works he has attempted to revive the colouring of statues; what are your opinions upon that subject? I have always felt very sorry to differ from the ancients in that one single point; the only particular in which I cannot acquiesce in the taste of the Greeks, is in the painting of their statues; and they are right in so many points, that I am led to doubt whether I may not be wrong in differing from them in this.—Was that done in the best times of Art? Yes, I am afraid that it was."—The following observations occur in the evidence of Mr. Barry, the architect:—

"The inquiry at present having been confined to painting, I wish to ask, what is your opinion as to the introduction of sculpture? I should say that sculpture might be introduced into the same portions of the building to which I have before alluded with the best effect; it could be employed in statues placed in niches and upon pedestals, with very great effect, in all those portions of the building.—In reliefs? I fear that reliefs could not be applied with any good effect.—Sculpture to be confined to statues and groups? I should say, almost exclusively to statues.—Statues of eminent individuals? Statues of royalty, great dignitaries of the church, and eminent statesmen; that is the class of statues I would recommend.—Would you exclude groups of two or three figures altogether? I am not prepared to say I should exclude them altogether.—You are aware that reliefs are frequently used in the exterior portions of Gothic architecture? Yes, in continental architecture.—Have you not seen reliefs in church porches, Gothic church porches, as at Rouen, for instance? Yes, very frequently; but I am not aware of the same practice having obtained to any great extent in this country.—Is there any portion of the external part of the building to which you think reliefs would apply? I think not.—When you speak of reliefs, I presume you do not mean single statues? No, I allude to subjects.—When you say you approve of the application of sculpture to the building, do you mean sculpture in white marble, or such coloured sculpture as you find in the internal decorations of Gothic buildings? By no means in marble, because the effect would be crude and unsatisfactory, and very inharmonious with the style of the building. I should recommend any of the best kinds of freestone, such as the Caen stone, or the Maltese stone; or the stone from Painswick, in Gloucestershire, which would, in my opinion, be preferable to marble.—What would you say to colouring statues? I should be rather averse to colouring them; my present feeling is, that I should be satisfied with the natural colour of those stones.—Are you not aware, that in the old application of sculpture to Gothic architecture, and in the late application of Mr. Pugin which I have spoken of, that the coloured statues are introduced with good effect—coloured wooden statues, I think? I am not quite sure that I altogether approve of the effect of sculpture, so coloured.—Do you mean that you do not entirely approve of wooden statues? I mean the colouring of either wood or stone in

sculpture.—Do you happen to be acquainted with Roche Abbey stone? Yes.—Do you not conceive that would be very suitable? Extremely suitable.—Do you not consider it to be a particularly good stone, both as regards colour and durability? For internal purposes, certainly.—When you spoke of statues which were to be likenesses of eminent characters in English history, I suppose you contemplated a style of sculpture very different from the antique? Somewhat different from the classical style, though not altogether so. I was contemplating the style of sculpture which may be observed in monumental shrines of the 15th and 16th centuries; that is a style of sculpture which comes very near in some instances to the antique.—Was it your idea to represent our eminent characters in the costumes of their own times? I am not prepared to enter into all that detail at present.—Will you inform me whether I rightly understand you, that you would render both painting and sculpture entirely subservient to the producing of the highest architectural effect? Not entirely, but to a certain extent.—Is that entirely your object? It is my object, as an architect, to give the most striking effect to the building as a whole, and I think that the effect of architecture can in no way be so highly enhanced as by the arts of painting and sculpture."

"THE TIMES" TESTIMONIAL.—On the 20th ult. the committee appointed to carry into effect the resolutions of the meeting of merchants and bankers, relative to the testimonial to the conductors of *The Times* newspaper, for the measures which they pursued to destroy the conspiracy against the commercial men of all countries, assembled at the Mansion-house. The Lord Mayor was in the chair; and Mr. Hughes Hughes, as honorary secretary, declared the amount of subscriptions to be 1218*l.* 6*s.* and also reported, that nearly the whole of the volume giving the report of the trial of the action, "*Bogle v. Lawson*," together with the proceedings of the public meeting, &c., &c. was in type, and would soon be ready for circulation. Part of the subscription will be employed in placing a suitable tablet in the Merchants' Walk in the new Royal Exchange, and in establishing "*The Times* medal" in the City of London School, as recommended by Mr. Laurie; and also, if it should be so resolved, to found an exhibition to each of the Universities of Oxford and Cambridge, to be called "*The Times* Exhibition."

NATIONAL GALLERY.—1. A return of the number of visitors to the National Gallery in each year since 1825:—1826, 110,051; 1827, 69,461; 1828, 57,925; 1829, 50,963; 1830, 60,321; 1831, 71,978; 1832, 76,820; 1833, 79,440; 1834, 89,374; 1835, 127,268; 1836, 125,747; 1837, 113,937; 1838, 397,649; 1839, 466,850; 1840, 503,011.—2. Return of the number of students admitted to paint in the National Gallery for the following years:—1838, 1016; 1839, 1162; 1840, 1257. N.B.—We have not the means of furnishing the numbers previous to 1838. WILLIAM SEQUIER, Keeper.

NELSON TESTIMONIAL, &c.—It is already known that the works in Trafalgar-square, and also at the New Houses of Parliament, have been suspended, in consequence of a "strike" of the masons. It was fully expected that the whole of those (222 in number) employed on the latter erection would have returned to their work, but such not being the case, measures have been adopted by the contractors to supply their place by men unconnected with Unions, so as to expedite the works without further interruption.

THE TWO FRANCIS.—The following letters are a part of the correspondence relative to the purchase of these two pictures now in the National Gallery:—

"London, March 19, 1841, 46, Pall Mall.

"Sir,—Towards the end of last Session of Parliament, several pictures belonging to his Royal Highness the Duke of Luca were offered to her Majesty's Government, on account of the National Gallery.

"Among these, two pictures, by Francisco Francia, valued at 4000 guineas, were submitted to the trustees of the National Gallery, who gave an opinion that 3500*l.* might be offered for the same. This offer could not at the time be accepted by the Signor Galvani, in consequence of his not having the power to make any diminution in the original demand.

"These two pictures having been lately placed under my care, with power to sell the same, I have recommended that the price offered by her Majesty's Government should be accepted, and I have now, Sir, to acquaint you, that I am ready to deliver these pictures on receiving your authority in regard thereof.—I have, &c.,

"(Signed) WM. BUCHANAN.

"To the Right Hon. the Chancellor  
"of the Exchequer," &c.

"National Gallery, April 7, 1841.

"Sir,—I am directed by the Trustees of the National Gallery to acquaint you, for the information of the Lords of the Treasury, that they have had under their consideration the offer made by Mr. Buchanan in his letter to the Chancellor of the Exchequer (which you forwarded to them with your letter of the 20th ult.), for the sale of the Francis from the Lucca collection, for the sum of 3500*l.*; and to report to the Lords Commissioners, that they consider these pictures of great merit and value, and recommend the purchase to be made by her Majesty's Government.—I have, &c.,

"(Signed) G. SAUNDERS TEWAITES.

"Robert Gordon, Esq., &c.  
"Treasury."

BUSTS OF "ETON MEN."—It is probable that Eton will soon possess a very remarkable collection of busts. The Duke of Buckingham has just presented to the College an admirable bust of the late Lord Grenville, with an earnest request that it may be placed in the upper school; and it can scarcely be doubted that the wish of his Grace will be complied with. Lord Canning has also presented a bust of his father, which is likewise to be placed in the upper school; and Lord Guildford has contributed the bust of his uncle, the minister, Lord North. It is to be hoped that other offerings will follow in a similar spirit; for assuredly, no assemblage of portraits could be regarded with greater interest than those of the remarkable men who have been educated at Eton. If the busts of all the distinguished persons, who have studied here, were placed in the upper school, they would form an important and very gratifying collection. Sir Robert Walpole and Lord Bolingbroke were "Eton men;" as were also Lord Chatham, Lord North, and Charles James Fox. The Duke of Wellington, Lord Grenville, Lord Grey, and the Marquis of Wellesley were likewise educated at this ancient seat of learning—the last of whom is still known as a "prime old Etonian," whose Latin versification, even in advanced age, is of the first degree of elegance. Waller, Bishop Sherlock, Fielding, the poet Gray, and the scholar Porson, were also of this seminary. The busts of such men adorning the source of so much of the power by which they achieved their greatness, would possess an interest which could attach to no ordinary collection.

NEW HOUSES OF PARLIAMENT.—Mr. Barry, the architect, having been requested to inform the committee of the superficies of the different portions of the buildings which could be appropriated to painting; and also the number of positions or places in which sculpture could, with advantage, be placed, has stated those to be as follow:—In St. Stephen's Hall, 3000 feet; Royal Gallery, 2140; the Queen's Robing-room, 1168; lower corridors, fronting the river, 5672; House of Lords, 1800; House of Commons, 1260; in the Corridors, from the central Saloon, 1325; Conference Hall, 1340; in the Lobby of Committee-rooms, 25,350; besides numerous other less important portions of the building. Total, 49,823 feet. In Westminster Hall the superficies capable of being devoted to this purpose is 6160 feet; but Mr. Barry considered it to be absolutely requisite that the roof of this building should be pierced in various places, equi-distant, so as to admit of an increased quantity of light, the present lantern not being adequate for that purpose.

THE SIDDONS MONUMENT.—The committee formed for the purpose of placing a bust or statue of the late Mrs. Siddons, in Westminster Abbey, have circulated a copy of the resolutions framed at a meeting held by them at Exeter Hall on the 22nd of March—upon which occasion the chair was filled by the Marquis of Lansdowne. In committees like this, formed in the spirit of a common admiration of exalted intellect, it is most gratifying to find a list of names which stand be-

fore the world as "proverbs" of excellence and genius. The name of Siddons is brought forward here with redoubled lustre, associated as it is with so much of the greatness of our land, since, among the names of the committee, are to be found so many already embalmed in never-dying fame. We have, however, in similar committees, to deprecate the course of proceeding adopted by this, inasmuch as artists are frequently misled from ignorance of arrangements with regard to the execution of the work proposed. We could cite one instance, in which, under an impression that this work was to be open to competition, a model has been prepared; and doubtless, the Siddons Monument has occupied much of the attention of many eminent sculptors not aware of the resolution of the committee, "that Sir Francis Chantrey be requested to undertake the work."—The committee are invested with the full power of selection, and the work must, in the hands of Sir F. Chantrey, realize the best hopes of the subscribers; but yet it is due to the profession, that in works of a public nature, they should receive an early intimation of the selection, or the manner of selecting, the artist. The highest credit is due to the Hon. Sec., Wm. Brydon, Esq., for the successful issue to which the subscription has been brought.

ART-UNION OF LONDON.—Mr. Shenton has just finished his engraving, for this Society, after Charles Landseer's picture of "*The Tired Huntsman*." He has performed his task with considerable ability; the plate will add greatly to his reputation. It has been executed, too, in a marvelously short space of time. We shall notice the work more at length when it is issued by the committee.

"COMMISSION" ON THE FINE ARTS.—The commission, at the head of which is Prince Albert, have, we understand, already had a meeting in reference to the contemplated adornment of the House of Lords and Commons.

ASSOCIATES R.A.—On Monday next, the 1st Nov., the Royal Academy will fill up the vacancies in the list of Associates. We believe there are three.

MOTETT SOCIETY.—Urged by the best wishes for the promotion of the sister art—music, we advert to the proposals of this Society for extending to the public the benefit of one of its resolutions, viz., "That the Society shall, from time to time, print selections of standard church music for the use of its members." The plan for the admission of subscribers is highly honourable to the Society, and advantageous to those who may be induced to profit by such an opportunity of possessing the best sacred music at a very moderate price. The annual subscription will be £1 *ls.* for which a subscriber may obtain 300 pages of rare and valuable music. A plan so liberal and spirited we cannot help thinking will meet with encouragement at home, and also abroad, as it extends to the works of every celebrated composer of sacred music, and also to MS. compositions which are unknown to the world generally, even by name.

IMPERIAL GIFT.—The Emperor of Russia has presented to Mr. Moon a very magnificent diamond ring—of which the respected publisher is, naturally, not a little proud; since these tokens of imperial satisfaction are rarely bestowed on personages less dignified than ambassadors. Mr. Moon has been publishing a series of portraits of the Royal family of Russia; engraved in this country. We rejoice to find they have met with the marked approbation of the Emperor.

THE KING OF FRANCE has devoted a separate gallery in the Louvre to the pictures bequeathed to him by the late Mr. Standish—to be henceforth called "*The English Gallery*."—British would have been a better term. This may perhaps form the nucleus of a collection of British works of Art; and thus the testator may have advanced the interests of this country.

HOGARTH.—At the late sale of the effects and moveables at Vauxhall, were disposed of some valuable pictures painted by Hogarth for Mr. Tyers, who was proprietor and manager of Vauxhall somewhat more than a century ago, and to whom we are indebted for this place of amusement as it has continued to our time. Some of these works were catalogued with names unknown to the admirers of Hogarth, as for instance, Jobson, Nell, and the Conjuror, was entitled "*The Reproof of the Drunken Cobbler*."



## ART IN THE PROVINCES.

## BIRMINGHAM SOCIETY OF ARTS.

THIS Exhibition may be quoted as an example of a growing feeling for Art in the provinces. High class pictures, it is true, do not abound, nor can this be expected; but in the general tone of the assemblage of the works of this year there is a solidity of purpose and a mastery of circumstance contrasting most favourably with a similarly broad view of the exhibitions of preceding years. The catalogue of the works brought forward by an institution, is a sufficient evidence of the position which it occupies in the estimation both of the public and of artists; and if the Birmingham Institution were not regarded with interest by both we should not find upon its list of contributors the names of so many accomplished painters. Among the attractions of the exhibition are, 'The Sleeping Beauty,' by MacIise, and 'The Trial of Effie Deans,' both of which hung on the walls of the Royal Academy, and were then treated at length. To what we have already said of these works, we can only now add our expressions of surprise that they have not been long since sold.

'The Fall of Cain,' W. Dalziel. The design of this picture is altogether worthy of the poetry of the Pentateuch. It is one of those works we so frequently meet with—in which limited experience is far outstripped by a rich and excursive imagination. Cain is in expression dull and unimpassioned, and Lucifer too material; faults to be remedied only by an entire yielding to the inspiration of such subjects.

No. 22. 'Andrea del Sarto's first Interview with Lucrezia di Breccia,' G. J. Hollins. This is a carefully painted picture, but it is deficient in such expressions as would best befit the scene. In pictures like this, where it is necessary to work up to a familiar identity, it is extremely difficult to invest common place with motive of interest. Of this great painter, there are five or six portraits in Florence, where arose to him that fame which even in his own day filled civilized Europe; but we cannot recognise here features which might have matured into the plain reality painted by Andrea himself.

No. 73. 'Italian Peasant Boys,' G. F. Hurlstone. This artist has studied closely and seen much of these Italian *gamins*, whom he has reiterated in whole families of pictures such as this. Artists, like story-tellers, frequently depart from truth in repetition, but this work is all fidelity; the hair, eyes, nay the entire impersonations are Italian. We may even read Italian history on the rags they wear.

No. 142. 'Interior of Petrarch's House at Arqua,' G. Partridge. The interest here as in most similar cases settles rather in the association than the mere subject-matter, which, however, is admirably dealt with, and will happily remind all who have visited them of

His mansion and his sepulchre; both plain  
And venerably simple, such as raise  
A feeling more accordant with his strain  
Than if a pyramid form'd his monumental fane.

'The Slave Market,' and others of Müller's productions are already sufficiently known: he has, we believe, again departed on another visit to the land of Egypt; our best wishes go with him.

No. 188. 'Calais Sands, with Fort Rouge,' H. Gritten, jun. Scarcely does a year go by without a view of Fort Rouge; this version, however, of the old and wave-fretted wooden piles will lose nothing by comparison with many of those which have preceded it.

No. 207. 'Giddy Youth in Ancient Garb,' T. Clater.

"With roguish glee the artless maid  
Hath rummaged out the secret store;  
In garb of ancient days arrayed,  
And faded wreath old granny wore."

The title and the quotation sufficiently describe the picture, which, in composition and execution, sustains the reputation of the artist.

No. 219. 'Fishing Trap, Berkshire,' J. B. Pyne. A work in the very best style of this artist—a snatch of foreground landscape, with anglers, but painted with an unaffected devotion to nature.

No. 223. 'Leaving the Ball,' J. C. Horsley. This work has already come under our notice, having been exhibited at the British Institution. No. 159. 'The Contrast,' C. Stonehouse, has been

painted in illustration of the same passage in Goldsmith's "Deserted Village," beginning,

"Sure scenes like these no troubles ere annoy!  
Are these thy serious thoughts? nay, turn thine eyes  
Where the poor outcast shivering female lies."

No. 232. 'Bacchus Consoling Ariadne for the Loss of Theseus,' W. Patten, A.R.A. This picture we remember at the British Institution; we reported of it then according to its merits—favourably.

No. 237. 'A Detachment of Cromwell's Cavalry surprised in a Mountain Pass,' T. Woodward. The character of the subject is well sustained; the horses are most effectively drawn, and the men full of life.

No. 266. 'Slender's Introduction to the Dinner at Page's, &c., A. T. Derby. Falstaff with his tail, and the friends of his humour, constitute the grand trial shot of the artists of our school. They adhere to the hero's own words—

"Banish plump Jack, and banish all the world;" for never can we enter an exhibition without meeting our ubiquitous "fat friend." It is as difficult to paint Shakspeare's humorous characters as it is to sum up all their pungent sayings into one grand passage of wit. If Mr. Derby fails here, he only does so in common with our most distinguished artists.

No. 280. 'Gil Blas Relating his Adventures,' R. T. Lonsdale. A picture which we have already had the opportunity of noticing.

No. 281. 'At Haddon,' T. Creswick. This is, like all the works of the great artist, painted with that extraordinary truth which acquires for him a yearly increasing fame.

No. 372. 'Fruit Piece,' G. Lance. This, like all Mr. Lance's vegetable and fruit subjects, is a most elaborate imitation of nature. Not only in colour, but appropriate texture, does this equal the best of all similar productions.

No. 373. 'The Young Dairy Maid,' P. F. Poole. An extremely simple subject; but we cannot help remarking on the interest with which the artist has invested it. There is certainly too great a display of colour in the maiden's dress.

No. 384. 'A Naiad,' W. Etty, R.A. As is usual with all Mr. Etty's pictures, this is distinguished by a charm, in search of which artists frequently pass their lives; in purity and sweetness of tone he approaches Guido; and the fleshy roundness and lifelike texture which he imparts with so much freedom of handling, remind us of Rubens.

Among the Water-Colour Works are several which we have already had opportunity of noticing—Mr. Corbould's 'Griselde and the Markis' may be instanced. It is matter of surprise that this excellent picture is not sold.

No. 414. 'Mountains—North Wales,' D. Cox. Exactly a scene calculated to exhibit the powers of this admirable artist. The subject is replete with grandeur, and has been wrought out with the mind fully alive to impressions from Nature's sterner moods. By the same hand is also No. 440. 'Retreat of Colonel Claverhouse to the Tower of Tilletudlem.'

"Gracious powers!" said Edith, whose eye at that instant caught a glance of the road which ran up the river; "and yonder they come."

We have not room for the lengthy quotation which describes the pell-mell riding of the Life Guards after their defeat at Drumclog, and which is followed in the true spirit in the drawing.

No. 426. 'Morning,' J. D. Harding.

"The morn is up again—the dewy morn—  
With breath all incense, and with cheek all bloom,  
Laughing the clouds away with playful scorn,  
And living as if earth contained no tomb," &c.

The poetry of Byron receives full justice at the hands of Mr. Harding. The colour here is beyond anything we have ever seen from his pencil; but he is no ordinary man, and his resources in Art seem to multiply rather than diminish with years.

Among the Sculpture are many works of a high order of merit. Mr. Papworth contributes 'Poor Little Nell'; Mr. Bell a 'Statue of Dorothea'; and Mr. Clarke a 'Bust of G. F. Muntz, Esq., M.P.' The necessary brevity of this notice compels us to omit very many pictures of acknowledged excellence, to the authors of which we have already more than once paid the tribute of sincere praise, and whom again we trust yet to meet upon the same terms.

GLASGOW.—The *Scottish Guardian* announces the opening of an Exhibition of Works of Art in Glasgow. Since the exhibitions which were established by the Glasgow Dillettanti Society became extinct, the citizens of Glasgow have had no opportunity of visiting any regular collection of paintings. We have from year to year been anxiously hoping that some spirited and influential individuals, uniting together, would undertake the formation of an extensively organised society, having for its object the promotion of the Fine Arts in the west of Scotland, and, more especially, the establishment of a School of Design, for the improvement of the Art as applied to manufactures. The Government having now determined on patronising the Fine Arts, and having proffered its assistance in the formation of Local Schools of Design, we think a favourable opportunity has arrived for the furtherance of this desirable object. We hoped that some private individuals would have been the first to move in this matter, and having obtained the patronage of the most influential noblemen and gentlemen in the west of Scotland (a patronage which, we have no doubt, would be granted as soon as applied for), they would then have found no difficulty in obtaining such a number of members as would at once have placed the institution on a most prosperous basis. In an institution such as we have hinted at, the leaders and acting men ought, no doubt, to be persons thoroughly conversant with matters of Art; but we do not perceive any necessity for each individual member being a connoisseur. If any one possesses a love for Art to the extent of giving the annual subscription or entry money, we would say by all means allow him to be a member; and if he has not a taste for the Fine Arts when he enters the society, there is little doubt but such will be acquired, to a greater or less extent, before he has been long in connection with it. An institution founded on this principle, from the number of members connected with it, and each one having a certain influence in its sphere, would soon be established on a permanent basis. This plan, we are sorry to say, has not been adopted; but we can discover no reason why it should not yet be carried into execution. The artists have in a manner been compelled to form themselves into a society for the furtherance of Art, consisting exclusively of professional gentlemen. Under their auspices the present exhibition has been commenced, and we are happy to find in it so much to commend and so little to condemn. We heartily wish them all success in their present undertaking. An association for the promotion of the Fine Arts has been formed on the model of the ART-UNION in London. This, however, can only be regarded as a useful auxiliary, and not as a moving power, commensurate to the accomplishment of the great end in view. The exhibition contains works by Harvey, Gilbert, Bonnar, Scott, &c., &c., of the Royal Scottish Academy, and many other artists of high promise, though comparatively unknown to fame.

THE LIVERPOOL PRIZE has been awarded to Thomas Webster, Esq., A.R.A., for his picture of 'The Boy of Many Friends,' a work of rare merit, and unquestionably entitled to the distinction conferred on it. We are unable this month, to notice the Liverpool Exhibition, but shall do so "in our next." Meanwhile, we lament to observe that the press in Liverpool is doing much injury to the best interests of Art, by a system of remarks (not criticisms) upon the pictures in the present exhibition, we allude more particularly to the ill-judged notices in the *Standard* and the *Chronicle*, the writers in both these papers are evidently totally unacquainted with the subject on which they profess to write; in illustration we need only refer to the blunderings of the *Chronicle* both in manner and matter; and the "*feshings*" of the *Standard*, coupled with a general vulgarity of style, eminently calculated to disgust the friends of Art. We can assure their editors, that Liverpool is the only town in which such bad taste is displayed, and we trust we may venture to hope, that in future the gentlemen will confine themselves to writing upon subjects they may chance to understand, and not imitate Sir Roger de Coverley, who deemed it his duty to make a speech whether to the purpose or not!



## FOREIGN ART.

**ITALY.—ROME.—THORWALDSEN.**—On the 12th of last month Thorwaldsen arrived in Rome, after an absence of three years. No words can express the cordiality and respect with which he has been welcomed by the Roman artists, and the artists of all countries residing at Rome. He has also received the extraordinary compliment of a deputation from the Academy of St. Luke, to congratulate him on his return to his second country, and to express how highly they value the honour of his presence and the advantage of his opinions as a member of their body. After forty years' residence in Rome, Thorwaldsen is said to have found no other climate so suitable to his health. May we not also say that Rome is the true country of an artist like him—he is an exile elsewhere. On the evening of the 24th the first council of the Academy of St. Luke since his return was to be held. As soon as it was known that he intended on that evening to resume his place in the council, the president, the Proff. Cav. Felchi, went to the house of Thorwaldsen, with the equipage of the academy, to conduct him to the meeting, and all the members were waiting to receive him at the foot of the stairs. Thorwaldsen appeared much moved by his reception, and cordially thanked and embraced his colleagues.

**ST. PAUL'S WITHOUT THE WALLS.**—Since the arrival of the splendid columns and blocks of alabaster destined for this church, the magnificent gift of the Viceroy of Egypt to his Holiness, the works have proceeded with increased energy. It is said that in four years they will be completed, when this immense and gorgeous Basilica will appear more majestic and beautiful than before its destruction by fire many years ago. The director is the Cavalier Pletti.

**COLONNA ANTONINA.**—During the tempest of the 23rd of September, the lightning struck the column of Marcus Antoninus, which adorns and gives the name to one of our principal "Piazze." Most happily the electric fluid struck only two angles of the pedestal erected by Sextus V., the ancient column itself remaining quite untouched and unharmed, though part of the angles of the pedestal fell down. They are now being repaired with all speed.

**BOLOGNA.—NECROLOGY.**—This year is unfortunate for the Academy of Fine Arts: it has lost two others of its members—the Professor G. Tambroni, an excellent landscape painter, and the sculptor G. Giungi. As yet only one academician has been elected to fill up the vacancies—G. Barbieri, a clever painter of landscapes.

**BIBLIOGRAPHY.—FELSINA PITTRICE.**—The Marquis Amorini, President of the Academy of Fine Arts, continues successfully his biographical labours on the lives of the old masters, principally all those of the Bolognese school. At this time he has published, executed with the greatest elegance and correctness, the life of Count Carlo Malvasia, a painter and author; especially of the celebrated work called 'Felsina Pittrice.' 'Felsina,' as is well known, is the ancient name of Bologna, and under the title of 'Bologna, as a Paintress,' he has written the lives of an immense number of Bolognese artists, beginning from the most remote times. It is a work full of curious erudition and useful information, and has been carried down to our times by various authors, among whom we may name the Canon Crespi, and Zanotti. Malvasia certainly shows much critical acumen in combatting various erroneous opinions and false accusations of Vasari, a Florentine artist and author, and jealous of the Bolognese school. But the Marquis Amorini has included in his work all the lives of artists published by Malvasia, with corrections and condensations little practised by the prolix Malvasia. He has also applied to it the philosophic criticism which suits the present day. Honour then to the President Amorini! who has devoted time, fortune, and great labour to the embellishment and illustration of the history of the Fine Arts, in which the school of Bologna boasts so many fair and noble pages.

**Original Italian Memoirs regarding the Fine Arts.**—Signor Michel Angelo Gualandi, a man of talents, character, and with much taste for the fine arts, has published a work, original of its

kind, and which it were desirable should be followed by similar publications in every city and nation where the Arts have flourished. We should then possess a true history of the Fine Arts, of which partial sketches, more or less perfect, only now exist. The work of Signor Gualandi is a collection of original Manuscripts, drawn from the archives of the various cities in Italy, having relation to the lives or works of the old masters, serving to clear up many hitherto contested points which have been the subject of controversy by various authors. The documents are illustrated by useful, learned, and carefully-written notes. Among the documents published we observe the last wills of several celebrated painters, such as Primaticcio, Orazio Samacchini, Dionysius Calvart, Alexander Tiarini, Guido Reni, Gio. F. Barbieri (Guercino), and many contracts between the artists and the noble families for whom they painted. Some letters of F. Albani, regarding his great and famous picture of 'Adam and Eve,' painted for Count Leopardi. Signor Gualandi was known as an excellent judge and lover of art; he had also a small but excellent collection of old and modern pictures for sale in the halls of the Palazzo Fava, so celebrated in Bologna for the frescoes of the Carracci, with which they are adorned; but he is now yet more honourably known as one of the best contemporary writers on the Fine Arts.

**Notices of various Fresco Pictures removed from the Walls and placed on Canvass.** by G. GIORDANI, Keeper of the Gallery at Bologna.—Many fine classical works have been thus saved from ruin in Italy, and more particularly in Bologna, besides the hundred pictures by Guercino—of figures, landscapes, hunting scenes, dead game, &c., which were in the Palazzo Clarelli—there have been safely transported a 'Hercules and Iole,' by G. Cavedone; an 'Aurora,' by Guido; a 'Flora,' by A. Tiarini. A subject so interesting as the preservation of such works, well merits consideration and study on the different methods employed. These will be found detailed, with the progress and success of various operations, in a book published by G. Giordani. Like his other works, it is full of interest for lovers of Art.

**SCULPTURE.**—Professor Baruzzi, since his beautiful portrait in marble of Tagliani as 'La Sylphide' which he modelled from life, has been employed on three sepulchral monuments, to be placed in the cemetery of the Certosa. One is for the Countess of Bentivoglio; it represents 'Filial Piety' in a beautiful group of four figures; another is for the poet and professor of philosophy, Paolo Costa, representing 'Philosophy and Poetry embracing'; the third, in a grander style, is a 'Group of Mendicants, to whom Charity is distributing relief'; it is for the Marchioness Pizzardi.

**TURIN.—V. RASORI'S PICTURE.**—We have recently seen a picture which we shall not soon forget, like the masterpieces of old times, the impression it makes is stamped on the mind. The work in question is by a young painter of Bologna, Vincenzo Rasori; it has been purchased by the King of Sardinia, to be placed in his palace at Turin. The subject represents a scene interesting to the poet, to the historian, and to the philosopher. Who has not read of the long, bitter feuds that divided Italy for ages, and that sprang from the broken vows of Buondelmonte dei Buondelmonti? The moment represented in the picture is that in which the lady of the Donati presents to him her beautiful daughter, hoping, by her extraordinary charms, to cause him to break his faith to the daughter of the Amedei, to whom he was pledged, and obtain him for her son-in-law. Besides the three principal persons, two attendants are introduced, an old and a young woman; they are like the chorus in the Greek tragedy, commenting on the action of the principal figures, and interpreting it to the spectators; the younger looks on with an expression of pleased surprise, while in the sad countenance of the elder we seem to read the woes she foresees from this fatal meeting. The scene is placed in an inner atrium, in the house of the Donati, from whence there is a distant view of the heights of Samminiato. The young girl seems to have risen from some feminine occupation, as various articles on a table indicate. Her mother holds her right hand, and turning towards Buondelmonte presents her to him, seeming to say, "this is her whom I destined for you." Her face expresses triumph and

plensure; at the same time a careful observation of the face of the youth, whose modest countenance seems to struggle for composure, and to resist the expression of what he feels; that of the young girl beams with a timid pleasure. These three countenances speak, as much as mute expression can; they are beautiful, but not ideal beauty—not Grecian—not Roman; they are truly Italian heads—types such as do exist, but are but rarely met. The accessories are carefully and finely painted, as in the pictures of some great master; the feathers are true feathers, and seem to wave, the silk to rustle, the flesh to live and breathe. The idea, composition, and execution are all in harmony, and in this harmony the imitative art consists.

**MODENA.—"NEW THEATRE."**—The new Ducal Theatre was opened on the 2nd of October, with a magnificent opera, *Adelaide di Borgogna*, by Gandini. The exterior architecture is simple, but elegant; the interior, beautiful and highly ornamented: it is the work of Vandelli, Professor in the Ducal Academy of Modena. The drop scene is a classical picture by Malatesta, representing 'Hercules I., of Este, Duke of Ferrara, examining the Design for the first Theatre, built of wood, in his Court-yard, in 1486.' The second drop-scene, in Italy, called *Comodino*, is painted by Manzini, having as its subject 'the Count Rangone receiving Tasso in the Castle of Rangoncastelvetro.' The whole scenery is superbly painted by the Professor Camillo Crespolani, D.A. The theatre is not large; but its beauty entitles it to a place among the finest theatres in Europe.

**FABRIANO.—WORKS IN IVORY.**—When his Holiness, during his tour, was in this city, he visited the celebrated collection of ancient works in ivory, belonging to Count Possenti, a collection which does honour to the town, and which its proprietor is constantly increasing.

**FRANCE.—PARIS.—INAUGURATION OF THE STATUE OF DR. BROUSSAIS.**—The inauguration of the statue of this celebrated physician took place the end of last month, in the court of the amphitheatre of the hospital of Val de Grace. Under a canopy in front of the statue were assembled the officers of the hospital, the Academy of Moral Sciences, represented by their vice-president, M. H. Passy, and their secretary M'net, and several of the members in their academical robes; all the members of the Academy of Medicine, professors, and students. The statue was uncovered amidst great applause, and discourses were pronounced by M. Passy in name of the Academy of Moral Sciences; by Dr. Pariset, secretary of the Academy of Medicine; by Dr. Fossati, for the Society of Phrenology, &c., &c. The ceremony was on the whole very imposing. The statue is really fine, executed in bronze by Bra, in a sitting position, the head turned upwards inclining a little to the left in a meditative attitude. The left foot rests on his works; on the front of the pedestal is an inscription, on the sides a list of the works of Broussais.

**LOUVRE.—Exhibition of the Works of the Pupils of the French Academy at Rome.**—This exhibition was delayed to give time to restore a statue broken in the journey. The following is a brief notice of some of the works:—

**Architecture.**—By M. Lestuel—Copy of the two famous Corinthian capitals of the villa Ponzietowski; and the yet more famed Ionic capital of Sta. Maria, in Trastevere. In these copies there is correctness and talent, but they are somewhat stiff. By M. Ochara—Fragments of the Temple of the Sun, and of 'the Frontone,' called of Nero in the Colonna Gardens. Here there is talent, but the drawings are hard. By M. Guenepin—Three drawings, executed with much freedom—'The Temple of Fortune,' at Paestrina; 'the Temple of Castor and Pollux,' at Cora; 'the Arch of Trajan,' at Benevento. M. Farmin—Plan of an Hospital. It is gigantic, but a skilful and beautiful design.

**Sculpture.**—M. Bonavieux—'Faithful Love in the act of depriving himself of one of his Wings.' An elegant statue, pure in style and soft in its forms. M. Otlin—A 'Hercules,' of which the critics say, that though the Hercules be strong, the work is weak. M. Champard—A 'Bacchus,' in a good style, but wanting in *morbidezza*. M. Vilain—A 'Thesus.' Beautiful in every respect.

**Painting.**—M. Blanchard—A 'Noli mi tangere.' Free, but negligent. M. Murat—'Hagar

and Ishmael.' The conception is dramatic, the design good, the colour perhaps rather weak. M. Pils—'An Archer.' Somewhat theatrical, and meretricious in colouring, but clever. M. Robert—'The Slave.' Beautiful forms, good design, but the colour rather wanting in transparency. M. Buttura—Two landscapes: 'The Suburbs of Rome.' True and beautiful. M. Papety—An imaginary landscape, with 'The Funeral of Achilles.' Full of spirit. He also sends a beautiful copy from Raffaele, the 'Banquet of the Gods in the Villa Farnese.'

*Engraving.*—M. Normand—A fine engraving of a 'Madonna,' after Raffaele. M. Pollet—Water-colour copies of the portraits of 'Annibale Carracci,' 'Andrea del Sarto,' 'Rubens,' and the 'Fornarina.' All are excellent.

This exhibition is really a pretty one, notwithstanding certain small defects, which, as implacable critics, we are bound to notice. In all the works we trace the progress of those young artists, who, entirely at the expense of the French government, study in the right path—in the classic land of Rome.

*Monument to Napoleon in the Invalides.*—We announced formerly the time of presenting designs for this work; eighty-two have been presented. They will be exhibited in the Louvre.

FOIX.—THE CATHEDRAL.—Two young artists, Messieurs Vallette and Mercadier have just completed, by their joint efforts, a large picture, intended for the Cathedral of Foix. We have seen this work, and feel assured it will establish the fame of its authors; it combines many rare merits. The subject is Christ and the Woman of Samaria.

#### GOVERNMENT PATRONAGE OF ART!

ALTHOUGH we have been indebted to several correspondents for canvassing this topic, the matter is of so much importance that we feel sure our readers will not complain of our treating it at too much length.

It is a proverb that "what every one says must be true." Without allowing perfect correctness to the adage, it appears verified in the one remark concurred in by writers on British Art, be they natives or foreigners. Whenever our national inferiority in this department of genius has been their theme, they unhesitatingly point out the want of *Government patronage* as the root of the evil. The field has lain barren, they say, not because there is any inherent infertility in the soil; the wild herbage springs, the wild flowers are luxuriant, and the regular harvest is wanting year after year, only because there comes no fostering husbandman to improve the native qualities of the soil, and to sow the seeds of a more valued vegetation. Thus, it is argued that, while we have in abundance the choicest specimens of imitative Art, flowers of romance that will fill the mind with ideas of beauty and grace, and pictures of domestic scenes that teem with a quiet joy peculiarly English, there is still a national deficiency in that department of Art which, requiring the addition of the highest excellences of intellect to technical skill, is at once a cause and proof of a Nation's mental refinement.

There is much truth in these strictures; but we rejoice that they will soon cease to be applicable. The Government have at length seriously entertained the project of patronizing the Arts of this country, and the Houses of Parliament, it is said, will no sooner rear their heads, than they will be submitted to the operations of the sculptor and painter, in order that their walls may contain a lasting memorial of the achievements of British artists. We say, emphatically, of *British* artists, because, notwithstanding the gossip about the "calling in of the Germans," and even the advocacy of that measure by one or two journals, the unpatriotic scheme appears to be abandoned to the oblivion which it deserves. It was the public works of Rome and of Bavaria that drew out the genius of the Italians and Germans; and let us hope that historical painting in this country will date its first great spring from the determination to illustrate British history on the walls of the British Houses of Parliament.

The recent intimation of the above-named decision, formally ushered in by the remarks of a statesman, as distinguished for his encouragement of the abilities of others, as he is pre-eminent for

his own, has caused a great sensation in the artistic world. Genius is alive to the power of displaying its "writing on the wall" to the wandering gaze of future ages; the veteran conceives few finer stages on which to bring forward the crowning master-pieces of his creation; and the value of the prize induces younger ambition to hope eagerly for a place in the lists. And, in good sooth, should this opportunity of fostering historic painting in this country be duly seized, there has seldom occurred so heart-stirring an occasion for the development of sterling talent. What themes for the pencil! What heroic subjects for the chisel! And to be recorded in a building which will be one of the finest architectural works of the age, and will probably exist when many proud buildings around it shall have been swept "adown the gulph of time." These are exciting thoughts for English artists. No wonder, then, that they are discussing with zeal and eagerness the new field about to be opened to their labours. It is an absorbing topic; even the "new vehicles" are half forgotten, and *fresco*, the presumed medium by which Art is to be applied in the Houses of Parliament, is become a new and interesting topic of conversation; and, still better, a subject of careful thought. All this must have a valuable result, whatever may be the ultimate resolution of the pending question. The possibility, or probability, of its application in this way will doubtless stimulate many to the practice of "*fresco*." Opportunities will soon offer for this (among us) new Art, and there may consequently be a considerable and important improvement in the internal decoration of all classes of houses, from the palace to the humbler mansion.

We deny, however, the necessity, and doubt the policy, of applying the art of *fresco* painting to the walls of the two Houses. The necessity of adopting this method in such extensive decorations is contended for—by a few, on the ground of its suiting all lights, of its durability, and of its peculiar adaptation to the "grand style." The first reason is the most cogent, but evidently not imperative; the second may be met by the statement of the nearly equal duration of some paintings in oil; and the third by the fact that the "grand style," although hitherto principally made manifest in *fresco*, has, nevertheless, no essential connexion therewith; that is in truth an original mental attribute of the painter, and that the great works of Raffaele, Rubens, the Caracci, Paul Veronese, and others, indicate with all sufficient force, that for grandeur of treatment it matters not whether the pencil be dipped in size or oil, whether the recipient ground be a prepared canvass or a moist stucco. Nor let us forget the 'Battle,' by De Keyser; the 'Ulysses,' by Etty; and the 'Crucifixion,' by our lamented Hilton. If, then, it be not positively injurious to the architectural ensemble,—and that it would not be so we think may safely be affirmed; let every lover of British Art enter his humble "veto" against the adoption of *fresco* painting in the Houses of Lords and Commons. There are many reflections which urge to such a conclusion; and with an earnest desire for the advancement of Art in this country, proceed we to examine the propriety and facility of adopting some other method—that of painting in oil. *Fresco*, even allowing some two or three years for preparation, would have the double effect of displaying the deficiencies, while it marred the superiority, of English painters. With the exception of two or three, we can scarcely call to mind a painter who possesses the peculiar power of drawing, which forms one of the main attractions in a work of *fresco*. *Fresco* is known to require that precise knowledge of the anatomy and of every movement of the joints, which the great Italian painters spent so much time in acquiring. Our oil painting is corrected again and again, the parts are, as it were, melted-in, until at last a correct general appearance is obtained; but we much doubt whether the most careful cartoon would enable any but the most accomplished draughtsman to make an equally effective drawing in *fresco*, unless the mind be previously stored with the requisite amount of knowledge. In effects of colour, the great attribute of the English school, the exclusion of oil painting would be peculiarly unfortunate. *Fresco* paintings, it is true, exhibits occasionally the most delightful colouring; but they, we think, are much mistaken who imagine that

such power can be acquired without long practice, even by those who are already masters of painting in oil. Take away from the majority of our English painters the power of scrambling and glazing, pummeling and scraping, with all the peculiar aid of the strongest *impasto* here and there, and their productions would, we fear, be far from exhibiting, at once, a gratifying result. Surely there should be some hesitation ere we abandon, in favour of *fresco*, all chance of producing those charms of colour which constitute so much of the rich eloquence and poetry of painting—charms in which our school is allowed to excel, and which, as in the works named above, delight as much in the more grand and elevated subject, as in the smallest cabinet-painting by a Dutchman.

#### CORRESPONDENCE.

##### VEHICLES.

SIR,—Having read with considerable pleasure, the correspondence of "J. E." on Vehicles, and considering that every objection that can be raised against it, should be brought forward, induces me to ask of "J. E.," through your valuable work, whether he considers the glass medium after its use ever acquires its original hardness and body, allowing of course something for the oil and pigments? I seem to think not; for it appears to me that the small particles will always remain separate, and if so, no greater hardness will be produced than with common oil. I have often thought that many works are ultimately ruined by the use of *too much vehicle*; if the colour were used simply as we have it from the colour shops, without any addition of oils, &c., it would be found to acquire a hardness equal to the old masters; take for instance, a small portion of, say white, and mix a little sugar of lead in it; let it be very stiff, and spread it thickly over an earthenware palette, and in twelve months it will be as hard as stone. So I am inclined to think that the purity of the work depends not so much on the presence, as it does on the absence of vehicle, and any one may find on trial, that the simple paint, as it comes from the bladder, will admit of the sharpest finish and of the finest texture, without the appearance, as is now too common, of a mawkish insipidity, occasioned by an *over fondness* for some particular vehicle. I have often wished in my own practice that there were not a drop of oil to be procured, for one gets into an overfondness for something to work free and easy, thereby diluting the paint until it has no body left. If we look at the works of some of the old masters, it appears stamped on with the arm of a giant, without the appearance of vehicle; and even the Dutch School did not use so much, as is commonly supposed; yet I would say, if the *new medium* has the property of becoming harder than oil, I think it may be used with success; and I would say use the powder and work the paint as stiff as possible, by driving it out with a short stiff brush; and by the application of a sweetener you may produce a texture equal to a

—Yours, &c., J. B. T.

##### TEST FOR LEMON YELLOW.

SIR,—I have great pleasure in answering an enquiry in the ART-UNION, concerning a test for Lemon Yellow, as I think every artist ought to be in possession of the means for testing the purity of his colours.

The most simple test is this:—Take some of the colour and mix with water, then spread it upon a piece of white paper; cut the paper in half, keep one half in a folio, and expose the other to common gas, or impure air, during one night. On the following morning compare the two pieces. If the colour be pure, both papers will appear of the same tint; if not, one will be much darker than the other.—Yours, &c.,

56, Long-acre, 27th Oct., 1841. T. MILLER.

##### ADMISSION TO THE TOWER.

SIR,—In the October number of the ART-UNION, I perceive a slight notice of the Armoury in the Tower, coupled with a regret that greater facilities were not given to those artists who might wish to sketch therefrom.

As it is probable that the following information may be of service to many, allow me to say, that an application made to the Board of Ordnance, accompanied by a letter from the President of the Academy, will procure an order for unlimited free admission, and a command to those in whose custody the armour is placed, to afford every accommodation possible to the applicant.

Upon acting in the above manner some years back, I received all the attention and assistance I could desire.

Yours, &c.

S. J. B. JONES.

3, Bartholomew Lane, Bank, Oct. 6th.

## REVIEWS.

**THE BLIND GIRL AT THE HOLY WELL.** Painted by F. W. BURTON, R.H.A. Engraved by H. T. RYALL, Portrait and Historical Engraver to the Queen.

This is the engraving of the Irish Art-Union of the last year, and is in size sufficiently important to show the admirable style in which it has been engraved. The subject supposes a blind girl to have been led by her mother and attended by her younger sister to the Holy Well to supplicate Heaven for the restoration of her sight. Above the well rises a stone cross, before which the mother and her blind child are kneeling in devotion. Holy water they have none; but the little sister stands in the stream which flows from the well, and having filled a wooden bowl with the water of the well, is earnestly directing to it the finger of the blind girl as she has been before accustomed to do. With her hands firmly clasped before her, the mother is uttering a fervent prayer for the recovery of her child, towards whom, in her abundant love and solicitude, she has partially turned from the cross. The head of the blind girl is extremely beautiful, and the blindness is expressed, not only by the closed eyelids, but also by the particular set given to the head by the deprivation of sight, and without which the mere closing of the eyes would have been as nothing: the artist has never once lost sight of this powerful expression; it occurs again in the hand, which, although conducted to the water by the little sister, moves slowly and indeterminately. The features are full of placid resignation, contrasting powerfully with the intense feeling expressed in the face of the mother. The figures are costumed as peasantry, and a sobriety of tone prevails throughout the composition, which is in perfect accordance with its affecting sentiment. The back ground is a steep hill, rising so as almost to exclude the sky which appears only in one corner of the picture. The engraving of this work is an unrivalled performance, as combining, with the most perfect success, various styles of work adapted to variety of character and effect. The sky—what there is of it—is given in mezzotint, and its softness and distance tell admirably in comparison with some of the foreground objects,—a freestone rock for instance, the uneven and sandy surface of which is expressed in broken line with singular truth. The water again, is described in lines, more determined, but better calculated to give the necessary transparency. The work, in short, comes from Mr. Ryall's hands, not as an example of the excellence of one style of engraving, but embodying the perfections of many, and each so judiciously adapted to the object, as to bring it forward in its own peculiar texture. 'The Blind Girl at the Holy Well' is a national subject; and the purity of its treatment places the picture, if not in the highest rank of Art, in a degree not far removed from it,—if deep and refined sentiment in expression constitute value in Art. It is in all respects honourable to the prospering society from which it has emanated; and is infinitely superior to any print hitherto issued by an "Art-Union."

**THE BUD AND THE BLOSSOM.** Drawn by W. C. ROSS, A.R.A. Engraved by C. W. WASS.

This little engraving is carefully but freely executed after a drawing uncommonly elegant in style and pleasing in character. The composition consists of two figures, evidently portraits:—the "Blossom" is a sweet girl apparently about sixteen or seventeen years of age; and the "Bud," her younger sister, yet wanting some years of her teens. In the head and entire figure of the elder of the two there is a grace of carriage truly patrician, and in the features is written a modest dignity, tempered with feminine gentleness; this face is seen in profile, but that of the younger is three quarter, and not yet being past the vacant age of childhood, has a smile for all who choose to look on it. It is engraved with an admirable lightness of effect well adapted to drawings.

**THE MOMENT OF VICTORY.** Painted by ALEXANDER FRASER. Engraved by CHARLES ROLLS.

This work has been engraved for the Society for promoting the Fine Arts in Scotland; a fact, which,

together with its title, might mislead persons unacquainted with the story into the supposition that the subject was historical, or that, at least, it pointed a moral: but it does not claim to rank in any class of didactic art to which should be extended the cares of a Society expected to give a tone to public taste. The subject matter is the episode to a cock fight which has been got up by some "ne'er-do-weels" in the back premises of a shoemaker; who, at "the moment of victory," comes forth to chastise the promoters of the mischief. One of the cocks, a fine white bird, and by the way extremely well drawn and engraved, lies on the ground evidently dying, while the other, in victorious exultation, is perched crowing upon a wheelbarrow. The youthful scapegraces who have pitted the birds, are in the utmost confusion, attempting an escape over the paling, followed by the angry shoemaker, while his wife, with a child at her breast, bestows her commiseration on the vanquished. The engraving is of high merit, and very creditable in all respects to the burin of Mr. Charles Rolls.

It is to be lamented that a society instituted professedly for the advancement of Fine Art should turn their backs upon that department of it which has so much need of all the support that at present seems likely to be bestowed upon it in this country. We would ask if there is nothing in the comparatively unillustrated history of Scotland that has been lately painted that would not have better befitted the occasion than that which has been engraved? If there be not, this is an additional and very powerful reason for a better direction of the cares of the Society, who, in such case, should have shown themselves anxious to relieve their school of such a stigma. That there is a fine feeling for high art among Scottish artists is everywhere known; to countenance which, as far as in them lie, would be the best method which the Society could adopt for the promotion of the Fine Arts of their country. If they are engaged to engrave one of their prizes, the sooner they rid themselves of such obligation the better; for it rarely happens that among these selections there is a picture really adapted to appeal forcibly to the better feelings in favour of Art—and at the same time to school the mind in such painted lessons as may readily be learnt and never forgotten. It is a source of congratulation that the London Art-Union have departed from the practice of selecting a prize for engraving, they having determined upon one of Hilton's pictures for their next presentation plate. In after years—when our school may have attained a more elevated character—they will, on that score, be adjudged to have efficiently acquitted themselves if their future proceedings be in the same spirit, for the works of William Hilton rank with the best of the time gone by, and will claim a place among the best of the time to come. But when, hereafter, this plate of the northern society shall be exhibited in juxtaposition with works of another character, its appearance in such companionship may easily be figured; we say with works of another character, for the sentiment which dictated this selection must be changed. It is scarcely necessary to say that this is a national question, which by no means involves the merits of the work itself, as belonging to the style of Art under which it classes. Its author must admit the truth of what is here advanced: we could not do the admirable painters of our domestic school the injustice to suppose that they are wanting in feeling for sublimer aspirations because their vocation is to paint every-day life; but recognising the value of that refinement which prepares the world to appreciate their own works, they must acknowledge that a public body should exert whatever power may be intrusted to them in furtherance of the object of their institution.

**THE MELTON HUNT.** Painted by FRANCIS GRANT, S.A. Engraved by W. HUMPHREYS. Published by HENRY GRAVES and Co.

We may be justly proud of the sports of our country and the manner in which they are followed, for there is a noble hardihood and contempt of all peril in our sportsmen, which leads them to pursue, with an equable relish, a fox at Raby or Melton, or a tiger in the jungles of the Sunderbunds. These "meets" and "gallant companies" could not be in better hands than in those of Mr.

Grant, who seems to have studied his subjects practically, as to command entire success in their execution. The particular "meet" described in this work is that of the Melton Hunt, at the Ram's Head Cover, in the season of 1839, when Lord Suffield was master of the hounds. A general movement prevails, for the entire field is proceeding at a steady pace towards the cover, the time selected by the artist for giving an assemblage of the most striking portraits we have ever seen. Necessarily, many of the sportsmen are not present in the foreground; but some of those who are a little removed are so characterised that it is impossible they can be mistaken by any one who has ever seen them "in the saddle." The landscape is an open country with rising ground on the left, against which the horses and their riders are made out with admirable effect. The grouping is perfectly inartificial; and yet nothing could be better suited to the objects of the work in which there is no affectation of romance to destroy the business-like purpose of the composition. The horses are drawn to the life—their elastic action and sleek trim declare them at once English. The picture contains some five or six and thirty mounted figures; hence may be judged the difficulties which the artist has overcome. The Melton Hunt, known as one of the best appointed in the kingdom, is constituted of a society of noblemen and gentlemen, among whom are found many of the most ardent and devoted sportsmen of the day; we are accordingly presented with portraits of Lord Gardner; Lord Suffield; the Earl of Darlington; Lord Macdonald; the Hon. Mrs. Villiers; the Countess of Wilton; Walter Little Gilmour, Esq.; the Earl of Wilton; Hon. Augustus Villiers; John White, Esq.; Sir F. Johnstone, Bart.; Prince Lichtenstein; Sir David Baird, Bart.; Earl of Rosslyn; Count Bathany; T. Haycock, Esq.; William Coke, Esq.; Lord A. St. Maur; Lord Cranston; the Marquis of Waterford; Earl of Howth, &c.

Mr. Grant has already identified his name with this department of Art; we may instance 'The Meet of her Majesty's Stag-hounds at Ascot Heath.' The plate is most effectively engraved, up to the full character of the picture, and cannot fail to give such satisfaction to sportsmen as to be received by them as "a gem."

It is from the burin of Mr. Humphreys, who having established a very high character as a line engraver, is rapidly maintaining his right to a foremost rank among British engravers in mezzotint—a less arduous but more profitable branch of the profession.

Mr. Grant's original picture is in the small, but peculiarly fine, collection of his grace the Duke of Wellington, by whom it was purchased at the exhibition of the Royal Academy some three years ago.

**THE HIGHLAND GUEST.** Painted by E. LANDSEER, R.A.; engraved by THOMAS LANDSEER.

**THE CHIEF'S COMPANIONS.** Painted by E. LANDSEER, R.A.; engraved by W. GILLER. Published by F. G. MOON.

We are not sure that we have printed the titles of these prints correctly; but our design is to recommend to the especial patronage of all lovers of Art, and those, more particularly, who admire the noble forms of the more noble animals—the dog and horse—two very admirable prints, from pictures by Edwin Landseer; of a class in which he has no rival among the modern, and scarcely one among the ancient, school. The first represents a palfrey, caparisoned for a lady, which a boy is holding sitting at the door of a Highland cottage, within which is the fair visitor. Two dogs are waiting patiently the appearance of their mistress. The other—a companion to it—pictures the steed, Newfoundland dog, setter, and hawks of a gentleman, attending his approach in the court-yard of a baronial castle. They are exquisite prints—works of the very highest class of Art, and cannot fail to be universally popular. We may have to refer to them again; for we mean, ere long, to devote no inconsiderable space to the numerous publications preparing by Mr. Moon—so numerous, costly, and magnificent, as almost to create a new era in British Art.

**THE DREADNOUGHT.** Drawn by W. C. SMITH. Engraved by R. W. PRICE. Publishers, TILT and BOGUE.

This is an engraving of the hospital ship Dreadnought, 104 guns; which moored off Greenwich, is so well known to all voyagers and "excursionists" frequenting the trackless highway of the Thames. The view presents the head of the vessel, with its complication of wood work and numerous hawse-holes; the back ground is a view of Greenwich Hospital. The print being, for the subject, very large, the artist has been enabled to enter into the detail with much nicety; the whole, therefore, of the minute circumstance of the floating mass is made out with extreme care. The ornament occupying the place of the customary figure-head, could not well have been more appropriate; it is simple enough, being merely a shield with the arms of the United Kingdom, guarded by the British lion; a cognizance which, at the bows of a British man-of-war, gives rise to reflections that are not to be immediately forgotten. The sky is threatening and unsettled, and the enormous dark mass is well relieved by a towering white cloud careering before the wind, which has also made some impression on the surface of the water. A boat containing, probably, a patient is alongside; this, together with some other craft, displays, by contrast, the huge proportions of the hull of the Dreadnought. The work is well executed, and must be interesting to all who love to contemplate these "oak-leviathans," and

"Their armaments which thunder-strike the walls Of rock-built cities, bidding nations quake."

**THE BURY HUNT.** Painted by C. AGAR and J. MAIDEN. Engraved by F. BROMLEY. Publishers, ZANETTI, Manchester; ACKERMANN, Strand, London.

This is a class of picture which has of late years become highly popular in the sporting world, as containing portraits of the members of the various hunting associations so represented as well equine and canine as human; the landscape, too, is generally a well known view, in order to assist the entire identity. All pictures of this kind are extremely difficult to deal with, since the artist is subject to laws which forbid him the employment of the graces of composition; his work, therefore, in such cases must be considered with regard to the disabilities under which he has laboured. 'The Bury Hunt' consists of sixteen figures, thirteen of which are mounted, the whole being portraits of well known members. The periods of the day, the most favourable to grouping, and portraiture in such subjects, are the "death" and the "meeting," the latter of which has, for very obvious reasons, been chosen by the artist. The plate is executed in mezzotint, and the figures generally come out with much clearness, but they are perhaps playing rather to the bystander than occupied with that which should be the business of such a meeting, for six or eight of them are absent to the matter in hand, as they look out of the picture and eye the spectator. The pack is already mustered in such strength, that some of the dismounted figures are walking up to the middle in dogs. The back ground is admirably adapted for giving effect to such a scene, as furnishing every degree of light and shadow. The depth of tone afforded by the neighbouring trees serves to force the lower lights of the figures, to clear up the shadows generally, and to throw off the distance. The grouping is designed with good effect, and if the portraits are happy, the print has many claims to the hearty patronage of all the members and well-wishers of the Bury Hunt.

**VIEW OF THE INTERIOR OF ST. MARY REDCLIFF CHURCH, BRISTOL:** showing the New Gothic Organ Screen. Drawn by S. G. TOVEY; and on Stone by G. BARNARD. DAVEY, publisher, Bristol.

A print dedicated to a churchwarden for improvements made by him in a church during his wardenship, which are improvement and not injuries, as have too often been the case—should, surely, not escape our notice. Through the exertions of Mr. William Ringer, the composite organ screen, which marred the effect of one of the finest parish churches in England, namely, St. Mary's Redcliff, has been cased in strict accordance with the fabric, and of this improvement the print before

us gives a very fair representation. It now only remains to effect a similar alteration at the east end, where an altar-piece of *pseudo* classic style has been tacked on without the least connection or harmony with the building, to restore the chronological integrity of the structure and render it perfect. We hope Mr. Ringer will not relax in the good work.

**ELEMENTS OF PERSPECTIVE DRAWINGS.** Designed by AUGUSTUS DEACON. Publishers, TAYLOR and WALTON.

The purpose of this work is to inculcate the advantages derivable from perspective as an initiative in drawing. It were desirable that this indispensable to perfection should be more extensively cultivated, as we so frequently find even masters of effect fail in it. These lessons, however, are entirely elementary, as being preparatory to the finishing instructions of a skilful master, whose labours must be facilitated by the method here proposed, which is novel, inasmuch as the pupil commences at once drawing from forms of mathematical proportion, instead of, as usual, imitating lithographed or manually executed copies. These forms or models, which are referred to and intended to accompany this excellent little treatise, consist in number of 57 pieces contained in a box, the dimensions of which are, length 18 inches, breadth 12½ inches, and height 8½ inches. The advantages of drawing from positive forms are obvious, for not only is the student introduced to an early acquaintance with linear perspective, but also with light and shade. The figures proposed are those of the simple mathematical solids, such as the cube, cone, sphere, pyramid, cylinder, &c., together with their combinations which may be arranged in imitation of turrets, houses, &c. It will be readily understood that a student who has practised only from drawings or lithographs will find much difficulty when he applies himself to the delineation of real objects; the sooner, therefore, that these are brought under his notice, the more easily will he acquire confidence and accuracy, of execution, to which by such means, we know of no work better calculated than this to promote his advancement.

**FIELD MARSHAL HIS GRACE THE DUKE OF WELLINGTON.** Painted and Engraved by J. LUCAS. Published by F. G. MOON.

The best criterion of the popularity of a distinguished character, is the avidity with which the public desire a memento of him: thus the Duke of Wellington ("votre Duc" as the French bitterly call him,) must enjoy a larger share of popular affection than any other man in Europe. Not one statue, but three, have been voted to "The Duke" by the common voice; any one of which according to the regime of the Romans would have been reward enough for a vast extension of dominion. He has passed through the trials of prosperity to the admiration of his country; these statues therefore are not enough; the print shops have teemed with portraits of him—nor is this enough; he is still solicited to sit for portraits and statues to come. In this portrait he is represented in uniform, and the figure is so felicitously circumstanced, that the impersonation will convey the most perfect idea of the original to those who have never seen the Duke of Wellington, and to those to whom his person is known—it is his presence. The execution of the picture and that of the print have been conducted with the greatest skill on the part of Mr. Lucas, who combines in his two works so many of the perfections of the arts of painting and engraving; throughout the production there is an energy and masculine ease which become the subject well. His Grace is standing in an easy position, and the features derive marked character from the management of the shadow, much of which is seen on the face, reminding us of many similar effects of "that Antonio Vandike." He is dressed as a soldier—the garb that suits him best—and as a British Field Marshal.

**ZUMALACARREGUI AND THE CHRISTINO SPY.** Drawn by J. F. LEWIS. Engraved in Mezzotint by F. C. and C. G. LEWIS. Published by HENRY GRAVES and Co.

The story of this excellent engraving, as the title declares, is derived from the history of the late civil war in Spain, and its relation is admirably

made out in the composition. A spy has been captured, and is conducted, bound and guarded, for examination before the Carlist chief. A priest is seated at the table, and pressing for a conviction by exhibiting the papers which have been taken on the person of the prisoner; Zumalacarregui has risen to examine them, having just removed from his mouth, and yet holding between his fingers, a cigar—the solace to which a Spaniard applies even amid the most serious business of life. The subject comprehends eleven figures—the prisoner guarded by soldiers, and attended by his wife and family; the priest, secretary, *aide-de-camp*, &c., and Tomas Zumalacarregui himself. The countenance of the spy proclaims the inward conviction of his fate; despair has stricken his heart while listening to the earnest accusations of the priest, and finding himself in the presence of the most determined and dreaded opponent of the Christino cause. This representation of the renowned Carlist leader is declared, by persons who have known him, to be a perfect similitude in features and general personal character; indeed, it may at once be seen that there is nothing imaginative in the figure, which is a substantial, a pronounced reality. His name seems to come of an Arabic etymon—his features speak for themselves as of Moorish cast, and may be truly so, by that unaccountable tradition of personal characteristic which will adhere to a race through the descents of ages. The brow of the man is stern and care-worn; and such is the feeling given to the figure, that it is at once seen that every movement is deliberate and impassive. He is here in the costume in which he always appeared, or which he changed only to present himself at court. The only ornament he ever wore was the silver tassel on the top of his cap, which resembles very much in shape the Highland bonnet, but is yet a part of the national costume. He always wore the *zamorra*, or fur jacket, of the Carlist chiefs, and his moustache and whiskers so trimmed as to meet upon the cheek. In this work there is no attempt at display; and would, for the sake of the country which furnishes the subject, that there were less of truth. The wife of the prisoner is on her knees imploring mercy for him, and in him, for herself and their child; but she is supplicating a man who evidently dismisses the humanities, and keeps the passions in check when they present themselves in the path of duty. The main interest of the composition comes forward at once; there is nothing to distract the eye, but everything to establish the genuineness of the record—it is original in its entire style, and full of such emphasis as must exalt Mr. Lewis into the class of the best painters of character of our time. It has received due justice at the hands of the engravers—father and son; for it is the joint production of both; and the names of F. C. and C. G. Lewis accompany that of the accomplished painter—John F. Lewis; a striking and interesting circumstance; for it is rare to find in one family such a combination of talent.

#### TO CORRESPONDENTS.

**PUBLIC EXHIBITIONS.**—We purpose next month devoting some attention to the many exhibitions in Art and Science which claim our notice. In the limited space that we could have allotted to them this month, we should have been unable to render them due justice.

We have several "Letters" in type; but our correspondents must bear in mind, that if we printed an answer to every letter, we should occupy very considerable space with matter interesting only to the parties immediately concerned.

On the subject of "Vehicles" we are crowded with communications; and in reference to Frescoes we have also many letters. The writers of those we do not insert must not imagine us indifferent to their kindness; but it is impossible to find space for all.

T. M. B.—We have attended to the subject.

M. O.—Certainly. We shall be happy to engrave any subject of interest that has novelty to recommend it.

On the subject of Van Eyck we shall communicate privately with the writer.

We shall of course give a table of contents, as usual.



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## THE ART-UNION.



LONDON, DECEMBER 1, 1841.

## VEHICLES.

SIR,—As the last letter of your valuable correspondent "J. E." contains important admissions respecting the somewhat superabundant proportion of litharge in his recipes, I do not regret the miscarriage of a communication I had intended for your last number (and to which circumstance I observe a reference in your Notices to Correspondents).

But why abandon *Silica* also? Have we not been repeatedly told that the varnishy lustrous quality of the vehicle is chiefly, if not solely, dependant upon this ingredient?—An ingredient which was considered of such importance as to confer a distinctive title upon the composition of which it formed a part. As your correspondent repeatedly disclaims any pretension to chemical knowledge, he will, I trust, acquit me of any uncourteous intention, in saying that I suspect he has been deceived by a name into the idea that *glass* of borax might be analogous to, and an appropriate substitute for, flint glass, or even for silica itself; whereas, although *vitrified* as your correspondent's last recipe directs "to a perfect and clear glass," it is no more *glass* than it was before this 'vitrification'; it still remains simply borax, or as it is descriptively named by the chemists, sub-borate of soda—a saline substance, with an excess of alkaline base. When subjected to considerable heat it parts with its water of crystallization, and then fuses; in this form it was called by the alchemists in their usual fanciful style of nomenclature 'glass of borax.' For the purposes of the new vehicle this calcination and fusion may very well be spared, because the water of crystallization assists that partial saponification of the oil which is said to be desirable; whether it be so or not, borax will regain its water of crystallization immediately on being placed in contact with that fluid.

I should regret the total abandonment of silica without further trial, because I think it enables the oil to maintain its transparency when dry. The silica with which I have experimented, was obtained by precipitation from an alkaline solution; it is not only more pure, but more impalpable, and in every respect superior to mechanically pulverised flint or other silicious matter. I moreover expect that it will have a tendency to prevent cracking, on the same principle that sharp, gritty powders, such as emery and ground glass, are added to brittle resinous matters, to increase their coherent power in the formation of cements.

After all, however, that has been said about vehicles and mediums, I must repeat my settled conviction, that those qualities of pictures by the old masters which have been attributed to their possession of some peculiar vehicle, are attainable by means of our ordinary materials.

Your correspondent does not explain in what respects he considers my observations on the processes of the Venetian masters (although he admits their correctness) "as quite apart from the subject of vehicles." I will, however, take what he considers to be a case in point—he questions whether the off-hand manner by the Flemish Painters could be imitated by our common "methods" (as we were not then speaking of *methods* but materials, I presume he intended to say with our common *vehicles*).

I have no doubt, whatever, that it might be so imitated. But as much of the beauty of colouring of the Flemish school is the result of that very "off-hand" power of execution, and as the degree of dexterity possessed by such painters as those he cites is of very extraordinary occurrence, it is difficult to support my opinion by modern instances. I will, however, venture to ask him whether he does not think it probable that such materials as *Edwin Landseer* uses would have fully answered the purposes of *Teniers* or *Berghe*? In my opinion we are by no means so deficient

in good materials, as in sound principles and judicious methods of applying them.

I am glad to find that the admixture of water is not a necessary condition of the successful employment of the new vehicle, for although I am not aware of any peculiarity in my method of working, I fear that I should never be enabled to paint with any precision with such a composition; and with regard to the suggestion, that the Venetian painters, not unfrequently dipped their brushes in water only, for the purpose of applying colours previously mixed up with oil, in order to give a more luminous power to the general texture, I think it is far more likely, (and, indeed, there are some good reasons for supposing,) that many Venetian pictures were not only commenced but carried near to completion in *distemper*, or what the water-colour painters call "*body colours*;" if so, a good and convenient distemper vehicle would really be a desideratum—animal size, whether of glue, leather, or isinglass, is inadmissible, because of its tendency to evolve hydrogen, and thereby blacken the metallic whites, especially those of lead. I have tried the experiment of painting on pannel with a solution of gum tragacanth in water, using white lead as in oil-painting; but not being accustomed to paint in distemper, I was prevented from working with the precision that I could have wished, by the washing up of the colours on going over them repeatedly. In more experienced hands, such, for instance, as Mr. Stanfield's, this would not have occurred, and perhaps borax would render the gum less soluble when once dry. I fixed my work by applying a thin coat of copal varnish, intending to carry it farther in the ordinary method of oil-painting, but have not since touched it. It remains as fresh and clear as on the day it was done; whereas an oil picture finished about the same time has become decidedly *darker*. A very Titianesque effect, or rather quality, of colour may be produced by executing all the light and shade of a picture in distemper, and the glazings and enrichments with oil colours. A picture so painted would, I have no doubt, preserve its brilliancy better than one entirely executed in any oily vehicle whatever, nor do I apprehend that it would have any peculiar tendency to crack. It would also possess another advantage over an ordinary oil-painting, in presenting a surface texture somewhat absorbent, and therefore better adapted to receive the glazing tints by imbibing them *into* its substance, and not merely receiving them *upon* its surface, as must be the case when that surface is rendered impervious by oil.

I think the loss of colour or fading of many pictures, those of Reynolds for instance, is owing, not to any impurity of vehicle or peculiar fugacity of pigments, but to their having been applied upon a surface, the texture of which was too close and unabsorbent, so that the colouring matter constituted a mere superficial film or pellicle of which the very transparency was a chief cause of its destruction, inasmuch as that great destroyer of colour, light, had free access to every part and particle of the pigment.

I have lately had an opportunity of inspecting one of Sir Joshua's pictures, which, although so faded that there remains merely sufficient evidence to show that it *has* been coloured, is as vigorous and perfect in light and shadow as ever, and, I doubt not, will long remain so. It is in the possession of Sir Charles Lamb, and is a portrait of, I believe, Miss Montgomery. I have already stated what I consider to be the chief cause of the loss of colour in Sir Joshua's pictures. The permanency of the *light and shadow* in this charming picture is evidently owing to its having been executed with a neutral grey formed of one of the carbonaceous black pigments, which are pre-eminently permanent—in nature, excepting by actual combustion.

The cause of the superior durability of the glazing tints of the Venetians may, I think, be found in the fact of their having been laid upon a distemper preparation, or, at least, upon one of a porous nature, which protected the particles of colour from the too free chemical action of light by receiving them within its interstices. I may also adduce similar considerations arising from observations on faded pictures, in apology for my adherence to certain opinions commented upon by "J. E." in the last number of the ART-UNION—your correspondent says, "the meaning of Sir Joshua Reynolds' expression, that a well coloured picture should look as though it was painted in *two colours*," may not go the whole length of the argument of "J. H.," not even with the additional sentence, "that it should possess an unity of light and an unity of shadow." In my letter to the Editor of the ART-UNION I trusted to memory for the quotation; on referring to my authority, I find that I have not done myself justice, for had I made my ex-

tract a little longer and a trifle more exact, it would then have gone quite the length of my argument. It is from a dissertation by T. Sheldrake, which obtained the premium of the Society of Arts in 1798. The precise words of the dissertation are, "I once asked Sir J. Reynolds by what circumstances in the management of a picture he thought the harmony of colouring was to be produced?" He replied, 'An unity of light and an unity of shadow should pervade the whole;' and illustrated what he had said by this simile—'A picture to possess harmony of colouring should look as if it were painted in *one* colour, and, when the chiaroscuro was complete, the colour of each object should be glazed over it.'

Now, my "argument," if it deserve such a title, amounts to little more than what is to be found in the above extract; but I think it *does* contain a little more, inasmuch, as I have indirectly, and without being aware of it, not only corrected in argument that which I had imperfectly quoted, but, at the same time, insisted upon what I consider to be the right principle on which this dead colouring, this "unity of light and unity of shadow," should be effected, namely, its perfect *neutrality*.

It appears to me that *light and shadow* considered with reference to the management of a picture should be treated as *colourless*; and that the *colour* of all bodies whatever, whether solid, liquid, or æriform, should be considered as a mere supplementary and independent accompaniment of light and shade. I know it will be objected, that what is termed the *chiaroscuro* of a picture is as dependent upon the effect of *dark colours* as upon shadow. I am not, however, of that opinion; and I think it unfortunate for the art of painting that it is so prevalent. It has deluded many a clever artist into an unsubstantial, and unnatural mode of procedure.

The fact is (at least, according to my notions), that, although there are dark substances enough in nature, and dark pigments amongst the rest, there are no such things as *dark colours*.

I may be wrong, but it appears to me that whatever colour seems to be darker than those of the prismatic spectrum must be so far of the nature of shadow, and is generally the result of mechanical texture.

A simple instance or imaginary experiment will, perhaps, make my meaning clearer. Take a quantity of unwoven silk fibre dyed of some prismatic colour, divide it into two portions, let one portion be converted into velvet, and the other into a plain tissue. The velvet will seem to have by far the most colour, but we know that it can have no more than the other fabric; this apparent excess is therefore not *colour*, but *shadow*, seen between the fibres which form the pile of the velvet. Let us try to imitate this apparently greater degree of colour by an increased quantity of colouring matter, and, again, by means of neutral material, and we shall be satisfied that the latter is the best method, inasmuch as it looks less like paint and more like velvet. We frequently hear persons when speaking contemptuously of a picture compare it to a coloured print. Now, I cannot help thinking that many pictures of importance might be greatly improved by such a resemblance; indeed, it would be no easy matter to colour a respectable print so badly as to produce such chalky lights and leaden shadows as we too frequently see, especially in the imitation of flesh in pictures, admirable for every quality but that of colour.

There is another point in your correspondent's attempted correction of my construction of Sir Joshua's expressions to which I cannot accede. There is as little reason for suspecting that such a man as Reynolds borrowed the expression in question from Da Vinci, as that he would sententiously deliver such a self-evident truism, as that "no distracting colouring" should be admitted into a well coloured picture. However sound may be the *theory deducible* from those words of Da Vinci, which your correspondent has given in italics, there is enough in the rest of the chapter to show that his *practice* was one of great complication, very dissimilar from, if not the opposite of that which it appears on the best of all possible evidence was the simple procedure of Reynolds, which I would advocate as being more conformable to nature, and more practically advantageous in art. Judging from Da Vinci's "mixture of colours" in my copy of Da Vinci's work (Paris, 1650), this section is headed "Du Meslange des Couleurs l'une avec l'autre;" if he really intends, as your correspondent says, to describe the setting of his palette, this great artist must have prepared as many separate tints and tones as were to be found in his models, just as our young ladies match their patterns in embroidery, or in the manner of those who copy pictures in mosaic.

There is, however, a master of colour of our own



time, and I am proud to say of our own country, from a right and well regulated study of whose works the rising generation of painters might derive more useful information respecting the *true principles* of colouring, than from either Da Vinci or Reynolds; if they would not allow themselves to be influenced by unmeaning sneers, and indiscriminate abuse of a man, who, with all his faults as an artist, is unquestionably the greatest genius and by far the best landscape painter of his day. I beg to say, nevertheless, that nothing can be further from my intention than to recommend one artist to imitate another, indeed I know of no readier a way for a young artist to render himself supremely ridiculous, than by attempting to ape the peculiarities of such a man as Turner. My present object being to elicit information as to the principle of those processes on which a picture, considered simply as a piece of imitation, ought to be executed, I have avoided touching upon matters of taste, such as the arrangement and distribution of colours. On carefully examining the works of the most celebrated colourists, I think that much of the secret of their success will be found to resolve itself into a right understanding of the principles of imitation carried into execution by the most simple and uniform means that the nature of their materials would admit of. They endeavoured not only to imitate as closely as possible the appearances of nature, but as far as they could in accordance with the *manner* in which they are produced naturally. If I were called upon to illustrate my meaning by examples, I should have no hesitation in referring to the water colour pictures of Turner, as the best instances of colouring conducted on the principles of common sense and true science; not that I think there is any essential difference in his system, whether he dip his brush in oil or water, but the simplicity of his method is more visible in one material than in the other. I will not at present trespass farther on your attention, than for the purpose of assuring your correspondent "J. E." that although I have felt it necessary to reply to his remarks on my opinions, I quite agree with him in preferring co-operation to controversy, for which, indeed, I possess neither ability or inclination.—Yours, &c. J. H. M.

#### THE CONTROVERSY CONCERNING "VEHICLES."

SIR,—You, not I, headed my last communication "Controversy," a thing I have neither taste nor time for. I will make this as short as possible.

The facts are exactly as I have stated them. My friend, Rainier, discovered that the paint of the old masters vitrified. He, on this, vitrified various substances, as a medium to be mixed with oil.

In "Blackwood's Magazine" I published an account of my friend's labours, and one of his recipes, or such as I then took it to be, considering it to be only vitrified borax, though, when analysed, it was thought to contain some other ingredient, but so small as to be of no importance. Subsequently I found a memorandum which, in 1839, the date of my paper in "Blackwood," I knew not that I possessed, giving a detailed process of one of Rainier's vehicles—my really scientific excellent friend Mr. Coathupe made it intelligible for me. Sugar of lead and borax to be washed and filtered and vitrified, and reduced to powder. Mr. Hardy, a perfect stranger to me, seeing my paper in "Blackwood's Magazine," wrote to me, through the editor, expressing the great interest that paper had excited in him. A correspondence took place. I furnished him with Rainier's recipe, as well as many valuable papers on oils and other materials chemically considered, kindly given to me by my friend Mr. Coathupe. Upon these data Mr. Hardy, as well as myself, experimented; and we continued in mutual communication from early in 1840. It was with great difficulty I could persuade him to add water to the oil; but I did so at last, so that he considered himself a stronger advocate for the water than I was. We worked upon the basis of Rainier's recipe. To the two ingredients, lead and borax, he added silica. He varied the proportions, upon compulsion, as silica would not dry without an increase of lead. His addition of silica amounted to 2 parts silica to 36 lead and borax.

I invited him to visit me in the country. He did so; and we worked together. His visit was not very short; yet, during the whole of it, of some weeks, I never heard him speak of the vitrified medium as *his* discovery, much less his solely; on the contrary, when in the presence of

others, I lauded his addition of silica, for I always, and uncontradicted by him, mentioned it as *his* addition; he spoke most deferentially of his humble assistance, in tone, manner, and words disclaiming the discovery. And upon the occasion of a lady writing to him, requesting information respecting his discovery of a medium, I well remember, that he said, with some confusion, "No, not mine, that is not right," or to that effect.

Before he came to me, I had published, in the ART-UNION of June 1841, my paper on Van Eyck and Vehicles; and had written the greater part of the next paper, for August, in which I detailed Mr. Hardy's experiments, giving him credit for the addition, stating the experiments to have been on the basis of Rainier's discovery; and he furnished me with some extracts from Roscoe's translation of Lanzi, which he happened to have with him, as I had but the first volume of the original Italian by me. I gladly availed myself of the extracts; and when my paper for August was finished, I put it into his hands. He entirely approved, suggesting only a slight alteration, and what I thought an odd one at the time, that I had not given him the honour attached to his name of F.M.B.S. So I added F.M.B.S., and the paper was sent off.

He had assented to all I had written; and surely I gave him praise enough for his addition. Rainier is throughout that paper the discoverer, and is so admitted to have been by Mr. Hardy's approval. He then wished the medium to be put exclusively into the hands of Ackermann and Co. I said, No, we will let the public have it. Arts are "liberal." He then discussed the name we were to give it. I thought there was no occasion for any name;—and now I perceive that all along he intended to quack the matter with Ackermann and Co., who were to do all sorts of wonderful wonders with it. He said it must be called some medium, and proposed "silica medium." No, said I, silica is but a very small ingredient in it; if it must have a name, let it be the vitrified medium. He seemingly assented.

I was here called away from my home. I left him in my house, and have not seen him since; nor received the slightest intimation from him that he intended to claim the whole and sole discovery, or any discovery at all, until Messrs. Ackermann and Co.'s advertisement appeared. I confess I was astonished when I saw their advertisement of the discovery of Lieutenant Hardy, R.N., F.M.B.S., unqualified by any allusion to Rainier or myself. There was indeed a sort of reference to the paper in the ART-UNION, but that might have been written by him for aught the world knew; and the reference, as it was, tended to magnify him. I wrote to him in remonstrance. He then claimed the discovery, and wished me to unsay what I had said, and he had approved, respecting Rainier's discovery as being the basis. Again I remonstrated; I thought it morally wrong; I think so still. In my paper in the ART-UNION of October last I expressed my surprise at Ackermann's advertisement. I heard no more from Mr. Hardy until his paper appeared in the last number of the ART-UNION, November 1841.

Here ends the history: I have but little comment to make. It appears that but for Rainier, and, may I add, myself, he never would have thought of the matter—yet he sinks us both; that the real discovery is the vitrifying substance for a vehicle, and that was Rainier's discovery; that the altering the proportions was to make the silica dry. Allowing, for argument sake, that all the praise I had given to the silica addition was just, still, will any one think it more than an addition, or that Mr. Hardy did not, modestly, humbly, consider, or profess to consider, it nothing more whilst with me; and that he did so think it, by his approval of my account of it? He now says, he took his idea from Vigné. Indeed! and nothing from Rainier? And if from Vigné—Vigné's analysis was obvious to every one, for use or experiment, after Rainier's was once known. Yet so far I have only expressed my astonishment at the advertisement; I abstained from all personal attacks on Mr. Hardy, who called me *his* friend. His strictures now upon me require a different treatment from this exposition of the matters of fact, and they shall have it.

He charges me with contradicting myself; and

cunningly enough, after the true puff fashion, quotes my praise of his silica addition, his formula, which he considers I afterwards disparage. Yet do I that? Not exactly. I only doubt, and he knows that I did doubt; that even while he was my visitor I doubted; and in my doubt, at my request, we tried Rainier's medium and the silica separately, Rainier's medium, which I had, as I stated, kept as a reserve, as too precious to use, and in lieu of which I had wrongly used uncalcined borax. We tried them separately: I took his word, in my simplicity, that there was a difference, yet the strips of colour are now by me; and I declare that, without reference to the marks, I cannot tell which is which. I have privately expressed to him the same doubt in the interval between the two papers in the ART-UNION; and referring to my account of the effects of Rainier's medium, I have been surprised to find how closely Mr. Hardy has described *his* discovery, as he calls it, after that description; and in his formula, his very method of washing it, is taken from that furnished by me from Rainier's memorandum. My "contradiction," then, is a doubt. I do doubt—truth is truth; and if I more than doubted, I should prefer contradicting myself to any other person, nor feel shame in doing so; and I will do so whenever I find myself mistaken. The very humbug used in the bringing out of this medium, accompanied as it has been by extreme presumption, has led me to reflect, and to doubt the more; for humbug is always intended to deceive, in some point or other, and creates suspicion.

I asserted, he says, that Rainier's medium preserved the colour of Naples yellow under the steel palette-knife. I did so, and do so still; nor can I trust to his experiments or assertions to the contrary. The medium I tried was that which I considered only vitrified borax, and which Mr. Coathupe said contained a very small portion of something more; be that what it may, or nothing, that medium does preserve the Naples yellow. And if it be true that nothing but silica will have that effect, why then that something more may have been silica; the smallness of the proportion may favour the idea. Mr. Hardy had a portion for experiment. If he has not used it all in his analysis, he may try it now, and he will find it as I say. With very apparent candour he says, "It is but fair to state, that the circumstance of my silica medium preserving the purity of the colour of Naples yellow when in contact with the steel palette-knife, was communicated to me by an intelligent lady, practically acquainted with the preparation of oil-colours." Now, who would not suppose that he had some valuable information quite apart from me: but this lady is no other than my own daughter, living in my own house, and daily preparing my palette, and who tells me the very same fact with regard to Rainier's medium; and so, too, I have found it. But when he asserts that this is entirely owing to pure silica, and that only, he strangely forgets what he had said in the commencement of his paper, or is ignorant of the composition of colours. Speaking of pure silica, he says, "I have ascertained that the presence of even a very small portion of alumina will vitiate the medium. This shows the absolute necessity of using pure silica." Yet he, after this, speaks of mixing the medium largely with alumina, and Naples yellow too, in its admixture with "the ochres, light red, venetian red, &c.," which contain, with most other colours in use, a very great proportion of alumina, which, according to him, vitiates his medium. Here is forgetfulness or ignorance, or both. "Don't try to appear wiser than you are" is no bad rule. It is no great wonder if I contradict myself. I have all along said that I am utterly ignorant of even the most elementary part of chemistry. I trust to what I am told by competent persons: I have foolishly trusted to incompetent. I have always disclaimed the being a discoverer. I am too ignorant to be one; but my friend Rainier was a discoverer, and nobody knows that better than Lieutenant Hardy, R.N., F.M.B.S. If I stand first in the school of ignorance, F.M.B.S. may be second best, and he carries it off with a better presumption.

He fancies that he has a talent at annihilating, and shoots forth his arrows pointed with all the deadly sins. Here he lets off one of spite. He steps out of his way to show that the use of borax is not new. Who said it was? Have not I published the statement that it had been long in use

in India, and combined with lac, an account of which may be found in the "Philosophical Transactions." Did I not say that the mode of purifying it had been long a secret in Venice and Holland, drawing the inference that it had been applied to the Arts. He says it is in Fielding's work—that I have not seen; but when he thinks to bring Field, a powerful champion indeed, against my poor deceased friend's fame, he knows not his man. Field will not take that part. He respected Rainier, and knew he *did* make discoveries, and calls the borax medium *his* medium; and here I offer a passage from a letter from Mr. Field, dated June 1839, in which he says, "Mr. P. Rainier I knew very well, as I did *his* medium of borax, and instructed him in the preparation of the lac vehicle mentioned in my Chromatography 14 or 15 years ago." Now what has he got by quoting Field's Chromatography? But as he doubtless thinks Mr. Field's testimony important, he may as well learn, though I believe he knows it already, what Mr. Field does think of the advantages of borax, that "pernicious ingredient" of R.'s medium. Further says Mr. Field, "I am accordingly ready to admit all the uses and advantages of Mr. E.'s medium (Rainier's), and go with him, in believing the old painters may have employed it. The Venetians in particular, who were at that time the *medium* between Europe and India, in the latter of which country borax had been employed in painting time immemorial." Mr. Field will, I am sure, pardon my publishing these extracts, from a letter bearing date June 1839. Yet, following up his own notion, if the not being new be a demerit, why silica is not new. I had myself used calcined flint 30 years ago. Rainier had used flint glass; and Lieutenant Hardy, R.N., F.M.B.S., knows that I had recommended him the use of China clay, for which I was indebted to my friend Mr. Coathupe, who thus described it:—"It is a natural combination of silica, alumina, and potassa, and it will form a glass by the application of great heat. I gave a little of it to just before he left England, who liked it so well that he begged all I had of it." And elsewhere he speaks of the rendering the paint exceedingly hard. Verily, Mr. Coathupe might with some truth declare himself a discoverer; for this recommendation on his part *was* original. He then knew nothing of what Rainier had done. Yes—but humbug will step in with "pure silica." Pure nonsense—for as I have shown alumina must mix with it, being in most of the colours in use. But then this "pure silica" more seemingly gives the claim to Mr. Hardy, and to make the seeming greater, he here doubles the quantity of it to that which he considered *his* perfect medium; as four is, unquestionably, twice two. But with this "pure silica" do not let him talk of Van Eyck, who could not have had pure silica, nor of Vigne, who says, fine sand. The "pure" is to appropriate. A very nice distinction indeed he makes, but without a difference, that *he* uses borax as a flux. A flux to what? to silicas out of 36? And did not every one use it as a flux—a flux into glass? Yes; glass, glass. Vitrified medium is the discovery; work it as he will, there is no other. Then he tells us that borax comes up on the surface of the picture. I showed him that it did, and how, and why—because I had used it carelessly, in immoderate quantity, and bodily mixed with the colours, and that too unvitrified, even uncalcined borax; and I suppose for that reason Rainier vitrified it. But he omits to say that, even so used, it may be removed with warm water. I never yet saw that effect with vitrified borax, and what does he say here that I have not said before him. The fact he thinks to bring against me was one told to him by me, nay more, published by me.

Here is another spiteful arrow. "It is impossible to admit J. E.'s claim to *originality* in respect to the introduction of water in oil vehicles." In the first place J. E. makes no such claim, and Mr. Hardy knows he does not; for J. E. has told *him*, and published it too, that the old masters did mix water with oil; and moderns too, for Stothard did. But Mr. Hardy is indebted to J. E. for the use of water, as he has used it, if there be any advantage in it. All that J. E. asserts is, that he suggested to Rainier the mixing with water, not as an original idea, but, as may be seen on reference to the passage, in conformity with the supposed practice of the Venetian masters. If water

did not too easily slip through his fingers, I dare say Mr. Hardy would make that his own too. He is welcome to it; and let it be "pure." So there the spiteful envious weapon lies; and like its fellows has done no harm.

Next comes a tangle of "pure" nonsense, in which nothing is clear but malignant intention. What can he mean by recommending "to the deep consideration of J. E. a whole ode of Horace," of which he incorrectly quotes one stanza?

"Crescit indulgens sibi dirus hydrops,  
Nec s' tim pellit, nisi causa morbi  
Fugit venis—(et) aquosus albo  
Corporis languor."

Let us have a schoolboy's translation—"The dire dropsy increases by self-indulgence, nor, unless the cause of the disease be driven from the veins, and the watery languor from the pale body, does it expel thirst." To my "deep consideration," and the "whole ode"—I have known it by heart these forty years, and really I must be pardoned if I doubt *his* knowing it at all; and if, seeing nothing whatever in it applicable, I suspect that, according to the humbug system, F. M. B. S. has applied to some Latinist for a quotation something about water, and the Latinist gave him one in which is "watery;" and that Lieutenant Hardy, R.N., though F. M. B. S., is not scholar enough to know the meaning, but down went the stanza with a boggling pen, and a hazard shot, that something or other in "the whole ode" might hit, if one stanza did not; and so, with an air of mysterious accusation, he puts scholars leg foremost, and it proves a halting one. I make this supposition in "pure" charity; for if he really can translate it and understand it, the only possible attack upon me must be a personal, and therefore a disgraceful one. The ode in Horace is against avarice. Certainly he was a pretty long while a visitor in my house, and might have measured my avarice and inhospitality. He knows best—then why did he remain? Oh, you will say, he cannot mean that—then what does he mean? Oh! exactly what the words say, that you are an ugly figure, and dropsical. Oh! is that it?—to quiz my figure—to ridicule my person, as pale and dropsical. It is not good taste—but learn from an enemy. So I shall call in a physician, taking especial care that he is not an F. M. B. S., "Fellow of the Medico-Botanical Society." But as some who read this may not take my word for the ode, nor think my translation fair, I will try to get a Smart's Horace, and give the literal in a note. And as, if he does not mean either of these things, he can mean nothing, and not know the meaning; and as I have at his request "*deeply*" considered it, I recommend it to his deeper study, together with a grammar, a dictionary, and a gradus, to show him how to make his quotation scan. And if, after due pains, he cannot be a *discoverer* here of any meaning, he may not be the worse for a little Latin. Whatever may be the examination of a candidate for the F. M. B. S., it is quite clear that Latin is not an indispensable qualification. In the meanwhile I must be content to stand, as represented in his paper, before the world as a horrible figure—a pale, bloated, dropsical monster, to which he kindly solicits me to put my name (which he knows very well), simply to subscribe to this monster-caricature of myself, to receive my last stab from his friendly hand, which had before completely blinded me—the last compliment of a guest—much after the fashion of Ulysses to the Cyclop—

"He ate his mutton, drank his wine,  
And then he poked his eye out."

Now, that is pretty well.

After this comes an arrow case-hardened in vanity—the very *hardhood* of presumption. When he "allowed" J. E. to publish his recipes and experiments, and to embody his extracts from Lanzi, he did not think I should "*repay his kindness with injustice*." What kindness does he mean?—(here is a kindness with a vulgar epithet). For if he intended by my use of them nothing more than that I should puff him as the discoverer and an F. M. B. S.; that I should be his secretary merely, or amanuensis, the *kindness* was to be all on my side, and where the injustice is every one can see. It feeds, however, a vain mind to let the world know of its doings in any way. It reminds one of an old epigram—

"To Tom I owed great obligation,  
Till on a day friend Tom thought fit  
To publish it to all the nation—  
Then surely Tom and I are *quit*."

An F. M. B. S. might be mortified to have it known that he owed anything to anybody. But it is of no earthly consequence to me. I should be glad to give him the extracts from Lanzi in the paper that followed, if I could—but really I cannot, so his claim must there end. Yet I will make the honour to him as great as I can, by telling him that he has supplied with extracts from Roscoe's translation, though not an F. M. B. S., a real *bona fide* M. A., and that at any rate stands for MASTER OF ARTS.

He presumes to think it a wondrous thing that I did not in 1839 publish Rainier's recipe, which he knows I had not in 1839; and when I had that recipe I sent it to him. The real wonder might be that he, Mr. H., did not publish it; yet no, that can be no wonder, it suited his purpose better not to do so. It was due, he gravely says, to the memory of his departed friend; then quoting me, "who could not speak for himself." He may be quite sure that I know much better than he does what is due to the memory of my departed friend; and, when occasion serves, what is due to a false friend.

Now here follows another shot of "pure" spite. My poor recipe of starch and oil can have nothing to do with this discussion. The audacious man snatches that too from me, and he is welcome. It is a pity he did not do it with a little more truth; and if he can stiffen his now somewhat limp presumption with my starch, let him wear it, and "with a difference." But in fact J. E. claims no such thing as starch grounds; and is now so disgusted with claims, that he would not call the apple he holds to his mouth his own, lest a discovery-monger should snatch it out of his hand, and claim the whole orchard because he had planted a pip. In the very passage in my paper of 1839, in which I speak of starch, I mention it as having been discovered in a ground of Titian's, as told by Merimée; and even when I proposed it as a vehicle to paint *with*, and which might have seemed a novelty, a *discovery*, I state that it is probable the Venetian masters so used it, or something of the same kind, in the passing from distemper to oil. As Mr. Hardy says, and I have said before him—  
"Palmam qui meruit ferat."

Let him construe that fairly, then the palm will be over poor Rainier's monument, and Lieutenant Hardy, R.N., F.M.B.S., if deserts are to be rewarded, will come in for a twig of quite another tree. That he will *claim* the palm, and does claim it, there can be no doubt. He is not the man to put his little light under a bushel; he will put it in the finest candlestick he can get, brass or silver, as it may be, his own or his friends; he will make it fit, by stuffing in paper, and plenty of it.

I follow *seriatim* all his attacks; if they appear not in very good order, that is not my fault. Blind rage is a sad unconnected and unconnecting fury. He finds for me an excuse, that I did not give my approval to Mr. Miller, the colour-maker, because I am not "*practically* acquainted" with the method of preparing his vitrified silica medium. If not practically acquainted, his formulae must be impracticable things; and how can he tell whether I am or not? Now the fact is, I am. But no one knows better than he does, that I might have passed myself off very fairly to Mr. Miller, or any other person, as wondrously wise in the matter. Nothing easier—"Pure silica, and silicated oil," a little mystified, would have done

\* "Silicated oil." What Mr. H. means by "silicated oil," it is difficult to say; but certainly it does not require silica to render oils glutinous; I have several bottles now by me, some prepared before Mr. Hardy's visit, and some while he was with me, clear, yet as thick as honey. I have made it with simple borax, calcined and uncalcined, with the vitrified medium, and with sugar of lead; but, I suspect, all these materials do no more than serve to purify, by breaking the pellicles, and drawing with them the impurities—to thicken, nothing is necessary but exposure to atmosphere. If the oil be exposed in a phial, in a very short time a thin ring will be formed at the top, of a clear dark brown. I have not met with any one who could tell what this ring is. I have now by me some beautiful linseed oil, perfectly clear, and very glutinous—in fact a varnish such as Leonardo da Vinci speaks of "thickened in the sun." In the next ART-UNION I will describe the process of making it, as given to me by the kind friend who made me a present of the oil.

all the business; such things are done every day. Besides, as I actually supplied Mr. Hardy, R.N. and F.M.B.S., with Rainier's recipe, and my real friend, Mr. Coathupe, had instructed me how to make it, I might have presumed to know something about it.

Then he assumes that he has caught me tripping in "inaccuracy." Although he must know better, because I say, in 1839, "We do not *certainly* know what Rainier's medium was, but we give it as we had it analyzed." He knows very well there is no inaccuracy here; it is extreme accuracy, in not pretending to know what I did not know; I wish others would be always as accurate. But how can he say that I knew not how to prepare the recipe which I afterwards discovered of Rainier's subsequently to that paper of 1839, and which I let him have, and which enabled him to make what he calls *his* own?

Now, it happens that in speaking of vehicles, he they invented by whom they may, I mean to speak with as much distrust as may be due to modesty and truth, so I said, "Let every artist try it for himself." The proposed vehicle may or may not turn out a good thing. I had said that Rainier may have rediscovered the old vehicle, "Veterem revocavit artem;" and in this spirit I spoke of his discovery, thus, "if it be one."

There are people to whom the name of a discovery may be of great importance, and such little people will fight for it, "per fas et nefas;" but the memory of my good friend, as all who knew him will testify, with his real and great acquirements, and strict virtue, will bear the qualifying expressions, which would be death to the general dealer in inventions and dreamer over old "Family Receipt Books" a century old. Yet upon these qualifying expressions does Mr. Hardy really charge me with stabbing, murdering the reputation of my dearest, best of friends, and that, too, when he is no more. He makes me a monster of ruffianism. His allusion to the "infamous Andrea del Castagno" is an atrocity—an atrocity not to be excused by a treble dose of maddening gas, working upon a brain not gifted with wit, and throwing off nothing but rage, whose impotent vehemence is but the greater and malignant folly. I murder the fame of my friend whom I so dearly loved and esteemed? I, whose sole offence against Mr. Hardy is, that I stand as his champion to avert stabs from another quarter. To set this atrocity in its glaring truth, let us see what this Andrea del Castagno, "the Infamous," did. "Andrea del Castagno, from his treachery called the Infamous, out of envy of admiration bestowed upon the works of Domenico, that he alone might possess the secret (Van Eyck's medium), stabbed his benefactor at a corner of a street, and escaped unobserved to his own house, and sat down composedly to work; and shortly after, for they lived together, Domenico was conveyed home to die in the arms of his murderer. This, Andrea, through remorse, disclosed upon his death-bed." Such was the "Infamous Andrea." I would not for the world so blacken Mr. Hardy. If there be an Andrea del Castagno in the world, surely I am not he. This is atrocious indeed; and no terms of animadversion can be too severe. I suppose Mr. Hardy can tell the English of the words he uses, "nome infame nella storia"—"a name infamous in history." If he does, I hope, long before *his* death-bed, he will feel some portion of Andrea's remorse.

I have done with Mr. Hardy, and would wind up in a lighter vein. I have gone through all his charges—his attacks. There lie his arrows of deadly hate, envy, spite, and malice, and I feel not a scratch. Let him pick them up; they may serve him for the next archery where any prize is to be snatched from the legitimate owner. For my own part I claim not an iota of merit of discovery, I only vindicate my friend: I am a discoverer of nothing but of other people's humbug, and have been foolishly enough coaxed out of the morsel like the cock in the fable; and that I have discovered; agreeable discoveries! and there it ends. So, Mr. Editor, you may, if you please, continue the controversy as you have called it, I will not. Mr. Hardy, R.N. and F.M.B.S., is henceforth no more to me than, as Falstaff says, "The man who died of Wednesday." Of his correspondence voluminous, his papers, his recipes, his formulae, (his extracts if I had them) I make a holocaust. Up they flare—pleasant is

the blaze to the eye, but they leave no agreeable odour; and there I dedicate the smoke to P<sup>R</sup>E<sup>S</sup>ENTATION, and that is, I am quite sure, all it is entitled to.

J. E.

[We have, as in duty bound to do, given insertion to the reply of J. E. But, hope, it will not be necessary for us to pursue the subject further; neither are we called upon to offer any opinion of our own in reference to it, inasmuch as our readers are as fully able to judge concerning the "discovery" as we are.]

#### FOREIGN ART.

ITALY.—ROME.—*Works of Art.*—Some very interesting publications are at present in progress here; among them we may notice especially, "Le quattro Basiliche principali di Roma" ("The four principal Churches of Rome.") The work is in folio, with descriptive letter-press; and it presents us with the most correct plans and elevations of the several buildings, with outline engravings of the interiors; and in the same style the chapels, altars, principal statues, and pictures are executed: to the extreme care, grace, and spirit with which the outlines of the pictures and statues are given, we should particularly direct the attention of the artist or amateur. They are, indeed, exquisite, conveying the expression and feeling of the original works in a wonderful manner. Signor Biglioli has drawn many of them; others are by Guglielmi, Bianchi, &c.; and several of the most beautiful architectural drawings are both drawn and engraved by Signor A. Fontana. The churches selected are those of St. Peter, of St. Paul, of St. John of Lateran, and Santa Maria Maggiore. The work is edited by Signor Valentini. "L'Ape Italiana," a beautiful periodical, also in folio, with letter-press description, published by the Academy of St. Luke, gives admirable outline engravings of works of Art in Rome, ancient and modern. Among those which sustain the glory of modern times, we may direct the reader's attention to a picture by Camucini—"The Entrance of Francesco Sforza into Milan, in 1460." How admirably is this picture composed; how varied and graceful are the attitudes; the horses, how full of life and fire, and how true the drawing! This work is under the direction of the Marquis Melchiori: it is also published at Paris with a French text, and title—"L'Abeille Italienne."

FLORENCE AND NAPLES—are not behind in splendid works: besides those formerly mentioned here, the first continues a series of line engravings of the whole of the "Pitti Gallery," and the latter boasts her "Museo Borbonico," which contains so many antiquarian treasures, and which still continues to be published in parts. The success of all these works has been, and is, great; they are diffused over Belgium, France, and Germany. The patronage given to such undertakings by the Kings of France and Belgium is indeed magnificent; we trust that in England the agents employed by the directors may meet an equally good reception.

Masini's Picture, "The Thirst of the Crusaders."—Here we have another fine picture by this young artist, representing the Crusaders exhausted by the fatigues of war, and a march across the desert, attacked by a yet worse evil, the pangs of thirst. Masini has taken advantage of all the varied effects which this subject offers; so fertile to a poetic and inventive genius. Fine grouping of the principal figures, well chosen episodes, beautiful countenances, and great attention to the costumes of the period, aided by good drawing and colouring, combine to give effect to the imposing scene. But the figure which predominates over the whole, and which breathes true inspiration, is that of Peter the Hermit, who, in this trying moment, seeks to rouse the courage of the Crusaders. Truly, Masini has recognized that the hermit of Amiens was in himself the spirit of the Crusades, or at least was their symbol; and wonderfully does this figure represent the idea. A poet, Gaetano Rosetti, seeing this picture, was so struck by its power, that he has composed three elegant cantos under the same title, which do equal honour to the poet and painter.

BOLOGNA.—V. Pizzoli's Cupola.—Very great has been the concourse of visitors, amateurs, and

others, to the church of San Marino, where a cupola has recently been painted by a young artist, called Vincenzo Pizzoli. He has adopted the style of Guido and Domenichino in the lightness of his transparent tints; in the lovely symmetry of the composition, and in the beautiful expression of the figures. The subject the painter has chosen, is a group of Angels poised on their wings listening to the prayers of mortals that they may bear them to heaven. The allegory is well expressed both in the esthetic and material parts of Art; presenting graceful movement, good drawing, pure style, bold foreshortening, but not of that exaggerated kind it is disagreeable to look at; in the four angles formed by the arches supporting the Cupola, the four cardinal virtues are painted.

Academy of Fine Arts.—Professor Lanci.—The celebrated Cav. Michael Angelo Lanci, professor of the Arabic language, and interpreter of the Eastern tongues in the academy at Rome called "La Sapienza," has been travelling over Italy in search of Arabic monuments for his great work, "Coptica," of which a part is already published. Many fine and important monuments have been found at Pisa, Lucca, Milan, and Bologna; and, of secondary importance, in Brescia, Verona, Vicenza, Venice, Padua, and Ferrara. Before his departure from Bologna, the Academy of Fine Arts sent him their honorary diploma as a mark of the gratitude all men deserve who with learning and pains, contribute to extend the empire, and encourage the study of the history, of the Fine Arts.

Bolognese Gallery.—His Imperial Majesty the Emperor of Russia has sent a Russian painter, formerly a pupil of this academy, to make a copy of that sublime picture called "La Pietà" of Guido Reni, for the Imperial Gallery of St. Petersburg. At the same time copies are to be made by other young artists, students of our academy, of the *chef-d'œuvres* of the Caracci, Albani, Cavedoni, Domenichino, Tiarini, in short of all the greatest masters of the Bolognese school.

FRANCE.—PARIS.—*Public Monuments.*—The municipal council of the city of Paris has ordered that the architecture of the Barrière du Trône should be completed: among other arrangements it is determined that the two great columns already erected should be fluted, and that on the one the statue of Commerce should be placed—on the other that of Agriculture.

Halls of the School of Fine Arts.—*Exhibition of the Models of the Tomb of Napoleon.*—Great is the concourse of persons of all descriptions that crowd to examine these models—above eighty in number. Some are the work of architects, others of sculptors. This is alone sufficient to make two rival camps of the exclusive partisans of the sister Arts; but, besides, there is the war of opinion arising from the individual friendships and enmities, personal and political tendencies, national, even provincial, prejudices of all who give their judgments, as well as the whims of some, and the different manner of observing works of Art in others. Listening to oral opinions, and reading the journals, it is almost impossible to guess what will be the result; to our case the Latin proverb may be truly applied, "*tot capita, tot sententiae*."

We shall not attempt the description of the various models—a most tedious labour; it has been best executed by M. Delecleuze, an artist and a man of much learning. He maintains, and it appears the king and the government are of his opinion, that the model of M. Visconti, the architect, somewhat modified, will be the one chosen. The plan of M. Visconti does not spoil or alter the architecture of the grand cupola of the Invalides; on the contrary, everything is preserved intact, as it now exists. Behind the altar he opens a space for a square staircase, with ornamented balustrades; this descends to a magnificent catacomb, opening to a gallery richly adorned, near the end of which is placed a plain square tomb of Corsican granite, on which is inscribed the name of NAPOLEON, without any ornament or other inscription. A little behind the tomb is placed a statue of the Emperor; and this gallery terminating in a tribune and cupola, just above where the statue is placed, the light falls for many hours of the day in such a manner that the whole gallery is in shade, except where the light strikes the imperial statue, producing a most imposing

and poetic effect—a sort of apotheosis. Some critics are of opinion that M. Visconti has not complied with the conditions of the program; and though we hold the opinion which we have mentioned above to be the general one, we give, on the other side, the judgment of two men of talent and taste; the one, Pierre Durand, treats the subject with *légèreté Française*, and sees it in a comic view; the other is the Comte d'Espagnac, who treats the matter seriously. We begin with the lively critic: "The competition for the tomb of Napoleon has inspired a crowd of sculptors, architects, and amateurs; the models are deposited in the great halls of the School of Fine Arts, where, from noon till dark, multitudes of the curious may be seen sauntering. Some of the plans are modelled in plaster, others are only drawings; amongst the whole we should select five or six as being very good—thirty as being ludicrous. Some are intended, according to the program, to be placed in the Church of the Invalides; others are of such grand proportions that the church must be placed in the tomb. Some would have the hero reposing under a shield, like a large tortoise-shell; others would raise a pyramid piercing the dome of the Invalides. The fault of the greater number is an excess of ornament. We have all sorts of genii, grenadiers, trophies, columns, and whole battles. The hero is represented in all his various fortunes, at every age of his life and glory. Here, a child in the cradle; there, a Roman warrior carrying on his horse, like a rider at the Olympic circus. Further on, a fallen Emperor in a reverie on the rocks of St. Helena. All this is more or less fine, more or less well executed; and we find many monuments to the glory of the Emperor, but few that belong to his tomb. The funeral character disappears under all this pomp of ornament. We have in one place, a triumphal arch; in another, a pendulum; here a temple of Victory, there a sugar box; here a spectre; there a Savoy cake. From the sublime to the ridiculous there is but a step, and many of these models will be preserved to the Arts as models for works in paper, sugar, and pastry." It is said M. Visconti has the taste of the powerful in his favour; his work offers beautiful parts, and unpardonable defects. We may mention, particularly, a door awkwardly placed in the pedestal of a statue; and connoisseurs find the light architecture of the crypt crushed under the masses above. The majestically simple monument of M. Dantan—the plans of Messrs. Batard, Felix Dobau, and Isabelle—and the two plans of M. Feuchere, have each many suffrages in their favour. After this serious appreciation, we venture to propose another plan, namely, that all the monuments be executed and placed together in the Champs Elysées, forming a Necropolis in honour of Napoleon. The artists, we trust, will approve us.

In the letter of M. Espagnac, we read as follows:—"It would be happy for us if France possessed, like Italy in old times, accomplished artists, such as Brunelleschi, Ghiberti, Donatello, and Michael Angelo. The question being to place a monument in the centre of a cupola, perfect in its proportions, and which is but an elegant appendage to the Church of the Invalides, the first requisite is respect to its fine forms and harmonious lines. This wish, we will not call it a regret, expressed, we think that the idea of a monument with crypts is a mistake in the present circumstances. The much-admired monuments in this style in St. Peter's at Rome, at St. Charles's in Milan, and elsewhere, are peculiarly in the region of pious influences; here, on the contrary, the symbol of the apotheosis decreed to the most renowned warrior of modern times, cannot be raised too high. However, this may be, it remains for us to consider, according to the system proposed, which of the numerous competitors have most succeeded in a field of which, not France alone, but this world, will be the judge. We shall begin our summary with the architects. In the conception of such a monument, the artist ought to seek to address the imagination powerfully, as far as is consistent with the unchangeable laws of science and good taste; for France will never behold without some recollections of the deepest kind—this superb monument which she dedicates to these heroic remains. I abstain from criticising the learned model of M. Visconti, because in it the conditions of the program are so entirely neglected, that it pronounces its own ex-

clusion. The plan of M. Labrousse is but a strange error. M. Garnaud has shown elegance and taste; but he has fallen into prodigality. I consider the plan of M. Bouchet the most attractive of the first category; but the style is not sufficiently severe. Have the sculptors obtained the object? I must confess that in this category are to be found plans, not only the most insane, but the most inapplicable, to the Dome of the Invalides. I must also add, that the execution of the greater part of the models shows such a degree of negligence, that one turns from them with contempt. Artists should remember that if they seem to consider their ideas unworthy some care in the execution on their own part, others will be very apt to do so also. I may mention one model to which the preceding remarks does not apply; and which, with a few rectifications, perfectly fulfils the conditions of the program: it is the work of M. Triquetti; the plan is simple, imposing, and severe; and it shows alike the study and skill and reflective mind of its inventor. On a quadrangular base, on three steps of Corsican granite, rises a majestic pedestal of the same material, supported by four lions, couchant in a grand style. The pedestal exhibits, in bas relief in bronze, the principal events of the life of Napoleon. The pedestal is surmounted by a sort of altar or bier, on which reposes, in a calm and sublime attitude, the great man, who has just expired, directing his last gaze and last wish to France; with one hand he supports the immortal civil code, the other rests on his glorious sword. The draperies surrounding the figure are standards. The statue to be in white marble, the height of the whole monument ten metres. Such is our opinion simply expressed, without wishing to impose it on any one. We only desire that the jury who are called to decide, and thus to become the organ of France, should deeply feel the weight of their mission; for the right execution of which, they are answerable to their country, to Europe, and to posterity."

M. Espagnac's opinion deserves much consideration; he has great taste and experience in the Fine Arts; having liberally employed a part of his fortune in forming one of the best collections of pictures in Paris.

We have thus placed before our readers the principal opinions in every sense, and we shall hereafter give the judgment of the committee, and a description of the monument chosen, which is not only interesting as a work of Art, but as marking an epoch, not only in the history of France, but of the world.\*

\* We have received from another correspondent the following notices of these Designs:—

"For more than a twelvemonth past the subject of this competition has occupied attention in the artistical circles of Paris, and numerous are the brochures to which it has given rise. In the first instance it was understood that an artist would be named by the government; in fact, the appointment was considered for some time as settled. A strong effort, however, on the part of the 'Société libre des Beaux Arts,' and of the whole of the French press, led to the abandonment of this intention, and ultimately to an invitation on the part of the Minister of the Interior to all artists to send in designs.

The instructions given were very meagre, and the time allowed was short; which points, coupled with an entire silence as to the probability of a public exhibition of the designs, and as to the parties to whom the selection would be entrusted, induced great discontent. This discontent was exhibited, amongst other shapes which it took, in a letter from M. Allier, sculptor, and member of the Chamber of Deputies, wherein was stated, that understanding the selection was left wholly with the minister, he refused to send a design which he had prepared. Ultimately the time for sending in designs was extended, much to the annoyance of those who had inconvenienced themselves and hurried to finish their drawings; and when the doors were finally closed against competitors, above 80 *projets*, exemplified by drawings and models, were found to have been received.

Immediately afterwards, to the great satisfaction of the artists, they were arranged in the galleries at the *Ecole des Beaux Arts*, and thrown open to the public, PREVIOUS TO ANY DECISION BEING MADE, or even any consideration being given

*Delaroche's Picture.*—When the models for the monument of Napoleon shall be removed, there will be opened to the public in the amphitheatre of the School of Fine Arts, the great picture of M. P. Delaroche, painted on the hemicycle, representing, in eight separate groups, the principal schools of painting—Italy, Florence, Spain, Germany, Holland, France, Poland, and Russia.

**BELGIUM.**—BRUGES.—Cornelius and his five friends, artists and literary men, stopped here to examine the masterpieces we possess. They were charmed with the works of Hemling, and the statue by Michael Angelo.

**GERMANY.**—VIENNA.—*New Town.*—It is the intention of the Government here to erect on a spot of barren ground at the eastern extremity of this city a new town, intended to contain sixty

with that end in view, a course so proper and so likely to lead to a good result, that it may almost serve to excuse the bungling character of the previous proceedings.

The collection on the whole is not so strikingly good as, reasoning from the acknowledged architectural talent to be found in the French capital, might have been expected: still there are many very beautiful designs amongst them, exquisitely drawn and developed. The want of some uniform scale is greatly felt in examining the designs, and certainly increases the chances against a just decision.

We should premise that the place selected as the site of the proposed monument is the church of the Invalides, beneath the great dome, and that a subterranean chapel was hinted at in the instructions as likely to be regarded with favour.

In No. 3, by M. Labrousse, this idea is adopted, as it is in many others, a subterranean chapel being formed beneath the dome to contain the sarcophagus of the Emperor, with the standards of Austerlitz at the head of it. Over the chapel, some few feet above the present level of the paving of the church, is placed an enormous elliptical shield of gilt bronze, about 50 feet long, supported on four eagles of white marble, and richly adorned on the surface. This is an exceedingly bold idea, and if carried out would produce a striking effect.

Greater than this in boldness, but altogether inferior to it in taste, is a proposal by M. Bidon, No. 34, to construct a ponderous bronze eagle, suspended beneath the dome by the tips of its outstretched wings, and bearing the sarcophagus of the Emperor in its talons, like Mahomet's coffin, between heaven and earth, to the imminent dread of those who might be walking below. The eagle, framed together in a catenary curve, would be nearly 80 feet from one extremity to the other.

M. Visconti has a very elaborate plan, No. 20, for a subterranean chapel, open at the top and surrounded by a balustrade. The entrance to the chapel would be in the *Cour Royale* of the hospital, from beneath a bronze equestrian statue of the Emperor, whence a long gallery passes under the whole of the church to the sarcophagus placed in the centre of the chapel. The expense of this design would be very great, and the effect would hardly be commensurate. M. Battard's plan (No. 1) has a similar entrance to a subterranean chapel. One objection to the arrangement is, that the monument is too much distributed, being made to consist of three parts, viz., in the court, in the vaults, and beneath the dome.

M. Duc (No. 11) exhibits a very charming design for a porphyry sarcophagus, within an enclosure of gilt bronze-work, surmounted by an elaborate canopy. In advance of the tomb are two sitting figures of white marble, the whole being surrounded by a marble balustrade.

M. Felix Duban (architect of the *Ecole des Beaux Arts*) has a very clever design of bold and severe outline, the character of which is too Grecian for the building in which it is to be placed; the same may be said of the design sent by M. Bouchet.

M. Victor Lenoir, M. Morey, M. Feuchere, and M. Isabelle, have each designs worthy of separate notice. Several have adopted the globe, with various adjuncts, as the main feature of their designs, and others have proposed colossal figures of enormous height, savouring more of the decline of Art than its fulness. There is, nevertheless, much to admire in the exhibition."



thousand inhabitants, with churches, exchange, theatres, courts of justice, and other public buildings. This town is to be called *Ferdinandstadt* (Ferdinandstown), the plans have been prepared by the Court architect, the Cav. Foester, who, before laying them before the Austrian Government, will send them to the principal academies of Europe, requesting their judgment.

**FRANCIS I.**—The Cavalier Marchesi has been invited here by his Imperial Majesty to execute a design for the monument in memory of the Emperor Francis. This distinguished artist will, probably, also have the charge of the execution of the work.

**DETMOID, Sept. 8.**—*Herman's Statue*.—The laying the foundation stone of the monument of Herman was a national festival, and celebrated with the greatest enthusiasm. The name of Herman awakens the love of country in every German bosom. The scene was impressive, and the *visas* to the prosperity of the people of Germany and their princes were overwhelming.

**BAYREUTH.**—*J. Paul Richter's Statue*.—A statue has been erected here by the King of Bavaria in memory of Jean Paul Richter, who passed his last days in this place. It is the joint production of Sevankhalen and Stiglmaier.

**PRUSSIA.**—**BERLIN.**—**NECROLOGY.**—The celebrated architect Tonlink, also the author of various publications and a painter of landscapes, is dead.

### THE TEMPLE CHURCH.

OUR readers are already aware of the unfortunate misunderstanding between the Benchers and their architect, Mr. Savage, with regard to the cost of the repairs and decorations, which led to the stoppage of the works a few months since, the dismissal of the latter, and the employment of Messrs. Burton and Smirke, to advise on the best course to be pursued in finishing the building. Whether or not Mr. Savage did mislead the Honourable Societies, we will not inquire; but we cannot avoid saying, that how they should have imagined for one moment that the fine scheme of restoration and adornment submitted by Mr. Savage could be carried out for anything like the ridiculous sum which it has been stated they proposed alone to spend, seems to us difficult to tell. Even, however, if they have been deceived, we cannot say we are very sorry for it: their revenue is enormously great, and the arts of decoration and the public at large will benefit by the mistake.

Under the direction of the newly-appointed architects the workmen are now again actively employed; and it may not be uninteresting to our readers to be told the present state of the building. The organ, and screen which separated the circular or western portion of the church from the part appropriated to divine service, is removed, as is also the whole of the modern pews, or pewing, which disfigured the body of the building, and obscured the bases of the clustered columns which support the beautiful groined roof. The small columns of each cluster, as well as those against the side walls, were found to be of Purbeck marble encrusted with whitewash, and have, in part, been repolished, and made to play their original part in the decoration of the building, by contrast of colours. The operation of polishing them has been a tedious undertaking up to this time; machinery, however, is now resorted to, so that the operation will be greatly expedited. The former floor, partly wood, partly marble, has been taken up, and the level of it being first altered, so as to expose the whole of the columns in their original proportions, will give place to painted tiles and tessellated pavement, in keeping with the other portions of the structure. All the modern monuments which disfigured the walls of this building, as they do of every other Gothic building where they are admitted (Westminster Abbey to wit), have been taken down, and will be placed in a sort of *Campo Santo*, formed to receive them, adjoining the church; at least this was the original intention, and it is to be hoped it will be adhered to. The stone-work, generally, is being restored throughout where defective; the east end, indeed, may almost be regarded as new. Some of the stalls with which it was proposed to replace the pewing, running from east to west on

the two sides of the church, as in our cathedrals, are finished. They are elaborately carved, at a great cost; whether, however, now that economy is talked of, the whole will be completed in the same manner remains to be seen.

The introduction of colouring to increase the effect of the architecture has excited much comment, and its propriety has been admitted by many only with great reluctance. The fact that the vaultings had been originally painted all over in very vivid tints led to the determination, in the first instance, to resort again to this mode of decoration. Mr. Willemt was the artist applied to in this department, and under his direction the vaultings of the whole of the eastern portion have been adorned with arabesques and armorial insignia in a very elegant manner. To make this perfect, however, and harmonize the whole, stained glass in the windows is absolutely necessary.

Painting, as an architectural accessory, has been employed from the earliest times, and is still to be found in Egyptian, Grecian, Pompeian, and Byzantine buildings. The churches of the middle ages appear to have been universally painted, at all events those of any consequence. At the Reformation whitewash cured what was considered an offence. Every day fresh vestiges of the use of colour are found; amongst which may be instanced those at Rochester Cathedral, Durham Cathedral, Barfreston Church in Kent, Shoreham Church, Sussex, and St. Stephen's Chapel at Westminster. In France they have recently commenced some important restorations of this description of adornment, namely, at the *Sainte Chapelle* adjoining the Palais de Justice in Paris (for which purpose a very large annual sum has been voted by the city), and at the Cathedral of St. Denis. In the latter case only the aisle and chapels of the choir are at present in progress; but more will be commenced as funds are available. The vaultings are blue, with, in some cases, silver stars, and in others quatrefoils, and trefoils of red and gold. The clustered columns are picked out in various colours, or are covered with leaves, branches, and shields in all tints, the capitals being gilt and heightened with red colour. Exteriously M. Hittoff, who was the first to prove that colour was used systematically on the architectural members of Grecian buildings, has employed it on the *Cirque National*, in the Champs Elysées; and at Munich it has also been used in a like position.

To return, however, to the Temple Church, we sincerely hope that the Benchers will not be scrupulous regarding expense, but will fulfil the expectations that have been excited in the public mind, by rendering this interesting edifice a perfect specimen, as well of ancient Art, as of modern decorative skill. The effect of one good model of this sort in the metropolis, would be to give an impetus to this department of Art, which could but prove useful. If they cannot complete it in two years, let them take four: let them do it piecemeal, in fact in any way they may think proper, provided they resolve to make a perfect thing of it, and never abandon the intention.

### THE FRESCOS OF MICHAEL ANGELO.

**STR.**—Having been lately favoured with a copy of an interesting document relating to Michael Angelo's principal work, the ceiling of the Cappella Sistina, I am anxious, through the medium of your valuable paper, to communicate it to those whom it may interest.

The Buonarroti family of Florence are in possession of several letters, sonnets, and other papers in the hand-writing of their great ancestor. Some of the more recently discovered are as yet unpublished. One of the most important of these hitherto inedited documents is Michael Angelo's acknowledgment of the first payment on account of his undertaking in the Sistine Chapel. The evidence thus afforded settles the often-disputed question when these works were begun, and serves to define the period in which the great artist was employed on them.

Ricordo chome oggi questo di dieci di maggio nel mille cinque cioto octo io michelagnolo scultore orricievuto dalla S. del nostro S. papa iulio sechodo duchati cinque cioto di camera e quali mi chotò messer charlino cameriere e messer charlo degliabititi

p choto della pictura della volta della chappella di papa sisto p laquale chomicio oggi allavoraro cho quelle chodicione epacti che apariscie p una scritta facta da mo S. Rmo di pavia essotto schritta di mia mano.

The spelling and abbreviations are to be read as follows:—

Ricordo come oggi questo di dieci di maggio nel mille cinque cento otto, io Michelagnolo Scultore ho ricevuto dalla Santità del nostro Papa Julio Secondo, ducati cinque cento di camera, e quali mi contò Messer Carlino cameriere e Messer Carlo Degli'Albizzi per conto della pittura della volta della cappella di Papa Sisto per la quale comincio oggi a lavorare, con quelle condizioni e patti che apparisce per una scritta fatta da Monsignore Reverendissimo di Pavia e sottoscritta di mia mano.

Michael Angelo, as is well known, finished and placed the bronze statue of Julius the Second, in Bologna, in December 1507. In May 1508, it now appears—a very short time before the arrival of Raffaele in Rome—he began the cartoons (*per la quale*) for the Cappella Sistina. When the ceiling was half done (at what period is uncertain) it was publicly shown for a short time. The whole work was completed, according to Vasari and Condivi, by All Saints' Day (Nov. 1) 1512; but from the Diary of Paris de Grassis, it appears that on Christmas Eve in that year the scaffolding was not entirely removed. The close of 1512 may, however, be safely assumed as the period of completion. Thus the great painter was employed about four years and a half. The twenty months assigned by the biographers above quoted (not to half the ceiling but to the entire work), must, of course, be understood to refer to the frescoes, as distinguished from the remaining two years and nine or ten months occupied by the preparation of the cartoons.—Yours, &c., \*\*\*

[The writer of the above letter, has sent us his name and address; we require no other guarantee for the accuracy of his statement; nor would any one of our readers if he were aware of the party from whom we have received it.]

### IMPROVEMENTS IN LITHOGRAPHY.

It is with the greatest satisfaction we have it in our power to announce the completion of an invention in the Art of Lithography, which, as regards richness of effect and variety of power, throws into distance, as it very likely will into disuse, all the recent improvements in this very elegant and popular mode of multiplying works of Art, and enable it to stand in competition with the best style of engraving; while, as regards the lower modes, it must take a position very much in advance. Engraving and lithography had their commencement in producing, singly, the two opposite extremes only of those qualities which, in part, constitute the rare excellencies of the works they had occasionally to imitate; and it would not be too much to say, that the polished and metallic effects of the early engravers were as far removed from fine art and nature, as are the dryness and opacity of the first masters in lithography.

Both qualities have, under judicious management, an intrinsic value. Etching grew to engraving on copper, and the present invention places within the now wide grasp of lithography, the hundred intermedia which lie between transparency and opacity, by which only can be produced a satisfactory imitation of the complicated, yet harmonious, transitions at these two opposite and latent elements of accomplished Art, and offer anything approaching an equivalent for the absent glories of a fine piece of colour.

The present developed power has not only been considered the philosopher's stone of all the eminent speculative lithographers, but the Académie Française, always on the *qui vive* in matters of Art, appointed a commission to report on the probability of such a desideratum ever coming within the range of lithographic process—who pronounced it impossible, and at variance with the nature of the art, and its chemical and mechanical resources.

Mr. Hulmandel, however, in defiance of this combined, scientific, and influential opinion, may be considered to have negatively prophesied its future realization; for in his early work on the subject of lithographic drawing, he says, Litho-

graphy being a chemical Art, and chemistry in its infancy, there is no knowing to what extent of improvement it is susceptible. In the mean time, Monsieur Mott, to whom succeeded Ducôté, of St. Martin's-lane, lost much time in its search; and, as many as twelve years back, succeeded in printing a few specimens of what he designated "washed lithography," that is, executed upon stone, with a lithographic ink, in precisely the same manner as that pursued in making a sepia, or any other monochromatic drawing on paper. The result was highly satisfactory for about eleven impressions, when the masses became confused, deepened, and ultimately printed an uniform black surface. One impression formed part of the attractions of M. Ducôté's establishment until some months ago; but to the untiring and indomitable research, and energy of purpose of Mr. Hulmandel have the many difficulties surrounding the subject ultimately succumbed; and he has already printed from one drawing as many as 900 impressions, with increased instead of diminished brilliancy and distinctness.

The process in which lies the very great advantage to artists (aside from the results which must ever, in a work of Art, take precedence of every other consideration), is the most simple that can be conceived; and an artist, or amateur, possessing any power on paper, may produce by it a clear and brilliant drawing on stone, in one-fourth the time formerly consumed in executing what one-half at least of the lovers of Art considered at best but a very humble apology for an engraving.

The great powers of this invention, we should say, from the specimens already produced, are only capable of full development in the hands of a consummate artist; and for its success with the public, which has always a thirst for things excellent, it is to be hoped that the introductory work will be conducted on a spirited and judicious scale, by which the inventor shall reap the *ecclat* so merited in struggling through a mechanical and chemical difficulty with so much perseverance. And as to its claims to public attention, if brilliancy is to be preferred to dullness, transparency to opacity, facile manipulation to a lame and hobbling execution, and an artist's own conceptions, rendered by his own hand, to the best even of imitations, then must this invention rank with, if not take precedence, of every other improvement of this age of progression connected with the Fine Arts.

#### VARIETIES.

**FINE ARTS COMMISSION.**—The following important information, dated Whitehall, Nov. 22, was contained in a *Gazette Extraordinary*, of Nov. 23: "The Queen has been pleased to appoint—His Royal Highness Prince Albert, K.G.; the Right Hon. Lord Lyndhurst, his Grace the Duke of Sutherland, K.G.; the Most Noble the Marquis of Lansdowne, K.G.; the Right Hon. the Earl of Lincoln, the Right Hon. the Earl of Shrewsbury, the Right Hon. the Earl of Aberdeen, K.T., the Right Hon. Lord John Russell, the Right Hon. Lord Francis Egerton, the Right Hon. Viscount Palmerston, G.C.B.; the Right Hon. Viscount Melbourne, the Right Hon. Lord Ashburton, the Right Hon. Lord Colborne, the Right Hon. Charles Shaw Lefevre, the Right Hon. Robert Peel, Bart.; the Right Hon. Sir James Robert George Graham, Bart.; Sir Robert Harry Inglis, Bart.; Henry Gally Knight, Esq.; Benjamin Hawes, jun., Esq.; Henry Hallam, Esq.; Samuel Rogers, Esq.; George Vivian, Esq.; and Thomas Wyse, Esq., her Majesty's Commissioners for inquiring into the best mode of promoting the Fine Arts in the United Kingdom." It is singular that in the *Gazette* of the 24th Nov. there was a very important alteration in the paragraph copied above, the following passage being substituted for that which appeared on the 22nd:—The list is printed as of "Her Majesty's Commissioners for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for the promoting and encouraging the Fine Arts." This is, indeed, a very essential limitation of the powers of the commission. Nevertheless, it is a huge step in advance for the interests of the Arts; we accept it as an arguement that the Nation will be at length roused to do something; and can have no fear

that its first act will be to discourage, dishearten, and dishonour British Art, by importing artists from abroad. We have an additional guarantee that a decision so humiliating, if not ruinous, will not be made. To this Commission, not being a paid Commission, Sir Robert Peel could not with justice ask the leading British artists to assist; but this difficulty he has fully met by the appointment of C. L. Eastlake, Esq., R.A., as its Secretary, by which means the Commissioners will obtain the very best advice and information, and the artist be rewarded for his services—the Secretary and his assistants being of necessity paid. This nomination has given the greatest satisfaction to the artists of the United Kingdom. They are willing to trust their interests to a man who, besides being an eminent painter, a scholar, and a gentleman, stands so high for honour, integrity, and freedom from prejudice of any kind, that the shadow of a wrong motive can never be imputed to him. The only fear is that he may impair his health by his exertions to benefit his country.

**ROYAL ACADEMY.**—On the 1st of November, the members of the Royal Academy elected three associate-members:—J. R. Herbert, Esq. (historical painter); Watson Gordon, Esq. (portrait painter); P. Mc Dowell, Esq. (sculptor). The selection appears to have given very general satisfaction. Mr. Herbert was certainly foremost among the candidates, and we believe his election was all but unanimous. Mr. Gordon holds, and is entitled to, high professional rank; and although, certainly, not equal to his accomplished countryman, Mr. Grant, there are very few, if any other, who could with justice have been preferred before him. Among the rising sculptors of our age and country there are, perhaps, none who give better promise than Mr. McDowell: his works at the last exhibition were such as could not have failed to secure his advancement. Three appointments, therefore, more entirely satisfactory could not have been made. We trust, with full confidence, that the judges by whom professional honours are to be distributed will always act with equal discrimination and impartiality, and not permit the judgment to be biased by personal and private regards.

**THE ARTISTS AND AMATEURS' CONVERSATION.**—The arrangements for the season 1841-2, have been made; and the first meeting of the members will take place on the first Wednesday of December. There were seven vacancies, occasional by retirements; and seven gentlemen, five artists and two amateurs, were elected in their stead. Mr. Sidney Cooper is again President, and Mr. Henry Graves, for the fourteenth time, kindly undertook the duties of Hon. Sec. We have often had occasion to comment upon the advantages conferred by this and similar societies (having referred to this, more especially, as the one with which we are best acquainted); they bring together, in a very pleasant and profitable manner, persons of like tastes, habits, and pursuits, and who, but for the opportunities thus supplied them, would rarely meet. Social intercourse is thus promoted, and objects of still higher importance are attained; for occasions are found for communicating to each other the results of study and experience; and persons about to appear in public may here, in comparative safety, test the effects they are likely to produce. We shall, consequently, consider it part of our duty to be regular in our attendance at these monthly meetings.

**SIR FRANCIS CHANTRY, R.A.**—The world, and Great Britain in especial, has sustained another loss, which at present appears irreparable. The greatest of our modern sculptors died suddenly on Thursday, the 25th. We must, this month, content ourselves with a bare announcement of the melancholy fact.

**DRAWINGS BY M. ANGLO AND RAFFAELLE.**—The collection of drawings by these wonderful men, which was formed by the late Sir Thomas Lawrence with great judgment and without regard to expense, are in danger of being dispersed and passing out of the country, the owners of them having failed in the arrangement for their purchase, which was commenced with the trustees of the National Gallery. Several of them have been sold to the King of Holland, and it is clear that unless some strong effort be made to retain them amongst us, other of our foreign neighbours more

sensibly alive than we are to the importance of the Fine Arts generally, and of the value of this extraordinary collection in raising the character of Art amongst the people by whom they might be studied, will speedily possess themselves of those which remain. The collection now consists of sixty drawings by Michael Angelo, and one hundred and fifty by Raffaele, all in good order, framed and glazed for exhibition, and would form a gallery, the value of which would be inestimable. Warmly alive to the importance of these works, and to the necessity of preventing their dispersion if possible, a meeting was held in Oxford at the beginning of last month, and a resolution passed to endeavour to obtain them for the university by subscription. The sum required for their purchase is ten thousand guineas. About a thousand pounds were contributed within two days after the meeting, and there will be little difficulty in raising the whole amount, if the lovers of Art throughout the kingdom will give their aid to the praiseworthy effort of the university in ever so small a degree. For this aid we call urgently on our readers, entreating them not to allow such an opportunity of improving the public taste, and raising the character of the English school of painting, which the acquisition of these drawings will afford, to pass away for ever. England has enough already to reproach herself with in this respect. The Randolph Galleries, now in course of erection, will be an admirable place of deposit for these drawings: indeed, in all points of view, since it seems we cannot have them in the metropolis, where they *ought* to be, Oxford, the nursery of mind, and training-place of the rising generation, is peculiarly the city for their reception.

**PUBLIC MONUMENTS.**—We print a return of the number of monuments erected in Westminster Abbey and St. Paul's, at the public expense, from the year 1750 to the present time; specifying the names of the persons in whose honour they were erected, and the sums paid for each, with the aggregate amount:—*Westminster Abbey*—General Wolfe, 3000*l.*; Lord Chatham, 6000*l.*; Lord Robert Manners, Captain Bayne, and Captain Blair, 4000*l.*; Captain Montague, 3675*l.*; Captain Harvey and Captain Hutt, 3150*l.*; William Pitt, 6300*l.*; Spencer Perceval, 5250*l.*—*St. Paul's*—Lord Rodney, 6300*l.*; General Lord Heathfield, 2100*l.*; Earl Howe, 6300*l.*; Major-General Dundas, 3150*l.*; Captain Faulkner, R.N., 4200*l.*; Earl St. Vincent, 2100*l.*; Lord Duncan, 2100*l.*; Captain Burgess, R.N., 5250*l.*; Captain Westcott, R.N., 4200*l.*; Captains Moss and Rivers, R.N., 4200*l.*; Sir Ralph Abercrombie, 6300*l.*; Lord Nelson, 6300*l.*; Lord Collingwood, 4200*l.*; Captain Cooke, R.N., 1575*l.*; Captain Duff, R.N., 1575*l.*; Captain Hardinge, R.N., 1575*l.*; Major-Generals Mackenzie and Langworth, 2100*l.*; Lieutenant-General Sir John Moore, 4200*l.*; Marquis Cornwallis, 6300*l.*; Major-General Houghton, 1575*l.*; Lieutenant-Colonel Sir William Myers, 1575*l.*; Major-General Bowes, 1575*l.*; Major-General Le Marchant, 1575*l.*; Major-Generals Crauford and Mackinnon, 2100*l.*; Major-General Sir Isaac Brock, 1575*l.*; Colonel Cadogan, 1575*l.*; Major-General Hay, 1575*l.*; Major-Generals Gore and Skerrett, 2100*l.*; Major-General Gillespie, 1575*l.*; Major-General Ross, 1575*l.*; Lieutenant-General Sir Thomas Picton, 3150*l.*; Major-General Sir William Ponsonby, 3150*l.*; Major-Generals Pakenham and Gibbs, 2100*l.* Aggregate amount, 132,175*l.*

**GREENWICH HOSPITAL.**—With respect to the free admissions to this institution, a singular anomaly has existed; soldiers having, during many years, been admitted free of charge to see the Painted Hall, while to *seamen* the same privilege has been denied. This unjust regulation was in force up to the 7th May last, when, by an order of the Lieut. Governor, it was directed that seamen should be admitted gratis. The Painted Hall and Chapel are exhibited on "week days" from seven in the morning until sunset; and on Sunday afternoons, after one o'clock, on payment of three-pence by each person for admission to each place. The Painted Hall, which was decorated by Sir James Thornhill, contains a collection of paintings, consisting of representations of naval actions and portraits of admirals and naval men, some sculpture, and other objects interesting to the public, and chiefly to persons in the naval service.

The annual amount of exhibition money during the last four years, averages something above 1300*l*. In 1837, it was 1381*l*. 3*s*.; 1838, 1288*l*. 4*s*.; 1839, 1259*l*. 2*s*.; 1840, 1305*l*. 7*s*. 6*d*. These are the orders:—"7th May, 1841: *Mem*. It is the Lieutenant Governor's directions that sailors, as well as soldiers, be permitted to see the Painted Hall and Chapel free of any expense. The boat-swains will use their discretion in seeing that they are sober, and conduct themselves orderly.—(Signed) J. Rivers, Adjutant-General.—To the boatswain of the Hall and Chapel." The verbal orders given to the boatswain of the Painted Hall are as follows:—"First, No naval officer, except in uniform, to be admitted without paying. Second, No one to be admitted free, except by a card from an officer of the institution, with the date of the month. All pensioners allowed in on a Tuesday, and at all times with their friends. Soldiers admitted free. Three-pence to be charged to each visitor for the benefit of the school." The boatswain's orders relative to showing the Painted Hall are as follows:—"The porters are directed to take three-pence each from all persons, and as much more as such persons may think proper to give for showing this Hall.—Extract from the Minutes of Board of Directors, 1st October, 1791. In the execution of the above duty, the porters and their assistants are required by their instructions to be civil and respectful to all strangers.—R. G. Keate, Governor."

**HAMPTON COURT.**—It is of course generally known that this collection consists rather of curiosities than of gems of art. With the exception of the Cartoons, which by the way are exhibited in a very bad light, there is little to gratify a cultivated taste, and perhaps even less to satisfy an ordinary one. With the exception of a few which are really works of price, the pictures at Hampton Court are the refuse of all the royal palaces. The collection at Windsor is really superb; and when George the Fourth was improving it the best pictures were removed from Hampton Court to contribute to its enrichment, and these have never been returned. The national collection is poor in Flemish pictures, but there are none even of this school at Hampton Court that would advantage the Gallery; the best of them having been added to the collection of George the Fourth, now at Buckingham Palace, and which is in the excellence, if not in the number, of its works equal to any other in Europe. The fees for visiting the apartments at Hampton Court have been abolished since November 1838. The present regulations are:—"1st. The apartments are open to the public from ten o'clock in the morning until six o'clock in the evening, during the summer months; and from ten o'clock to four o'clock during the winter months, except on each Friday, when they are closed, in order to be cleaned, and until two o'clock on Sundays. 2nd. There is no distinction whatever as to admittance, every one enjoying the privilege of entering the rooms during the above-mentioned hours, and of continuing in them till they are closed. 3rd. There are seven attendants and two porters: the duty of the latter is to take charge of the sticks, umbrellas, &c., and to return them to the several owners. No fee or any perquisite whatever is allowed under any pretence to be received from the public by any of the paid servants. 4th. The attendants are required to show the utmost civility to every one; not to enter into conversation unless they are first spoken to, and to prevent any improper or disorderly conduct. 5th. Any student or artist, or indeed any individual may procure an order to copy pictures, on application to the Chief Commissioner of her Majesty's Woods, &c., or to the Deputy Surveyor for the time being. Every facility is afforded to persons desirous of copying pictures, by supplying them with stages, &c. if required."

**EGYPTIAN TYPE.**—We have lately had our attention called to a new and most curious invention in the art of typography, which has been completed by Mr. Nies an enterprising publisher at Leipsic, and which promises to be of the greatest service to a most important branch of literature; we allude to the reproduction of Egyptian inscriptions by means of moveable types. It is obvious that this will materially reduce the enormous expense attending the publication of works on the palæography of Egypt, an expense which has rendered them so costly as to be inaccessible to a vast ma-

jority of the literary world. The trustees of the British Museum are now publishing in lithography fac-similes of the papyri in our national collection, and the inscriptions of the museum at Leyden are being given to the world in the same dress; but the price of these works renders them scarcely more easily or generally to be consulted than the originals themselves. Would it be too much to expect that new and cheaper editions may be issued by means of Mr. Nies' admirable invention? It should be remembered, that it is of the utmost importance that the Egyptian inscriptions in the various public collections should be placed in the hands of the many who are willing to study them, but have not the means. Our informant tells us that Mr. Nies has already cast more than 3000 types, and that he is continually adding to their number as fresh characters are discovered: the types are well designed, and the impression is very sharp and clear. We may add that Mr. Nies has also cast founts of types of the Hieratic and the Euchorial or Deuotic hieroglyphs, as well as of many other characters which till now have not been represented in typography.

**"CASTLES AND ABBEYS OF ENGLAND."**—We see announced under this title a work by W. Beattie, Esq., M.D., author of "Scotland"—"Switzerland," &c., which promises to be highly useful to all who feel an interest in the ancient architectural remains of England. According to the advertised contents, its descriptions extend to antique furniture, statues, fountains, and other fragments of Art.

**THE FLOATING BREAKWATER.**—We purpose next month to give a notice of this admirable invention of Captain Tayler, whereby it is estimated that 180 harbours of refuge may be formed, at an expense not exceeding that of constructing three according to the old method. Operations are to be immediately commenced at Brighton, in furtherance of which the Admiralty have granted the use of moorings, anchors, &c. The article will be illustrated with cuts.

**DISCOVERY OF OLD PAINTINGS.**—A discovery has been made of some old paintings, which are at this moment highly interesting on account of the pending subject of the decorations of the Houses of Parliament. They exist upon the wall of the Chapter-house of Westminster Abbey, and were first observed by Mr. Devon. The subjects are of course sacred, like those of all the paintings of the period of their execution, and illustrate the life of the Evangelist St. John. Much care has been bestowed in the execution of the heads; but otherwise the figures, which are small, are extremely ill drawn. The colours are still powerful, and some of the abundant gilding is yet in tolerable preservation. A portion only of the wall is exposed, and it is probable that the remainder may describe the leading events in the life of our Saviour, or in those of some of his disciples. The Chapterhouse has been fitted up for keeping records, and it is by the removal of the shelves and boarding that these paintings have been exposed.

#### PUBLIC EXHIBITIONS.

**POLYTECHNIC INSTITUTION.**—This deservedly popular Institution presents to the visitor a mass of information which a very long period of reading would fail to supply. Practical science is here familiarized, and almost every department of industrial Art is illustrated. The lectures on the eye, the steam-engine, and the electrotype, describe in a plain style the causes of results so common, as to escape the inquiry of ordinary observers; and the natural and artificial curiosities amount in number to 1599; even a brief account of which would form a synopsis of the history of the earth, and of every known Art. The submarine operations, which have been for some time past in action against the wreck of the Royal George, are practically illustrated by sub-aqueous explosion—a model of a ship being charged with gunpowder, sunk to a considerable depth in the canal, and blown to pieces through the agency of voltaic electricity. The model of the Undercliff of the Isle of Wight, executed by Captain Ibbetson, affords an extraordinary example of industry and perseverance. The geology of this section of the island is remarkable, as presenting singular appearances of volcanic action;

and so accurately has the surface been surveyed, that an inspection with a magnifying-glass is necessary to the due appreciation of the work.

The series of dioramic pictures comprehends many novelties, one of the most striking of which is a 'View of the Tower from the Thames.' The first effect is that of daylight: the river is occupied by merchantmen, small craft, boats, &c., backed by the wharves and ramparts, above which rises the White Tower. The light gradually fades with the most perfect illusion—twilight comes on, and finally night ensues, when every prominent object is defined in strong shadow. A gleam of light is soon discernible arising from the extreme back ground; this strengthens into a lurid glare, and at length a fearful conflagration is represented with much force of effect. This department of the Institution cannot fail to attract its share of visitors, for the views are selected and varied with much taste and judgment. Some of the interiors are admirably represented; we may instance particularly that of a Cathedral, which is first shown in vacant solitude, and afterwards filled with a devout congregation. Among the other interesting scenes were the 'Tomb of the Capulets,' 'The Campo Santo at Pisa,' 'Interior of the Church of Santa Maria at Naples,' 'The Grand Cave of Ellora,' &c., &c. Other departments of this most useful Institution we shall take future occasion to notice.

**BURFORD'S PANORAMA.**—This Exhibition consists of three grand views; two of which, those of Damascus and Jerusalem, we have already noticed. The third represents the 'Bombardment of Acre' at the moment of the explosion of the magazine. The point of view is within the walls of the town, close to the seaward fortifications, over which the spectator sees the allied fleet drawn up in line, and partially veiled by smoke. The wall on the sea-side of this famous stronghold is not so high as might be imagined from accounts we read of its strength and formerly-supposed impregnability, as the guns on the ramparts ranged no higher than the upper-deck guns of the flag-ship. Parties of the Egyptian artillery are seen working the wall pieces, surrounded by the dying and dead. Bulwarks for the protection of the garrison were formed of piles of bags filled with sand; but these, in the heat of the action, obstructed the movements of the men; for being struck by the shot from the ships, they so encumbered the embrasures, as to render the working of the guns impossible, and create a confusion which conveys the idea of a battle lost.

The views of Damascus and Jerusalem have been highly popular, as the subjects, and masterly treatment, have merited. The former picture is about to be withdrawn, and to be replaced by another the subject of which is yet unannounced.

**THE COSMORAMA.**—Many of the views of this exhibition possess great historical interest. They are 'The City of Baden,' 'The Temple of the Sun at Palmyra,' 'The City of Grand Cairo,' 'The City of Berne,' 'Interior of the Pantheon at Paris,' 'The Ruins of Paestum in the Kingdom of Naples,' 'Monastery of the Grand Chartreuse near Grenoble,' and 'The Iron Gate at Antioch, in Syria.' The view of Grand Cairo like that of so many of the Eastern cities, presents the appearance of a city of tombs—"a place of skulls." The foreground is strewn with ruins, and there is little to remind the spectator of a habitable locality, save on one hand a mosque and the other a citadel. The dilapidated foreground gives repose to the distance, where are discernible to the very verge of the horizon the waters of the Nile, during the periodical inundation, covering afar the face of the country. Baden is seen embosomed among hills under the shadowed effect of a coming storm. By a dioramic arrangement, spots of the landscape are occasionally lighted by fugitive gleams of sunshine so skillfully managed as to approach the force and reality of nature. The Interior of the Pantheon is a picture faultless in execution and natural truth. The light is much subdued, yet the whole of the architectural detail comes forward with such force as at once to show that the picture has been painted on the spot. These pictures are all painted in oil, and seem to be coloured strictly after the nature of the scenes they represent.

## GLASGOW WELLINGTON MEMORIAL.

ON the 27th of October, at twelve o'clock, was held, in the Portico-room of the Royal Exchange, Glasgow, a meeting of the General and Sub-committees of the Glasgow Wellington Memorial, called, at the requisition of thirty-three of their number, by Archibald M'Lellan, Esq., sub-convenor, for the purpose of considering the means of carrying out the following resolution adopted at a previous meeting, viz., "That an absolute identification of the person, features, and expression of the Duke of Wellington, in the prime of his life, in the statue to be erected of his grace in this city, is expected by the subscribers, and will form its chief value in the eyes of posterity." This meeting was convened at the instance of the above number of requisitionists, who entertained a well-grounded impression, that the work of Marochetti outraged the expressed terms of the resolution, and they were therefore of opinion that it ought not to be accepted.

Previously to the chair being taken, Mr. Alexander Morrison read, in the names of himself, Mr. Dalglish, and the other gentlemen forming the majority of the sub-committee, a protest "against the *legality*" (?) of the meeting, and setting forth the inability of such an assembly to question the exercise by the sub-committee of those powers which in former meetings had been so amply delegated to them.

Mr. M'Lellan stated that, in compliance with the wishes of many gentlemen interested, he had called the meeting, observing that he could not on the instant frame replies to the contents of the protest. He condemned the proceedings of the protesting party, as showing a disposition to prevent an investigation of abuses on the part of certain members of the sub-committee. He deprecated legal proceedings, which might develop a useless tissue of difficulty and complication; but he hoped that the committee would that day resolve, that it was their strict duty to enter into the merits of the unfortunate discussion, and deliver a cool and deliberate decision between the parties into which the sub-committee was divided.

After a brief discussion on the subject of the election of a chairman, it was proposed and carried, that the Dean of Guild should take the chair.

The Dean of Guild took the chair accordingly, when a copy of the protest above-mentioned was put into his hands by Mr. Morrison. The Dean, in inviting the proposition of resolutions, expressed a hope that the proceedings of the day would lead to such an issue as should set aside the necessity of having recourse to legal proceedings.

The business of the meeting was opened by a motion on the part of Mr. W. Stirling, to the effect that the instructions given to the sub-committee be read; which having been acted upon, Mr. W. Stirling moved the following resolution:—

"The meeting having heard read the instructions to the sub-committee, given at the meeting of the general committee on 20th Nov. 1840, of which instructions a copy was transmitted to Baron Marochetti; and considering, 1st, That the model furnished by that artist does not represent the Duke 'either in person, features, or expression,' as was required by these instructions; 2ndly, That the bust ordered by the sub-committee, so far from representing the Duke in the prime of life, professes to represent his grace at his present advanced age; 3rdly, That the sub-committee have themselves disapproved of the likeness, and instructed Baron Marochetti to alter it, recommending him to 'follow out the instructions of the general committee as to the identification of the Duke in the prime of life from the bust which he has now made, and the other materials which he may obtain; 4thly, That the sub-committee have also disapproved of the 'details of the monument' and 'dress of the figures,' and have been obliged to recommend to the artist in these particulars, 'to attend to the suggestions of the sub-committee, and particularly to those of his Grace the Duke of Hamilton, of which last no record appears to be in existence; and lastly, That 'a series of recommendations for the sculptor, to be considered along with such others as any member of committee may suggest,' are still lying on the table of the sub-committee for consideration—the meeting are therefore satisfied that the model (which has been sent away by the

Convenor without authority) was not according to the judgment and conviction of the sub-committee itself, and was not, in point of fact, in conformity with the instructions given to the artist; that, in so far as the model and bust represent the Duke at an advanced age, they are in direct contravention of the resolutions of the general committee, and of the instructions given to the artist, while mere alterations and amendments suggested by the sub-committee, and plainly implied in the numerous 'instructions' and 'recommendations' of the sub-committee, and individual members thereof, afford palpable evidence of a want of skill in the artist, which renders his employment to execute the statue highly inexpedient."

Mr. John Pollock seconded the resolution.

Mr. Robert Findlay defended the proceedings of the sub-committee. He declared the statements made with respect to the bust sent by the Baron Marochetti to be devoid of truth, and denied that there was any foundation for the statement that the horse was incorrect in design. He alluded to a pamphlet written by Mr. M'Lellan, which he characterized as intemperate. He attributed the opposition to the employment of the Baron Marochetti to motives of jealousy; he vindicated the proceedings of the sub-committee; and concluded by an attempt to demonstrate that, from the ample powers vested in the sub-committee, they were entitled to proceed as they had done, in concluding an arrangement with the Baron Marochetti.

The correspondence which had taken place during the early proceedings of the committee was then called for, when the letter addressed to Marochetti on the 22nd of April was read, as also one from that artist in London, bearing date May 22; and a third to Mr. Dalglish. A letter from Mr. Banks of the 19th of May was also read, after which some discussion arose on the impropriety of omitting to submit the correspondence to the consideration of a general meeting. The letters were replied to on the plea that there was no time for summoning a meeting.

Sir W. M. Napier asked why the sub-committee were not called together on such an occasion; to which Mr. Lamond replied by stating, that he had communicated the letter to Mr. Dalglish, by whom he was requested to write to the Duke of Wellington.

Mr. Findlay then defended at length the measures of the sub-committee, and lauded the Baron Marochetti as a distinguished sculptor, quoting, in support of his advocacy, the opinions of many competent judges.

Mr. M'Lellan regretted his difference of opinion with Mr. Findlay, and proceeded to question many of that gentleman's statements. He quoted the resolution which he contended had been set at naught by the sub-committee. Nothing, he said, could be more decisive or perspicuous than the terms of that resolution; and no man would presume to say, that the model of the statue which had been placed before them contained such an identification of the person and features of the Duke of Wellington as was demanded in the resolution; that the abortive *caput mortuum* which had been exhibited, representative of the mere remains of what that noble man once was, would be of no value in the eyes either of the subscribers, or of posterity. A false impression influenced the majority of the sub-committee—they believed themselves vested with the full power of selecting an artist and approving his work. But this was a delusion; for their duties were defined by the general committee, and they were as imperatively bound by these instructions as if they were regulated by an Act of Parliament. He had heard with surprise from Mr. Findlay, that the model was not expected to be a likeness, which was proceeding immediately in the teeth of the resolution. What was the use of a model at all if it was not to be a likeness of the work when finished? It was called by these gentlemen a sketch, but they had no instructions to procure a sketch; the artist was to produce "a model of the statue he proposes."

Much do we lament that a want of space prevents our following Mr. M'Lellan through his very able dissection of the proceedings of the men who have lent themselves to this infamous business. He has, single-handed we may say, fought the battle of British Art; and had won it too, but for the Hunnish ignorance and cowering servility

of this patriotic committee. He alone has watched keenly the advancement of the business, and he alone seems to have possessed sufficient knowledge of Art to know what was wanted in a statue of the Duke of Wellington.

Mr. A. Morrison then moved an amendment to the effect that as it was the opinion of the meeting that the sub-committee had carried, and was carrying the injunctions of the general committee into effect, that the matter be remitted anew to the sub-committee, and that they be recommended to proceed in procuring a statue of the Duke without delay.

Mr. Bain seconded the amendment.

After a few words of explanation from Mr. M'Lellan, a division took place, when there voted—For Mr. Stirling's motion: Messrs. A. M'Lellan, Charles Hutchinson, George Mackintosh, A. Ranken, William Stirling, John Pollock, W. L. Ewing, J. F. Dennistoun, J. Neil, D. Goodsir—10.

For the amendment of Mr. Morrison: Messrs. Thos. Spiers, D. Walkinshaw, A. Morrison, D. Ferguson, James Dalglish, jun., James Smith, William Aird, William Middleton, James Wingate, James Bogle, Major Monteith, Alexander Fletcher, John Bain, R. Baird, J. Browne, R. Findlay, A. S. Dalglish, R. Lamond, A. Alison, James Campbell, of Moorepark, J. D. Hope, J. Houldsworth, H. Dunlop, K. Finlay—21.

The amendment was then carried by 24 to 10.

Mr. Mackintosh then protested against the decision, to which Mr. M'Lellan and Mr. Stirling adhered.

The following is the protest given by Mr. Mackintosh:—

"The resolution proposed by Mr. Stirling having been negatived, and no redress to be obtained from this meeting, I hereby, in my own name, and that of the minority now present, and of other members of the general committee and subscribers who may adhere, protest, that the whole proceedings complained of by the minority have been illegal and incompetent, and in violation of good taste and feeling; that they form a gratuitous insult to the British School of Art; that they will tend to compromise injuriously and permanently the honour and reputation of this great city; that they are likely to occasion great dissatisfaction to the majority of subscribers; and that they will have a most pernicious influence in marrying the success of any future subscription for local or national objects. I protest, moreover, that it does not appear to have been the intention of the subscribers, in conferring the general and formal power of naming sub-committees, to authorize the general committee to delegate to a sub-committee the important duty of not only selecting an artist, but also of deciding conclusively regarding the statue which he is to execute; that, to enhance this irregularity, the sub-committee actually delegated to irresponsible individuals of their own body the onerous powers of preparing indefinite, and perhaps vital, alterations on the work; that through these irregular channels, Baron Marochetti has been instructed to execute the statue without the sub-committee having ever seen a model of what it is to be; and, in particular, he has been required to attend to the suggestions of the Duke of Hamilton—which suggestions are, as yet, unknown—and, so far as this meeting knows, may involve a total alteration of the statue; and, finally, that so late as the 4th of August last, when the majority of the sub-committee ordered a draft of the contract with Baron Marochetti to be prepared, Mr. Sheriff Alison 'laid upon the table a series of recommendations for the sculptor to be considered, along with such others as any member of the committee may suggest at the next meeting of this committee,' which recommendations have never yet been taken into consideration. For the foregoing, among other reasons, I protest, that I, and those who adhere to this protest, hold ourselves as not implicated in the results of the proceedings complained of; and that we shall be at liberty to adopt such measures as we may judge proper, for obtaining redress, reserving to the general body of the subscribers, with whom the decision of this question must ultimately rest, to vindicate their own views and assert their own rights."

How conspicuously ridiculous do men become in adventuring upon duties for the discharge of which their habits of life have never fitted them. This untoward employment of a "little leisure"



by the gentleman of the majority, has gained for them a celebrity, of which we cannot think any one of them so profligate, that he will not in his cooler moments be heartily ashamed. They are of course misled—a set of intelligent men would not have answered the purpose of those who pull the strings in this case. These pseudo-sages are only playing tail under the motto

“Chapeau bas—chapeau bas  
Au Marquis de Carabas.”

They are adhering to the wrong Duke, and in justification of such adherence, we would that they would publish their reasons. But not one of them can offer a plausible pretext for the part he has taken in this nefarious transaction, originally administered (*proh pudor!*) by Mr. Bankes, a man whose opinions and views with regard to Art (Vide his evidence before the Fine Arts Committee), are absurd and extravagant to a degree: but let our sculptors bide their time; all those who banquet at this festival of fools will not readily digest the after-service.

### ART IN THE PROVINCES.

[It is scarcely necessary to observe, that for this department of the “ART-UNION,” we must in a great degree depend upon correspondents; exerting as fully as we can do our own judgment over their communications, with a view to determine their value, their general interest, and more especially in reference to the *spirit* by which they are dictated. This duty is, however, often embarrassing; and if the reader has at any time detected a wrong, he cannot be aware of the many errors we have avoided. With regard to provincial exhibitions, our difficulties are great; and we shall endeavour to remove them hereafter, by ourselves visiting those that are likely to prove most important and interesting.]

LIVERPOOL.—Circumstances prevent our offering our readers any detailed critical remarks upon the pictures in this excellent and successfully-conducted Exhibition; we must confine ourselves to little more than an enumeration of the number, and some of the names of the contributors. There are 671 works of Art, many of which have been previously exhibited in London, and have had our share of notice; they, however, lose nothing by their present situations, and are as justly esteemed as ever. Among them we find the following members of the Royal Academy—Etty, Uwins, Howard, Lee, and Witherington. Of the associates—Patten, Webster, Drummond, Arnold, and Herbert. Out of the Academy, we find, M<sup>r</sup> Innes has sent his ‘Venice,’ F. Stone, ‘Charles the First’s Interview with the Infanta of Spain;’ Von Holst, ‘The Raising of Jarius’s Daughter,’ and his ‘Condemned Culprit;’ F. P. Stephanoff, ‘Answering the Advertisement,’ and ‘Sir Toby, Sir Andrew, and the Clown in the House of Olivia;’ Cope’s ‘Poor-law Guardian;’ Creswick has several sweet little pictures; Sidney Cooper’s are all small, and, although less attractive than his larger pictures, are yet excellent. We must not omit to mention that our attention was arrested by two exquisite ‘Evening Effects,’ by Havill; one, just as the sun is sinking behind the horizon, and the other shortly after; they are full of fine feeling and the poetry of Art. W. P. Frith’s ‘Amy Robsart,’ his ‘Dolly Varden,’ and the ‘Beaux Stratagem,’ are striking proofs of the improvement of this accomplished young man—we look to his occupying a high station in his Art and in public estimation. G. Lance’s ‘Portrait of Mr. Eglington’ is painted with truth and fidelity to nature, and is an admirable representation of the indefatigable Secretary. We shall hope, when we visit Lancashire next year, to have better opportunities of doing justice to the first provincial exhibition in England.

The following artists have received the Liverpool prize of £50:—Robert Lander, in 1830; William Boxall, in 1831; D. MacLise, R.A., in 1832; George Patten, A.R.A., in 1834; S. A. Hart, R.A., in 1835; Charles Landseer, A.R.A., in 1836; George Lance, in 1837; T. Sidney Cooper, in 1838; J. R. Herbert, A.R.A., in 1839; C. W. Cope, in 1840; T. Webster, A.R.A., in 1841.

GLASGOW.—From the *Scottish Guardian* we extract the following—“In taking a general review of the Exhibition we would say, that there is a great want of figure compositions and historical pictures; landscapes and portraits have too great a preponderance. The introduction of at least one historical painting of the highest class, and of sufficient size to occupy the most prominent place, would have been a distinguishing feature in the Exhibition, and would have given tone and character to those around it. By the time another Exhibition season arrives, we trust that this defect will be supplied, not by one great historical work, but by several. The Exhibition, as a whole, is very satisfactory, considering that it is the first that has been attempted for several years, and that it was not generally known over the country in sufficient time to enable many artists to forward their contributions. We are in hopes that the next Exhibition will present a marked improvement, both in the works of the artists who have this year contributed to it, and in the number and status of its contributors from a distance. We are sorry to see so few pictures are marked *sold*, as unless public support is granted in the way of making purchases, no Exhibition, however excellent, can continue long to exist. Artists will have no inducement to send their works, and consequently the collection will yearly become less attractive. But we augur better things, as we understand that subscriptions to the Association for the Promotion of the Fine Arts have been obtained to a fair amount; and we trust that the patronage which they will be enabled to bestow, may, in some measure, compensate for the want of purchases by private individuals.

DUBLIN.—Copies of the beautiful print issued by the Royal Irish Art-Union have been presented to her Majesty and Prince Albert. The work has been dedicated, by express permission, to the Queen.

An address has been presented to his Excellency the Earl De Grey by the Royal Hibernian Academy. His Excellency’s reply contains the following passage:—“You do me no more than justice in stating that I have ‘an ardent desire to promote arts of peace and civilized life;’ and I know no more efficacious mode of fulfilling that desire, than by encouraging what, by common consent, are called the ‘Fine Arts.’ No one can follow up the course of study required to attain eminence in them without a warm admiration for the works of nature, and of the great and glorious beauties which Divine Providence has laid open to us. The natural tendency of this is to induce the student to depend upon the resources of his own intellect, and to withdraw him from the scenes of strife and contention which so often disturb society. With these persuasions and feelings, I can have no hesitation in assuring the members of the Royal Hibernian Academy of my best wishes for their advancement and prosperity, and of my willingness to take every opportunity of showing my zealous anxiety in their behalf.”

CORK.—An Exhibition has been opened in this city, of which we perceive the journals speak in satisfactory terms. It is formed exclusively by native artists and amateurs, and is designed to second the object of several gentlemen who have succeeded in establishing an Art-Union Society.

### CORRESPONDENCE.

#### ON FRESCOS.

SIR,—As the question is at present being agitated respecting the mode of executing pictures upon the staircases and apartments of the new Houses of Parliament, a few gleanings may possibly be of service, although in so practical a matter it is somewhat difficult to be altogether of the service one might wish; and as it is acknowledged that we have not in England a great experience or excellent taste in so embellishing palaces and public buildings, I shall only draw my observations from the works of the Italians, and chiefly from Vasari, who has written some valuable chapters upon the art of embellishing buildings; and in respect of the information they contain, I do not apprehend that any better could be given, and am confident the artist need consult no other guide for the practical part of his work. One important question must, however, be borne in mind, which is the subsequent effect

of time upon some of the modes which he recommends, particularly that of painting in oil upon walls, which was his particular walk; and experience proves that such works do not last nor maintain any reputation, whereas fresco painting remains perfect, and its character is unassailed. Of the causes why oil paintings on walls perish: they are numerous, but the chief are the want of affinity between the medium used, and the ground, walls being extremely sensible of atmospheric change, causes a constant war between the oily picture and the damp of the bricks or stones, so that the picture peels off, even though defended in the manner Vasari recommends; and were even the canvass strained or incorporated upon the wall, the constant transitions in the wall from damp to dryness affect it notwithstanding. Of numerous instances I need only mention the picture of the ‘Last Supper,’ by Leonardo da Vinci, which perished in a very short time after the execution: every one, too, must have remarked, in old buildings as well as upon new, this peeling off of the paint from damp; if not, abundant examples may be found in Westminster Abbey, of all periods, in the coat of arms and other paintings upon the tombs and walls: and if the works of Art should be executed in this manner in the new Parliament Houses, which, from their situation near the river, will be still more exposed to damp, a very speedy destruction of them may be looked for. Here it may be remarked, that pictures on canvass, which are no part of the wall, though hung against it, are very different things, and pictures so preserved will even outlive fresco.

This latter mode of painting, on the contrary, being assimilated in its nature with the plaster, will undergo daily or yearly changes without perceptible injury, as endless examples prove; the works in ancient Egyptian tombs and temples bearing signal testimony, besides the great works of Raffaele, Michael Angelo, Andrea del Sarto, and many others, of which no complaint has been made as yet of any symptoms of decay. This argument, however, it is not my intention to pursue in all its details, but to offer some remarks upon the different modes in which paintings may be executed on a wall; for, in whatever way it may be arranged, they are to be done. The best way in any mode should be first ascertained. That English artists are ignorant, or incapable, of executing works in fresco, is the most absurd idea possible; but if it became in use, or, I may say, the fashion, there are hundreds capable of practising it. As to the mechanical part, it is clearly explained to the artist’s comprehension by Vasari; and though he gives a more accurate account of his own way of painting in oil upon a wall, and his chapter on fresco is short, as he was not a great painter in that manner, yet he praises fresco above all other styles of painting; as is best understood by his own words, of which I shall introduce some of the practical directions, in the 19th chapter of his ‘Essay on Painting.’ “Of all the modes (he says) used by painters, that of painting on a wall is the most masterly and beautiful, for it consists in doing in a single day that which in any other mode requires many retouchings of the work. Fresco was much used by the ancients, and the moderns also have followed it. This fresco is worked upon the fresh plaster, which is not left till it is finished, as much each day as may be executed; for lengthening the time of painting makes the lime into a kind of crust, so that heat or cold, or wind or frost, would mould or spot the whole work; so by this the wall should be kept continually damp, and the colours used should be earths and not lead (ed il bianco di trevertino cotto).” It requires also a resolute hand and quick, but, above all, a judicious solidity; for the colour, whilst the wall is soft, shows the thing in one manner, that when dry is different; and therefore it is necessary in this painting in fresco for the painter to have an excellent judgment, and that he should be guided by a great style, for it is highly difficult to carry to perfection. It is also necessary to guard against retouching the work with colour that has colla di carnici (size), or yoke of egg or gum, which, in a short space of time, will become black; so that those who paint upon a wall should work truly whilst it is fresh, and not retouch when dry, for such practice will render the picture but short-lived, as has been said in another place.” Instructions that should follow the above are the modes in which the drawings for fresco are to be executed, and the manner of transferring the outline to the wet wall, which is of importance; this is explained in Vasari’s 16th chapter.

\* Trevertino is a species of petrification which is used in Italy as a sort of plaster, and is something similar in texture to plaster of Paris. It is also found in England, and is in abundance on the banks of the river Derwent, in the county of Durham.

It requires that three drawings should be executed: the first, of course, the sketch; the next is a small but highly finished drawing of the intended fresco; for it is necessary before a work be transferred in a durable manner that the approbation of those concerned should be obtained; and when that end is accomplished, the artist proceeds to make the third drawing, the size of the intended fresco. For this purpose a number of sheets of paper are pasted together till of the requisite size, and the reader may bear in mind the two drawings on the staircase of the National Gallery, which are true fresco drawings, as they bear evident marks of having been used. The small drawing is then squared in the manner used by engravers, and a corresponding number of squares are lined upon the larger; then, with a piece of charcoal fastened on the end of a long cane, the artist makes a careful drawing, which will be by means of the squares an enlarged transcript of the smaller one: when this is done to his satisfaction, he may proceed to paint it in fresco; for this purpose he begins by cutting off a strip from his charcoal sketch, as much of it as he believes he can finish in one day. A piece of the wall the size of this strip being then thinly plastered, he places his charcoal sketch with the face downwards upon the plaster, and by going quickly over the back with a trowel, a perfect impression is conveyed to the plaster, upon which he then begins to paint; before removing the cartoon, however, he must take the precaution to countersign the wall, because the following day when desirous to place another piece, he will know its appointed place and no error can take place. The following are Vasari's own words:—"Questo pezzo del cartone si mette in quel luogo, dove s'ha a fare la figura, e si contrassegna: perchè l'altro di, che si voglia rimettere un altro pezzo, si riconosca il suo luogo appunto, e non possa nascere errore. Appresso per i dintorno del pezzo detto. Con un ferro si va calcando in su l'intonaco della calcina, la quale per essere fresca, acconsente alla carta; e così ne rimane segnata. Per il che si leva via il cartone, e per que'segni, che nel muro sono calcati, si va con il colori lavorando, e così conduce il lavoro in fresco, o in muro."

I should have before stated, that when the smaller drawing is copied it should be copied reversed, and when transferred it will come off upon the wall in the same way as the original design, unless indeed the artist prefers it reversed, a case which may very possibly occur. In the present day, however, I cannot help thinking that, with our great varieties of plasters, artificial stone, &c., a plaster might be mixed which would keep moist for a week or ten days, so that cutting up a cartoon into strips might be avoided, and if the whole could be conducted together it would be a great advantage; at present the only medium that offers itself is plaster of Paris and lime very finely sifted, which retards the progress of the drying; of this one third part only of lime should be used, if more it will crack in every direction. The Portuguese use considerable quantities of pipe-clay in their ordinary frescoes, but it is a soft material though not given to crack, and might produce a tolerably hard surface if the colours were mixed with an extra portion of gum arabic; a wall done with it will, however, wash like any other fresco. Of course the question of what plaster is the best is a very important one; and should any of your readers be practical men, if a few receipts were published it would be a great advantage: great accuracy is of course necessary, as a fresco painter must lay his own ground, for it is not a matter which can be left to an ordinary workman, the artist must therefore mix it with his own hand, or it should be done under his own immediate superintendence.

Trevertino appears to be the favourite plaster of the old masters, and is, doubtless, the ground of many of their pictures: it is necessarily extremely fine, being produced by infiltration; and a well-informed friend has enlightened me as to its locality. It is satisfactory, therefore, to know that the same material is to be had that the old masters have used; it cannot possess any deleterious quality, having been thoroughly washed; it may therefore be used in any quantity; and I have little doubt that from its nature it will in time become extremely hard. Whatever the material to be used is, it should be extremely fine; if not, the work will have a sandy appearance, the case even with the best frescoes. An ordinary plaster may be made of a very beautiful appearance, as fine and glossy as a piece of card paper; but the brush of the artist very speedily produces a rough appearance, as a portion of the plaster must be taken up with the brush; in short, it is nothing more than a plentiful body-colour. Any sandy particles, therefore, soon become apparent, and it prevents very fatally any finishing in detail.

Fearing I shall be trespassing too much on your time and space, I shall reserve my remarks on painting in distemper and in oil upon a wall for another communication, should the present prove of any service.

Yours, &c.,

WELD TAYLOR.

## REVIEWS.

L'ESPAGNE ARTISTIQUE ET MONUMENTALE. Director, DON GENARO PEREZ DE VILLAMIL. Published by A. HAUSER, Boulevard des Italiens, Paris.

This is the most important foreign work that has as yet been produced on the model of our own lithographic histories. In size it is large folio, and consists of views of the most remarkable specimens of the architecture, &c., of Spain, accompanied by descriptive letter-press, and prefaced by a brief review of the progress of the Arts in that country, from the dark ages until the period of their perfection. The descriptive matter is entrusted to native literati, who thus far (four numbers) acquit themselves with much ability. The page being divided into two columns—the one of which contains a French translation of the original Spanish, given on the other—will open the interest of the work to Europe generally; an object which the proprietors seem to have had in view, since they have established a correspondence in every city where it may be understood and appreciated. The original drawings have been made by Spanish artists, but the lithography has been executed in Paris by persons long distinguished by the excellence of their productions. At the head of the list of these appear the names—Victor Adam, Assineleau, Bachelier, and others favourably known to the world from the number and talent of their works.

We have already made acquaintance with the gorgeous architectural remains with which every province of the Peninsula is studded, through the works of British artists; but the subjects of the work before us are new, as might be expected from a source which has been only recently drawn upon. The views selected are generally those which recommend themselves from their highly picturesque character; and they are chosen with competent judgment; for it will be understood that Spain, having successively bowed to the Roman, Gothic, and Moorish yokes, must contain monuments of each period of oppression, many of which can interest the archaeologist alone. After the disruption of the Roman empire, Saxon architecture took its rise, but prevailed less in Spain than in other countries: we are in these numbers, therefore, presented with nothing in this style, with which we are so familiarized at home. The Gothic dominion endured three centuries without interruption, but at the end of that period it was superseded by the Arab power after a struggle of three years. Seven centuries were then passed in incessant warfare before the descendants of the Goths recovered the territories which their ancestors had enjoyed and lost. History can supply no example of progress comparable with that made by the Arabs after their invasion of Spain, in the arts, sciences, and moral refinement. The caliph of Cordova was especially distinguished by the intelligence and civilization of its inhabitants; and from that province, even under the Mussulman yoke, arose the light of science which irradiated by degrees the entire land. The Spaniards attribute the superior refinement of the Arabs during their sojourn on the Peninsula to the amenity of the climate: whether this be true or not, it is worthy of remark, that at no period of their history have they shown a disposition to improvement equal to that which characterized their dominion in Spain: on their expulsion from which country they were no longer signalized by the same spirit of advancement, but retrograded to their former position in the moral scale of nations. The barbarity which marked the early warfare of the Moors and Christians, yielded gradually to the forms and courtesies of chivalry, the ordinances of which, the former people were even more prepared to acknowledge than the latter, who were less civilized than their Arab conquerors; in short, such relations arose between them, that the Mussulman architects entered Castile, and scrupled not to erect temples to be dedicated to the God of the Christians, whose faith they at the same time repudiated: yet in these works they consulted even the sympathies of our religion, but left in their ornamental style a sufficient warrant of their origin.

It was not until towards the middle of the Eleventh century, that the general condition of the Spaniards improved—the conquered became in their turn victors, and the general misery of the

people was alleviated. It is from that epoch that the influence of the *Mauresque* taste may be dated; for then the society of the Christian kingdoms of Spain began to acquire an intelligence which declared itself especially in the architecture of the time. It is, therefore, during the interval between such period and the age of Ferdinand and Isabella, that the most famous monuments of Spanish grandeur arose—a term whence are selected the subjects contained in the numbers under notice. Remains of a more remote time are wisely rejected, as their representation would be inconsonant with the plan and purpose of the work. Setting aside, therefore, the Iberian, Celtic, and Phœnician remains, the later erections are to be treated of under three divisions: as those of the Gothic-Roman, or the style of the Romans, rudely imitated by the Goths; those of the period of the re-conquest; and those subsequent to the perfect restoration of Spanish dominion. Structures of the first division are rare; but the edifices of the middle term very numerous. The style, distinguished as such, that prevailed during and after the eleventh century, was the Byzantine, in which were made the first essays of the Goths, and the nation subdued by them, in acknowledged architecture. This taste yielded to the Gothic, which in turn was superseded by the *Mauresque-Gothic*; both styles prevailing during the middle period.

With the sixteenth century commences the last term, throughout which the Arts were especially influenced by the temper of the times. A taste for the study of the classics, and an imitation of the models of antiquity, were adopted from Italy, to which country the Spanish monarchy extended after the union of the crowns of Arragon and Castile; and then it was that an amalgam of the florid Gothic, the *Mauresque*, and the classic styles produced, what is called in Spain the *renaissance* of architecture. In time the classic taste increased until it amounted to a passion, regulated with severity, according to the feeling of the models of the best times of ancient Art. The result of this was a style, undoubtedly very beautiful, but little in harmony with the manners, wants, moral habitudes, and religious faith of the people among which it had been introduced. After the irruption of the Arabs, many of the *reliques* of the Goths perished, and Art was extinct in Spain, until the conquest subsided into an equilibrium of the two nations in power and intelligence. During the wars of the great work of the restoration of the monarchy, Fortune was impartial, for she decreed measures of success and reverse to each party. This struggle, protracted through a series of ages, produced in the two nations an approximation of feelings and habits; and architecture advanced at length equally on each side, terminating in the amalgamation of the Gothic and the *Mauresque*. During the reigns of Isabella and Ferdinand, and of the Emperor Charles V., the architecture of Spain attained its utmost grandeur, having received enrichment in the best tastes, antique and modern. The Escorial is the great monument of the reign of Philip II., a true type, in its sombre magnificence, of the temperament of that monarch. That spirit which had thus exalted the character of Spanish architecture, flagged under the succeeding weaklings of the House of Austria, and yielded at length with the declining fortunes of this once vast and powerful empire.

The views are given upon tinted paper, having the lights put on with the usual preparation of white. This manner of treating such subjects is one of the subordinate triumphs of our own school, and has become extensively popular throughout Europe. Some of the most remarkable of the plates are, 'The Claustro de las Huelgas,' at Burgos; 'Grand Chapel of the Cathedral of Toledo'; 'Transparent Altar,' at Toledo; 'Entrance of the Choir of the Huelgas Monastery,' Burgos; 'Interior of the Chapel of St. Isidore,' Madrid; 'Tombs in the Cathedral of Toledo'; 'The Huelgas Monastery,' Burgos; 'Court of the Palace of the Dukes del Infantado,' Guadalupe; together with one or two street scenes, illustrating the outdoor life of the lower classes of Spaniards.

The Huelgas Convent was originally a residence of the Kings of Castile, to which they retired to forget for a time the cares of state, and to seek repose after the fatigues of war. Its sacred foun-

dition dates from the time of Don Alphonso VIII. The Claustrilla, or Little Cloister, the subject of one of the plates, is a fragment of Byzantine architecture, presenting a series of arches supported on columns, the capitals of which are ornamented with much elegance of design.

The architect of the 'Transparent Altar,' seems in his work to have had no view but that of covering a given space with ornamental sculpture. From the pavement to the lofty vaulting, the eye is distracted by the confused assemblage of images of saints, angels, cherubim, and a wilderness of florid carving. We cannot believe the drawing of the artist from whose work this plate is supplied to be incorrect: crediting therefore, the fidelity of the version before us, the greater proportion of the sculpture of this certainly stupendous undertaking, exhibits glaring imperfections in design, which is somewhat surprising, as this Altar is one of the wonders of the sixteenth century.

We have already said that the authors of 'L'Espagne Artistique,' are numerous in each of its departments; the lithographs, consequently (as well as doubtlessly the drawings after which they are executed), have various degrees of merit. A few of the Spanish artists have, we believe, exhibited in the Louvre, but the names generally of their brethren engaged in the work are new to us. But not so those of the French lithographers, whose works have been long familiar to us, and have achieved for them a merited and well-won reputation. Many of our own artists have made known to us the majesty of Spanish architecture; and have taught the native painters the value of the mine of precious ore stored up for them in the lustrous period of the greatness of their country, which is now by the alchemy of the pencil, being transformed into gold. The spirit and energy with which these four numbers have been brought forward must meet with due reward—the subject-matter is highly interesting and the fund inexhaustible.

**LETTERS and NOTES on the MANNERS, CUSTOMS, and CONDITION of the NORTH AMERICAN INDIANS.** 2 Vols. By GEORGE CATLIN. Published by the Author at the Egyptian Hall. We have rarely examined a work, at once so interesting and so useful as this; the publication of which is, in truth, a benefit conferred upon the world; for it is a record of things rapidly passing away, and the accurate traces of which are likely to be lost within a brief time after they have been discovered. Hitherto our acquaintance with the tribes of North American Indians has been very limited: and now that we are fully introduced to them, they are about to "depart and be seen no more;" for civilization is, as it were with steam power, rubbing them out of existence. Of the mode in which their extinction is to be produced, it is not, here, our business to speak; but Mr. Catlin justifies us in characterizing it as iniquitous to the last degree. As a contribution to the history of mankind, these volumes will be of rare value long after the last of the persecuted races are with "the Great Spirit," and they may even have some present effect; for they cannot fail to enlist the best sympathies of humanity on the side of a most singular people. The book is exceedingly simple in its style; it is the production of a man of benevolent mind, kindly affections, and sensitive heart, as well as of keen perceptions and sound judgment; of his indomitable perseverance, courage, and fortitude, he has supplied ample proof; for his narration naturally and necessarily carries him into the recital of dangers and difficulties which very few indeed would have dared to encounter. It is needless to say more upon this branch of the subject, than that he passed no fewer than eight years of his life among the tribes. It is impossible to read his graphic and interesting details without respecting, we had almost added loving, the author—he is emphatically a good man! To his marvellous collection of matters, brought to Europe from the Indians, and exhibited at the Egyptian Hall, we have frequently referred, as well as to the lectures by which they were described and explained. In this work all the information he has gathered is conveyed; and there is scarcely a page of it that has not the excitement of romance. If we attempted to do justice to its merits, we should fill a number of our work, instead of a column of it: we must content our-

selves with recommending the perusal to all who covet knowledge or desire amusement; for its advantage is, that it supplies both in a manner very rare in this age of book-making, when the tourist is compelled to tread again and again over ground, every inch of which has been trodden by a score of predecessors. No library in the kingdom should be without a copy. It is, however, with Mr. Catlin as an artist that we have most to do; and in this view, we are not called upon to bate a jot of our high praise. If it be great merit to do well and thoroughly that which is attempted to be done—to this, of a surety, is Mr. Catlin entitled. His studies have been made in the prairie instead of the galleries; his models were indeed the "human form divine," but his "vehicles" for transferring them to canvass were confined to the corner of his portmanteau. He was not, therefore, placed under circumstances which enabled him to make acquaintance with the great masters; although he possessed advantages which very few tyros in Art enjoy. His portraits are "originals" in every sense of the term; they are admirable for accuracy of character; for producing a conviction of truth and reality; for showing us, exactly as they are, the persons and places depicted; they manifest, indeed, no inconsiderable ability as mere works of Art—but this is a merit very secondary to their marvellous fidelity. The two volumes contain four hundred illustrations, engraved in outline by the artist himself from his own paintings. The subjects are of course varied—exhibiting the war dances, the fights, the sports, the wig-wags, the scalping knives, the buffalo hunts—in short, every incident and object connected with Indian life, as well as portraits of all the chiefs of all the tribes.

**THE OLD FOREST RANGER.** By Capt. W. CAMPBELL. Published by Messrs. How and PARSONS, Fleet-street.

This attractive volume deals with the wild sports of the Indian jungle, and is illustrated abundantly with admirably executed lithographs from sketches supplied by the graphic writer himself. The contents describe, in a most agreeable and spirited style, tiger hunting, deer stalking, bison shooting, bear shooting, and all the circumstances and incidents of Oriental sporting, pursued with that keen relish known to none but the sportsmen of our own country, whether they take the field abroad or at home. The lithographs are printed upon tinted paper by Messrs. Day and Haghe, a sufficient guarantee for the excellence of this department of the work. The subjects are taken from some of the most extraordinary adventures ever related in the annals of the perilous and exciting sports of the jungle. "The Old Forest Ranger" is a work which will be extensively read by all lovers of the chase.

#### THE ANNUALS.

We can say but little for the Annuals this year. As usual, "The Book of Beauty" takes the lead, both in literary contents and pictorial embellishments. The "Forget Me Not" maintains its position; it was always a neat and pleasant volume, with no high pretensions, and it has preserved its good character throughout. "The Keepsake" is very mediocre; and the publisher has completely defaced it by the introduction of several miserable substitutes for wood-cuts, according to the invention of some unhappy patentee. The "Friendship's Offering" is exceedingly wretched. The "Drawing Room Scrap-Book" supplies a large number of agreeable and useful prints, judiciously varied; and although familiar to many, to the great mass of purchasers they are quite as "good as new." The poems of Mary Howitt, too, are graceful and vigorous; and taken altogether, this is a very appropriate Christmas and New Year's gift. Another, and of a somewhat similar description, is also issued by Messrs. Fisher—"The Rhine, Italy, and Greece;" and a pretty little juvenile book, edited by Mrs. Ellis, courts the acceptance of the young, for whose pleasure and profit it is admirably calculated. The "Picturesque Annual" smacks of the old spirit of Mr. Charles Heath; it contains 21 line engravings from the drawings of Mr. Allom, carefully selected and well engraved. The letter-press is little more than a guide to Paris—the wonders of which are pictured by the artist; but for this purpose it is

admirably calculated, Mrs. Gore having described it very graphically, and noted all its principal attractions. If she had allowed greater scope to her imagination she would have made the volume more interesting; she has, however, produced a very valuable companion to the French capital. The frontispiece to "The Book of Beauty" is a portrait of her Majesty; but more genuine copies of British beauties have been supplied by the pencils of Mr. John Hayter, Mr. Grant, Mr. Drummond, and Mr. Fisher, the last being a comparatively new name; it is attached to some works that give assurance of great ability in the artist. The volume contains one print after Mr. Chalon—of her Royal Highness the Princess of Capua, which cannot fail to call to mind the nurse who took charge of Gulliver in the island of Brobdignag. The book is edited by the accomplished Countess of Blessington, and is certainly a graceful and elegant assemblage of literary trifles.

There is no use in concealing the fact, that the public have grown weary of these annual "samenesses;" and that, consequently, the publishers do not feel justified in producing them by expending large sums of money. A few years ago, the cost of a single sheet of "The Keepsake," added to but one of its plates, amounted, we imagine, to the full sum that has been this year laid out upon the whole volume. This will be readily credited by those who recollect that some authors received at the rate of 10 guineas a page for their contributions; that 150 guineas was paid for the copyright of a picture, and about 200 guineas more for the engraving of it. Mr. Heath is now as able as he ever has been to exercise upon his publication the judgment, taste, and liberality for which he has been long celebrated; but the public are not as ready with the necessary recompense, and the adage holds good in this as in all other matters—"We must cut the coat according to the cloth."

#### TO CORRESPONDENTS.

With the January Number we shall issue—of course, *gratis*—a Title Page and Index to the Third Volume of the ART-UNION. The necessity for introducing into it the contents of the December number, precludes us from publishing it as an accompaniment to that number. Subscribers who may have mislaid any particular parts, can have their volumes perfected by the publishers.

W. H. is informed, that we are precluded by the Stamp Act from publishing the prices of books and prints that are reviewed. Strictly construed, indeed, it would compel us to omit also the names of their publishers.

It will, we apprehend, be some weeks before the *prints* of the 'Highland Drovers' are issued. Hitherto the "proofs before letters" only have appeared.

We stated erroneously last month, that MacIse's famous picture of 'The Sleeping Beauty,' exhibiting at Birmingham, was unsold; forgetting at the moment that it was selected by Mr. Fry (at the price of £300), who won the prize of £300 in the Art-Union last year.

We have several letters in type, for which we have been unable to find room this month.

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A MONTHLY JOURNAL OF FINE ARTS.

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VOLUME IV.

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At the Annual General Meeting of the Association, held in May 1841, the Hon. Lord Jeffrey, who, on the motion of the Right Hon. the Earl of Seafield, was called to the chair, said, "That the great aim of the Members of this Society was to advance a taste for Art, and to extend the fame and honour of artists; and he was happy to say, that, to a great degree, they had accomplished both these objects, by diffusing a taste for Art among the Scottish public, and by raising a higher standard of excellence among artists themselves."

In conformity with the sentiments expressed in the above quotation, the Committee of Management take this opportunity of earnestly requesting the attention of all those who have not yet enrolled themselves as Members of the Association, to its great importance and usefulness as a National Institution. The plan of uniting the efforts of individuals, by a small Annual Subscription from each, into one large fund for the benefit of all, has established in favour of Art a new and most valuable source of encouragement.

Members for this year, 1841-42, will be entitled to copies of the Line-Engraving now being executed by

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It is confidently anticipated that the various Works of Art to be purchased by the Committee will this year surpass in merit and value those of any former year; and they will, as usual, be distributed by lot among the Members at the Annual General Meeting in May.

Subscribers' names are now received; and upon application to the Secretary, 69, York Place, Edinburgh, or to any of the Honorary Secretaries in Town or Country, reports may be obtained, information given, and subscriptions paid.

Edinburgh, Nov. 1841.

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*Unconnected as we are—and shall be—with what is technically termed "the Trade;" with any interest, indeed, that can, either directly or indirectly, control our movements, our line of duty is a plain and straight one:—our prosperity can be secured only by being the upright and consistent representative of the artists of Great Britain.*

*The cause of British Art is, unquestionably, triumphing: at length, the Nation has been roused to consider it worthy of fosterage; the artists must be excited into corresponding energy; to watch with scrupulous, if not suspicious, care, the early bias of National patronage. Upon the first direction the streamlet takes will depend the subsequent course of the river. There has been no period in the history of our age and country, so pregnant with good, or evil, to a generation and its posterity, as that upon which we are now entering. To the accomplished and high-minded Statesman—the first who has given impulse to the Arts of Great Britain—we owe already a debt of gratitude: he has planted the seed that may yield the future harvest.*

*We contemplate certain improvements, that will be manifested as we proceed. We may observe, however, that we desire to promote the purposes of the useful Arts by showing how advantageously they may be influenced by the Fine Arts; and how largely our manufactures may be benefited by the aid of taste and genius.*

*But our business, now, is little more than to express our thanks for the success we have obtained, and the assistance we have received: to deliver assurances of added power and, if possible, increased zeal, in the service of British artists; and to promise that every source of information shall be made available, in order to secure continued prosperity.*

THE NATIONAL COMMISSION.  
BRITISH ART.

EMINENCE in the FINE ARTS is now the one thing wanting to crown the cumulus of England's glory. It is so recognised a truth, that the remark has become almost as trite as a proverb. Like Rome of old, this country, foremost in all the rougher Arts, and craving for herself the grandest mental attributes, has been too content to slake her thirst for the civilizing refinements of the Arts at foreign fountains, while it wanted but a word, like the rod of Moses, to draw forth the "living waters" from the rock at home.

Professional ambition and patriotic ardour in the more enlightened portion of society have long employed the most ardent endeavours to raise among the public an active love and encouragement of the Fine Arts in Great Britain. Project has followed project, effort has succeeded effort, but for a long time all was "void and of none effect;" even voluntary promises of gratuitous artistic exertions failed to rouse any excitement, further than that attending a callous and half-contemptuous refusal of the proffer; and when some high-souled son of genius, like Barry, or Hilton, or Proctor, aimed at following out the high destinies which nature had apparently assigned him, not only did pecuniary recompense desert his studio, but he was too often doomed to see knightly national honours alight, by preference, upon those whose devotion to Art was not unaccompanied by the requisite attention to Mammon! Far be it from us to suppose that the man who claims for himself and manifests to the world the attributes of high genius, is, therefore, to be petted and spoiled, and led to imagine himself exempt from all the ordinary efforts which are imposed upon mortals to maintain their own wants by their own contributions to the common stock of the "utilities." But, if national policy and national gratitude mark out, from other professions, men whose services are said to entitle them to national support and exaltation, we do peculiarly claim these distinctive marks of favour for the devotees of the highest branches in Painting and Sculpture, and consider it a point of great importance to the nation, that such rewards should be distributed with the strictest attention to the intellectual, and not to the mere worldly, elevation of the claimants. If there be men who, in despite of depressing circumstances, spurred on solely by their eagerness to develop what is beautiful and true, have dedicated their lives to works which humanize those who contemplate them, while they glorify the land of their production, how much more might we not expect from the hands of such men, if they were cheered on by the consciousness that a Nation's eyes were upon their labours; and that their success, while it benefited and delighted their fellow-beings, would, at the same time, draw in its train a certain exemption from toil for themselves. The truth, however, is, that we, as a nation, have been lamentably accustomed to treat genius in the Arts as if it were a prolific weed, which "grows apace," and needs no culture; we have afforded hot-bed shelter to the more humble offshoots of the same plant, and they have flourished, while the great stem has never arrived at anything further than a kind of stunted maturity. We have not sufficiently borne in mind the "moral" of the verses:—

"Princes and Lords may flourish or may fade,  
A breath can make them as a breath has made;  
But," &c.

Not thus has it been wherever Art has attained that grand climax which alone reflects true glory on a state, and which, through ages, when other glories have been half forgotten, continues to surround the nation's name with a halo of renown, and to produce a constant stock of pleasure and of high feeling—may we not also

add of commercial profit?—for which successive generations make a grateful return. What would be Italy without her poetry and her Arts? Velasquez and Murillo start forward from the bright age of Spanish glory, on the same parallel with the names of Columbus and Lopez de Vega, and their delightful works still remain, charms for thousands, and a record for themselves; and assist us to fathom the natural depths of Spanish mind, when time and fate have detracted from other jewels of the Spanish diadem. Bavaria in the present day would be but a poor German state, did not her constellations of modern Art attract the attention of all Europe; and France, not content with her martial and other achievements, taking a foremost rank in the works of peace as she shone in deeds of war, proudly encourages the professors of those Arts whose works will be an honourable and joy-evolving fact, when the "system of Napoleon" may be but an historic name. Shall England be the last in a contest for such a palm? She, whose science settled the system of the world, and evoked the powers of steam, and whose literature boasts of that poet whose deep and happy influence is co-extensive with the varied sympathies of the human heart. Happy are we, then, that the epoch of a generous culture of the Arts in Great Britain appears to have now fairly commenced, and with so much of earnest enthusiasm, and under such brilliant auspices, that the good result cannot be questioned except by those who participate in the anti-English notions of Wincklemann, Du Bos, and—others nearer home!

There has sprung up of late years, among the public generally, a wide-spreading interest in the productions of the chisel and the pencil; and there are now institutions rapidly and powerfully organized to give a focus to that interest, and to foster the truest taste. It will be at once perceived that we allude to the *Art-Union Societies* in different parts of the kingdom. Without here entering into the strict merits of the various associations, we rejoice to render our heartfelt thanks to the originators and present promoters of Institutions calculated to exert so wonderful an influence upon the state of the Arts in this kingdom. Their powers will be prodigious, and, rightly exercised, they may supply to the rising generation of artists all the benefits which the patronage of princes formerly afforded, without any of the attendant disadvantages. The great subdivision of the money subscribed is a politic and valuable arrangement, because it not only tends to promote the cause of these societies by extending the number of those who hold prizes, but also to diffuse into a great variety of channels a substantial patronage. We look, however, with great hope to the effect of the larger sums. It is by these that pictures will be purchased whose merits might otherwise have borne the "bright reward of fame" alone, and if (as we have stated it to be in contemplation) the two highest prizes should be made of some unusually large proportions, there may arise a demand thenceforth for works of Art of an importance far beyond that presented by the general average of our exhibitions—a demand which would quickly meet its due response from the artists.

Rapid and important, however, as have been and will be the changes which these Art-Unions will effect for the benefit of Art, it is only a GOVERNMENT that can be looked to for evolving that highest condition of Painting and Sculpture, where they are employed as intellectual ornaments of the public buildings of the State. And here we enter upon a topic that has of late interested society to an extent that bodes well for the lovers of Art.

Year after year, for nearly a century, the demands of British Art upon the care of the Go-



vernment have met with so little attention as scarcely rises above neglect. The distress at one time, foreign wars at another, or the equally embarrassing warfare of "parties" at home, have been at least the ostensible reasons why Painting and Sculpture have obtained few of those fostering aids which were afforded to the Arts bearing more immediately and apparently upon improvements in our commerce. Tardily and coyly, indeed, a School of Design has of late years offered to our manufacturers the means of obtaining a correctness and elegance of designs for the purposes of commerce; and under its present able management, there is no saying to what important results the Institution may lead. The instruction given at Somerset House is as varied as it is complete; and the body of students, whose ideas of "design" will be formed there, will doubtless, ere a few years are over, work a thorough change in the taste displayed in our manufactures, and enable us to compete as successfully as ever with the rapidly-improving works of France\* and other foreign nations.

Singular does it seem, however, to those who look on with a wide scope and philosophic eye, that whilst every other exertion of human power has been adopted to work on the moral nature of the great masses of the community; while mechanics' institutes have opened the doors of science, and society after society have been endeavouring to diffuse the doctrines of morality and of revealed truth, there has been a complete national oversight of one of the most powerful agents that the Government of a country might employ to sway, by a silent eloquence, the minds of men!

In the middle ages PAINTING was the great open book that "all who ran might read." Speaking a language common to all, it was made use of to teach important facts in a most impressive manner; every wall bore its interesting and important lesson, conveyed by that Art whose refining operations are the more effective because its admonitions are accompanied with sensations of pleasure; an Art which appeals to the meaner as well as to the higher intellects of mankind; an Art which, embodying conceptions of the most exalted and spiritual nature, makes them at the same time sensible to all, because it addresses itself through the best and most universal of media—the eye; an Art which is a silent appeal from soul to soul, vividly exciting the feelings, and rousing intellectual action even in the uninstructed.

Those who take the trouble to visit the various national exhibitions, which have now been wisely opened to the public gaze, cannot have failed to notice the immense delight with which many a face of the artisan or the rustic is turned towards the *chefs-d'œuvres* of Art. Nor is it less singular than true, that the grander subjects appear to obtain most of their attention. But if these works contained no fine truth, operated on none of the more admirable of our moral feelings, but were mere causes of innocent gratification to the sense, even then it would be a paramount policy of a wise Government, as it would, undoubtedly, be a welcome boon to the people, to increase, by every reasonable amount of expenditure, the facilities for affording to the public the wholesome luxury of works of Art.

With these impressions we join in the general welcome to the appointment of the Royal Commission, "for inquiring whether advantage might

not be taken of the rebuilding of the Houses of Parliament for the promoting and encouraging the Fine Arts."

Whatever may be the special result of the question propounded in this appointment of the Commission,—exhibiting, as the terms do, so material a deviation from those of the first announcement,—there can be little doubt that the mere agitation of the matter will have an important effect on the general interests of Art; and that whether the senate-house be left to mere architectural simplicity, or be adorned by the united talents of our painters and sculptors, the importance of a general fostering of the Fine Arts by the state is fully recognised in the determination to inquire into one particular mode of its prosecution. This is, indeed, a great point gained, and the more especially if it be true, as we have heard stated, that the Government, during the great administrations of Pitt and Fox, generally sheltered itself from cases of a similar nature by asserting that "the time was not yet come." The time, it seems, has at length arrived, and arrived too with an opportunity which presents to the mind of an artist one of the most glorious means for the employment of his Art for his own reputation and to the credit of his country. Looking at the names composing the tribunal appointed to try this matter, the most gratifying surmises take the place of doubt, and hope already exults in the prospect of the monument likely to be erected to the honour of the Arts in Great Britain, and sees another bright flower entwined with the wreaths of our national renown. Art is too universal to belong to a party, but the public writer has a truly pleasing task when, in rendering a testimony to the intellectual and moral worth of the great leader of a party, he can feel that all will recognise on his feeble applause the powerful seal of truth. It is with this feeling we express our delight, that the Commission emanates from its royal source, under the auspices of Sir Robert Peel. Without thinking that his predecessors would have failed in an enlightened and patriotic view of the question, we have reason to deem it a matter of no small and peculiar import, that the consideration of the subject will be bound up with the other statesmanlike projects of the present Premier. It is in the highly refined taste of Sir Robert, his well-known friendship with certain of our leading artists, and his liberal patronage of the artistical talents of his native land, that we behold the surest guarantees of his promoting the cause of Art to the utmost. The association of Prince Albert, also, with the labours of the Commission, is an augury of the most favourable nature; because, not only does his name bring with it an additional importance, but his well-ascertained love of Literature and Art, combined with (if report speak truly) a practical adoption of the latter as a study, give an assurance that he will look upon the business with no careless or apathetic eye. He has already afforded public instances of his zealous desire to render the assistance of his name and patronage, where the merits of Art laid a claim upon him; and has appeared desirous of surrounding his illustrious station with the halo of a reputation for true and refined taste.

If, then, the Commission prosecute their "inquiry" with that zeal which their previously-proved interest in such subjects induces us to expect, there is abundant reason to look forward to a grand series of historical paintings and sculpture in the Houses of Parliament. As this is a pivot on which much turns, we would venture to suggest the endeavouring, on the part of the artists themselves, to contribute as much as possible to forward the "inquiry" when in progress. Opinions on the various methods in which designs of this peculiar nature might be carried out, if digested with care and founded

on substantial data, together with the means of enabling the Government to form an estimate of the probable expenditure required by the different modes of procedure; the relative length of time which specific plans would require, and the readiness of the profession to enter upon their execution—these are matters for information, respecting which the members of the Commission will of course look to the artists. Upon these topics much remains, if space permitted, to be addressed to our readers, which, however, another occasion may permit us to develop. In the meantime, with the ardour of true lovers of Art, we will conclude by expressing our strong hope and conviction, that an epoch is arrived when this country will be enabled to vindicate her claim to one of the most honourable attributes of a civilized community. Hateful would be the feeling, crooked would be the policy, and bad the taste, that should strive to wrest from the native grasp so inviting and honourable a prize, to throw it among foreigners. Let us adopt the lesson given us by the high-minded and honourable Canova, and whilst we reverence the works of genius abroad, pay no disrespect to the gifts which nature may have lavished upon those of our own clime.

#### ON VEHICLES FOR PIGMENTS.

TO THE EDITOR OF THE 'ART-UNION.'

SIR,—As the subject, "Vehicles for Painting," appears to be one of unusual interest to many of your readers, and as my name has been kindly mentioned in connexion therewith by one of your valuable correspondents, who has long pursued with most enthusiastic zeal a tedious course of research, in order to develop, if possible, the means by which certain of the old masters produced their peculiarly durable and brilliant effects; I beg to offer a few remarks on the modern substitutes which have been recommended to the public, for the real all-important desiderata so anxiously sought, yet so mysteriously obscured, and so unsuccessfully approximated during centuries.

Addressing you and your readers rather as a chemist, than as an artist, I shall sedulously avoid the use of technical phraseology, and endeavour to express myself clearly and intelligibly to all, even at the risk of being considered tedious to some.

The vehicles hitherto commonly used in painting have been linseed oil and spirit of turpentine; but, for certain reasons, these two vehicles *alone* have been by many considered insufficient.

Now, I presume, the insufficiency of oil and turpentine has been inferred, either because the pigments with which they have been blended have, from lapse of time, deviated more or less from their original colours and brilliancy; or, if they have not suffered any alteration in colour, because they have required a covering of some other material, that their original lustre might be displayed, which material has been proved to be objectionable from subsequent imperfections. But if neither of these conditions have resulted from the employment of oil and turpentine *alone*, what more can artists desire?

Let us suppose the first mentioned defect to have attended the use of oil and turpentine *per se*, to which of these two substances should the mischief be mainly attributed? As a chemist, I should say to the oil, which may, under certain circumstances, materially influence the colours of certain pigments (particularly those in which preparations of lead or of bismuth may occur), through the development of gaseous vapours which are liberated during its desiccation.

Oil, in drying, *must necessarily* absorb oxygen; it may, therefore, either deprive a pigment, consisting of a metallic oxide, of a portion of its oxygen, and thus modify its colour; or it may absorb the oxygen necessary for its solidification from the atmosphere. During this drying process, extremely disagreeable effluvia are known to escape, which effluvia have been proved to be competent to affect the colour of white lead very materially, whensoever a free current of atmospheric air is excluded. Every one must have no-

\* "The lustre of our manufactures, and the prosperity which everywhere attended them, corresponded to the degree of influence which *Painting* possessed over them."—"In fact, every vessel of silver and gold, of porcelain or common clay; our jewels, arms, furniture, cartoons for tapestry, chintzes, laces, ribands, *ouvrages de modes* (millinery), embroideries, gold and silver tissues, experience, more or less, in the hands of the workman who fashions them, the salutary effects of that influence."—Dechazelle, "*Discours sur l'influence de la Peinture sur les Arts d'industrie commerciale*."

ticed the discolouration of recently painted white wainscoting, &c., consequent to the suspension of a picture or print, that had been replaced before the painted wainscot had become thoroughly dry and hard.

Now, during the drying of oil there must naturally exist a constant effort to disengage these offensive effluvia throughout the whole mass with which it may be incorporated, both within and without the external film which indicates incipient desiccation; and as they cannot escape from beneath this film with very great facility, it may be imagined they are compelled to struggle for escape in every direction before they can eventually become free; and thus they may, even under favourable circumstances, act in some degree prejudicially upon those metallic pigments which are the most susceptible of injury from such peculiar gaseous emanations.

Admitting all this to be so far correct (or even plausible, if you please), then it follows that if oil must be used by artists, still the less they can possibly use with convenience, the less all the practical or theoretical evils to which I have alluded may preponderate. Hence, probably, the first introduction of turpentine as a diluent. This material, however, appears to have its utility confined within limits much too circumscribed. A slight excess of it causes the pigment to flow too freely from the brush, and to dry without brilliancy, involving the necessity of some subsequent covering that its original lustre may reappear.

From these, or from some such circumstances, the desire of obtaining some other conveniently volatile diluent, readily miscible with oil, and possessing no injurious qualities, has arisen. Pure water would naturally suggest itself to a reflecting mind, provided it could be used; and this, together with the employment of only just sufficient oil *merely to cement firmly the various particles which compose the pigment* after the water has evaporated, would be all that could be required.

But how can this portion of water be introduced? It cannot be mixed with oil without the intervention of some third substance possessing a property analogous to that of alkalis. An alkali, however, would be objectionable, as it would form a species of soap that might never become sufficiently hard, and that might be affected by moisture; moreover, it might alter the colours of several of the pigments in ordinary use.

Alkaline earths, such as caustic lime, although fulfilling some of the requisite conditions, would be inadmissible for very evident reasons; and so would any other earthy material which possessed opacity, such as fuller's earth, &c.

What then will do? Why, borax; and few indeed are the substances that can supplant it for this especial purpose. And here I will quote a few authorities with a view to excite the interest of those artists who would wish to associate some particular "medium" with the works of the most celebrated of the "old masters."

Chaptal, in his "Chemistry, applied to the Arts and Manufactures," published in 1807, has informed us that

"The *natron baurake* of the Greeks, the *borith* of the Hebrews, the *baurach* of the Arabians, the *boreck* of the Persians, the *burach* of the Turks, the *borax* of the Latins, all appear to express one and the same substance.

"The process for purifying borax was long confined to the Venetians; but the commerce with the Levant having been interrupted, in consequence of the war carried on for such a length of time between the Turks and the Persians, the trade fell into the hands of the Dutch, who continued to monopolize it until very lately, when establishments of the same kind were formed in Paris."

In the "Pharmacopœia Universalis," published by Dr. R. James in the year 1747, under the word *Borax* is the following passage:

"These different boraxes are at present refined in Holland; but the way of doing it is not a secret only to the Dutch, for there is a private gentleman in the Faubourg St. Antoine, who did refine it, and deliver it to the merchants as fine, and as pure as that of Holland. In this state of perfect purification it is transparent like rock-crystal."

Fourcroy, an eminent French chemist (whose "System of Chemical Knowledge" was translated into English, and published in 11 vols. by Wil-

liam Nicholson, in the year 1804), has written as follows:

"There is nothing on which more inquiries have been made, than on the origin of borax; yet, perhaps, there is nothing even yet on which less light has been obtained. It seems as if the more has been said and written on the natural history of this salt, the more have its source and origin been involved in obscurity."

Thomson has informed his readers "that it is supposed to have been known to the ancients, and to be the substance denominated *crysocolla* by Pliny;" and that "it is mentioned by Geber as early as the ninth century under the name of borax."

Borax consists of an acid, called boracic acid, united to a base commonly known by the name of soda. Its chemical name is *bi-borate of soda*.

It is a transparent crystalline substance, fragments of which resemble fragments of alum. Its crystals contain a portion of water, which may be dissipated by heat. In a state of purity, it has no tendency to attract or to absorb moisture, like that possessed by common salt; nor has it any peculiar disposition to part with its water of crystallization when exposed to atmospheric influences, as do crystals of sulphate of soda and of carbonate of soda. When its water of crystallization is expelled by heat, it swells enormously, and becomes an opaque, white, spongy, fragile mass.

In this state it is called *calcined borax*. If the heat be continued, and also augmented, this spongy mass will gradually contract, and finally become resolved into a hard transparent glass, which is not susceptible of further change by any increase of heat.

Now, when borax has been converted into glass in this way, it is liable to a slight external alteration from atmospheric influences. Its surface will, after experiencing the vicissitudes of dry and moist air, become opaque to an extent quite sufficient to preclude it from any of the general uses to which glass is applied.

Borax, both before and after fusion, is soluble in water; but after it has been fused, it is much less speedily dissolved than unfused borax. The efflorescent spots which are often noticed upon the crystals of borax, are stated to be attributable solely to an adventitious mixture of carbonate of soda. Formerly all the borax which was employed in the Arts was obtained, by a secret process, from the native crude Indian tincal. Of late years it has been manufactured in France, by the direct commixture of its component parts—boracic acid (obtained in abundance from the Lakes of Tuscany) and carbonate of soda (obtained by the decomposition of common salt). By this latter process the carbonate of soda is decomposed, and the *bi-borate of soda* formed, carbonic acid being set free. As it is an extremely difficult matter to conduct extensive chemical operations in such a way as to obtain absolutely pure results, a minute quantity of carbonate of soda may naturally be anticipated in the crystals of borax thus produced. Berzelius, however, has stated that the borax, thus artificially manufactured, is purer, upon the whole, than that which was formerly obtained from the native tincal.

Such is the description of the material which has been recommended to artists by Mr. Rainier, and by my friend J. E., neither of whom has trodden, or pointed out, the nearest path to ensure success.

We have been told that the borax must be either *calcined*, or (which is still more cogently urged) that it should be *thoroughly fused*; and then, a certain quantity of this glass of borax must be ground to an impalpable powder, and well "rubbed up" with a certain quantity of linseed oil. In this state the mixture is to be used, taking a little upon the end of the palette knife, and mixing it with more oil, and water, *ad libitum*, and finally with the colours.

[We are, very reluctantly, compelled to divide this valuable and important communication, with which we have been favoured by CHARLES THORNTON COATHUPE, Esq., of Wrexham, near Bristol. We recommend it to the careful attention of our readers, because it bears practically upon the various theories to which we have given circulation.]

## OBITUARY.

### THE LATE SIR FRANCIS CHANTREY.

WE announced last month in a few words the death of Sir Francis Chantrey. The melancholy event occurred very suddenly at his own house in Pimlico, on the evening of the 25th Nov. He had on the previous day returned from superintending the erection of the statue of the late Bishop of Norwich; a work that must be remembered by all who visited the Royal Academy Exhibition of last year. Sir Francis complained much during the day of indisposition, but was, nevertheless, busied in directing the progress of his various works. He attempted in the evening to walk, in company with a friend, to Buckingham Palace; but was obliged by acute suffering, to return home, where he derived temporary relief from a mixture administered to him by his medical attendant: he however shortly afterwards fell back and expired while in easy conversation in his drawing-room.

Sir Francis Chantrey had attained the sixtieth year of his age, and had he lived, years of fame were yet before him, for his latest works attest that his powers were in no degree impaired. How unprepared soever the world may have been for such an abrupt announcement of his decease, persons acquainted with his constitution were aware that he suffered from a malady, whence a suddenly fatal result might be expected. It was stated on the inquest that he died from disease of the heart, under which he had for some years been labouring.

But a few months have elapsed since we announced the death of Sir David Wilkie. It is to be deplored that two men, each the most eminent of our school in his branch of Art, should be cut off within so brief an interval of each other. A strong parallel may be drawn between the fortunes of these gifted men; their early histories are similar; indeed, the same as that of most men who have risen to distinction in Art. Without having seen any works of importance in the respective departments they were about to follow—and while yet even unacquainted with the mere manual process each was to adopt in his future profession, both yielded to that mysterious and irresistible impulse by which their future career was determined.

Sir Francis Chantrey was born on the 7th of April, 1782, at Norton, in Derbyshire. His father was a farmer, but it was not intended that he should pursue the same calling. The legal profession was that which was determined upon for him, but, before his indentures of apprenticeship were executed, a predilection declared itself not directly for that department of Art which he afterwards adorned, but in favour of carving. In this bent he was indulged, and apprenticed at Sheffield to a carver, with whom he served three years. But the art of carving as he saw it executed at Sheffield, was not enough to fill the mind of Chantrey, he yearned for something beyond it—and therefore, occupied himself in modelling in clay during portions of the hours allotted to him for refectation and sleep. His improvement was rapid, but singular enough, London was the last of the three capitals of our islands wherein he thought of trying to effect an establishment. He went first to Dublin, with a view of settling; but meeting with no encouragement he proceeded to Edinburgh (which he shortly afterwards quitted), and finally established himself in London. His reasons for thus first turning his back upon the grand mart for all talent must have been eccentric; but be they what they might, they must have been strongly tinged with diffidence of his own merits. Undoubtedly, to many, the anecdote of Nollekens' early patronage of Chantrey is known; but as the first step in the fortunes of the great sculptor we cannot help repeating it here. Having executed a bust of John Raphael Smith, he sent it to the Royal Academy for exhibition; Nollekens saw it, and immediately declared that the author of such a work ought not to remain unknown. "It's a splendid work," he observed; immediately adding, "let the man be known—remove one of my busts, and put this in its place." This admiration of Chantrey on the part of Nollekens was sincere; nothing, it is true, could have kept him in the back ground; but Nollekens assisted materially in basing the structure of his fortunes, for he recommended him always in his own pithy style when occasion served: "If you want a bust Chantrey's the man." Anecdotes might be

multiplied of this celebrated artist, but they all turn on the universally acknowledged excellence of his works—and in these really is his life written.

Chantrey was twenty-four years of age when Nolteken extended his friendship to him, and although at the head of his "troop of friends," Chantrey was by no means in a solitary position, for the wealthy patrons of Art were not slow to acknowledge the merits of the young sculptor; and their approbation was declared in a form so substantial, that he was at once commissioned for works to an extent which rendered the execution of them embarrassing to one so suddenly plunged into the *che fare* of abundant occupation. Not until the year 1819, after having been elected an Academician, did Chantrey visit Italy; he might, perhaps, have made this *tour* before with some advantage; but it will be understood that he went not there to seek style, for his creed was fixed, and we have seen how faithful he has been to his earliest professions. After the rising of Chantrey's star in the firmament of Art, eight years elapsed before he was admitted to the honours of the Royal Academy, of which in 1816 he was chosen an associate, and in two years after an academician. He was also a member of the Academies of Rome and Florence.

The fame of Chantrey has been hymned in loud poems for his monumental sculpture, not only throughout these kingdoms, but in all countries subject to British influence. His most celebrated sepulchral monument, entitled 'The Sleeping Children,' is so well known as to require from us no particular discussion. This work is in the Cathedral of Lichfield, and was erected in memory of two children of the late William Robinson, Esq. Another exquisite work is the statue at Woburn of Lady Louisa Russell, daughter of the late Duke of Bedford—it represents a child on tiptoe, earnestly caressing a dove, which she is pressing to her bosom.\* Well known also to the world of taste is 'Marianne'—a statue so entitled, representing the daughter of Mr. Johnes, of Stafford; and not less so is the devotional statue of Lady St. Vincent. An enumeration of any considerable portion of the remarkable works of Sir Francis Chantrey would demand more space than we are prepared to concede to such a catalogue in a notice brief as this must be; a few, however, we cannot refuse ourselves the gratification of mentioning. Among his most admired are those of Washington, in the State House, at Boston, U.S.; of the Right Hon. Spencer Percival, in All Saints Church, Northampton; of Watt, the engineer, in Aston Church, near Birmingham; of the late Francis Horner, in Westminster Abbey; and of the Right Hon. William Pitt, in Hanover-square. Among his memorable busts were those of Sir Walter Scott, George the Fourth, Lord Castlereagh, Rennie, her Majesty, his Royal Highness Prince Albert, &c.; the two last named were among the latest works he exhibited. It has been stated in the newspapers that a statue of Nelson was to have been executed for erection at Yarmouth. In the announcement of this statue it was described as intended to be of the height of 130 feet; and in the place of the star upon the breast, there was at night to be a light for the guidance of vessels. It is not improbable that Sir Francis Chantrey may have been consulted on such a project, and may have discussed it, but it was assuredly not a work on which he was to have been so shortly busied, as implied in the statements that have gone forth on the subject.

Such has been his state of health, that of late he has been able to do but little more than to superintend the progress of his works after they were in a certain state of forwardness, the completion of them being committed to other hands. The Wellington Testimonial for the City of London is in an advanced state, the head of the duke having been finished before he went to the country for the last time. To his accomplished assistant, Mr. Weeks, Sir Francis committed almost the entire execution of this colossal work; and it cannot be doubted that the design will be felicitously carried out by this rising sculptor.

\* The conception of these works, it is well known, does not belong to Chantrey; the statues were wrought from the designs of Stothard.

## WORKS IN PROGRESS.

### THE PUBLICATIONS OF MR. F. O. MOON.

WE devote this month considerable space to the announced publications of Mr. Moon; they are so numerous and so important, that although we dedicate to them several columns, we shall, after all, be compelled to content him and ourselves with little more than a bare enumeration—sufficient, however, to direct to them the attention of our readers.

It is a leading part of our duty to strive our utmost to uphold a publisher who manifests an anxiety, and exhibits a determination, to aid in the circulation *only* of what is really excellent in Art. The publisher is necessary to the painter; he is the medium by which the world is to form an estimate of merit; for a picture can be seen but by few—a print may, and will, gratify and instruct thousands. It is, consequently, of paramount importance that we should co-operate with him in all his undertakings to improve the character, increase the reputation, and promote the welfare of British Art, by improving, increasing, and promoting the public ability duly to appreciate it; an effect which can be alone produced by the issue of such works—and such only—as shall be calculated to advance the great and important object. The production of an inferior print does mischief, by deteriorating taste, by satisfying with mediocrity, and by discouraging those who would willingly aim at higher achievements, if stimulated by success, instead of discouraged by failure. It is notorious that, in this country, some of the "best selling" engravings have been very worthless things; while some of the finest works of modern times have scarcely yielded enough to pay the printer. We are, however, on the eve of a happier era; the publications now "in progress" are of a far better order than they were; and sure we are, that ere long publishers who issue trash will be rewarded with bankruptcy, while those who furnish what is good will amass fortunes.

This "consummation" has been, undoubtedly, brought about by some of our publishers; certainly to a large extent by Mr. Moon; and we do him only justice when we say, he is therefore entitled to no inconsiderable degree of gratitude from both the artists and the public. We have before us his printed list of works published within the last four or five years; we shall offer them some notice before we direct attention to his "works in progress." First, we reckon no fewer than fifteen prints after E. Landseer—engraved by Doo, Robinson, Gibbon, and Cousins; consisting of works unrivalled in the department of Art in which Mr. Landseer excels. Next, we count eight after Wilkie, including the beautiful print (engraved by Cousins) of the 'Maid of Saragossa,' and a chef-d'œuvre by Mr. Doo (whose valuable name appears nine times in the catalogue) 'The Preaching of John Knox.' After Collins we have six; after Eastlake, three; after Constable, two noble landscapes; after Turner, three or four splendid works in line; with others after Lawrence, Wyatt, Edmonstone, Webster, Bonington, &c.

Yet this highly creditable and honourable list is but as the introduction to a more full volume. We have memoranda of twenty works of the very highest class—in various states of finish—in course of preparation, several of which he is about to issue; these we shall notice more in detail.

1. THE QUEEN'S FIRST COUNCIL; painted by Sir David Wilkie; engraving by C. Fox. As a record of one of the most interesting events of the age, this work cannot fail to become extensively popular. Sir David was not a portrait painter; his genius lay in idealizing facts; and this work will be chiefly valued for its grace of composition and success in grouping. In it, however, are introduced about thirty of the leading worthies of Great Britain in the nineteenth century. The form and features of the young Queen are beautifully and happily rendered. From the burin of Mr. C. Fox it will receive ample justice.

2. THE CORONATION OF HER MOST GRACIOUS MAJESTY VICTORIA. Painted by E. T. Parris; engraving by C. E. Wagstaff.—We have had occasion more than once to refer to this work; it contributed greatly to elevate the character of the painter; it was a huge step in advance; and in many respects deserved the high praise it very generally excited. The difficulties to be encountered were many; and the skill with which they were overcome manifested powers of no common order. The likenesses are for the most part very striking; each individual of the crowded group that surrounds the sovereign is recognized at once. The print will consequently be a valued acquisition to thousands of those who desire to possess a pleasant

record of the event; and, in his style, there is no engraver so able to render it justice as Mr. Wagstaff.

3. THE QUEEN RECEIVING THE SACRAMENT AT HER CORONATION.—Painted by C. L. Eastlake, R.A.; engraving by S. Cousins, A.R.A.—This work combines the excellencies of the two we have noticed; as a composition it is exceedingly beautiful, and for fidelity, as a collection of portraits, it is certainly unsurpassed in modern Art. The group of fair young females—of the English aristocracy—in the foreground is especially attractive; and the figure of the Queen is in itself a picture of the rarest merit. On the whole, perhaps, this will be the favourite of the "National Series"—commemorative of an event which we trust few of the existing generation will live to see repeated. The great advantage of this picture is, that although there are 38 portraits, each is sufficiently prominent.

4. THE WATERLOO BANQUET AT APSLEY HOUSE. Painted by W. Salter, Esq.; engraving by W. Greatbach.—After-times will comment more upon this subject than even our own age. Year after year the "Heroes of Waterloo" are passing away from us, leaving the rich legacy of a glorious memory with which their names are inseparably linked, and occupying for ever a full page in the history of Great Britain. Even the chief of them all must one of these days—God make the period a distant one!—belong to the past. We have, heretofore, spoken of this picture; a perfect triumph of Art, if we refer to the almost insurmountable difficulties to have been grappled with in treating the subject; an assemblage of men only, habited pretty nearly alike; a preponderance of that unmanageable colour to the engraver, scarlet; a long table covered with gorgeous plate; the whole of the figures save one, sitting; the absolute necessity for exhibiting, *clearly*, each portrait, and so grouping the whole, as to make something like a close approach to harmony. He was a bold man who undertook such a subject; and if all the obstacles have not been overcome, Mr. Salter has gone, perhaps, as far to vanquish them as any living artist could have gone. The picture possesses the deepest interest, and may well be classed under the head "National." For centuries to come it will be valued as the record of an event touching to every British subject, and as containing a collection of authentic portraits of the leading "captains of the age." The engraving, too, is in safe hands. Hitherto Mr. Greatbach has produced no plate on a large scale, but he has given abundant evidence of his capability.

No. 5. SIR DAVID BAIRD DISCOVERING THE BODY OF TIPPOO SAIB. Painted by Sir David Wilkie; engraving by John Burnet. This picture was not a favourite at the exhibition; it contains some points, however, worthy of the admirable painter in his best days; and as commemorating an incident honourable to the glory and fame of Great Britain, it possesses very great interest. We rejoice to see again united the names of Wilkie and Burnet.

No. 6. COLUMBUS'S DISCOVERY OF AMERICA. Painted by Sir David Wilkie; engraving by H. T. Ryall. This is a picture of more universal interest;—a touching subject so treated as to reach the heart. It describes the immortal "voyager" discouraged, beaten down, and broken in spirit, upon the eve of a more auspicious prospect—a prospect afterwards realized to the great gain of humankind. Columbus is reasoning of marvels to come, with the friar, Juan Perez, the physician Garcia, and the sea-captain, Martin Alonzo Pinzon, from each of whom he receives hope, in the Convent of Santa Maria de Rabida. His son Diego is standing to his left—a beautiful point in the picture. It is, indeed, a delicious work, a fine reading of history, and a valuable lesson to excite perseverance. The print will be a worthy associate of the best after the great master.

No. 7, 8, 9. In the list, follow three portraits—of two great men, and one beautiful and accomplished woman. The late Lord Chancellor, LORD COTTENHAM, from Leslie's portrait, and LORD LYNCHBURST, from that of W. C. Ross. Both eminent lawyers; and one ranking among the most eminent statesmen of the age and country; a likeness of whom will be acceptable to thousands. The COUNTESS OF BURLINGTON was (for unhappily she is dead) sister to the Duchess of Sutherland and the Lady Dover.

No. 10 and 11. THE QUEEN AND PRINCE ALBERT, from Mr. Partridge's two pleasant portraits; the former engraving by Robinson, the latter by Doo.

No. 12. CHRIST BLESSING LITTLE CHILDREN. Painted by C. L. Eastlake, R.A.; engraving by J. H. Watt. No one who has seen can have forgotten this exquisite work; there will be as many to rejoice that copies of it are to be multiplied. The age has given

birth to nothing more perfect; more sublime in conception, or more truthful in arrangement. It is a great matter, too, to have it placed in the hands of Mr. Watt—who ranks among the foremost of our English line-engravers.

No. 13. CHRIST WEeping OVER JERUSALEM. Painted by C. L. Eastlake, R.A.; engraving by S. Cousins, A.R.A. And will not this be an acquisition to every veritable lover of the Arts, who can feel what is beautiful and appreciate what is excellent! The remembrance of this noble picture is refreshing to us—the chief of a thousand it was in the Gallery of the Royal Academy; one that threw into obscurity all lesser lights—lights that would have been brilliant elsewhere. In characterizing it, we could use no language that would seem exaggerated to those who are familiar with the picture. No work of modern times has gone so far to convert the craving for old Art into a more natural and wholesome appetite; or to induce a conviction that what has been done may be done again. What a glorious theme for the poet as well as the painter—or rather what a *sufficient* reading of the divine prophecy!

The multiplication of this noble work is in truth a public benefaction; for it will make Art subservient to the high purpose of teaching, while yielding the purest gratification and enjoyment.

No. 14. LA SVEGLIARINA. Painted by C. L. Eastlake, R.A.; engraving by J. H. Watt.—This also will be remembered as one of the leading attractions of the exhibitions of 1840. It is a delicious cabinet picture of a young woman with a child.

No. 15. THE COTTER'S SATURDAY NIGHT. Painted by Sir David Wilkie, R.A.; engraving by L. Stocks.—This work was exhibited at the same time, and in the same room, with the 'Sir David Baird'; the one was a picture of great size, the other not too big for a cottage; yet there were many who preferred the smaller to the larger—giving, as it did, once again to the world the accomplished painter with the fine natural feeling of his earlier days. It describes a pure and beautiful episode in peasant life—fitting illustration to an immortal poem. Less full of character than Sir David's first works, but infinitely more so than his later productions; forming as it were a medium between his original and his matured genius.

No. 16. TWELFTH-NIGHT; OR, WHAT YOU WILL. Painted by E. Landseer, R.A.; engraving by J. H. Robinson.—We remember this sweet and graceful picture as the leading gem of an exhibition, although we cannot call to mind the applicability of the title it has received. It is a portrait of the Marchioness of Abercorn in a masquerade dress.

No. 17. NAPOLEON AND THE POPE. Painted by Sir David Wilkie, R.A.—Another of Wilkie's historical pictures. It has not impressed itself upon our memory sufficiently to enable us to describe it; and the etching we were not enabled to examine.

Nos. 18 and 19. ANCIENT ITALY; MODERN ITALY. Painted by J. M. W. Turner, R.A.; engraving, the former by Willmore, the latter by Miller.—These works are of promised excellence, equal to aught that has been produced in the British school of landscape engraving. The accomplished painter is not "in vogue" of late; he does not stand as he has done, alone and unapproachable; and his pictures have been engraved so often, that one too strongly calls to mind another. But these will be noble works and worthy of the artist.

No. 20. A series of Etchings and finished Plates to illustrate DEER STALKING IN THE HIGHLANDS; painted by E. Landseer, R.A. This series will consist of plates etched by Mr. Landseer himself; and several prints from the burins of Robinson, and other eminent engravers. We have already exceeded our limits; and must content ourselves with observing, that the work will be one of the most interesting that has ever been published; and with claims to public patronage surpassed by none.

We have thus noticed Mr. Moon's list; a famous one it is; nearly the whole of these works are to be *in line*; and are in the hands of engravers of established reputation; and, as we believe, we have referred to all actually in progress, it will be observed that there is not a single one that can be classed under the head mediocrity. We feel that apology is unnecessary for devoting so much space to this subject. As we have said, in upholding the publisher of good works, we uphold the painter of good works, and the engravers most competent to copy them; in supporting his interests we support theirs. There is no way better calculated to advance the *true interests* of BRITISH ART.

## SOCIETIES IN CONNEXION WITH ART.

THE GRAPHIC SOCIETY held their first meeting for the season early in December. There was a numerous assemblage of members and visitors, among the latter of whom we noticed Lord Palmerston and Sir Robert Inglis, Mr. Babbage, &c. The evening was one of the most agreeable we remember to have passed at this interesting reunion of able men. Some of the works of Art contributed for the inspection of those present were exceedingly attractive. Mr. Bell the sculptor produced a series of designs abounding in original ideas and full of talent. A portfolio of Rembrandt's etchings afforded that pleasure which so valuable a collection of the great etcher's productions cannot fail to excite. A painting of Venus and Mars, by Mr. Etty, presented one of the most delightful combinations of colour and design we have ever seen from his brush. The figure of the Venus possesses truly graceful lines, and the colouring of the flesh is, as usual with him, exquisite. Specimens of the *litholint*—the new process of Mr. Hullmandel, which offers such peculiar facilities for the multiplication of fac-similes of ancient artists' sketches—were also produced, and, as might be expected, attracted no small share of attention. We were particularly struck by the brilliancy and effectiveness of the lithotints by Mr. F. Tayler and Mr. Nash. Mr. Mc Ian contributed an immense number of sketches in water colour, which he has been making in his native Highlands; and a collection of real interest they form indeed. Independently of the graphic power which this gentleman possesses, there is in his transcripts of nature an evident truthfulness, which adds much to the value of his work; and thus we wandered with him through mountain glens, peeped into the picturesque interiors, and looked at the gray legend-bearing castles, with the peculiar interest inspired by the conviction of their reality. Mr. Mc Ian has brought to the delineation of his Highland scenes the same high degree of talent with which, in another art, he represents the characters who people them.

ARTISTS' AND AMATEURS' CONVERSAZIONE.—On Wednesday, 1st ult., was held, at the Freemasons' Tavern, the periodical assembly of the profession, and gentlemen friendly to the progress of Art. The room was by no means crowded, nor were the works exhibited numerous; but many were of the first order of merit in the various departments. There were only two or three pictures in oil; and these we cannot pass by without a word in praise of the admirable feeling and execution of Frits's 'Dolly Varden'; a single figure, painted with infinite delicacy in the flesh, and crispness and freedom in the drapery. We were much gratified in being enabled to refresh our recollections of Haghe's extraordinary water-colour picture, 'The Oath of Vargas,' contributed by Messrs. Graves and Co. The engravings were few; but such as were hung on the walls we could have wished to have seen more, for no power of eulogy can truly describe their excellence. There was a work by Aristide Louis, from a portrait of Napoleon, by Paul Delaroché, painted during the Hundred Days, and executed in line in the very perfection of that manner. The extreme sharpness of outline prevalent in French engraving, does not, in this specimen, exist to affect in anywise the harmony of the composition. There was also shown the finest proof we have yet seen of 'The Highland Drovers.' Engraved by Egan, there was a work, entitled 'Old English Hospitality,' from a picture by Cattermole, partaking of every charm of that artist's pencil, although in some sort departing from the peculiar style—the unique handwriting by which we generally recognise him. We cannot omit mentioning a most valuable French work, contributed by Messrs. Graves and Co.: it was entitled 'Les Anciennes Tapisseries Historiées,' and consists of an engraved selection of French tapestries, dating from the eleventh to the sixteenth century inclusively; and commencing with the well-known tapestries of Nancy and Bayeux, and terminating with those of Rheims. The engravings are on wood and copper; and nothing that we have ever seen could form so valuable an authority for costume as this work, which is the result of great care and labour.

## PLAN FOR EXTENDING THE ADVANTAGES OF AN EXHIBITION ROOM.

THE importance of removing from hanging committees the onus which, under existing circumstances, attaches to the duty, of avoiding the occasionally, just censure of artists, whose works may be unfavourably, if not unfairly placed; and (what is of infinitely more weight than either) of giving to the public at large the advantage of inspecting conveniently the whole, instead of, with some personal annoyance, snatching glimpses at about one quarter of the works hung in a gallery of pictures—have induced us to republish with some valuable improvements, the annexed plan for arranging an exhibition room, and extending the available space upon its walls, for the exposition of works of Art. It had been supplied to us by Mr. J. B. Pyne, the distinguished landscape painter.

A conviction of the present very inadequate and unsatisfactory mode of showing pictures in a public gallery, is as general as the wish for some arrangement by which a work may be approached, and seen conveniently for a sufficient length of time, to enable the connoisseur to determine with something like certainty upon its character; it is notorious that this cannot now be done, even with pictures placed at the height of the eye, without alternately practising and becoming the object of a discourtesy so gross and palpable, that it would not be tolerated in a cottage, though necessarily practised indiscriminately by all classes of visitors in an exhibition room. The etiquette even of the street, with its "wall" and its curb-stone, surpasses that of the picture gallery.

As this is the case with pictures hung in places of honour, what must become of the unfortunate works which lie sweltering in the tropics of a dusty floor, or hang in the "eternal snow region" of three tier above the line; and yet this anomalous state of things exists in all exhibition rooms arranged after the present manner—if arrangement be a proper term to give to such a melancholy disposal of objects.

Pictures on the line are now, in a full room, examined through the openings afforded by an occasionally moving and halting line of figures, who in self defence take a position of such proximity to the canvases as forces them into an inch by inch examination of that which could only be appreciated from a distance of from three or four to six feet, while between their ankles glimpses may be occasionally caught of what is placed on the floor; and the only works of which there remains an uninterrupted view, are those placed on the upper portion of the walls, the part of a room to which very few direct their attention—as in the very position exists an implied censure, and as the height and distance preclude the arriving at any correct opinion as to the merits or demerits of the class of pictures generally painted in this country.

The broad advantages of OUR PLAN must be at once apparent from the diagram that accompanies this article. Not the least of its recommendations is that which removes the desert-like character of the centre of a large room devoted to pictures, with its complication of nearly empty seats, dotted only with an occasional solitary figure straining after the equivocal or at least ambiguous beauties of the far away and most elevated works.

The few following remarks will elucidate more particularly the advantages to be derived from the adoption of the proposed PLAN.

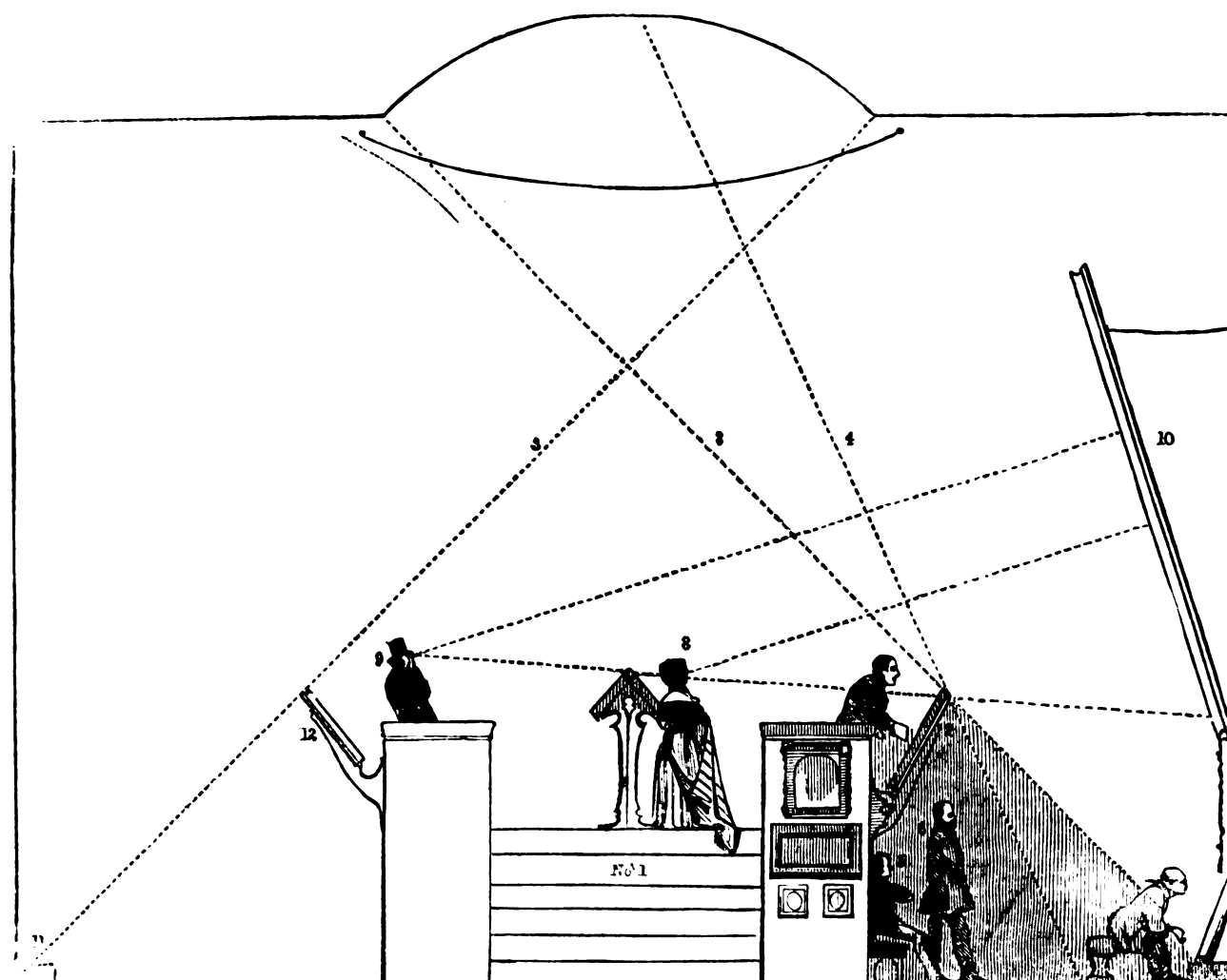
It is assumed that the platform, from which to examine the upper "line," with its brackets and centre stand would, by a proper diversion of the company from the lower floor, leave that part of a room less crowded, and the pictures on the old line quite free enough for convenient inspection. This of itself would be achieving a great improvement, and it would be difficult to conceive a situation more felicitous for examining pictures on the lower line, than that within the influence of the shade thrown from the brackets. The figures, numbers 5 and 6, would enjoy all the advantages of this arrangement, undisturbed by a single ray of light to distract the vision. Dark tubes in this part of the room would be useless, and the very injudiciously white catalogue would be deprived of its glare.

No. 5 shows the greatest distance that a person could take in viewing this lower line to be 11 feet.

The picture opposite to him is 4 feet high, and 6 feet long. Such a distance would be more than necessary, even for judging of broad effects.

It is suggested that raising the lower tier ("the floored pictures") on a step would answer all the purpose of protection from feet, contemplated in the introduction of a rail. In the place of which a broken





line of seats would enable persons, in the situation of the inclined sitting figure, to pore over, at leisure and uninterruptedly, whatever of consequence may be found in this second-rate situation.

We now turn our attention to the platform (No. 1), the principal feature in the plan.

The facilities here offered are most extensive, perfectly novel, and desirable, as self-evident. Once on its floor, at an elevation of only 5 feet (disregarding the brackets and stand), the available space of the walls of any room is at once doubled, or rather trebled, inasmuch as the old line presents a picture of 4 feet in height, and this one of 16. The full length portrait, a painting which has never been properly exhibited in this country, and the large historical work, are here placed, for the first time, immediately before the eye.

To descend to particulars: Nos. 7, 8, and 9 show the different circumstances under which a picture, No. 10 (16 feet in height), may be examined.

No. 7, by a gentle inclination of the body, may approach to within 9 feet of the canvass, or leaning still more to within 8 feet, while the eye is at a right angle to its surface, at a third of its height; and No. 9 may, for more general purposes, take a distance of 27 feet from its base, or 24 feet from its nearest point, or right angle, allowing this inclination of such a picture admissible; thus presenting a choice of any distance not less than 8 or more than 27 feet, for inspection of a grand work.

A great advantage attending the position assumed by No. 7 is, that no possible interruption can occur from the passing, repassing, or halting of any one before him—a state of things of all others to be desired in a picture gallery. (See No. 10.)

In the event of the stand being rejected, the centre of the platform may be made available for small sculpture, or, indeed, any sculpture of single figures not larger than life, which would shed a brilliant and

imposing effect over this part of the room; and should the light be considered too strong, anything in the way of a semi-transparent awning or medium could be introduced, ranging within the limits of the lines 3 and 3, regulated only as to height, and consequent width, by the dimensions of the picture No. 10.\*

Having said that this mode of arranging a gallery

\* The room is here assumed to be 40 feet wide by 60 feet long, and 28 feet only in height; though any other dimensions not less than 30 wide would be equally available.

No. 1. This platform is 5 feet high only, offering all the advantages expected from such an arrangement; its sides and ends removed 12 feet from the walls, and has a clear floor of 15 feet wide by 24 long, allowing 6 feet for each approach by six steps, indicated by the lines.

The stand running down its centre is equal to the accommodation of 24 pictures, which with their frames shall measure 2 feet by 1 foot 6; or 30 upright pictures measuring, with their frames, 18 inches by 14.

No. 2. Two sets of these brackets would receive, and that in a most advantageous light and position for inspection, either 16 small half-lengths in 5-inch frames, 20 kitcats, 22 three-quarters, or 30 pictures measuring 20 inches by 16, in 4-inch frames.

No. 3. These dotted lines show the last rays of light that can enter from their opposite sides, and that the shadow thrown from the brackets commences only with the floor.

No. 4. That the body of light flowing from the centre would very materially illumine the floor thus far.

No. 10. That the inclination of a picture is of some considerable importance this diagram proves; as in this instance, the inclination removes that point of the work which forms a right angle with the eye of the spectator.

would confer benefits upon Art, as well as the public and artists, it may not be improper to adduce some grounds for such an opinion: they are very simple, and easily produced.

In the first place, while there exists no places for the reception of historical and other large pictures, there will be no such pictures produced.

Taking a retrospective view of Art, it must be felt that temples had been erected to the gods long before the almost immortal sculptures were produced for their embellishment by the ancients; and that had not churches and monasteries afterwards existed under the sway of Christianity, the works which now constitute the glory of the extinct foreign schools, would not have been produced. Therefore, keeping those circumstances in view, the probability is, that after creating a field for their display, the present race of artists will produce as successful works in the higher styles (to which something like magnitude seems essential) as they have already in the poetical, familiar, and domestic styles.

It is fairly to be supposed that from the adoption of this plan, the railing against hanging committees would cease, and the labour of hanging be abridged full half.

There would be no favours to grant, therefore the exercise of favouritism would as a natural consequence expire, and an artist, in any instance of failure, would have to lament only, that his work was too well seen; whilst the public would have to congratulate itself on the newly acquired privilege of seeing the whole in lieu of one-fourth of the pictures in a gallery.

No. 7. From 18 inches, to a third of the whole height, and in the instance of the spectator.

No. 9. From 18 inches to two thirds of the whole height of a picture measuring as much as 16 feet.

## THE ARTS IN CONTINENTAL STATES.

**ITALY.—ROME.—Sculpture.**—A beautiful statue of a 'Nereid bending over a Stream' is now to be seen in the studio of M. Wolff, which was ordered by Prince Albert when he visited Rome. It is a classical, graceful work.

**M. Von Waagner.**—Great regret is felt here at the departure of M. Von Waagner. His love of and knowledge of Art made him be regarded as a sort of oracle; and his valuable collection of books and prints was most liberally accessible to many, to whom also his instructive and pleasing conversation offered no common enjoyment. He has returned to Munich, to fulfil his duties as secretary of the Academy.

**FLORENCE.—Monumental Sculpture.**—Bartolini, the Professor of Sculpture in the Ducal Academy, has finished a bust of the celebrated actor Vestris, recently deceased: it is in white marble, and of exquisite workmanship; the resemblance is perfect. Bartolini has presented it to the friends of Vestris, to be placed on a monument they are now erecting to his memory in the famous cemetery of Bologna. The design for the monument is by Antolini; it is to be executed by the pupils of the Academy of Fine Arts.

**BOLOGNA.—Bibliography.**—There has been recently published a new historical eulogium on the celebrated ancient painter, Innocenzo Francucci, called "Innocenzo da Imola," illustrated by portraits and various engravings. The author of this elegant and most correct work is Tiberio Papotti, known by his various biographical labours.

**FRANCE.—PARIS.—Works of Art purchased by Louis Philippe and by Government.**—Our readers may probably recollect that Louis Philippe was on board the steam-packet, *Le Veloce*, during a violent storm at Dunkirk. This circumstance is the subject of an interesting picture by T. I. Robins, painted with much truth of effect and brilliancy of style and colouring. This picture the King has ordered to be purchased for the Royal Museum at Versailles.—The Minister of the Interior has purchased various statues for the National Museum, namely—'The Odaliskue,' by Pradier; 'Disenchantment,' by Jouffroy; 'The Fawn,' by Brian; 'The Andromeda,' by Lescombre; 'Virgil's Shepherd,' by Aligny; also he has purchased 'Souvenirs des Environs de Bade,' by Marandot de Montegel. The continual purchases by the French Government are certainly a great means of encouraging artists, materially speaking; and morally, it is a sure mode of advancing Art. The Minister of the Interior has also placed in the *Musée Céramique* at Sèvres two beautiful vases of terra-cotta, found at Propiano, in Corsica.

**Judgment of the Committee on the Models for the Monument of Napoleon.**—The following is said to be the report:—The committee began their labours by selecting eighty of the models—this number they reduced to nineteen for examination, and again from those nineteen they selected four—their final decision was, that not one of the models completely fulfilled the conditions of the program. The committee, therefore, having excluded all the models presented, resolved to propose to Government to issue a new program, with different conditions, to be the subject of a new competition.

**Louvre Exhibition for 1842.**—All works for exhibition must be given in by the 26th of February. The gallery of the Louvre, for modern works of Art, opens on the 15th of March.

**The Académie des Beaux Arts** has elected Mr. Cockerill, Professor of Architecture in the British Royal Academy, a foreign member, in the room of M. Antolini, of Milan, deceased.

**M. P. Delaroche's Frescoes.**—Public expectation was so highly raised in regard to this work, that, perhaps, we can hardly give it greater praise than by saying, that all that was anticipated has been more than realized; and that in our memory no picture in the grand style, by a living artist, has excited the same interest, and the same admiration. It is long since, on entering the exhibition of modern artists in the Louvre, we have observed that around the pictures of M. Delaroche a little crowd was always collected—of which we willingly made one. This popular attraction was due, besides the merit of the execution, especially to the rich and poetic mind which inspired the pencil of the

artist; and certainly the fine inventive genius of M. Delaroche was never more triumphant than in the composition we are now going to describe; so admirably adapted to the purpose intended; and treating a subject so difficult, that to escape utter failure, no ordinary genius was required. Our readers will judge for themselves, as far as invention is concerned, how well M. Delaroche has succeeded: it is all that description can convey. The hall which contains this picture is in the new palace of "Les Beaux Arts," and is appropriated to the distribution of prizes to the students in painting, sculpture, architecture, and engraving. Its form is a hemicycle, and the surface covered by the frescoes is about fifteen metres in length, by five in height: there are seventy-four figures introduced. The picture commences from the last row of benches for the students, which are arranged round the semi-circular part of the room, and rises to the vault of the ceiling. The foreground figures are about a third larger than life. The artist will appreciate the technical difficulties unapparent to other eyes in the distribution of the point of sight which M. Delaroche has judiciously multiplied, as in a panorama, in a work like this; suffice it to say, the perspective of the whole is perfect and satisfies the eye. In the centre rises, but a little in the back ground, an Ionic temple, in front of which is a throne, on which are seated Apelles, and on either hand the architect of the Parthenon and the sculptor Phidias. These figures are naked to waist; the character of the countenances calm and majestic; and the whole of the group is expressive of a severe and simple style: we may regard them as the judges presiding at the tribunal of Art. A little further advanced appear four allegorical figures—representing ancient Grecian Art; Roman Art; Art in the middle ages; Art after its revival in the fifteenth century:—of these all are appropriate. We especially admired, for its simplicity and truth, the graceful but elongated form, with her rich vestments and meagre stiff draperies, representing early Christian Art. She looks like a sculptural form escaped from the cathedral, the model of which is at her side; but on the whole, in a work where there is so much of reality, we might have wished the subject could have been treated without allegorical personages—had it not been for one charming creation—the beautiful being who symbolizes modern Art. We mean Art after the renaissance, free and graceful, like nature herself, glowing with the spirit of life—Italian life if you will. In front of these four female figures is another; and in this who but must admire the graceful invention which so elegantly combines the past with the present. This last is as it were the key-stone of the whole; the point of union between the solemn assembly of the great departed who sit in judgment, and the living crowd who wait to receive their award. This female figure is distributing wreaths; and she is in the act of throwing one out of the picture. To the right and left of the tribunal are disposed in animated and varied attitudes of action and repose, the architects on one side, and the sculptors on the other; and it is wonderful what interest and variety M. Delaroche has given to the whole of these groups. Among the sculptors we note—John of Bologna, with Puget and Germain Pillon; Pierre Bontemps, the artist of the tomb of Francis the First; Benvenuto Cellini, walking alone, looking contemptuously around; Peter Fischer, the great German sculptor, is with Baccio Bandinelli and Benedetto da Maiano; while the principal group of the whole is formed of those truly greatest in their art. Donatelli and Ghiberti, with one who rendered it good service in first deviating from the Gothic style: Andrea Pisano and Lucca della Robia. On the other side of the tribunal—to the right—the great architects are grouped. Near Brunelleschi, Bramante, and Balthazar Peruzzi, are seated the architects of the Cathedral of Amiens and that of Florence, who flourished about the same period, early in the thirteenth century. Robert de Luzarches and Arnolfo di Lapothan follow those of later times, of almost every country but England, whose Inigo Jones and Christopher Wren appear to us strangely forgotten. Beyond the architects and sculptors are placed the painters in two groups, one of which we may distinguish as the great masters of form, and the other

of the great colourists. Over this latter group, which is to the left, the artist has poured a wonderful splendour of brilliant colouring and rich costumes. Rubens is seated with Vandyke, while Titian seems to explain some subject to them; around them are assembled Murillo, Velasquez, Michael Angelo, Caravaggio, Paul Veronese, Van Eyck, the great master of colour in the German school; Bellini, the originator of the bright splendour of the Venetian. These all appear to listen—so also does Correggio—in front are Giorgione and Antonio di Messina. The corresponding group on the right presents the painters of form—a more severe and classic school—and treated to our taste, perhaps, less happily than the other. Raffaele, in youth, stands near Leonardo da Vinci seated, an old man—they are conversing together. Raffaele seems to listen with respect; but, as M. Deleclouse justly observes, he seems as if he also thought for himself, and could differ from his instructor. Fra Bartolomeo, in his Dominican habit, is also listening; and near are Albert Durer, Pietro Perugino, and many others; nearer Leonardo we recognise Masaccio; and apart from all, communing as it were with his own thoughts, is seated Michael Angelo, he who opened new paths in painting, architecture, and sculpture, great in all; also alone, with a contemplative expression, stands Poussin.

We cannot conclude without remarking the beautiful unity of design and the entire harmony of thought which pervade the whole of the work, all conduce to one object, easily understood, and most happily varied in its expression—the mind is interested, and pleased without fatigue. The light is also so admirably disposed, that, we believe, nowhere can be found a more advantageous arrangement in that respect; indeed, the architect, M. Duban, and the painter seem to have thoroughly understood each other; the work of each mutually heightening the charm of the sister Art, from the dark ground beneath the picture to the light and beautifully designed vault and cupola above. We leave to time and the world's judgment duly to decide whether the work of M. Delaroche has excelled the frescoes of Schnorr and Cornelius, as the Parisians consider it to have done.

On this subject we may further add from another source. 'The Apotheosis of Art' is, we think, the true and deserved title of M. P. Delaroche's astonishing picture, fitly placed on the walls of the hall devoted to the distribution of prizes to students of the Fine Arts. Crowds throng daily to admire it; and amongst this crowd was seen the celebrated rival of M. Delaroche, M. Ingres, who came with his scholars to see this masterpiece of the French school. M. Delaroche was also there with his pupils; and we have been told that on meeting, M. Ingres cordially embraced M. Delaroche, and, measuring with his eye the vast extent of this glorious picture, he said to his pupils, "Voilà de la grande peinture." M. P. Delaroche is created a peer of France.

**BELGIUM.—BRUSSELS.—Metallurgical Architecture.**—Amateurs are admiring the model of an elegant house entirely made of cast-iron, the work of M. Rigaud. It is an edifice of three floors, with seventeen habitable rooms. The weight is 810,000 killogrammes; the value 28,000f. The house can be moved at once by the railroad to Ghent or Antwerp, the expense of transport being 500f.

**PRUSSIA.—BERLIN.—MM. Steuben and Forster.**—The King has sent the insignia of the Order of the Red Eagle, third class, to M. Steuben, the painter; and to the engraver, Mr. Forster.

**P. Cornelius.**—Peter Cornelius is again here, after his short visit to England, which was saddened by the death of his intimate friend, Lord Monson. He means, however, at the request of the mother of Lord Monson, to complete the order he had received, to paint some frescoes for his house at Gatton Park. The drawings for this work he will prepare here.

**AMERICA.—WASHINGTON.**—The statue of Washington, the work of an American artist named Greenough, has been received from Italy, and placed in the Rotunda of the capitol.

## THE ART-UNION OF LONDON.

We mentioned some time ago that the committee of this extensive and valuable Association, anxious to advance the interests of the Arts, had appointed a sub-committee to consider the future prospects of the Association, and the most efficient mode of working its enlarged means. The committee so appointed entered into correspondence with Messrs. Eastlake, W. Wyon, R. Westmacott, G. Rennie, M.P., J. D. Harding, P. Hurlstone, H. Warren, Copley Fielding, T. Uwins, W. Brockedon, and many other equally eminent men, with a view to assist their deliberations, and have given much consideration to the subject. They have recently made a report to the general committee, which, although not intended for distribution, displays so much ability and such careful investigation of a variety of propositions, and is calculated to effect so much good by leading the public to contemplate properly the important purposes of the Fine Arts, that we do not hesitate to transfer a great portion of it to our pages.

Furthermore, it is valuable as an exposition of the broad and enlightened views with which the committee of the London Art-Union seek to carry out its objects, and cannot fail to inspire artists with much confidence, and to obtain for the authors of it the thanks which they undoubtedly deserve for their laborious and disinterested efforts.

It commences by setting forth their anxious desire to carry out the views of the committee in ascertaining the best mode of encouraging the Fine Arts of this country:—

"As regards the public, this seems the most likely to be effected by directing general attention more immediately to the Arts of Design, by inducing all classes to take an interest in their encouragement, by leading them to consider the Arts in the most elevated and useful point of view, and thus gradually cultivating and instructing the public taste. This is a most important consideration, for the pleasure derivable from the contemplation of the productions of the painter, sculptor, or architect, will always be in proportion to the knowledge which exists of those branches of art, and to the opportunities of observation afforded to the public. In reference to the Fine Arts themselves, and the intelligent and gifted body of men who have devoted themselves to their study and adopted them as a profession, your Committee have felt with you, that it is desirable to offer the greatest possible stimulus to produce works of the very highest class, both as to subject and execution; to ensure to every department all the encouragement within the power of the Society to bestow; and to bring before the public notice, as far as they can, those classes of the Sister Arts which, although hitherto little regarded in this country, may tend to increase its reputation, and to enlarge the sphere of intellectual enjoyment in every grade of society.

"It appears by the report presented at the last general meeting, that the number of subscribers has been progressively increasing; that, in fact, each year has very nearly doubled the amount of the subscriptions of the one preceding. The receipts of 1841 were £5600. Judging, therefore, from past experience, and the information which we at present possess, we may reasonably expect that the subscriptions for 1842 will amount to £10,000, and that ultimately a settled income of at least £20,000 will be at the disposal of our Institution for the benefit of Art.

"It is probable that the annual amount realized by artists from pictures sold at the exhibitions, and not previously ordered, may not exceed £10,000. It is evident that an additional sum of £10,000 or £15,000, applied to the promotion of Art, must afford encouragement and offer a stimulus to artists, who will then doubtless be anxious to produce works on which their reputation may be founded, and which may tend to raise the national character of the Art that they profess. It were an injustice to the members of an enlightened and liberal profession to suppose them instigated by the mere income they derive from the sale of their works. The elevated tone of mind which can alone render an artist equal to his subject, the inspiration which can alone fit him to realize a work of a high order of merit in the highest class, produce a like feeling in his aspirations for fame."

After some remarks on the improvement in our manufactures likely to result from the promotion of the arts of design, and also on the importance of conducting the Association with impartiality and judgment, the sub-committee proceed to set forth the result of their deliberations:—

"Owing to the infant state of our Society, we have not been able hitherto to announce, until the Exhibitions were about to open, the amounts of the prizes that would be obtained by the fortunate prizeholders of the year. The consequence has been, that the mem-

bers who had prizes were obliged to seek at random in the Exhibitions for pictures or other works of Art which they should purchase. It hence resulted that those who held the highest prizes were sometimes at a loss to find works corresponding with their expectations and wishes. This defect may be easily obviated by the Society's announcing each year the larger amounts of £100 and upwards to be awarded to the members, as *principal prizes*, to be laid out in works of Art in the year ensuing. This would afford ample opportunity for those artists who felt so disposed, to prepare their subjects for painting or sculpture, &c., of such a description as would be likely to be purchased by the holders of prizes of the Art-Union.

"We are encouraged to endeavour to carry out these views by the concurrent testimony of all whose opinion we have sought; and we are agreed to recommend that, when the principal prizes for the ensuing year are to be announced at the annual meeting, it should be stated that two of the prizes to be won by the members of the Art-Union will be for the purchase of two pictures, say for £500 and £400 respectively, the subjects to be taken, at the option of the artists, from the Bible, from some incident in British history, or from some English author. In placing a religious subject at the head, we feel that it first commends itself to every well-constituted mind, and that the liberality of the patron and the talent of the artist cannot be more worthily engaged than in illustrating some passage of the Holy Scriptures. But next to this, we desire to mark emphatically the Art-Union as specially animated by the patriotic wish to carry out a great national object, and to enlist British Art more immediately in the illustration of British history and of British literature.

Allusion is next made to a point still undetermined—

"Whether it might be desirable that one of these principal prizes should be selected (under the best advice) by the committee.

"Your sub-committee have been also advised, that the character and usefulness of the Art-Union would be promoted, and the exertions of the artists would receive a much higher reward, stimulating them to greater exertions, if one such picture of the highest class, so selected by the committee, were occasionally presented to a public institution in a provincial town, containing the greatest number of subscribers; to be placed in some building open to general access, and to bear on it an inscription, stating the name of the artist, the subject, and that it was a donation by the Art-Union of London. Mr. C. L. Eastlake called our attention to the fact that the Dusseldorf Art-Union act upon this principle. The committee of management have the right of reserving any picture of extraordinary merit, and presenting it in the name of the Society to some national institution. In this manner the picture of the 'Captives at the Waters of Babylon,' by Hendemann, was presented to the public gallery of Cologne, where it is constantly exhibited to view. Such selections of course are rare." Mr. Westmacott remarks that we best reward the artist by this public appropriation of his work, and induce others to walk in his footsteps, and thus may advance the higher objects of Art. Messrs. Wyon and Uwins also concur in commending this proposition, as an approach to the real and effective plan for the promotion of Art on public principles, distinct from individual benefit or personal consideration."

The attention of the committee is then drawn to the fact that, with the exception of one prize of £60, to which the holder added £20, no portion of the funds has been hitherto expended in the encouragement of sculpture; and the report recommends in consequence that specific prizes, amounting to £200 and £150, should be appropriated annually to that purpose. It is also suggested that casts in bronze of small groups in sculpture should be awarded as prizes.

It is then suggested that the ART-UNION should assist in the encouragement of Medal Die Engraving, by commencing a medallic series of the History of British Art.

"£100 per annum would ensure the execution of the dies of one medal annually, to be of uniform size, to contain on the reverse the head of some distinguished British artist, as Reynolds, Banks, Bacon, Chambers, Wren, Jones, Barry, Wilson, Lawrence, Flaxman, Wilkie, Chantrey; on the other a group, taken from one of his works, if a painter or sculptor; or some building, as Whitehall, St. Paul's, or Somerset House, if an architect. Thus should we at once give some scope to the genius of our countrymen in this important branch, render a just tribute to our departed artists, and best illustrate the history of British Art.

"It has also appeared to us desirable that we should call the attention of our artists generally to that dignified simplicity of composition, that calm expression, that purity and correctness of drawing, and severe beauty of form, abstract qualities, which, apart from colour and all effect of light and shade, exist in the compositions on the fictile vases of the ancients, in the outlines of our own Flaxman, and in the compositions

of Riepenhausen and some later Germans. We venture to recommend this as a subject worthy your favourable consideration, and conceive that we should render an essential service to Art in its very highest department, by awarding a prize for the best series of Designs in Outline of the class above described, of a fixed size and number; each subject to form a continuous series, and so illustrate some epoch in British history, or some work of an English author."

Under the impression of the important sphere which the artist is called on to fill in furthering the intellectual development of society, and the necessity of providing proper incentives, the sub-committee considered the propriety of offering annually a large gold medal to be awarded to the author of the best of all the works of Art exhibited in the year, but found so many difficulties would arise in carrying out the proposition that it was abandoned.

Several gentlemen, with whom the sub-committee were in correspondence, suggested that the Art-Union should have an exhibition gallery of its own; this they do not at present recommend.

How many of the suggestions contained in the report, or what modifications of them the committee will adopt, remains of course to be seen. We shall, perhaps, at some early opportunity, offer some remarks on its various propositions.

## THE GLASGOW STATUE.

THE sub-committee proceed in this matter without stop or stay. The bust professing to represent "the Duke" in the prime of life, has, since our last notice, been under the inspection of the sub-committee; and has, by the majority of these worthies, been adopted for the statue of his Grace.

We are assured, by persons who have had the opportunity of examining this bust, that in it, Marochetti has at once essayed the bold experiment of "grinding down" the "caput mortuum," which, thanks to Messrs. Banks, Alison, R. Findlay, Lamond, and Dalglish, he was afforded the opportunity of making of "the Duke" at Strathfieldsaye, into what he is pleased to imagine must have been a resemblance of his Grace in "the prime of life." In the hands of a skilful artist this would have been no easy task, but in the hands of Baron Marochetti it has, as was to have been expected, been attended with signal and ludicrous failure. The Baron has not even adopted the usual resource of a bad artist, and in order to give a likeness, "driven hard at the defects of the sitter's countenance;" for in this bust, there is scarcely a feature in which resemblance can be traced, either to the Duke as he now is, or to what he ever was in the remembrance of any one. The bust is that of a prominent featured man of about sixty years of age ("the prime of life!"); vulgar, and common-place in a great degree; and the features so feebly delineated, and the whole work so crude, undefined, and imperfectly made out, as to be wholly devoid of all individuality of character or expression,—at the same that it proves, the artist who could put such a production out of his hands, was, in every respect, a mere tyro in his profession. But further attempt at criticism upon this head is a mere waste of time, as it is notorious, that it was sent to Glasgow in compliance with a motion of Lord Belhaven's, intended solely as "a tub to the whale;" and had it been the head of a Carib, or even of an ourang-outang, it would equally well have answered the purposes of the sub-committee.

The devices practised by the majority and their supporters, at the meeting of the 27th of October, of which we gave a sketch in our last number, seem to have been quite in keeping with, and eminently characteristic of, the previous doings of this sapient and conscientious body. Whilst the motion proposed by Mr. Stirling was of so general a character as to be open for all the members of both committees to vote upon it, the successful amendment of Mr. Morrison, was, on the contrary, a vote of approval of the conduct of the sub-committee; and to entrust them with the continued management of the affairs, and funds of the subscribers. A feeling of honour, and even of common decency, should therefore have deterred these gentlemen from voting at all upon the occasion: but how did

they act? Why, the whole of the majority of the sub-committee present, viz.: Messrs. Alison, A. S. Dalglish, K. Finlay, J. D. Hope, R. Findlay, J. Campbell, J. Houldsworth, R. Lamond, and H. Dunlop, unhesitatingly voted for themselves; thus, at once, giving nine of the majority of fourteen. Mr. Bain signed the requisition disapproving of the conduct of the majority, but seconded Mr. Morrison's amendment, and voted against his friends! Major Monteith, Mr. Bogle, and Mr. Fletcher, who had previously been in the habit of acting with the British party, deserted their friends, and voted for the foreigner! Thirteen of the majority are thus accounted for! Mr. Houston, late M.P., for Renfrewshire, and Mr. Nesbit, of Cairn Hill, declined to vote, they also having previously been in the habit of voting with the British party. Had these last named gentlemen voted, and the others, who have been named, acted in the way in which, in accordance with every principle of honour and common sense, it was to have been expected they would have done, the British party would at this meeting have been in a majority of one (even without the casting vote of the Dean of Guild, which might have been calculated upon), instead of in a minority of fourteen! But we are given to understand, that complaints of treachery upon the occasion do not stop here! Thus, appended to the requisition calling the meeting, we find the names of Messrs. Donald Smith, William Campbell, William Gilmore, John Smith, L.L.D., James Hunter, William Brown, A. Edmiston, Andrew Wingate, W. Mathieson, D. Cuthbertson, W. Connall, John Mitchell, Sir W. M. Napier (unavoidably absent when the vote was taken), C. D. Donald, and Charles Macintosh (absent through ill health), none of whom (with the two exceptions mentioned), although they did not directly oppose Mr. Stirling, seem to have had the courage and good faith to give to the artists of their country a vote upon the occasion. We publish their names to intimate to the artists of Britain, who amongst the gentlemen of Glasgow they may again trust to in the hour of need; and at the same time, to read to the gentlemen themselves a little lesson on consistency and good faith; and to show the grounds on which the minority calculated on having had an overwhelming majority in the cause of British Art at the meeting of the 27th of October.

Dissatisfied with the published report of his speech at the meeting in question, it appears that Mr. Sheriff Alison has, about a month after the meeting, printed an oration, occupying four closely printed columns of a Glasgow newspaper. The regular reporters present at the meeting, one and all, affirm that this oration contains a large amount of matter that was never delivered; and many extraordinary alterations affecting vitally and materially the sense and meaning of the harangue. This printed oration seems to be chiefly confined to fulsome and scarcely intelligible laudations of Marochetti, and vituperations against those opposed in opinion to the learned sheriff, the members of the London press (of all shades whatever) in particular; whom the sheriff stigmatizes as being "no gentlemen!" On the other hand, the friends of the minority seem disposed to designate this style of argument as savouring of Billingsgate; and however usual with "footmen out of place," to have been hardly such as was to have been expected from the learned sheriff; and, even as coming from him, to be too contemptible to merit an answer. Mr. Patrick Park, the well-known sculptor, has, in some excellent letters published in the *Glasgow Argus*, most effectually demolished the artistical pretensions of this "printed, but never-spoken," effusion of the sheriff; whilst Mr. Howden has also subjected the baron, the sheriff, and their friends, to a style of castigation under which it is probable they may "wince" for some time to come.

In conclusion, we have to remark, that the minority have finally withdrawn their names from the list of both committees; so that the subscribers, and the artists of Britain, must, in the future progress of matters in connexion with "the Glasgow Statue," exclusively rely on their own energies and exertions.

In our last number there occurs a passage in which it may not appear sufficiently clear to our readers, that we had not the most remote intention of inculcating the gentlemen who have sup-

ported Mr. McLellan, in our censure of the majority of the Glasgow sub-committee. The direct reverse must have been our wish and intention; and we feel perfectly assured that our readers, and the artists of Britain, will respond in this case to our sentiments; being satisfied that these gentlemen are deserving of the utmost consideration for the zeal which they have throughout this business manifested in the cause of British Art.

## RECENT ARCHITECTURE.

### COMPANION TO THE ALMANAC for 1842.

Unlike almanacs themselves, the "Companion to the Almanac" contains matter of permanent interest, and materials that will hereafter be found valuable to the historian of Art—at least of architecture. Putting aside the rest of the contents as having no connexion with the objects of our own journal, we have to consider the "Companion" only in regard to its annual reports of public improvements and new buildings—a feature almost peculiar to that publication. That it has also been found a popular one, may be presumed, since much greater attention has been paid to it in the later volumes than was the case in the earlier ones; and manifest improvement has taken place in the wood-cuts, which are this year more carefully drawn and neatly executed than they used to be. We do not say that they have any pretension to be looked upon as productions of Art: it is sufficient that they satisfactorily illustrate and explain the descriptions, and that they exhibit unedited subjects. Since the commencement of the work, a great number of contemporary buildings have been described and represented in it, so that it now affords a tolerably complete, though condensed, architectural history of the last ten years. In proportion to the space occupied, the information is unusually full, for the descriptions are well drawn up; are perspicuous and exact, the measurements of the buildings being almost invariably given. Yet while due attention is given to technical accuracy, without which they would be of comparatively little value as records, the descriptions are by no means confined to dry and formal details, but, on the contrary, are frequently interspersed with critical comments and remarks, that recommend them to the general as well as to professional readers.

We fancy, indeed, that the writer does not always speak out as freely as we, or perhaps, as he himself could wish; and no doubt in many cases he must trust to such materials as he can obtain, since it is hardly to be supposed that every description is founded upon *autopsy* and actual examination of the respective buildings themselves. Still it is not very difficult to gather, both from what he does say, and from what he does not say, which way his own taste inclines; and that it is not at all in favour of the style, or rather utter want of style, which prevails in the generality of the newly-erected churches, admits of no doubt. Although, except in some few instances, as that of the new Public Libraries at Cambridge, by Mr. Cockerell, he seldom expresses disapprobation, it may generally be inferred from the absence of aught that can be mistaken for commendation, or even acquiescence. Most certainly it is not to be supposed but that, out of the great number of buildings which have thus passed under his notice, there are several of which the writer in the "Companion" thinks that the less said the better, although, either from their importance in other respects, or from their pretension, they may have sufficient claim to be spoken of.

Among the public buildings and improvements passed under review in the present volume, two of the most important—the new Houses of Parliament and the Royal Exchange—do not admit as yet of being fully described; for even of the first, that portion which is actually in progress is very far from being completed, even externally; while of the other the superstructure is not yet commenced. Of course, therefore, they will come under notice again, perhaps repeatedly; and in the mean time it is satisfactory to learn, that the terrace front of the "Houses" will be no less admirable for excellence of construction and beauty of material and workmanship, than for the general magnificence of the design, and the im-

posing magnitude of the entire façade. What is already done there may be taken as earnest for the execution of the rest of the exterior; and most gratifying is it to be thus assured, that we shall at length have one truly grand national structure that will reflect credit on the English architecture of the nineteenth century, and vindicate it from the reproach thrown upon it by such unfortunate productions as Buckingham Palace, the National Gallery, and the British Museum; of which last, the exterior at least is plain even to meanness, and has no other than the poor negative merit of making no sort of pretence whatever, to either beauty or grandeur: whether the façade, when it comes to be erected, will fulfil the greater promise made by it, it is with us matter of doubt; for the architect must greatly excel all his former works, if he means now to give us what will maintain for him in the middle of the century any thing like the reputation he acquired nearly at the commencement of it.

In regard to the Royal Exchange, a tolerably full general description of the building as now intended, is given in the "Companion;" and we learn from it that it has now been determined to enlarge the portico at the west end, by making it *diprosyle* instead of *monoprosyle*, that is, advancing out two intercolumns from the building (like the portico of St. Martin's church), instead of a single one, as is the case with most of our modern porticoes. It will further surpass all other examples of the kind in the metropolis, in the magnitude of the order, the height of the columns being 41 feet, and likewise in having inner columns, which will certainly produce unusual richness of character. We therefore hope since it is intended to do so much, that the architect will not be compelled to stop short of giving complete effect to this leading feature of his edifice, by decorating it both internally and externally as we find here suggested. We do not learn, however, that after-consideration of the design has led to any alteration as regards the merchants' area, which is still to be merely an open court quite exposed to the weather, except beneath the arcades on its sides. So far, no advantage will be taken of the opportunity now offered for improving upon the former Exchange; on the contrary, the "area" in the new edifice will be, in some degree, inferior to that in the old one, inasmuch as it will be narrower than the latter by about fifty feet, and a double square in plan, viz., 120 by 60 feet; whereas, the other was nearly square (144 by 117), a much more suitable form for such a place of assemblage, where concentration is desirable. Yet, whatever obstacles may have prevented greater width being given to the central area, the leaving it uncovered and exposed to the weather, in a climate where it has lately rained for weeks together, is entirely matter of choice, and a most injudicious choice we consider it to be, and one very likely to be repented of too late. Putting comfort out of the question, one strong reason in favour of roofing in the area of the Exchange, is that it would make the place appear more spacious, for what will seem very narrow and confined as an open court, would appear considerably larger as an internal hall within the building—which it might be, and yet be perfectly ventilated, either by lanterns in the roof left open on their sides, or by unglazed windows around the upper part of the walls. Happily it is not yet too late for the architect to reconsider this very material point, and to impress it upon the Gresham Committee; which must be our excuse for speaking of it so much at length as we have done.

One projected work of public embellishment, the particulars of which are given in the "Companion," is the Statue of William IV. about to be erected on the wide open space facing the north end of London Bridge. It being at the termination of several streets, this spot has been found so exceedingly dangerous for foot-passengers, that the inhabitants of the neighbourhood petitioned that some obelisk or lamp-post should be put up on the crossing. In consequence of this representation, the Common Council very spiritedly voted that a Statue of his late Majesty shall be erected there. The figure, which has been modelled, and will be executed in polished granite by Mr. S. Nixon, will be 14 feet high, upon a bold circular pedestal and substructure, making the



entire height forty feet. Notwithstanding the scale of this monument, and the difficulty of working the material to be employed, it is stated that the whole is agreed to be executed for £2200—a very moderate sum indeed, when compared with the cost of some other public statues upon an inferior scale. What is not the least remarkable part of the matter is, that a work of the kind should have been managed so quietly, and with such good taste on the part of the citizens, while the Nelson Monument seems to be in every respect a failure—or if ever completed, will be a work certainly not worth the bustle of two competitions for it.

[We shall conclude this article next month.]

## CORRESPONDENCE.

### THE BIRTH-DAY OF RAFFAELLE.

SIR,—It may perhaps not be foreign to the object of your instructive Journal, to notice an error which has been generally adopted in regard to the birth-date of Raffaele.

While travelling, about three years ago, through the less frequented parts of Central Italy, in search of remains of the Umbrian school of painting, I arrived at Citta di Castello. Signor Andreozzi, the historiographer of that town, and a gentleman imbued with much taste for Art, conducted me, among other attentions, to see a portrait which had shortly before been found by an artist of the place, in a village near Urbino, and of which I became the purchaser. It is the profile head and shoulders of a boy, painted *a tempera* on a thin panel, 16 inches by 11: it was in perfect preservation excepting a partial fissure, but the mean black frame was wormeaten, and tenanted by bugs. The head is small, the neck long; the slight figure is clothed in a tunic tight to the throat, from which it hangs straight and loose, after the Italian fashion of the fifteenth century; and though ill adapted for elegance of drapery, its deep crimson colour and gold embroideries give a certain richness to this meagrely designed costume. The sandy hair is carefully but simply smoothed over the eye-brows, and primly adjusted upon the ears. In the small regular features there is a staid character and self-possession unusual at so early an age, while in the clear hazel eye, and in the calm smile that plays round a mouth of rare beauty, may be traced much promise of genius and refinement. On a white ledge under the figure is written this inscription, in the usual Italian hand of that date: "Raffaello Sanzi d'Anni Sei, nato il di 6 Apr: 1483. Sanzi Padre Dipinse." The back of the panel bears these words, also in old characters: "Ritratto del piccolo Raffaello Sanzi d'Anni sei, nato in Urbino il di sei di Aprile 1483. Sanzi Padre Dipinse."

Although there could be no question I had acquired a rare and pleasing specimen of that age of Art, I was not a little sceptical as to my good fortune in procuring an original portrait of 'the divine Raffaele,' especially on finding that the Abbate Pungileone, his latest Italian biographer, states his birth-day as on the 28th of March, instead of the 6th of April. But on visiting Urbino a few days after, I there read on the wall of a house these lines,

Nunquam moriturus  
Exiguus hisce in edibus  
Eximius ille pictor  
Raphæl  
Natus est

Oct: Id: Apr: an: MCDXXCIII.

This date agrees with the 6th of April, and though of uncertain authorship, the Latin inscription may be presumed to express the traditional belief of his native place. Still however this was only presumptive proof, and seemed to me quite insufficient.

On further examination, I found that Vasari mentions Raffaele's birth as occurring on Good Friday 1483, which was the 28th of March, and which has consequently been since generally received by his biographers as correct, sometimes the church holiday, and sometimes the day of the month being adopted. Conceiving that the most authentic evidence was the epitaph on the painter, written by his friend Cardinal Bembo, and placed over his tomb in the Pantheon at Rome—I there found these words.

Vixit annos XXXVII integer integros  
Quo die natus est eo esse desit,  
VIII: Id: Aprilis MDXX.

The meaning of this somewhat mannered phrase clearly is that "he lived precisely thirty seven years, and died on the 8th ides of April 1520, being, the anniversary of

his birth," and in a letter from Rome written five days after the sad event, it is stated to have occurred on his birth-day, "nel suo istesso giorno natale."—Now the 8th ides was the 6th day of April, so that if Raffaele lived the exact period of thirty-seven years, as Bembo asserts, he must have been born on the 6th of April, as the inscription on my portrait bears. Nor is it difficult to detect the origin of this mistake, which has become a "vulgar error." The 6th April, 1520, on which Raffaele died, was Good Friday, and Vasari, applying Bembo's inscription, without recollecting this to be a movable feast, arrived at the untenable conclusion that, as he died on Good Friday, and on his birth-day, he must also have been born on Good Friday. Now Good Friday 1483, falling on the 28th of March, had that been his birth-day, he must have lived thirty-seven years and nine days, instead of "exactly thirty-seven years," and could not have died on the anniversary of his birth.

Being curious to ascertain the documents which Pungileone appears to refer to (Elogio di Raffaello, p. 2), as fixing the artist's birth on the 28th of March, I waited upon him at Rome in 1839, with this view: but I found him quite unable to give me any distinct account of his authorities, and unwilling to hear any doubts on the subject.

These observations, which I have endeavoured to condense, seem to establish the true date of Raffaele's birth. Were I not unwilling to trespass longer on your valuable pages, I might adduce some curious points of resemblance between my portrait of Raffaele, and all the supposed likenesses of him which have been introduced in the larger works of his father Giovanni Sanzi, of his master Peruzino, and of his comrade Pinturicchio. As to the other alleged easel portraits of that great man, none are now considered genuine but that in the Florence Gallery. I shall only add, that none who have read the Elogio di Giovanni Santi by Pungileone, or have examined his works at Cagli, Urbino, Milan, or Berlin, will fall into the absurd mistake so constantly repeated, of considering him either a mediocre artist, or a mere dauber on pottery.

Yours, &c., JAMES DENNISTOUN.

5, Forbes-street, Edinburgh, Nov. 9, 1841.

P.S. My friend the Chevalier Kestner, Hanoverian Minister at the Papal court, pressed me to send an engraving of my portrait to Passavant, for his life of Raffaele, then preparing for the press; but I received a hint that, if I allowed it to be seen there, the government would probably prevent so interesting a curiosity of Art from leaving Rome. By the by, why has not Passavant's work been translated into English?

### THE WILKIE TESTIMONIAL.

SIR,—Without wishing for a moment to detract from the worth of Wilkie, or lower him as an artist in the estimation of his country, I cannot consider him so pre-eminently entitled to a public testimonial as many painters—his contemporaries—who have adorned our school, and who, for the sake of principle and high Art, sacrificed health, and the dazzling allurements of present wealth. To merit the greatest honours which a grateful country can render, the genius, I think, should be as nearly as possible of the highest class; as it is from that class emanates the power, which in its progress, fashions and moulds the national taste and feeling. Raffaele and Teniers were both artists; but can there be a doubt as to which of the two is most deserving of a "Testimonial." I have been induced to adopt this opinion from observing in how few instances the real worth of the man or merit of the artist has experienced the posthumous honours that a great and civilized nation should always bestow. To strengthen my argument—within very few years past, the English school of Art has been deprived of many of its greatest ornaments, as artists and as men; for example, to mention only the names of two—Stothard and Hilton; no public meetings have been convened to do honour to either of them. Yet surely there is no one who will deny the greatness of these two painters—a greatness, not achieved by pandering to fashionable fripperies, or being merely the "Lion" of the day, but based upon a power and worth which time will but serve to strengthen, and which must always be appreciated as long as Art shall have existence among mankind. Stothard has been dead but a few years; Hilton scarcely two, yet no displays of public eloquence nor bursts of enthusiastic admiration marked their descent to the grave! They were permitted to pass from among us unnoticed; regretted only by those who knew how to appreciate them as men, and honour them as

\* Longhena, Istoria di Raffaello p. 561.

artists. To regard Wilkie as a man is one thing; to consider him as a great genius is another. Private feelings and sympathies may be strong, but they never should be called forth to influence the judgment, when merely the merit or greatness of an individual is under consideration.—Yours, &c., S. S. N.

### MISPLACED ANCIENT PICTURES.

SIR,—A gentleman returning (more, I believe than half a century ago) from the Mediterranean, on board a King's vessel, threw himself overboard, and was drowned, leaving behind him, with other property, several pictures by different masters. These were placed in the King's stores, but no claimant ever appeared; and at the period when my informant saw them by accident, about 12 months since, they were deposited in Deptford Victualling-yard. Affixed to one of the pictures he noticed the name of Carlo Maratti. I doubt not, but that if their existence were known to the proper authorities, they would, if found worthy, be placed in the National Gallery, instead of being allowed to rot where they are.—Yours, &c., Stonehouse, Nov. 1841. A FELLOW ADMIRER.

### THE CONTROVERSY CONCERNING VEHICLES.

SIR,—I trust to your sense of justice—indeed, I consider I have a right to demand from you the insertion in the next number of your valuable paper, of the accompanying extracts from a letter which I received from "J. E." before he published my recipes for making the Silica Medium.—Yours, &c., Dec. 10th, 1841. R. W. H. HARDY.

Extracts from "J. E.'s" letter to Lieut. R. W. H. Hardy, R.N.

"MY DEAR SIR," "April 17th, 1841.  
"If you allow me to mention the experiments you have made and the results, I will do so—or do you mean to do it yourself? If I do it, I shall mention your name as the inventor, in fact, tell the truth, the whole truth, and nothing but the truth. I have more than half a mind to write instantly all the preliminary matter."  
"I must again say how delighted I am with your Silica Medium. It is every thing one could wish."  
"Believe me ever yours, most truly," "J. E."  
"To R. W. H. Hardy, Esq., R.N."

### TESTS.

We are indebted to Mr. Miller, of Long-Acre, for answers to two questions put by "Correspondents." First, with respect to his "Medium," he states that he has been enabled greatly to improve it. He adds—

"Too much, however, must not be expected from it when used with colours already prepared in oil, which may not be pure; but if colours prepared in medium be used, it will entirely answer the expectations of the artist."

Next, Mr. Miller states,  
"Since addressing you on the subject of a 'Test for Lemon Yellow,' I have had several applications from first rate artists for a Test for Constant White; these gentlemen having had some of their most valuable works destroyed by the changes that have taken place in them, namely, from white to brown or black. It will be proper here to state the cause whence this effect almost always arises, which is this: artists frequently express a wish to have a white with a stronger body than is usually made; and inexperienced colourmen, to humour this wish, are often induced to mix with it white lead or some other changeable pigment, not knowing the fatal results that must inevitably follow. The Test I recommend for Constant White is the same as that I gave for Lemon Yellow, to which, I beg leave to refer your readers. I have merely to add that Constant White, if pure, is unchangeable under any circumstances whenever it is confined to water painting or drawing."

[We hope it will be obvious to our correspondents that it is utterly impossible for us to publish all the communications we receive. At the present moment, there are lying upon our desk letters enough to fill a number; some of them of no inconsiderable value and concerning subjects of much importance; yet for which we cannot find room. Our judgment must be exercised in selecting only such as are most interesting or will give greater variety to our journal.]

We must also express a hope that our correspondents will not, upon all occasions, demand even the courtesy of "a reply." To say merely such and such a communication is rejected, would be more discourteous than to say nothing; and to explain our motives for omissions would occupy too much time and space.]

## VARIETIES.

**BIENNIAL DISTRIBUTION OF MEDALS.**—As long as English Art shall hold rank among the schools of Europe; nay, as long as Art shall exist in the world, the 10th of December will be remembered with interest and pleasure. The anniversary of the establishment of the Royal Academy—that Institution which has given a local habitation and a name to the painting, sculpture, and architecture of Great Britain, is a holy day. On the biennial recurrence of this day were delivered those eloquent discourses of the first president, Sir Joshua Reynolds, which were listened to with delight bordering on enthusiasm; which have been translated into all languages; and have formed the basis of the theory, and the guide to the practice of the student wherever taste is cherished and beauty recognized. The popularity of Reynolds, and the value of these discourses, gave a publicity to the day which was not originally contemplated by the academy. Many persons of rank and literary eminence solicited permission to be present on the occasions of their delivery; and the students had the additional stimulus of knowing they would receive their honours in the presence of Burke, Johnson, Goldsmith, and others, who, by their works, had given a character to the age; as well as the noblemen and gentlemen who had stood forward as the promoters of taste and the patrons of Arts, which embellish and dignify humanity. The Presidents who followed Reynolds, sensible, perhaps, they could add nothing to what had been so well done by their predecessor, confined themselves to some friendly admonitions to the students. In the hands of West and Lawrence the ceremony had dwindled away, till its publicity was lost. It was reserved for Sir Martin Shee to restore it to its original splendour. The eloquent discourses delivered from the chair, since the election of this gentleman, have been listened to by an audience composed of the most distinguished characters in the political and literary world. On the late occasion, however, the distribution was strictly private. The president, with feeble voice and faltering accents, told the students the reason of this change: the recent sudden death of a valued member of the Academy required it. All those distinguished individuals whose presence would have graced the ceremony were personal friends of the deceased, and could hardly be expected to enter with any pleasure into a *fete* which must recal so forcibly to their feelings the great public and private loss that they had sustained. Without any laboured eulogy on Sir F. Chantrey, the president devoted a few words to his memory. He dwelt, especially, on the truly patriotic and British character of all his thoughts, words, and works; and he assured the students that the honest convictions of his mind were carried out in the provisions of his will, inasmuch as his whole fortune was ultimately left for the purchase of works by British artists, which might do honour to the country of his birth and extend the fame of the school he loved. The President then proceeded to award the Prizes, in the following order:—For the best historical painting, a gold medal to Mr. Henry le Jeune. For the best original model, a gold medal to Mr. W. Calder Marshall. For the best architectural design, a gold medal to Mr. Hinton Cambell. The first silver medal in the school of painting to Mr. Safford; second, Mr. J. Price. Architectural drawings, Mr. Garnin. The best drawing from the life, Mr. Gildorsen. The next degree in merit, Mr. H. le Jeune. Model from the life-school, Mr. Nelson. Drawings from the antique—first, W. A. Wageman; second, A. D. Cooper; third, H. Boyce. Models from the antique—first, Mr. Merit; second, Mr. Adam; and third, Mr. Gattie. Copies of the discourses of Reynolds and West were delivered with the gold medals; and with the first silver medals the lectures of Barry, Opie, Fuseli, and Flaxman.\*

\* In the class of historical painting, the subject for which was, 'Sampson Bursting his Bonds,' there were four candidates; in that of original models, the subject of which was 'Venus protecting Æneas from the Wrath of Diomed,' there were two; and in that of architecture, the subject being an original design for a British senate-house, there were three. There were also five copies in oil from the Dulwich picture of 'St. Sebastian,' eleven drawings, and one model from the life; twenty-two productions from the antique school; and two drawings from the portico of St. Paul's.

After the ceremony, the President read a lecture, which principally consisted of a careful examination of the works of Wilkie, in which the development of the mind of this great artist, and the formation of his character, were traced with a master hand, from his earliest beginnings at the Fifehire manse, through the splendid achievements of his pencil in London, in Spain, and Italy, until his visit to the Holy Land, where the excitement of treading the same ground that had been trodden by Christ and his Apostles, proved too much for him, and he sank into the arms of death at the moment of the fruition of his longest-cherished hopes for fame and immortality.

**THE GENIUS OF CHANTREY.**—We have elsewhere given a memoir of this distinguished artist, and accorded to his memory the respect to which it is justly entitled; but it is impossible to speak of his genius and character as an artist, without some reservation; they cannot receive from any just historian entire and unqualified praise. In one department of the Arts, unquestionably, he had no rival; and has not left an equal—but that department is not the highest. In "bust-modelling" he was a giant; but in works of invention less than a dwarf. The modelling of busts merely, will hardly preserve his memory beyond the age embellished by his chisel; while the names of Banks and Flaxman—the latter especially—will become greater as time rolls onward. Chantrey was a man of tact and observation; Flaxman was an epic poet. It must not be denied that Chantrey struck out a new path in marble portraiture. There was a dryness, an inanimate rigidity in all busts, ancient and modern, before his time. In the hands of Nolkenens the Art had attained the perfection of common-place insipidity. Chantrey was bold enough to break through the trammels which had bound his predecessors, and ventured to give an air of truth and nature to his works, which was perceived and felt by all. This was the legitimate source of his popularity. Imagination he had none! Sensible of this deficiency, he declined or delayed commissions for poetic subjects; and for his monumental groups he always called in the aid of a painter or a draughtsman. One of the noblest subjects ever proposed to a sculptor was offered as a commission to Chantrey by the late Earl of Egremont—'Milton's Satan addressing the Sun.' But the "good earl" had mistaken his man. Had such a proposal been made to Gibson, a work might have been produced that would have done honour to British Art. So confined was Chantrey's genius, that it did not even embrace the conception of beauty. Character was sure in his hands—the mechanist, the philosopher, or the politician, stood out in all the force of individual resemblance, and Walter Scott came from his chisel the arch story-teller rather than the poet; but beauty, female beauty, was as much beyond his reach, as it was foreign to his perceptions. He left this bow of Ulysses to be bent by some more gifted successor. Sir Francis left no children, and we understand no very near relations; he has bequeathed, therefore, it is said, the great bulk of his fortune to the promotion and encouragement of British Art—a noble termination to a useful and honourable life. His will is not yet proved, and it would be premature to give circulation to the various rumours on this subject.\* It is certain, however, that the extent of his wealth has been greatly exaggerated; in-

\* We may state, however, as pretty certain, on the death of Lady Chantrey, the yearly sum of about £2500 will be at the disposal of the President and Council, not the full body, of the Royal Academy. This sum is to be laid out, not in prizes, as has hitherto been understood, but in the purchase of pictures and statues, executed, be the artist who he may, entirely within the shores of Great Britain. The dead are admitted to contend with the living, and the council, while they are allowed to purchase the works of a sculptor like Roubiliac, who had his studio in London, are prohibited at the same time from purchasing the works of an English sculptor residing at Rome, and sending his works, as Gibson does, for exhibition in this country. The admiration that Chantrey had at all times for both Roubiliac and Gibson may have prompted this part of the bequest. It further appears that the trustees are prohibited from spending any part of the fund in the erection of any building beyond a temporary one for the reception of the works of Art already purchased; and this prohibition is made in the hope, as Sir Francis Chantrey expresses it, that the government of his country will erect a building worthy of the works which his money has procured, and is every year procuring.

deed it must have occurred to all who gave the matter consideration, that he could not have left a very large sum; the expenses incident to his profession are enormous, and increase in the ratio of his commissions. Sir Francis had an exceedingly pleasant and good humoured countenance, not indicative of high intellect, but remarkable rather for *bon hommie*; he was above the middle size, and somewhat stout.

**THE SOCIETY OF PAINTERS IN WATER COLOURS** have, very wisely, we think, resolved upon adding to its number; they will now consist of *thirty* members and *twenty* associate-members. The extension, we believe, originated in the suggestion of Mr. Hills, the oldest member of the body, and its secretary—whose proposition was unanimously adopted. It is somewhat singular, however, that the Society never has been full; and this fact is adduced as a proof against its "exclusive" character, for it is affirmed they are anxious to attach, as well as interested in attaching, to it all artists of undoubted talent. But of late years, artists in this branch of the profession have largely increased in number and in ability; and the limitation that would have been satisfactory twenty or thirty years ago, can scarcely be characterized as justifiable now. We rejoice, therefore, to record this very judicious and, we must add, generous, augmentation. We hope, ere long, to see the example followed by a higher—by the highest—Institution for promoting the Arts of Great Britain.

**FRESCO-STUDIES.**—Several artists have been already stimulated, by the prospect of honourable and profitable occupation, hereafter, in decorating the Houses of Lords and Commons, to make studies in this department of the Arts—a department, comparatively new to England. They have prepared walls and are working vigorously, to ascertain the nature and power of the "materiel" in their hands; and to become familiar with its use, when the time of trial has arrived. They are pursuing a very wise and proper course; if we are to have Frescoes to any great extent, and this is by no means improbable, sure we are that our British painters will be as able to execute them as the painters of Germany;—not perhaps at a day's notice, but certainly after time for preparation has been allowed. There can be as little doubt that "the commission" will be equally ready and willing to give the preference to our own artists, if they can afford proofs of their capability for the due performance of the duty. All circumstances, therefore, combine to give us the assurance, that an importation from the Continent will be as unnecessary as unwise, as inexpedient as unjust.

**THE PONIAWOWSKI GRMS.**—It appears that John Tyrrell, Esq., is about to publish a series of casts from these famous gems, to the amazing number of 1200. We have not yet had an opportunity of inspecting any of them, but they have received an extended notice in the columns of our able contemporary, the *Spectator*—a journal that we rejoice to perceive is devoting greater space than formerly to subjects connected with the Fine Arts.\* An explanatory catalogue accompanies the cabinet of copies. The opinion of the critic is unfavourable to their authenticity; he considers them to be, "not copies from the antique, but inventions of modern Italian artists," and gives at length his reasons for so deeming them. We shall most probably have an opportunity of examining the collection before we again publish; but it is only just to remark, that several accomplished connoisseurs place implicit credit upon the "genuineness" of by far the largest portion.

**T. L. DONALDSON, Esq.,** the eminent architect, whose works have obtained for him a very high reputation, has been appointed Professor of Architecture to the London University College. We have elsewhere noticed the election of Mr. Cockerill, R.A., as foreign member of the "Academie des Beaux Arts."

\* The number of the *Spectator* for December the 18th contains part of a very able article on the subject of frescoes, under the signature of S. R. H., which, if we could consider it fair play so to do, we would gladly transfer to our columns. We strongly recommend its perusal to all persons who are interested in this important subject. Indeed, when the paper is concluded, if we can obtain the permission of the writer and the editor, we shall, perhaps, reprint it. The article was continued in the journal of the 25th.

**J. R. HERBERT, Esq., A.R.A.**—This accomplished painter has made a commencement in a class of Art in which he of all other British artists is likely to arrive at eminence. He has engaged to paint, in fresco, the altar end of the Roman Catholic Church, dedicated to St. George, in the Borough: the subjects will be taken from the life of the patron saint of England.

**NEW SOCIETY OF PAINTERS IN WATER COLOURS.**—The election of new members will take place on the first Monday of February in each year. We understand there are several candidates for admission in February next.

**THE 'CHRISTENING.'**—A picture, with a view to engraving, is of course to be painted of the ceremonial of baptizing his Royal Highness the Prince of Wales. The task has been consigned to Mr. George Hayter—it is said by direct command of her Majesty; and the work, on its completion, is to be placed under the charge of Mr. Moon.

**GEORGE ARNOLD, Esq., A.R.A.**—The venerable landscape painter, whose works obtained so much repute, before the introduction of a higher style in the Art, has just died at a very advanced age. We shall obtain some particulars of his life for our next number.

### ON THE INFLUENCE AND EFFECT OF TASTE IN THE USEFUL ARTS.

**COLERIDGE** was the first who pointed out the vast extent and variety of the elements necessary to constitute a system of national education which would be truly worthy of its name. He saw that all the circumstances which surround a people have an influence more or less direct in determining the course and direction of mental development; that society is a large school in which men never wholly escape from the state of pupillage; and that artisans of every degree are incessantly giving us lessons on objects which, however trivial in appearance, become highly important in reality. The influence of the material on the spiritual is one of the most fixed laws of our nature; we begin life as the slaves of form, and it requires many and repeated struggles to emancipate us from their bondage. Every one of these forms generates its peculiar habit; the soul with all its innate strength becomes like Gulliver chained down by the Lilliputians—it could easily tear away any single bond, but it is securely held by the aggregate. "Despise not the day of small things," is an aphorism not less worthy the attention of the statesman than of the Christian: a drop of water will not injure the softest pumice, but a continued succession of drops will wear through the hardest marble; a grain of sand will not deface a baby-house, but an assemblage of these grains has overwhelmed the noblest monuments of the gigantic architecture of Egypt. In the physical world such aphorisms are received as truisms, but in the moral life they receive only an otiose assent; men recognise their unquestionable truth, and act as if they were the most arrant falsehoods.

It needs no laboured disquisition to prove that taste is a moral power, and that the cultivation of taste is a powerful means of elevating the intellectual condition of humanity. The knowledge which we derive from the discriminating functions of taste is not the same in kind as the knowledge derived from the applications of mechanics, chemistry, and experimental philosophy, or from the study of the sciences, of politics, or of religion: but it is the same faculty which is brought into play, which is strengthened by use and invigorated by exercise in every artistic, moral, or scientific display of mental energies. It is the capacity of feeling the adaptation of means to effect the desired ends, availing itself of the knowledge of the past in determining the fitness or unfitness of the objects to produce results which it would be advantageous to attain, that enables the mechanist to devise schemes for accelerating or retarding motion—the chemist to form his compositions and decompositions—the politician to plan his schemes for extending and securing the happiness of nations—and the man of taste to produce delightful emotions by arrangement and contrivance.

This truth has escaped notice from a very common but mistaken notion that our ideas of beauty, whether in form, colour, sound, or significance,

are perfectly arbitrary. Why should we attempt to cultivate a national taste, it is asked, when all the objects on which it will be exercised must be illimitably varied according to the caprices of fashion? The short answer to such an inquiry is, that fashion itself is nothing more than an imperious display of influential tastes, and that the co-existence of good public taste and bad public fashion is a sheer contradiction in terms. But we are asked, do not tastes vary so much in different times and countries, as to prove that there is no original and definite standard of beauty by which its relations to taste can be justly estimated? Here the error arises from supposing that there can be no standard but one that is fixed and definite, which is notoriously untrue in all the sciences and in all the arts of life; all that need be contended for, is the existence of a standard admitting of variations to any extent consistent with known, or at least ascertainable limits. Now that such a standard does actually exist, may at once be demonstrated by referring to a very simple and intelligible object of taste—popular music. It is an object which we think peculiarly valuable, and too long neglected in such inquiries as that in which we are engaged, for illustrating the influence of original tendencies to a definable series of means for producing the desirable end of pleasing emotions, and at the same time showing the modifying power of contingent circumstances in diversifying the original feelings.

We find different casts, or perhaps we should rather say schools, of music prevailing in different nations; the variety of these national melodies is very great, probably as great as any instance that could be found of the influence of circumstances in diversifying the objects of a common taste, or the pleasures resulting from the perception of external objects. Indeed, it is a common remark, that the ear is not less capricious than the eye; but a close examination will show us that there are limits to this diversifying power; for, however different the spirit of the national melodies may be, we find that in all nations certain successions of sound alone are pleasing, viz., those which admit of certain mathematical proportions in their times of vibration. It is not every serial succession or combination of sounds, then, that is capable of exciting in human minds the emotion of beauty, or, what is the same thing, producing perceptions of melody; but only certain series of sounds, capable, indeed, of great variation, but still leaving their variations confined within the rigid limits of mathematical laws.

Here, then, is an instance of an universal law of beauty known, recognised, and easily understood in the perceptions arising from one of our senses, in which delight is felt from the mere arrangements or successions of sounds when the series conform to an established order; and hence analogy affords us a fair ground of presumption that the same may be true of the other senses; and that in them the perceptions of beauty may not all be contingent, but may be regulated by a law which, though perhaps not so stringent as the law which governs musical beauty, still has limits to which we can approximate, if we cannot ascertain them with mathematical precision.

We are aware of the danger of pushing analogies too far, and we know that many persons have pushed the analogy between sight and sound to a most ridiculous extent. We have had before us a grave proposal to construct a pianoforte for painters! the author averred that the colours of the rainbow were not merely analogous to the notes of the gamut, but fundamentally the same in principle, and he therefore proposed to attach coloured slips of wood to the wires, which would shoot up when the corresponding keys were struck, and thus give harmony of colour to the eye, while harmony of sound was presented to the ear. Without going to any such absurd length, we still venture to assert, that a certain harmony of forms and colours as really and as truly exists as a harmony of sounds, and that there is as natural a taste for the perception of beauty in one as in the other.

That our ideas of the beautiful are originally and primarily derived from our ideas of the useful, is a notion that never could have entered into the head of anybody but a dreaming speculator, too dull to perceive beauty, and too stupid to practise utility. But it is quite a different thing to contend that there are definite relations and a certain

connexion between the forms most pleasing to the eye and most profitable to the hand. The vase of greatest capacity united to greatest convenience, is absolutely that which the world recognises as the most graceful in form; and the most delightful ship to the un instructed eye, is that whose shape most closely approximates to the solid of least resistance. Everybody knows that a clumsy implement is not less inconvenient in use than it is ungraceful in sight; and all the recent contrivances which have most enlarged domestic comfort have contributed most to domestic ornament. We must be thoroughly convinced that beauty is as real a thing as utility, before we can profitably enter on the inquiry how far the Fine Arts have helped to advance the Useful Arts. Two very opposite errors have arisen from the notion that beauty is a mere ideal, subject to no law but the caprices of fancy or the vagaries of imagination; it has led the artist to look upon the artisan as a mere mechanical instrument for supplying necessities, and the artisan to regard the artist as a minister only to useless luxuries. But there is an Art-Union profitable to both, and the closer that union is drawn, the more will the interests of all parties be advanced. There are common elements in their several labours, distinct and remote as are their several employments. Both must rest their hopes of success on contrivance and adaptation; and there never was any mechanical contrivance which did not soon extend its improving influence beyond the sphere of that department of business for which it was originally and specially invented. Contrivances introduced in the lathe, to improve the ornaments of household furniture, have aided in giving perfection to the steam-engine and the locomotive: the first hint of the improved chain-cable was taken from a jeweller's happy thought in adding novel ornaments to a necklace.

Little more need be said to show the importance of this Art-Union—this desirable combination of the Fine with the Useful Arts. The establishment of a school of design has associated the artisan with the artist, elevating the former, and not degrading the latter. But the work is only begun; much, very much, remains to be accomplished before this Art-Union attains the desirable consummation of which it is evidently susceptible. Every branch of mechanical trade must have the desire of higher Art than direct and immediate result circulating through its entire system. Every artisan must learn to feel that he is himself a teacher, a guide, or a perverter of taste, in every article that passes through his hands. If he produces barbaric forms and disproportioned shapes, he habituates those who use them to barbarism, and the influence of such an habituation has a much wider range than those who have not considered the subject would readily believe. But the artisan who neglects form, does immediate mischief to himself—he neglects the most pregnant source of invention, and shuts against his own business the road which in every age has most directly led to improvement. In the present state of society there must be an increasing disproportion between the wages of skilled and unskilled labour; mere bone and muscle cannot stand in competition with steam and iron. But no combination of shafts, wheels, and driving straps can ever be brought to think; and consequently the artisan who infuses thought into his work, can alone bid defiance to the competition of machinery.

Looking, as we do, to the closer junction of the Fine and the Useful Arts as a desirable element of National Education, inasmuch as it will multiply, to a limitless extent, silent teachers of good taste in every article of domestic use; and regarding the more intimate connexion of the artist and the artisan as the means by which so desirable an object may be attained, we have determined to devote our attention to a subject so very important; and the importance of which is beginning to be extensively felt and appreciated. We shall look around us, therefore, for all matters that may fall within the scope of our purpose—and turn particularly to "the School of Design" in London, and the branches from it that exist in various parts of the kingdom. For the present we content ourselves with thus intimating our intention.

### THE HOLY LAND, EGYPT, ARABIA, AND SYRIA\*.

THE publication of this work has been anxiously looked forward to, since its first announcement. In late exhibitions all the works contributed by Mr. Roberts have been representatives of Eastern scenery; and the singular merits of these have attracted attention largely to the present production. Mr. Roberts has been long known to the world as a painter of uncommon power, and unimpeachable accuracy in architectural subjects; and had the interest of his Moorish architecture never been exceeded, his name would rank among artists of the most honourable reputations. The drawings of the French Commission in Egypt were regarded as authorities on matters relative to the scenes of the great events described in the Sacred History of our religion: but they have been pronounced incorrect; so has also De Laborde's *Petra*. It was, therefore, the enthusiastic hope of representing faithfully the modern aspect of the Holy Cities, that urged Mr. Roberts to the arduous and really perilous enterprise of traversing the deserts, amid which the sites of many of them must be sought. But even were previous works irreproachably correct, tastes, however inveterately national (we allude to the French themselves), must be raised from them to the present, which in real worth leaves them all at an immeasurable distance. And this, be it remembered, is not the work of a Government Commission, but of an individual who thus in a manner surpassingly beautiful illustrates the prophecies and miracles—the indestructible citadels of Christian Hope.

We cannot omit some mention of the journeys undertaken by Mr. Roberts for the purpose of making the sketches, from a selection of which this work has resulted. He left London on the 31st August 1838, and arrived at Alexandria on the 24th of the following September, provided with introductions from the Foreign-office to Colonel Campbell, the British Consul General in Egypt and Syria, by whom every facility was afforded for the accomplishment of the enterprise. He proceeded to Cairo with letters from Colonel Campbell, which were the means of procuring him a courteous reception and protection while sketching. In his searches for scenery worthy of his pencil, he was everywhere attended by a guard, and such was the distinction with which he was treated, that he was permitted to visit such of the mosques as he desired—a privilege never before granted to any Christian. To this immunity only one condition was appended, and that was, that he should not, in working, employ any implement made of *hog's-bristles*. From Cairo, Mr. Roberts attended by an Arab servant, went up the Nile in a boat with a crew of eight men under a commander, and provisioned for three months. Thus accompanied, he ascended the river to the second cataract Wady Halfa; and before he again reached Cairo had made drawings of every object of interest from the extremity of Nubia to the Mediterranean. He then prepared to visit Petra, called by the Arabs Wady Moosa. He had intended originally to enter Palestine by El Arish and Gaza, but he pursued the route of the Israelites to Mount Sinai through the desert. He was on the 8th of February 1839, joined at Cairo by Mr. Pell and Mr. Kinnear: and the party having assumed the Arab dress, they proceeded on their journey with a train of twenty-one camels, and escorted by several Arabs, all well armed.

They arrived on the 27th at the fortress of Akaba on the Red Sea, where the Arab guard which had conducted them thus far returned, and was replaced by men of another tribe. On the 6th of March the party reached Mount Hor, at the base of which lies the excavated city of Petra—the Idumea of the Greeks—the Edom of the Scriptures, exhibiting an awful fulfilment of the prophecy of Jeremiah.—“Also Edom shall be a desolation; every one that goeth by it shall be astonished, and shall hiss at all the plagues thereof.” Mr. Roberts and his companions were the first that had been permitted to encamp within Petra, and they were admitted only after a violent dispute, and the payment of a sum of money. Their stay there was limited to five days, which

term had not even expired before they were compelled to quit the place, being assailed by the inhabitants, between whom and the tribe forming the escort, there existed a spirit of enmity. During, however, this brief space, Mr. Roberts was indefatigable in his labours, and it is to be hoped that he bade farewell to the Arab dwellers in the rocky eyries of Petra, having accomplished the objects of his visit. He then journeyed towards Jerusalem, but the plague prevailing there he proceeded to Gaza, Askalon, and Jaffa; and visited Jerusalem when that city was pronounced in a more healthy state. He afterwards proceeded to the Dead Sea, the Lake of Tiberias, the sea-coast and mountain range of Lebanon, and the ruins of Baalbec. On his return home, the exhibition of the contents of his portfolio excited admiration so general as to give rise to the publication of a selection of the drawings in the present form.

The work appears in large folio, with descriptive letter-press, and a History of the Jewish People, written by Doctor Croly in a strain of the purest eloquence. Even the title of it is grand, being the lion of the whole, the simple word “Israel.” The drawings are appropriately preceded by a wood engraving of the armorial ensigns of Jerusalem as assigned to Godfrey of Bouillon and his successors, by the leaders of the Crusade.

Some of the drawings are taken off the stone on tinted India paper, and to the style of the lithography no praise of ours can do merited justice. The ample title-page is enriched by a very large vignette—“The Entrance to the Holy Sepulchre,” the façade of which has two large arched portals, but one of which has been walled up, and above these two windows corresponding. The architecture is made out of a marriage of the Greek and Gothic. These entrances have on each side a triad of lateral pillars, supporting friezes occupying the span of the arch, on which is carved the triumphant entry of our Saviour into Jerusalem. The doors are thronged with figures, and others are upon the top of the building extending draperies over the façade, as is customary during the celebration of the great festivals of the Greek Church.

The body of the number contains—“The Gate of Damascus at Jerusalem”—“The Greek Church of the Holy Sepulchre”—“The Tomb of St. James”—“Jerusalem from the Road leading to Bethany”—“The Entrance to the Tomb of the Kings,” and “The Mosque of Omar on the ancient Site of the Temple.” Of these, “The Gate of Damascus,” “The Tomb of St. James,” and “The Entrance to the Tomb of the Kings,” are plain, with the lights heightened with white, and although large lithographs, are treated as vignettes. The others occupy the entire page, and are coloured after the original drawings.

The gate of Damascus is one of the gates of Jerusalem, and is so called because it opens on the road to Damascus: this, however, is the name given to it by Europeans—by the natives it is called Bab-el-Amud, or the Gate of the Pillar. The architecture is Saracenic, and although more ornamented than the others, it has yet a plain appearance. The immediate foreground is occupied by men and camels; apparently the *rendezvous* of a caravan about to travel to the north. The lithographer imitates admirably the spirit with which Mr. Roberts usually puts in his figures, which here, on examination, display the varieties of Turkish, Greek, and Arab costume. “The Greek Church” is an interior, and is of necessity gorgeously coloured, as it contains a profusion of richly variegated marbles, gilding, and gold and silver lamps, which are kept continually burning. This plate represents the ceremonial of Greek worship, as witnessed by the artist on Palm Sunday, 1839, and at the point of time when the bishop has taken his place in front of the altar.

The “Tomb of St. James” is one of the four sepulchres in the valley of Jehozaphat, on the eastern side of the Kedron, and is an excavation with an ornamental portal of Greek and Egyptian architecture.

“Jerusalem from the Road leading to Bethany” is a sketch reminding us much of another work of Mr. Roberts—his exhibited view of Jerusalem of the last year. The foreground is occupied by the rocks and chasms of the Mount of Olives, and the city rises bounding the horizon at no great distance above the spectator. The mosque of Omar is of course the principal object, and the line of

buildings is on every hand cut by minarets rising from all quarters of the city. “The Entrance to the Tomb of the Kings” is so named because it is believed to have been the burial place of some of the Jewish monarchs. It is situated north of the Damascus gate, on the slope to the valley of Jehozaphat, and strikingly resembles the sepulchres of Thebes. It is also much like the tombs of Petra, and thence supposed to have been the work of Herod, who was of Idumean descent. The stone is richly sculptured, but the ornaments are broken, and the whole derives much of its effect from contrast with the rugged and hanging brows of rock which rise above it.

In the view of the mosque of Omar, it is seen as from a terrace, which looks down upon the Pool of Bethesda. The mosque is on the Mount Moriah, and occupies the ancient site of the Temple, which is thus accounted for by an Arab historian:—When the Caliph Omar took Jerusalem, he inquired of the Patriarch Sophronius, the most suitable situation for a mosque, when the latter pointed out to him the ruins of the Temple. The mosque, however, in all its modern magnificence was not entirely the work of Omar, having received adornments and additions from succeeding Caliphs. This edifice is called by the natives Sakhara (or “shut-up”); and is a regular octagon of about sixty feet aside. It has four gates, and the walls to a certain height are faced with marble; but its glory like that of the crescent, which soars above its cupola, is passing away; for, like all the remarkable Mahomedan structures, it is falling into decay.

In the foreground are grouped a party of Greek Christians on pilgrimage to Jerusalem. They stand on a terrace of the dilapidated Church of St. Anna, which is built over the grotto, shown as the birth place of the Virgin; and are turned in devotion towards the Holy Sepulchre.

It is impossible adequately to describe the beauties of this work in all its departments. The execution and printing of the lithography places us, in this particular style, at the head of the list of Nations that value and cultivate the Art. It is careful, yet decided; and withal soft to an extraordinary degree. The general shadows are pure and clear; and the accidental shadows with other degrees of depth not less so. The serenity and repose of the Eastern sky are expressed by the treatment of main objects—these throw off a sky which sufficiently proclaims the climate, if other things were wanting to bespeak the land.

Coming before the world with the highest claims to consideration, as well in respect of its literary, as of its pictorial department, this work cannot be considered as of that mere temporary interest which is begotten of novelty; but it must remain a GREAT STANDARD WORK of reference in all questions concerning the subject-matter of which it is constituted. It sets before us as facts of yesterday, the events described in the New Testament; and illustrates the invincible truths of the Old. The objects described by the pencil of Mr. Roberts, are bound up in association with things most sacred; they are scattered throughout lands wherein our religion was first preached; and where had prevailed the older rites of the Jewish nation, of whom Dr. Croly says, “In language astonishing for its vividness, awful for its divine indignation, and appalling for its historic reality, we see their successive sufferings; first, in the pestilences and famines of the land; then in the captivity; then in the Roman invasion, and the horrors of the siege; and finally in the great dispersion; the whole prediction, like some vast picture in the skies, giving us, at a glance, the portraiture of those most powerful changes and deep calamities, which for three thousand years have gone on beneath, realizing on the surface of the world.”

The impressive eloquence of the accomplished writer, the master-genius of the great painter, the unrivalled skill of the ablest lithographer, and the ability displayed by the subordinate labourers in the production of this noble and beautiful work, combine to class it foremost of the productions of the age and country. It is, in truth, a publication of which the nation may be proud; which in other countries the nation would assist in rendering successful. We trust—and with entire confidence in the issue—that the enterprising publisher will be recompensed as he deserves.

\* The drawings by David Roberts, R.A. The letter-press by the Rev. George Croly, LL.D. Lithographed by Louis Haghe. Published by F. G. Moon.



## ART IN THE PROVINCES.

MANCHESTER.—The Exhibition has closed. Considering the depressed state of trade, in this trade-emporium, the results are by no means discouraging. The "Art-Union" subscriptions amounted to £875, being an increase on those of last year; the sales altogether reached £1200. The following is a list of the pictures sold, with the names of the artists and purchasers:—  
 'An Interior,' W. Müller, T. W. Winstanley, Esq.  
 'On the Thames—Moonlight,' E. Childs, S. Lowcock, Esq.  
 'Borrowdale, Cumberland,' T. Baker, E. P. Thomson, Esq.  
 'Rocky Landscape,' J. Tennant, J. Atherton, Esq.  
 'Vale of Avoca,' T. Creswick, J. Holland, Esq.  
 'A Shady Lane,' H. Jutsum, E. P. Thomson, Esq.  
 'Landscape, Composition,' J. Tennant, B. Hick, Esq.  
 'Sancho's Feast,' F. P. Stephanoff, W. Archer, Esq.  
 'A Little Beggar Boy of Rome,' F. Y. Hursthouse, G. Nelson, Esq.  
 'Barnmouth Sands,' A. Clint, R. Christie, Esq.  
 'On the Rhine,' J. B. Crome, B. Hick, Esq.  
 'A Village Alehouse,' H. Jutsum, T. W. Winstanley, Esq.  
 'A Moonlight,' J. B. Crome, J. Wooliam, Esq.  
 'Returning from Pasture,' H. J. Boddington, S. Pincoffs, Esq.  
 'Boats off Lowestoffe,' M. E. Colman, W. McClure, Esq.  
 'Autumn,' H. Jutsum, S. Partridge, Esq.  
 'Calais Pier,' J. Wilson, B. Hampson, Esq.  
 'Waiting for the Boat,' W. Shayer, J. Coats, Esq.  
 'Irish Hospitality,' J. Zeitter, Dr. Slack.  
 'A Road-side Inn,' C. Hanson, T. Gerrard, Esq.  
 'Dead Game,' G. Stevens, E. Tittle, Esq.  
 'Erith on the Thames,' J. Tennant, T. W. Winstanley, Esq.  
 'Pastoral Figures,' H. Le Jeune, J. Satterfield, Esq.  
 'The Poultry Cross,' E. Hassell, Lot Gardner, Esq.  
 'Reflection,' W. S. P. Henderson, S. Webster, Esq.  
 'The Engaged Guardian,' W. Kidd, T. Gerrard, Esq.  
 'On the Thames,' J. W. Allen, P. Martin, Esq.  
 'The Killing Twist,' W. P. Frith, T. Pickford, Esq.  
 'The Belgian Church, Bontong,' G. Bury, Esq.  
 'Autumn,' H. J. Boddington, G. Bury, Esq.  
 'Near Ramsgate,' Miss C. Nasmith, Miss Eckersley.  
 'A Lane at Nacton,' A. Vickers, G. Armstrong, Esq.  
 'End of the West Pier, Calais,' H. Lancaster, J. Smith, Esq.  
 'Distant View of Ryton,' T. Baker, J. P. Westhead, Esq.  
 'The Sands at Dieppe,' H. Gritten, R. Stuart, Esq.  
 'Village Scene,' H. J. Boddington, R. Chaffler, Esq.  
 'A River Scene—Moonlight,' T. C. Hoffman, T. Boardman, Esq.  
 'A Scene Looking to Gloucester over the Forest of Dean,' R. R. Reinagle, R. A. E. P. Thomson, Esq.  
 'The Heart that can feel for Another,' W. Kidd, U. Cooke, Esq.  
 'Profit and Loss,' R. J. Hamerton, H. Pooley, Esq.  
 'Falstaff, Bardolph, and Dame Quickly,' W. K. Keeling, J. B. Statham, Esq.  
 'An Old Staircase at Rouen,' G. H. Hine, T. W. Winstanley, Esq.  
 'Vicar of Wakefield,' Miss E. Sharpe, Dr. Slack.  
 'View of Durham,' T. M. Richardson, Dr. Slack.  
 'Regardes,' T. S. Robins, H. Birch, Esq.  
 'Uncle Willy's Workshop,' R. K. Scanlan, W. Mould, Esq.

The prize offered by the Institution of £50, and the Heywood medal in gold, have, it appears, been adjudged to Mr. Fisk, for his picture of the 'Conspiracy of the Pozzi,' (it will be remembered in the Royal Academy) as "the best Interior entitled to contend for the prize." Now, the impression left upon our minds by this painting makes us somewhat astonished at the decision; a work of high class it certainly is not; and as certainly there are paintings of a much better order in the collection; but the committee, very unwisely, we think, limited the competition to "Interiors," and it was pretty nearly "Hobson's choice." There was one interior by Mr. Muller, of surpassing merit; but as this, we understood, was not sent by the artist, it was excluded from selection—a great mistake, we very humbly submit; for although a society may not, and perhaps ought not, to purchase pictures forwarded to them by dealers, the principle cannot apply to the minds that produced them. The Heywood medal, in silver, and £10, have been awarded to Mr. E. Corbould for his drawing of 'The Tournament,' as "the best water-colour drawing entitled to contend for the prize." The engraving selected for distribution to subscribers to the Art-Union is 'The Gentle Shepherd,' engraved by Bromley, from a painting by Johnstone; it was published some months ago.

BIRMINGHAM.—The Exhibition of the Birmingham Society of Arts has also closed. The sales of works of Art have amounted to £1800. The following is a list of the pictures sold:—  
 'Moonlight,' W. Enoch; 'Cattle,' J. Willis; 'Near the Zuyder-Zee—Moonlight,' J. B. Crome; 'The Tagus, Lisbon in the distance,' J. Holland; 'River Scene, Derbyshire,' T. Baker; 'Landscape—Scene in Lathkill Dale, Derbyshire,' H. Harris; 'St. Cecilia,' J. Hollins; 'Italian Peasant Boys—card playing,' F. Y. Hursthouse; 'View of Ben Lomond, seen over Macfarlane's Island from the upper end of Loch Lomond—Evening,' C. Fielding; 'Market People crossing the Lancaster Sands,' David Cox; 'Italian Girl,' R. Rothwell; 'Hoar Frost,' H. H. Horsley; 'The last Sigh of the Moor,' F. P. Stephanoff; 'The Prisoner—an Incident in the time of Philip and Mary,' J. H. Houston; 'An Interior,' H. Smith; 'Landscape and Figures,' E. Bowley; 'Keswick Lake, Cumberland,' Miss J. Nasmith; 'Imogen Sleeping, Iachimo comes from the trunk,' W. P. Frith; 'Portrait of a Lady,' Miss A. Mundy; 'An old Weir on the Medway,' H. J. Boddington; 'Sunset,' W. Havell; 'At Beccles—Moonlight,' J. B. Crome; 'Nature's Toilet,' A. J. Woolner; 'Study of a Tree,' Mrs. Apeland; 'Wash Mill, near Yardley, Worcestershire,' F. H. Henshaw; 'Giddy Youth in Ancient

Garb,' T. Clater; 'Fishing Trap, Berkshire,' J. B. Pyne; 'The Political Barber,' T. Clater; 'Village Girls at a Spring,' Wm. Shayer; 'A Smuggler looking out,' H. P. Parker; 'A Detachment of Cromwell's Cavalry surprised in a Mountain Pass,' T. Woodward; 'Fishermen on the look out,' W. Shayer; 'Cottage Scene near Tunbridge,' H. J. Boddington; 'High Tor, Matlock,' T. Baker; 'Landscape,' W. Enoch; 'The Quartette,' C. Dukes; 'View from near the summit of Helvellyn, Cumberland,' A. Vickers; 'Trout Stream at Seniole, North Wales,' J. B. Pyne; 'Hamstead Heath,' Miss C. Nasmith; 'At Water Gate, near Newport, Isle of Wight,' A. Vickers; 'Entrance of the Medway at Sheerness,' A. Vickers; 'The Luncheon,' G. Wallis; 'Landscape,' E. Bates; 'Landscape,' W. Enoch; 'Dolly Varden,' W. P. Frith; 'Fruit,' J. C. Ward; 'The Rabbit Fancier,' J. Bate-man; 'Tired Companions,' W. Shayer; 'Brood of Chickens,' T. Woodward; 'The Cowherd,' William Shayer; 'The Young Dairymaid,' P. F. Poole; 'Sheep Washing,' H. J. Boddington; 'Contented Cottagers,' W. Shayer; 'St. Giorgio Maggiore, Venice,' J. Holland; 'Breaking up of the Wreck—Morning, dead calm,' R. Macreth; 'Carefulness, water colour,' A. H. Taylor; 'Negligence,' ditto, A. H. Taylor; 'The Lake of Zurich,' Switzerland, A. Vickers.

NEWCASTLE-UNDER-LYNE.—An Art-Union is in progress in this populous and prosperous town. The neighbourhood of "the Potteries" is especially interested in promoting the Fine Arts, for they cannot fail to produce a moral salutary effect upon its articles of manufacture. An annual exhibition is to be associated with the Institution. The subscription is no more than 5s.; and it appears that a print in lithography is to be executed from one of the pictures exhibited.

PLYMOUTH.—Second Annual Exhibition of Water Colour Drawings. This Exhibition has closed. A provincial Exhibition of Water Colour Drawings only has, we believe, never been attempted in any other town, and we are glad to learn that the experiment has been a successful one in Plymouth. The attendance was good; and drawings to the value of sixty pounds were sold. The prize offered for the best drawing by native artists, was awarded to Mr. Samuel Cook, of Plymouth; and the prize for the best amateur drawing to Miss Lavers, for a very splendid group of flowers from nature. Many fine drawings were contributed by Carbould, Penley, Fahey, Oliver, Brierly, and other distinguished London artists.

SCOTLAND.—The Royal Scottish Academy have published their Fourteenth Annual Report; it is a very gratifying document, informing us that "there has been evinced a greater interest and increasing intelligence in those objects for which the Academy exists;" that "sales" in Scotland have been considerably augmented; that the "schools" are prospering; and that "in establishing a life-academy, and in furnishing eminent examples for the study of their students, the views of the Academy have been in some degree realized." It refers, in a very touching manner, to the loss sustained by the death of Wilkie, and alludes to the appointment, in his stead, of Mr. Allan to the office of limner to her Majesty for Scotland. The report concludes with this important passage:—"Perhaps on no former occasion in this country, did so many circumstances concur in calling forth the energies of Art; for, whilst large numbers of all classes have of late years come forward to manifest their interest in Art and its promotion, in a variety of ways, the attention of the public has been directed with much interest to the inquiries of a Special Committee of the House of Commons recently appointed, with a direct reference to the decoration of the New Houses of Parliament by means of Painting and Sculpture; from whose report the most sanguine grounds of hope are afforded, that a great national work of Art is to be demanded by the country at the hands of its artists. Should such hope be realized, it requires little foresight to be enabled to predict, that from such a great public work would spring very many emulative efforts in the decoration of public buildings and private mansions, not to mention the necessary and attendant effects which would result in every department of Art."

FIFTH ANNUAL EXHIBITION OF THE EDINBURGH SOCIETY OF ARTISTS.—The members of this body, although considerably reduced in number by the intervention of death in some instances, and desertion in others, are not apparently dismayed by this circumstance, but are sufficiently energetic and talented to fill up most satisfactorily the voids left by those whose contributions were generally more numerous than valuable. Their exhibition, which opened on the 25th of December, is not only better than any which preceded it, but it manifests so decided an improvement as cannot escape notice from even the most casual observer. The proportion of portraits is unusually small, compared with that of any exhibition which has been opened in Edinburgh. In addition to a number of very excellent works by the members, there are some exquisite pictures by a number of English and Scottish artists, who have no further connexion with the body than simply as exhibitors; many productions, by the English contributors in particular, are of a very high character in their respective styles of Art. The whole arrangements of the Society, so far as can be judged by a casual glimpse, are indicative of a well-concerted plan and a most judicious application of the resources within control of the body, and have

resulted in a collection of works richly entitling it to a large share of public patronage.

Report of the Committee of Management of the Association for the Purchase of British Engravings for the year 1840-41. This report affords gratifying evidence of the success of the institution, by the great number of new members who have joined it during the past year. It is, however, to be regretted that the report maintains a most mortifying silence upon the subject of its financial arrangements, not even the most distant allusion being made to any of these very important details. How is this? The Scotch are generally considered to look pretty sharply after the "bawbers," and the total absence of any hint as to their whereabouts in this report looks rather ominous.

DUBLIN.—The Royal Irish Art-Union progresses "famously;" and there is good reason for believing that its funds, this year, will amount to between £3000 and £4000. The appointment of Earl de Grey to the Lord Lieutenancy has contributed greatly to forward the object of its founders; his Excellency has become its Patron; and has aided in making the "Arts" fashionable where a few years ago they were utterly neglected. But no doubt the success of the Institution has been largely advanced by the issue of the beautiful print of 'The Blind Girl at a Holy Well;' for a copy of which we have reason to know many persons have given three guinea tickets for the next drawing, to the few possessors of it who were willing to part with it on such terms. The print now in the hands of Mr. Sangster (engraving in line) from Mr. Rothwell's picture of 'Noviciate Mendicants,' will, we are assured, be of equal value and interest; and become, hereafter, equally scarce. We hope, therefore, that many of our English readers will be "wise" enough to subscribe to this Society, for they may secure a certainty of obtaining a print fully worth a guinea with the chance of securing a valuable picture. Especially, we entreat the English artists to bear in mind that the Institution will have at least £2000—perhaps £3000—to expend on the purchase of Paintings; and that the selection is not limited to the works of Irish Artists. Irish Artists will be, we trust, as they ought to be, preferred; but we are certain that if good pictures be contributed, they will remain in Ireland.

## THE PAINTER'S HOME.

By the dark lake, deep and still,  
 While the mist creeps o'er the hill;  
 By the rippling, gurgling, brook,  
 Where lilies gladden many a nook;  
 In the wild and fierce ravine,  
 Where Nature in her wrath has been,  
 And angry rivers rush in foam;  
 There—there the Painter finds his home!

By the cottage few can see,  
 Where sweetly sings the breeze, or bee;  
 By aged oaks, and waving willows;  
 —Or on the shore of surging billows;  
 Where, in the light of morning grey,  
 The tall trim vessel sails away,  
 Thousands of unmark'd miles to roam;  
 There—there the Painter finds his home!

Or on the hoary mountain high,  
 Whose topmost crags have met the sky,  
 And the eagle lives alone—  
 The barren rocks are all his own;  
 Or in some gentle moon-lit scene,  
 Where fairies trip it on the green,  
 Unscared by satyr, saint, or gnome;  
 There—there the Painter finds his home!

Where the crystal fountains run,  
 Through brakes half hidden from the sun,  
 Dancing and surging through the glen,  
 To cheer the souls of studious men;  
 Or rushing onward, bright and free,  
 Like young life full of strength and glee,  
 Headless and careless where it roams;  
 There—there the Painter finds his home!

By towers, with tokens of Old Time,  
 To tell of glory, grief, or crime;  
 By tombs, that owe tradition all,  
 When men their tenants' fame recall;  
 And where the ivy, thick and dark,  
 Rolls round a broken wall, to mark  
 The ruins of some sacred dome;  
 There—there the Painter finds his home!

Where Nature, in eternal youth,  
 Still teaches beauty, grace, or truth,  
 And opens the book where all may find  
 Sweetness for the senses, heart, and mind;  
 Where pleasant fancies, lessons sage,  
 The student meets in every page,  
 Who reads her full and fertile tome;  
 There—there the Painter finds his home!

S. C. HALL.

## REVIEWS.

**PILGRIMS COMING IN SIGHT OF ROME.** Painter, C. L. Eastlake, R.A. Engraver, G. T. Doo. Publisher, F. G. Moon.

Mr. Doo deservedly ranks at the head of our British engravers; and has obtained an European reputation; he blends, in the happiest manner, vigour with delicacy. There are, in the productions of his burin, no hard lines cut in for effect; yet he makes no undue sacrifice of strength to softness. Every touch bespeaks the master; and while the more important parts are wrought with marvellous care and finish, there is not a portion, however comparatively insignificant, that bears tokens of a "prentice han". Industry is a valuable attendant upon Genius; to complete a great undertaking, they must labour together. They have done so to produce the work under notice. It is an acquisition to the Nation; an important gift to mankind; and will go very far to test the universality of an appreciation of entire excellence in a production of Art. If this print be not successful beyond precedent, we shall almost abandon hope that enduring worth will ever be preferred to the mere ephemerides of a season. It is an honour to have published it.

We have commenced by noticing the engraver. What shall we say of the painter? No living artist surpasses him in the higher qualities of Art—invention and composition; in conceptions of the sublime and beautiful, and in arrangements natural and true. Mr. Eastlake is, indeed, a painter for painters; one who must be held in the highest respect and esteem by the best of his compeers. But by the comparatively uninitiated he will be admired none the less, because he obtains the suffrages of accomplished judges; for, happily, he has not forgotten that the grand object of the artist is to teach by affording enjoyment. While, therefore, his execution is of the finest and purest character, the subjects he selects are such as will please universally. We may refer, for example, to any one of the works he has of late years exhibited—"The Christ blessing little Children;" "The Monks"—exhibited in 1840 (we forget the title, but the picture lives in our memory): "Christ weeping over Jerusalem," or this—one of the most touching of them all—"Pilgrims arriving in sight of the Holy City."

The pilgrims are described in the picture as having just reached the summit of a hill that overlooks the "seven-hill'd city." The hill is crowned by the ruins of a villa of old Rome; the broken walls of which shelter a shrine of the Madonna. The group consists of the aged and the very young—even to the babe in the basket-cradle; with men in the prime of life, women with their children, and girls on the verge of womanhood. Each countenance has its own peculiar expression; but all manifest the same feeling of joy mingled with devotion on approaching the goal of so many hopes. The party is led by a young mother; one arm is round her child; the other points out the distant city to those who are climbing the steep; immediately behind her stands a pilgrim, his hands crossed over his bosom, gazing down with solemn awe and reverence; kneeling near him is an old white-headed man, beside whom his grand daughter, it may be, kneels and prays; at her feet is the only indifferent spectator of the exciting scene—an infant calmly sleeping. In the centre of the picture is a noble and beautiful group: an eager boy hastens his mother onward; a young girl, half fainting with ecstasy, is upborne by her parent. All have some offering to lay upon the shrine of the Apostle.

There is no part of the picture that will not yield delight; it is so full of character and fine feeling—and the incidents are so touchingly related, that one may examine it again and again with increased enjoyment.

As we have said this picture will in a great degree determine the question whether what is really and truly excellent can be appreciated so extensively as to stimulate to the issue of works of the highest merit. We have very little fear for the issue. Independently of its unquestionable value as a work of Art, the picture is one that will afford only pleasure. It is, indeed, a production that cannot fail to elevate the character of the British School.

**OLD ENGLISH HOSPITALITY.** Painter, GEORGE CATTERMOLLE. Engraver, J. EGAN. Publisher, F. G. Moon.

A Baronial Hall furnished, according to the good fashion of "the olden time," with guests who have come to ask and receive the rites of hospitality! It is a noble, and beautiful, and deeply interesting picture of a custom that, long ago, distinguished England; when the table was laid for the poor as regularly as for the rich; and no one demanded food and shelter in vain:—

"Nor was the houseless wanderer e'er driven from his Hall,  
For while he feasted all the great he ne'er forgot the small,  
Like a fine old English Gentleman all of the Olden Time."

Few subjects have ever been more happily treated; the artist has admirably preserved all the characteristics of a glorious, though gone-by, age; the hall of carved stone, with the armorial bearings of the ancient house; the falconer indicative of the time, and of the rank of the family; the tables to which the servitors are conveying substantial dishes; the cheerful tankards; the yule-log gracing the broad fire-place; the varied guests—from the white-haired pilgrim, who with uplifted hands "blesses the meal," to the nursing in its mother's arms; and the Lord and Lady of the mansion glancing, from an inner corridor, proudly and gladly, over the happy scene! A more emphatically agreeable picture was never painted; it is positive refreshment to look upon it. As a work of Art it possesses very high merit. The figures, although numerous, are admirably grouped and arranged; the boy in the foreground, watching with half-wonder the tasselled gent on the falconer's wrist, is one of the most graceful and effective "bits" the artist ever painted; and it is skillfully made to contrast with the young mother who, heedless of aught else, feeds her infant babe. The heads are finely expressed; and every portion of the work is in excellent keeping. Few modern publications are calculated to be more extensively popular. It renders justice, too, to the acknowledged genius of George Cattermole, the productions of whose pencil have been, heretofore, usually met as mere miniature copies. Mr. Egan, the engraver, has performed his part with very great ability; indeed he has toned his work so highly as to render it uncertain whether the original is a drawing or a painting; the result of his labours cannot fail to be satisfactory to the publisher, who will be justified in consigning any picture to his hands; and this is no small advantage when, although we have so many mezzotint engravers, the number of artists of real power is very limited.

**THE HIGHLAND BREAKFAST.** Painter, E. LANDSEER, R.A. Engraver, J. OUTRIM. Publisher, F. G. Moon.

A capital example of the talent of Mr. Landseer; full of truth and character, and painted with marvellous accuracy. It represents the interior of a Highland keeper's cottage, where a young mother sits nursing her babe, in utter indifference to the wranglings of the group assembled as the breakfast party. The guests are three rough terriers and a brace of hounds; the two latter are struggling for the possession of a bone, which a little sharp-set rascal is evidently bent upon obtaining in the melée. The other two are making sure of the bird in the hand—devouring rapidly the contents of a large tub. The print is an excellent one; the more acceptable, perhaps, because the subject is one that no living artist can so completely master.

**EUROPA.** Painter, W. HILTON, R.A. Engraver, C. HEATH. Publisher, F. G. Moon.

This is a print that will surely satisfy the critic: if not an engraving of the very highest character, it is admirably wrought, and elaborately finished—perhaps, indeed, it is refined to a fault, and bears too prominently the marks of labour. As a composition it is one of the finest and most effective of the great painter, who, in his efforts to elevate the Arts, and direct them *rightly*, never encountered a subject that presented no difficulties. He has treated this with amazing delicacy; contrasting, in the happiest manner, the horror expressed in the countenance of Europa,

with the voluptuousness of the admiring water nymphs, and the joy of the hovering cupids, who ride or gambol round the bird of Jove. The publication is a most desirable acquisition to the admirers of the artist's genius—and they are becoming more numerous every day; in time, the list will include all who can appreciate what is truly valuable and excellent in Art.

**DOVER.** Painter, Sir A. CALLCOTT, R.A. Engraver, J. PYE (the etching by the late George Cooke). Publisher, F. G. Moon.

This is a print of a very pleasant character—a scene purely and essentially English; representing the white cliffs of Britain, with one of her bulwarks floating past them. In the centre a stout sloop is stemming the waves. The engraving was left unfinished by the late Mr. George Cooke, an artist of high and deserved eminence, who brought the finest feeling to bear upon professional skill.

**PAIR OF LANDSCAPES.** Painted by J. CONSTABLE, R.A. Engraved by J. LUCAS. Publisher, F. G. Moon.

The world is learning every day to estimate the genius of Constable—one of many who lived in hope of honours from posterity. These prints cannot fail to extend his reputation. Great merit is always certain to receive justice from Time; and although the object of it is removed from the influence of either praise or censure, the conviction that it must come is the grand sustainer and encourager of energy, but for which power and life would both sink under the pressure of conscious excellence unperceived or, at least, undervalued. These are delicious publications—full of pure truth recorded in rich poetry. The one represents a peasant opening a causal lock in an open country, its vicinity to some populous town indicated by the distant spire of a church; the other is a lane scene leading to a green meadow, along which the sheep are pacing, leisurely followed by the shepherd's dog. Fine and flourishing trees shadow it on either side; and a clear well, at which a boy is drinking, skirts the path. They are fine engravings, and will afford abundant pleasure to all who look to them either with affection for Nature or admiration for Art.

## TO CORRESPONDENTS.

It will be at once perceived that four pages of the extra half sheet given with this number belong to the volume for the past year—the title page and contents; and that the other four pages form part of the present number. They will fall according to the numerals.

We have arranged with Mr. Pugin for the publication of a series of papers, entitled "Modern British Architecture," to be continued monthly—the first of which we hope to introduce into our next number with illustrations explanatory of the text.

Our correspondents must really excuse our publishing, for some time to come, any further "speculations" on VEHICLES; we feel that the subject is for the present exhausted; and while so many other matters press upon our attention, we cannot go on treating of this until it has become wearisome.

"An Original Subscriber" is assured that the sketches to which he refers, in a gratifying manner, would have been continued, but that we felt persuaded our readers preferred details of a more practical character. If we found our correspondent's opinion at all general, they should be resumed.

We request attention to our plan of introducing monthly, or as frequently as we can, notices of improvements in manufactured articles—in order to show the great advantages they may derive, or have derived, from the influence of the Fine Arts. We desire to introduce, somewhat extensively, explanatory wood-cuts; and shall gladly avail ourselves of assistance to advance this very desirable purpose.

For reasons, which we have explained elsewhere, we are compelled to postpone the publication of several reviews of works of Art, illustrated books, &c., which we have in type.

We shall give some details concerning Capt. Taylor's Plan for a Breakwater next month.

Ratcliff's Inkstand is an exceedingly ingenious one; we shall describe it in our next.

We are compelled to let several articles stand over till next month;—among others, a Letter from Mr. Weld Taylor, on the subject of Oils and Frescoes; some remarks on Professor Green's Lectures; Miseries of Portrait Painting; and Clay for Modelling.

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Part I. will be published on February 1, 1842.

London: Duncan and Malcolm, Paternoster-row; and Blackie and Son, Glasgow and Edinburgh.

ON THE FIRST OF FEBRUARY 1842, WILL BE PUBLISHED,

Volume I., Price 10s. of

## THE WORKS OF SHAKSPEARE:

A NEW LIBRARY EDITION.

EDITED BY CHARLES KNIGHT.

THE "Pictorial Edition of Shakspeare," by the same Editor, is now completed, as far as regards the publication of the *undoubted* works of the Poet. It now comprises two Volumes of COMEDIES, two of HISTORIES, two of TRAGEDIES and the POEMS. The two doubtful Plays, and the Analysis of the ascribed Plays, with a full Index, or Indexes, will form the Seventh Volume.

In the original announcement of "The Pictorial Shakspeare" a LIFE OF THE POET was necessarily proposed; but the materials which the Editor has collected require an extension of his plan; and he contemplates such a Biography (scanty as the personal authorities may be), as may regard Shakspeare in connexion with his Age,—its Literature, its Politics, its Religion. This will form the greater portion of an Eighth or Introductory Volume: with a brief HISTORY OF OPINION on Shakspeare's writings,—during the course of two centuries and a half,—in our own country, in France, and more especially in Germany.

It is intended to commence the publication in February 1842, of a new edition of the "The Works of Shakspeare, edited by Charles Knight." This will *not* be a "Pictorial Edition," in the former sense of the term; although those wood Engravings will be introduced which really illustrate the author better than any verbal explanations. The Works will be handsomely printed in demy octavo, and the Life, and other Introductory matter, will form part of this edition.

In entering upon this undertaking, the Editor relies upon the same support which he has already so abundantly received, for the production of an edition in a form more convenient to the student and general reader, though less attractive as an embellished book. It is his intention to make the LIBRARY EDITION as complete and as correct, in a literary point of view, as his most assiduous care will allow. In the "Pictorial Edition," the text was subjected to a more careful collation, not only with reference to verbal accuracy but in the important matter of versification, than had been attempted for many years. And not only for the detection of typographical errors was this careful collation with the original copies undertaken; but the corruptions of the text, produced by a long course of unscrupulous changes, called corrections, were in this way searchingly examined, and in most cases set aside.

Since the publication of the posthumous edition of Malone, by Boswell, in

1821, there had been no attempt to produce a new critical edition, which should sedulously examine the ancient texts, instead of revelling in conjectural emendation—should avail itself of any improved facilities for illustrating the author—exhibit something of what had been done to that end in foreign countries—and, above all, casting aside the ignorant spirit of all that species of commentary which sought more to show the cleverness of a depreciating criticism than the confiding humility of a reverential love, should represent the altered spirit of our literary tastes during the last quarter of a century.

To carry forward his labours in the same spirit, aiming also at the attainment of the utmost accuracy, will be the great object of the new edition. In deciding upon doubtful texts, the principle which has already been the Editor's guide will be steadily kept in view. That *principle* has been to make the folio of 1623 the FOUNDATION of the text; to resort to the quartos whenever that edition was evidently incorrect, or gave a doubtful sense; if the quartos did not solve the difficulty, to adopt what was thought the best of the conjectural emendations of Shakspeare's editors, English and Foreign. There is a wide difference between making one edition the *foundation* of a text, and servilely adhering to that edition.

With this view, it is the Editor's intention to collate the matchless collections of Shakspeare's plays in the BRITISH MUSEUM and the BODLEIAN LIBRARY. The necessary facilities for so doing have been extended to him with the most ready kindness. Having made the folio of 1623 the *foundation* of his edition, it is now his duty to spare no care that may correct any mistakes into which his confidence in that edition may have led him. He believes that he will not have much to correct.

The work will be comprised in twelve volumes; but the circumstance that the greater portion of editorial labour has been accomplished, and that the heavy cost of *illustrative* engravings has already been incurred, will enable it to be sold at a comparatively low price, namely the WORKS, 10 volumes, FIVE POUNDS; the LIFE, &c., 2 volumes, ONE POUND.

It is intended to publish a list of those supporters of the undertaking who will have the kindness to give in their names to their respective booksellers, either in town or country; and the number printed will in some measure be regulated by the number of those who thus intimate their intentions before the appearance of the first volume.

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## THE ART-UNION.



LONDON, FEBRUARY 1, 1842.

## ART APPLIED TO MANUFACTURES.

## NO. I.—CONNEXION OF BEAUTY AND UTILITY—USES AND PROGRESS OF SCHOOLS OF DESIGN.

IN commencing this series of papers, a brief statement of their scope and plan may be desirable. Our aim is to awaken the attention of all who take an interest in the promotion of the Useful, as well as the Fine Arts, to the importance of studying the beautiful, both in form and colour; to exemplify the true principles of beauty in relation to common things, no less than to the rarest products of ingenuity; and to point out the right way of developing, by educational means, those perceptions of elegance and fitness which are known by the name of taste. With a view to accomplish this end, we shall arrange the subject under two divisions: the first, and principal one, being devoted to an exposition of the general principles that govern the art of design, as applied to useful and ornamental purposes; the uses of Schools of Design, and the direction and nature of the instruction they should afford. In the second and subordinate division, we propose to record the proceedings of these Institutions; and especially to report the progress of the Central School of Design, recently established by Government at Somerset House, under the direction of Mr. W. Dyce. In this latter branch of the subject we shall be indebted for our information to the able and zealous director of the school; but the writer, in his capacity of reporter, will assume the privilege of commenting upon the plans and results of instruction, in the frank and kindly spirit of friendliness, as a fellow labourer in the field of popular education in Art.

The pleasure derived from the contemplation of beautiful objects is an inborn desire, the gratification of which is as much a want of our common nature as the grosser necessities of daily existence. It was implanted in us by the Divine Creator, for the beneficent purpose of gladdening and refining the exercise of our senses. Every object in nature ministers to it, and its enjoyment is as exquisite as it is blameless and beneficial: it is an appetite that knows neither surfeit nor vicious excess; and its indulgence, to use the expressive terms of the Latin poet, "softens the manners, and suffers not men to be brutal." In our pursuit of the means of delighting this fine sense, the most intellectual of all, we are apt to look too exclusively to the gifted sons of genius, the poets, artists, and musicians, as the sources whence ideal images of grace and loveliness are diffused around, overlooking the numberless beauties that exist in the wondrous realities of creation, and the humbler class of artificial objects where elegance is subservient to utility. The commonest jug, if it be of a pleasing shape, is gratifying to the cultivated taste; and to make it of a comely form costs no more than if it were ugly, while in that case it is not merely an indifferent but a disagreeable object: the cheapest cotton print may present an harmonious mixture of colours, that shall cause it to be preferred to the most costly satin of ill-assorted hues. We are all of us more or less sensible to such impressions, though often unconsciously; and if these sensations be slight and transient they are also frequent, and not the less real for being unrecognised. Indeed the character of the material objects by which we are surrounded, influences the mind and disposition through the outward senses; so that the beautiful exerts a moral as well as an intellectual sway over mankind: we need go no further than this general remark, that the most cheerful and happy people delight in ornament and gay colours, to prove the efficacy of ocular perceptions on human character. There is a numerous and active class of persons,

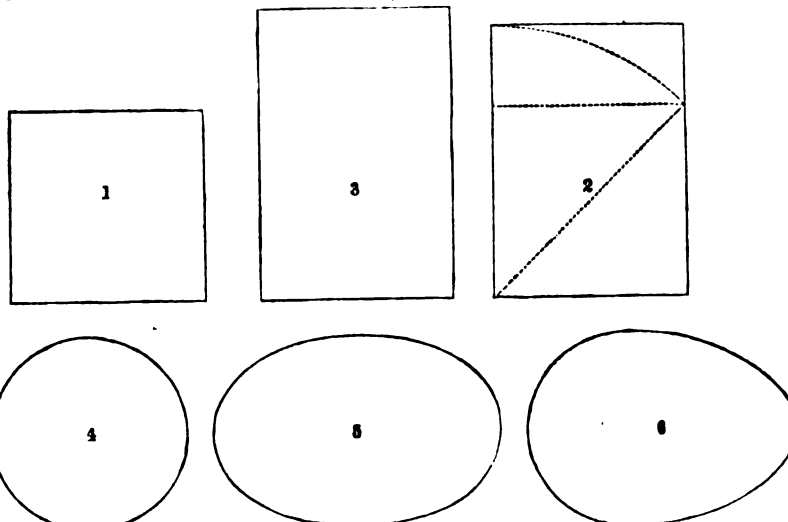
who are constantly occupied in surrounding us with objects of daily use, that are either agreeable to the eye, or the reverse: these are the artisans, or skilled craftsmen, the designers of the shapes and patterns of dresses, furniture, and utensils; they have the power of contributing extensively, if not materially, to our momentary enjoyments; and as purchasers mostly prefer a pretty thing to an ugly one, according to their degree of discrimination, it is the interest of this vast body of producers to please the public: they strive to do so to the best of their ability; but they are not taught how to accomplish their intention effectually. To give them this teaching is the object of Schools of Design; and in this view alone it is an important object. But in a commercial point of view, it is a question that concerns national wealth, the prosperity of our manufacturers, and the feeding and clothing of the working population. Let those who doubt this, ask the shopkeepers who deal in any description of "fancy goods," or the manufacturers who produce them. The want of a scientific knowledge of Art, of education for the eye, of cultivated taste in short, kept the people of this country, from the time when the gloom of Puritanism repressed the national vivacity until the present, in a state of insensibility to the beauties of form, proportion, and colour in common things, and generally speaking in rarer objects; and the plain, dogged, practical understanding of John Bull takes so strong a hold of the tangible idea of utility, that he was prone to regard beauty as a quality not only fanciful and superfluous, but inimical to use, and which at any rate added to the cost of a thing. John left the study of elegance to "foreigners;" and when ornament was wanted he supplied expensive finery; the consequence has been, that foreigners have taken some of John's best customers from him, and he is now forced by the loss of his trade to set up a taste: the breeches-pocket, that most sentient nerve in honest John's organization has been touched; and conviction has reached his brain through this influential channel. As the shortest way of laying in a stock of this (to him) strange article, taste, he has been borrowing from his neighbours; but in so bungling a way that he cannot rival them, and does but increase by his clumsy imitations the demand for the genuine originals: he cannot even copy a beautiful article correctly for want of a knowledge of first principles. First principles: yes, these are what our countrymen want to know; for this knowledge is essential to enable them to "steal with judgment" from others, much more to invent for themselves. It is not enough to know that the shape of a Grecian vase is beautiful, that the colours of a Persian carpet or an Indian vase are rich and agreeable to the eye; an understanding of what constitutes their peculiar beauties is essential, in order to preserve the character of the original in the imitation: a still more scientific acquaintance with their characteristics is requisite to adapt their fine qualities to other purposes, or to vary the application of the main principles on which

they are designed; for a very slight deviation may vitiate the reproduction. It is not uncommon to see the characteristic feature of a beautiful vase ignorantly exaggerated into deformity by way of improvement; and pattern specimens of handiwork, where the craftsman has lavished his utmost labour and ingenuity, are not unfrequently monstrosities in point of design. There is no greater fallacy than the vulgar notion, that "taste is arbitrary choice;" this error has been the prolific parent of ugliness; for if the fancy be not guided by right principles it wanders into all sorts of incongruities. Whoever admires a beautiful object ought to be able "to give a reason for the faith that is in him," that shall satisfy a rational questioner: how much more necessary is it for the manufacturer to know in what consists the beauty he aims at producing? Science is the rudder and compass of Art, by which the daring inventor is enabled to discover new worlds of beauty without running on the rock of deformity. Beauty and utility go hand in hand, and those who divorce them separate a pair joined by nature; whose union, cemented by "the eternal fitness of things," is the means of filling the world with shapes of loveliness strung with nerves of power. As in the man the easiest attitudes are also the most graceful, so with artificial objects the most serviceable may be rendered the most becoming: when a thing is essentially ugly, the chances are that it is not so handy for its purpose as it might be made; and as mechanical inventions are improved they become more shapely. Ugliness is an evil to be avoided whenever possible, which it is in most cases. Utility engrafted on simple beauty gives rise to endless varieties of form, that are pleasing because they are fitted for their purpose: as examples of this we may instance the commonest agricultural implements; the plough, the scythe, the sickle, and the basket with which

"The sower stalks, and lib'ral throws the seed  
Into the faithful bosom of the ground."

So with dress; the Greek mantle or chlamys, the Roman toga, the Turkish turban, the Arab bourgeois, and the mat of the New Zealand savage, are each graceful after their kind.

"But what is meant by beauty?" it may be asked. "Is it a positive quality to be defined?" We reply, Yes. There is an abstract beauty of form and proportion as well as of colour, which always delights the eye: but the mind to be fully satisfied demands also expression of character or purpose; that is, the combination of fitness and utility with beauty. An object is beautiful because of the ideas excited by it; these constitute its attractiveness, for they are the fruition of beauty: those persons who have most lively imaginations, therefore, derive the greatest amount of pleasure from the contemplation of beautiful objects. Hogarth's "Line of Beauty" is a mere figment; for though undulating curves are pleasing to the eye, they convey no meaning to the mind, unless their contour expresses some intelligible form. Beauty has been well defined to be the combination of uniformity and variety: let us



apply this definition to the simplest geometrical forms. The square (fig. 1) is a uniform figure,



solid, compact, and conveying an idea of stability and strength: it is satisfactory from its symmetry, every one of its sides being alike, and each contributing in an equal degree to the integrity of the form: the square has only one element of beauty, uniformity. The oblong square, or parallelogram (fig. 2), is also solid, compact, and uniform, and, equally with the square, conveys ideas of stability and strength; but it includes, in a degree, the element of variety, the just proportion of the height to the breadth of the figure, producing an additional pleasure: the height of this, "the parallelogram of beauty," as it is called, is equal to the diagonal of the square of the base (vide fig. 2); this graceful proportion blending the characteristics of altitude and squareness in one form. In the parallelogram (fig. 3) the idea of altitude or length predominates; this figure is in a less degree suggestive of compactness and stability, and strikes the sense as not so justly proportioned as figure 2. Rectilinear figures, however, are far less agreeable to the eye than curvilinear; for besides that straight lines have no variety in themselves, the angles are harsh: regularity, strength, and stability are their leading characteristics. The sphere (fig. 4) combines compactness, solidity, and strength with uniformity, rejecting the harshness of angular figures; the unbroken regularity of the form, which presents the same outline in whatever way it is viewed, is not only satisfactory but pleasing. But the eye quickly runs the round of the circular outline, and soon comprehends the beauty of the figure; hence the heightening grace of variety is wanting in the sphere, which is supplied by the ellipsis (fig. 5); the regularity of this figure, however, in which the two ends and two sides precisely resemble each other, is soon apparent, and its variety quickly exhausted. It is in the oval or egg-shape (fig. 6) that the two elements of beauty—uniformity and variety—are combined in perfection, without any diminution of the ideas of compactness and solidity: the devious contour of the oval presents a variety of curves in its flowing line; and graceful proportion is superadded, the relative width and length of the figure corresponding with that of fig. 2. In this attempt to estimate the comparative beauty of these simple geometrical forms, and to demonstrate the surpassing elegance of the oval, while testing the definition of beauty, only some of the abstract ideas of form awakened by each have been adverted to; the qualities of surface, for instance, have been purposely overlooked, as unessential to the indication of the characteristics of form and proportion. The constructive fitness of the form of the egg, with its two domes or arches of unequal dimensions blended together, so as to support each other, develops the new ingredient of beauty, the principal of utility. This standard of beauty is equally applicable to complex forms, in enabling us to form a judgment of the proportions in the masses and of the shapes in the outline. The balance of rotund and tapering form, of solid bulk and projection, of curves and right lines in a vase, are equally determinable by this simple test: but the question of fitness enters so largely into the consideration, that abstract beauty of form and proportion is greatly modified, though its laws never can be directly contravened without detriment. The problem to be solved, in all cases of the invention of new forms, or the adaptation of old ones to useful purposes, is this—given the precise kind of utensil, it is required to find the shape best suited to fulfil its uses, and at the same time to develop the utmost degree of appropriate beauty.

The application of this standard of beauty to ornamental design is infinitely more complicated; and a new element, colour, here comes into operation. Ornamental art is unjustly, or rather ignorantly despised; the investigation of the principles of beauty in ornamental design requires more recondite research than in the instance of natural forms, where the forms are not arbitrary. In the conformation of natural objects there is a reason for everything, if we could but find it out; and in controlling the exercise of invention by a rational exercise of scientific knowledge, man is following, though at an immeasurable distance, the order of the universe. In painting and sculpture the artist imitates the perfection of nature; in ornamental design he is licensed to deviate from the natural ideal into the fantastic ideal; and his invention is only controlled by the laws of abstract beauty, and the conditions of his particular

branch of decorative art. The knowledge of these laws and conditions, and of the natural characteristics of the divers objects which the decorative artist impresses into the service of ornament, ought to be acquired in Schools of Design.

The institution of Schools of Design has been regarded as only serviceable in teaching the artisan to draw, and making him familiar with what has been already done in the way of ornament, so as to be able to produce new modifications of known devices. This is taking a very superficial and imperfect view of the nature and scope of the course of education required to produce skilled inventors; and, without the scientific exercise of invention, ornamental design is of no worth, and will do little towards establishing or maintaining our national equality in ornamental manufactures. To be able to draw is obviously an essential, but the least part, of the education of the designer of ornament: in the science of form and colour, and their application to the purposes of decoration, the artisan ought to be proficient. He should not only know what has been done in ornament, and how it is done, but why it was done; that he may be able to do something new, and as good or better than his predecessors: for novelty in ornament is incessantly demanded, not only by the caprices of fashion, but by the competition of manufacturers; and the designer who supplies it in the greatest variety, and of the most beautiful kind, will be most prized. Study cannot teach the dull brain to invent, but it will restrain alike the plodding and the lively fancy from falling into errors of judgment, and vitiating the popular taste. So little has the subject of artisan education been considered, that we find writers, eminent for their love and knowledge of Art, not only at variance with each other as to the course of instruction, but entirely wrong in their notions on the subject. Mr. Haydon advocates drawing the human figure as the one thing needful; on the principle that the greater includes the less, he contends that when an artisan can draw the figure, he can draw anything. Mr. Allan Cunningham, on the contrary, ridicules the notion of making artists of artisans by teaching them to draw the human form; and humourously observes, that "we don't want to have the Greek warriors of the Elgin frieze galloping round the rims of plates and dishes." With deference to both these distinguished men, they are alike beside the point: it is not the being able to draw the human figure that makes an artist or an artisan; the human form is one of the objects that both have occasion to represent—the painter and sculptor principally, the designer of ornament incidentally. To a certain point, the education of both artist and artisan—to use the broad distinctive terms commonly recognised—proceeds in the same way: both require elementary instruction in the art of drawing, modelling, and painting; for the use of the pencil or modelling-tool is as necessary to both as it is for the bookkeeper and the author to be able to use the pen. When this power of imitating natural objects is acquired, the course of education of the painter and sculptor takes a totally different direction from that of the ornamental designer. The painter and sculptor study and imitate nature with a view to represent scenes and persons, whether real or ideal, in the aspect of life; their aim being not only to delight the sense by the imitation, but to influence the mind, by communicating their ideas through the exercise of their so potent art. The object of the ornamental designer is simply to gratify the eye, subordinately to some useful purpose which he serves by the means of appropriate embellishment; his invention has a wider latitude, but a more limited influence than that of the painter or sculptor. The treatment of the same object by the pictorial and ornamental designer, is essentially different: take the honeysuckle for example; the studies of the flower itself by the landscape painter and the decorator may be similar; but how different the use they make of it. The one gives to the entire plant the pensile lightness, the luxuriance, and movement of nature: the other detaches the flowers from their stems and sticks them flat and upright, side by side, or with some fanciful shape intermixed; giving to them rigidity, and regularity, and altering both shape and colour. The one presents the natural characteristics of the plant in the most picturesque aspect: the other takes the hint of a beautiful form, and applies it to an arbitrary use,

according to a conventional necessity. The designers of ornament for architecture, for carpets, for damask hangings, for cotton prints, for vases, for arabesque scrolls, for lace work, for glass painting, for paper hanging, &c., would each treat the honeysuckle in a different way, according to the requirements of his peculiar branch of decoration: neither would imitate nature exactly, but each in his deviation should preserve the beautiful characteristics of the original, whether in form or colour; and in order to do this he must know in what these characteristics consist.

The most common and glaring mistake made by our designers, is that of introducing pictorial imitations of natural scenes and objects as ornaments: it is not only an infraction of the first principles of the art of decorative design, but a source of the most monstrous absurdities. Tigers crouched on hearth-rugs, lapdogs on foot-stools, parrots perched on chair-seats, swans sailing on the floor of a drawing-room, snakes and lizards crawling into cups, flower stalks blossoming with wax-lights, Corinthian columns supporting tall candles, walls opened with myriad repetitions of the same view in every conceivable distortion of false perspective, grates like castles, gothic crosses doing duty as door-keepers, and Grecian urns stuck up for chimney-pots—these are among the most flagrant instances of that want of scientific acquaintance with the principles of decorative Art, which it is one great object of schools of design to supply.

These introductory remarks have extended to such a length, that our mention of Schools of Design must be very brief, and limited to the Metropolitan School at Somerset House, and its offshoot in Spitalfields; and we must be content to give a mere sketch of these. The School of Design at Somerset House, was established by the Government on 1st May, 1837, in pursuance of a parliamentary grant of money for that purpose; under the direction of Mr. Papworth; Mr. Dyce was appointed Director in August 1838. The instruction given may best be described in the words of the Prospectus.

#### BRANCHES OF INSTRUCTION.

**Section I.—ELEMENTARY INSTRUCTION.—I. Drawing.** 1. Outline Drawing, Geometrical Drawing, Freehand ditto; 2. Shadowing, the use of Chalks, &c.; 3. Drawing from the Round; 4. Drawing from Nature. II. Modelling. Modelling from the Antique, &c.; Ditto from Nature. III. Colouring. 1. Instruction in the use of Colours; 1. Water-Colours, including Water Body-Colours, and Fresco; 2. Oil Colours; 2. Copies of Coloured Drawings; 3. Colouring from Nature.

N.B. The Instructions in Colouring are given only in the Morning School.

**Section II.—INSTRUCTION IN THE HISTORY, PRINCIPLES, AND PRACTICE OF ORNAMENTAL ART.**—This Section will embrace, according to circumstances, the study of, 1. The Antique Styles; 2. Styles of the Middle Ages; 3. Modern Styles. In this department Lectures will occasionally be given to the students.

**Section III.—INSTRUCTION IN DESIGN FOR MANUFACTURES.**—1. Study of the various processes of manufacture, so far as may be requisite, including those of Silk and Carpet Weaving, Calico Printing, Paper Staining, &c., &c., &c.—N.B. The Class for Silk Manufacture is open every Tuesday and Thursday, from eleven to two. 2. The Practice of Design for Individual Branches of Industry.—1. Subject considered generally; 2. With reference to the prevailing modes. Masters, under the general superintendence of Mr. Dyce, are engaged to afford instruction in the various branches above enumerated.

**ADMISSION TO THE SCHOOL.**—Such persons as are desirous of attending, must apply at the School between twelve and three. Candidates for admission will be reported to the Council, by whom the students are admitted. Mr. Dyce, however, is vested with a discretionary power of admitting, as probationers, such applicants as may be considered by him qualified, until the decision of the Council be ascertained.

**FEES OF ADMISSION.**—To the Morning School, per month, 4s.; to the Evening, 2s. Morning students have permission to attend the Evening School free of payment. The fees of admission are payable in advance from the 1st of each

month; but students may be admitted in the course of the month on making the fractional payment.

**HOURS OF ATTENDANCE.**—The Morning School is open from ten till three every day, except on Saturday, when the School closes at two o'clock. The Evening School is open from six till nine every evening, except Saturday.

The school is supplied with a variety of examples for study, consisting of prints and drawings, casts from antique sculptures of the human figure, animals, and architectural ornaments; specimens of paper and silk hangings. Of these a great variety has recently been brought from Paris by Mr. Dyce, who at the same time made arrangements for purchasing two valuable and extensive collections of casts from the antique, which are in course of transmission to this country. These are the collection of sculpture in the Louvre, which comprises the most celebrated statues, groups, bas-reliefs, busts, and fragments of Greek and Roman Art; and that at the *Ecole des Beaux Arts*, consisting of a prodigious quantity of ornamental work of all kinds, styles, and dates, from the Egyptian to the time of Louis XV. These collections, formed at great expense by the French Government, require a considerable annual outlay to keep the moulds from which casts are taken in proper order, by renewal or otherwise. When the casts arrive, which will be so soon as a suitable place has been prepared for their reception, it is intended to have moulds made from the finest and most useful, from which other casts can be taken for supplying branch Schools of Design, and other Institutions, at the cheapest possible rate; the original collection remaining at the central School for study and exhibition. The purchase of these two collections is £600, independently of the cost of package and carriage, and the expense of making moulds from them.

Mr. Dyce is also preparing an Elementary Drawing Book, for the use of the students; the two first parts of which, with directions for the teachers, may shortly be expected. Mr. Dyce's appointment of Professor of Fine Arts to King's College, will afford him the opportunity of giving the more advanced pupils of the Somerset House School admission to a course of lectures on Ornamental Design that he is preparing to deliver to the students of King's College.

The School of Design at Somerset House opened this year with 150 pupils, of various ages, juvenile and adult, including those in the Normal School, who are candidates for six exhibitions to masterships in provincial Schools.

Preliminary to the formation of Branch Schools, the following circular, and string of queries have been addressed to the proper authorities of the following places: viz, Aberdeen, Belfast, Birmingham, Coventry, Derby, Dublin, Glasgow, Leeds, Liverpool, Macclesfield, Manchester, Newcastle, Norwich, the Potteries, Sheffield, and York.

SIR,—A Parliamentary grant has recently been made for the encouragement of Branch Schools in connexion with the School of Design already established in London, for the purpose of teaching Ornamental Design as applicable to manufactures, both to those employed as Pattern Designers and to Artisans generally, and also for the formations of collections of casts of works of Art, for the purpose of instruction in such Branch Schools: such collections to be gratuitously accessible under certain regulations to the inhabitants of towns in which they shall be placed.

The council of the School of Design with a view to obtaining the information necessary to guide them in disposing of the above-mentioned grant, request to be furnished with answers to the subjoined queries.

The council also request, that if their be any School or Institution now existing in \_\_\_\_\_, in which Design is taught with a view to its application to manufactures, you will acquaint them with the fact at your earliest convenience, as in that case they would be desirous of procuring from you some additional particulars of information in reference to such School.

By order of the Council,  
&c. &c. &c.

#### QUERIES.

1. Are you of opinion that if a School of Design were established in \_\_\_\_\_, the Artisans engaged in any, and what particular kinds of manufacture, or the persons employed in the preparation of Patterns or Designs for manufacture, or any other class of persons, would be disposed to receive instruction in such School, in Ornamental Design as applicable to manufactures?

2. Are you of opinion that such Artisans, or other persons would be disposed to send their sons to such school for such instruction?

3. Are you of opinion that the parties would be willing to make a moderate payment for such instruction?

4. Can you give any opinion as to the probable average number of persons who would avail themselves of such instruction?

5. Are there any public buildings in which such school could be established?

6. Are there any town funds already subscribed applicable to this purpose?

7. Are you of opinion that if aid were afforded for the establishment of a School of Design in \_\_\_\_\_, out of the funds provided by Parliament, upon condition of a proportionate subscription on the part of the inhabitants, such subscription could be obtained?

8. Are you of opinion that a proper building would be provided at the expense of the town funds, or by a subscription of the inhabitants, for the reception of casts of works of Art for gratuitous popular exhibition under proper regulations, if a donation were made to the town of such a collection, or if aid were given towards its formation?

Only six Schools will be established, in the first instance, at those towns which are most in want of the assistance to be afforded by the council.

Meanwhile the progress of the Spitalfields' Branch School gives earnest of the advantages that the country Artisans will soon share: the number of pupils is 110, and the average attendance is 85. The work of National Education for workmen is fairly begun, and will progress steadily; and it will be the constant endeavour of this journal to aid its advancement.

W. S. W.

#### ON VEHICLES FOR PIGMENTS.\*

From a long course of experiments which I have been induced to make through the stimulus of "J. E.'s" communications to the ART-UNION, I find that glass of borax, even when reduced to an extreme state of mechanical comminution, and then ground again and again with linseed oil, is but very sparingly soluble in the oil; consequently, unless borax is added in a degree exceeding its solubility in the oil, the quantity of water that can be blended with it will be very limited. If, however, I abandon all the trouble of calcining, vitrifying, and grinding the prepared borax, and neither mix it with the oil previous to, nor at the time of using it—but simply dissolve the ordinary borax, as it may be purchased, in clean rain water, taking care that the water be perfectly saturated with the borax (which may be always known by dissolving an ounce of it in 20 oz. of hot water)—I obtain at once, and with ease, a medium containing a constant definite quantity of borax, which will unite with linseed oil in any proportions, without the slightest trouble, and with apparent avidity.

The artist, therefore, possesses unlimited control over this medium; and a little experience, and observation, will indicate the most advantageous combinations for specific or for ordinary purposes. There is, however, a certain definite combination which *appears* perfect, and which admits of no subsequent alteration from long repose. It has the consistency of cream or liniment, and is composed of four measures of linseed oil and one measure of the solution of borax.

There is also another apparently definite combination, which will be found to exist between the limits of from four to five measures of the saturated solution of borax to four measures of oil. This will be much more fluid, and will resemble milk rather than cream. If the solution of borax be mixed with linseed oil in any other proportions than those which I have specified, the mixture, although complete at the time of its preparation, will, after some hours or days, become separated into the two definite combinations which I have described; the more fluid compound occupying the lower portion, and the more creamy, the upper portion of the vessel that may contain them; and if the proportion of the boracic solution should exceed that of the oil, then a small quantity of oil will rise to the surface above the two definite mixtures.

It may not be amiss to describe here the borax with which I have been operating. It was a portion, taken at random, from a quarter of a hundred weight of the ordinary borax of commerce, that had been procured from a wholesale and retail druggist.

Twenty-two grains were broken from a clean crystal, and carefully fused in a platina crucible that weighed 196.14 grs., over a lamp furnace. The total weight of the borax and crucible, being

\* Continued and concluded from page 5.

218.14 grs. before the fusion of the borax, became 207.6 grs. after its fusion; consequently, the loss (which was water) amounted to 10.54 grs., or 47.9 per cent. This result accords with tolerable accuracy with many of the published statements on this subject: I will quote a few, for the benefit of the sceptical. The per-centage of water in pure, crystallized, hexahedral borax is stated—

By Brande	to be	47.35 parts.
Kirwan	"	47.00 do.
Turner	"	47.09 do.
Barnes	"	47.80 do.
Gmelin	"	46.60 do.
Berzelius	"	47.10 do.
M. L. S. Thillaye	"	48.00 do.
Dumas	"	47.10 do.

This point being settled, I tried its solubility in clean rain water. To 1 oz. (avoirdupois) of borax I added 22 fluid ounces of water, at 100 deg. Fahr., and placed the vessel that contained these ingredients by the fire during two hours, and stirred the mixture repeatedly, until the whole of the borax was dissolved.

The loss of water occasioned by evaporation was ascertained by a mark scratched upon the glass vessel, and it was supplied. Two other fluid ounces of water were added as the solution cooled; making the total quantity of water 24 oz. No crystals appeared upon the interior surface of the glass until several hours had elapsed, and then only a very few minute brilliant crystals had been formed upon the bottom of the vessel. The temperature was then 42 deg. Fahr.

The solution was again gradually warmed, and the crystals were redissolved, upon its attaining the temperature 60 deg. Fahr.: the specific gravity of the solution, at 60 deg. Fahr., was 1.020. It was therefore evident that 24 fluid ounces of water were saturated by 1 oz. of borax, at the temperature 42 deg. Fahr. I would, therefore, recommend these proportions, because they are adapted to every temperature at which an artist can work. If reference be made to chemical authors upon the subject of the solubility of borax in distilled water, it will be found expedient to have recourse to experiment: thus—

	Water at 60 deg. Fahr.	Boiling Water.
Berzelius says it is soluble in	12 parts, or in 12 parts.	2 parts.
Brande	" 12 do.	" 2 do.
Ure	" 12 do.	" 2 do.
Foureroy	" 12 do.	" 6 do.
Chaptal	" 18 do.	" 6 do.
Wallerius	" 20 do.	" 6 do.
Turner	" 20 do.	" 6 do.
Reid	" 20 do.	" 6 do.

Under such conflicting assertions, the artist cannot be deceived if, after boiling 1 oz. of borax with an imperial pint of rain water, in a covered vessel, he finds that, as the liquid cools, crystals, how minute soever they may be, are deposited upon the sides or bottom of the vessel. He may then be quite sure that the water is saturated, and that it cannot dissolve more borax at the existing temperature.

Having agitated together seven measures of the saturated solution of borax with four measures of linseed oil, merely because this mixture happened to possess an agreeable consistency, I set it aside as an experimental vehicle for pigments. A drop of this vehicle, although creamy and opaque, dried upon a piece of glass, without very materially diminishing its transparency. Spirit of turpentine can be readily mixed with this vehicle, without any separation of the constituents occurring for a considerable time; finally, however, the turpentine will float in combination with a portion of the oil. If the vehicle be blended with white lead ground in oil, more oil may be added in any proportion, and spirit of turpentine also, if required.

The aqueous solution of borax alone will not unite with spirit of turpentine. If equal quantities of each be agitated together in a glass tube, the whole will present a milky appearance for a few moments; but by allowing a little more time, the water will ultimately subside to the lowest portion of the tube; a slimy, white, opaque film will float upon the water, and above this film the turpentine will rest, perfectly clear, and completely isolated. Hence the oil was the medium through which the boracic solution became blended with the turpentine in the first instance.

As the very peculiar property which a saturated solution of borax possesses of uniting so readily with oil in any proportions has never yet been noticed by chemical writers, I experimented with its

constituents, boracic acid, and soda separately, with a view to determine whether the results were to be attributed to the acid, to the alkaline base, or to the particular salt formed by their union.

One hundred parts of borax may be said to consist of

Boracic acid.....	35.80 parts.
Soda .....	16.83 parts.
Water.....	47.35 parts.

Consequently, 24 fluid ounces of water holding in solution 1 ounce (avoirdupois) of borax, will contain about 4.16 per cent. of borax, or 0.702 per cent. of soda only!

I first tried the effect of a saturated aqueous solution of boracic acid with linseed oil. They would not unite. I then prepared some caustic soda, by boiling a solution of carbonate of soda with quick lime, decanting the clear caustic liquor, evaporating in a silver crucible, redissolving in alcohol, and then distilling the spirit, and heating the residual pure soda to redness. Even in this state, soda contains 23 per cent. of water, and only 77 per cent. of pure anhydrous soda.

Ten grains of this soda were dissolved in 1000 grs. of distilled water. But as 10 grs. of this soda contained only 7.7 grs. of anhydrous soda, the 1000 grs. of water would contain just 0.770 per cent. of soda,—a quantity that differs very little from that contained in the saturated aqueous solution of borax.

Seven measures of the soda solution were added to four measures of linseed oil. This mixture differed so little in appearance, that it might have been mistaken, by any casual observer, as identical with that produced by a similar proportion of the solution of borax. It had, however, a more soapy odour, and a considerable separation of its constituent parts occurred almost immediately after agitation. This separation increased for many days. The lower liquid was of a foxy brown colour, and, after a week's repose, it amounted to 38 parts out of 59. The upper 21 parts were white and saponaceous. I tried other proportions of soda solutions with oil, but none resembled the results obtained from solutions of borax with oil. Fancying that solutions of the bi-carbonate of soda might be more analogous to those of the bi-borate of soda in their effects upon oil, than solutions of caustic soda, I tried many mixtures of solutions of the bi-carbonate with oil, but they were all di-similar in appearance, odour, and properties, to like mixtures prepared with the bi-borate of soda.

In remarking that an apparently perfect combination ensues from certain mixtures of a saturated aqueous solution of borax with linseed oil, I do not mean to recommend the use of such a mixture as a perfect vehicle for pigments; for, strange to say, although it can be freely mixed with as much more oil, or as much more water, as may be added to it, it cannot be very readily blended with colours ground in oil, or with dry colours. Its peculiarities in this respect can be best noticed by experiment.

It is the use of a saturated aqueous solution of borax that I recommend, and the mode of using it is simply this: mix the pigment (whether ground in oil or otherwise) with as much oil as may be considered necessary, and then add the aqueous solution of borax "ad libitum;" the union will be instantaneous, and complete. The quantity of borax that can be thus used, will not be sufficient to act specifically as "a drier."

Glass of borax does act as a drier, and so does the borate of lead (which is the precipitate described at p. 132 of the ART-UNION, resulting from the mixed solution of borax, and of acetate of lead, and recommended by P. Rainier, Esq., for imparting extraordinary hardness to paint).

Considering that oil dried solely by absorbing oxygen from every available source, I attempted to render it drying by the direct application of oxygen gas. Through a column of linseed oil 3 inches high, and 1½ inch in diameter, I passed a continuous stream of oxygen gas (prepared from the chlorate of potassa) during 15 minutes; and having then closed the tube which contained the oil, and which, at this time, contained about 3 cubic inches of oxygen gas above the surface of the oil, I agitated the oil for some minutes with the gas, and then left it to settle. This oil possessed no greater tendency to dry than it had previous to the experiment. It appears, therefore, that linseed oil possesses some constituent prin-

ciple that must either be wholly abandoned, or united chemically with some metallic oxide, before it can become dry.

I tried the effect of hydrogen gas in a similar manner: it did not facilitate the drying of the oil in the slightest degree. Chlorine gas was also tried, both dry and combined with aqueous vapour. In the latter form it had an extraordinary chemical effect upon the oil, which is still the subject of experiment.

Amongst other matters, a compound "silicated medium" has been lately advertised as an important discovery, and recommended to artists as productive of effects similar to those that have been observed in the works of Van Eyck. It has also been stated, in reference to its peculiar properties, that this medium, when "rubbed up" with Naples yellow upon a slab, by means of a steel palette knife, does not in any way affect the colour of the Naples yellow; whereas all the other media that have been noticed in the ART-UNION, when similarly treated, do affect this particular colour. Having procured a bottle of the "silicated medium" in its fluid form, and a packet of it in its pulverulent form, and also some Naples yellow, both in bladder and in powder, from Messrs. Ackermann and Co., I proceeded to experiment with them. I found that Naples yellow might be mixed either with oil alone, or with the "fluid vitrified silicated medium," or with an aqueous solution of borax, and left in contact with a bright steel surface until the mixture had become dry, without the slightest change being apparent either in the colour of the mixture or on the surface of the steel. Hence it was obvious that the action, that had been observed when Naples yellow was mixed with various media by means of a steel spatula, was not of a chemical nature. I then found that Naples yellow could be mixed with any of the fluids mentioned, and rubbed with a steel palette knife upon a porcelain slab, and that it might be made to appear discoloured, or otherwise, at pleasure. I repeated similar experiments with oil mixed with pure alumina (prepared by precipitation from a solution of alum in distilled water, by means of ammonia), and with finely pulverized crystals of quartz, and with ground glass of borax, and with pure silica (prepared by passing fluosilicic acid gas through water), and with Lieut. Hardy's "vitrified silica medium;" in every instance I could at pleasure discolour the Naples yellow, or leave it, well mixed, without discolouration.

The discolouration invariably proceeds from abrasion of the palette knife; and it so happens that the abraded particles of steel (which are in no respect different from those which may be seen when a penknife or a razor is set upon a clean hone, only much less in quantity) become much more apparent when blended with Naples yellow than when mixed with any of the other pigments. Pure precipitated alumina, when calcined, is a still more delicate test of the effects of abrasion from iron or steel. As a general rule, the more silicious the pigment, or the more abrasive the texture of the slab, the greater will be the contaminating effect from the steel palette knife with equal friction. It is evident, therefore, that all colours must of necessity be partially commixed with iron when they are rubbed between steel and an abrasive surface. Many of them, however, may not indicate any visible difference from such attrition,—some may even be improved by it,—while others, such as Naples yellow, may be very perceptibly deteriorated.

And now with regard to *stiles*,—it has no chemical action whatsoever, either upon oil or upon any pigment in use, when it is employed as it has been recommended. It may therefore be introduced or omitted in any medium, agreeably to the fancy of the artist. If it should be esteemed by any, it may be procured in the finest state of subdivision, from Messrs. Johnson and Co., 79, Hatton-garden, at about 3s. per ounce.

It affects the transparency of oil to an extent quite equal to a similarly proportioned mixture of pure alumina (uncalcined), as may be observed by allowing a mixture of each substance with linseed oil to dry upon a clean slip of glass.

If borax should be preferred, it may be obtained, retail, at about 1s. 4d. per lb. One ounce will cost 1d., and will produce from 20 to 24 oz. of a useful medium, which may probably supersede spirit of turpentine, if an efficient drier be

employed. The rationale of the drying of oil requires further research, and numerous patient experimental investigations.

If what I have here detailed, and which has occupied considerable time, should prove interesting to your readers, it will encourage me to labour again in the same field.—Yours, &c.

CHARLES THORNTON COATHUP.

Wraxhall, near Bristol.

## OILS OR FRESCOES?

SIR,—From the conflicting opinions of artists upon the respective merits of oil and fresco painting, one producing examples of oil pictures having failed, and another instances of a similar fate to fresco, many may be led to think that both are equally good; and, if so, that both might be employed together in the decoration of a large building. This is a point worthy of consideration, as in that case (if employing the genius of the country be an object) our water-colour painters, who would be good artists in fresco, might be included in the engagement, and would doubtless add fresh laurels to their already high reputation. Artists, however, are agreed upon one point,—that to paint an oil picture where one would do a fresco, would be the height of imprudence, except upon a ceiling. The duration of an oil picture is doubtful; the only approach to security would be upon a false wall, or stoothing; but this being made of light work or panels, is liable to catch fire, whereas fresco, which may be done literally upon the stones, offers no such objection, a matter of some consideration in these days, when expensive buildings are raised which may be destroyed in a few hours: many objections would be removed from oils if they were so painted; but then comes painting in oil upon a wall, on which I promised you some remarks.

Vasari tells us, that he painted the palace of the Duke Cosmo de Medici in this manner, and says, that the experience of many years has proved to him its eligibility, and therefore he has always followed it; but his number of years do not appear to be enough, for I cannot hear that they exist, though it is very possible they were not sufficiently valued to entitle them to proper care. His directions certainly appear good, and are as follows. First upon a common plastered wall: "Go over it," he says, "three or four times with boiled oil, allowing it each time to dry, and until it has had as much as it will absorb." This, of course, is simply a precaution against damp. "When quite hard, the ordinary priming of a canvas is to be laid over it, when the picture may be proceeded with." Another way—which is the way he began his pictures in the duke's palace—is this: "Make a stucco of marble and pounded brick; this being laid upon the wall and afterwards scraped smooth, a mixture is then compounded of linseed oil, resin, and mastic; this is laid on the wall with a brush, it is afterwards gone over with a hot trowel or flat iron, when the cracks and pores of the plaster will be completely filled with a strong defence against moisture; on this prepared wall the usual priming must be laid for the picture." The objection to these modes are, that from the quantity of oil used in the ground the pictures will gradually become dark and heavy looking, like the works of Charles de la Fosse and Jacques Rousseau in the British Museum; the former having done the walls and ceiling of the saloon, and the latter the staircase; and very gloomy they always appear, and certainly give no reason for employing foreign artists in preference to our own.

Besides these two ways of painting in oil on a wall, there are two other mediums—distemper and encaustic painting: the former, oddly called distemper from the Italian word *tempera*, has advantages and beauties peculiar to itself. Everybody has seen and admired the beautiful pictures and scenery in the metropolitan theatres, by Stanfield, Roberts, the Messrs. Greive, Farshaw, and Tomkins: these are called distemper, the colours being mixed with size; but the term is incorrect: the true distemper is the mode of *tempering an egg* till it forms a medium fit for painting with, and was the mode commonly used before the invention of oil. It is very little inferior to oil, and offers great advantages for painting on a wall, as being porous, damp passes easily through it; whereas oil, which is not so, is, by the constant assaults of moisture, forced off the wall in scales. I am surprised that distemper is not practised



more generally; though, I dare say, water-colour painters are aware of its value. The picture of 'Pan Teaching Apollo to Play on the Pipes,' in the National Gallery, is in distemper, afterwards oiled over. The mode of tempering the egg, according to Vasari, is as follows:—Take an egg, beat it up with the tender branch of a fig-tree, and use the milk it forms with your colours, blue only excepted, for the yellow of the egg would turn it green: this colour must be mixed with size instead. I believe a little vinegar will produce the same effect as the branch of the fig-tree, the acid being the tempering property.

Encaustic painting, the other way of painting on a wall, has, I fear, little to recommend it, the wax used being liable to changes of temperature. It is the invention of Count Caylus, and is supposed to be (from a passage in the works of Pliny) the way of painting used by the ancient Greeks. The cloth or panel is well rubbed, first of all, with wax, either virgin wax or bees'—the cloth may be rubbed at the back: a ground is then laid over the wax, of Spanish white, and on this the picture is painted in water-colours. When dry, it is held near the fire very carefully, when the wax will melt and absorb the colours, fixing them indelibly; a wall is fixed by holding an instrument near it, like a warming-pan, filled with lighted charcoal.

Müntz, who wrote a book about it, is very enthusiastic in its praise; the book may be perused, I dare say, on application to the librarian of the Royal Society of Literature, where I saw it. The plan is very practicable; any artist can satisfy himself by a few experiments.

Fresco, however, offers the greatest advantages for painting on a wall; its effect would be airy and delicate. Oil pictures are certainly richer and more beautiful, but if painted on the walls of a building, their richness and splendour would soon perish. I cannot help thinking the new Houses of Parliament would look strange filled with framed pictures; it would have the appearance of a private house or picture gallery.

Mr. J. P. Davis, in his very excellent letter, writes of fresco as "The crude and husky medium"—this, for a painter, is handling fresco a little roughly; he forgets that, such as it is, it has produced some of the finest pictures and designs in the world: and one of his arguments against it, that of climate, I disagree from altogether. What does Sir Joshua Reynolds say? "Raffaello, who stands in general foremost of the first painters, owes his reputation, as I have observed, to his excellence in the higher parts of the art. His works in fresco, therefore, ought to be the first object of our study and attention. His easel works stand in a lower degree of estimation; for though he continually, to the day of his death, embellished his performances more and more with the addition of those lower ornaments, which entirely make the merit of some painters, yet he never arrived at such perfection as to make him an object of imitation. \* \* \*

When he painted in oil his hand seemed to be so cramped and confined, that he not only lost that facility and spirit, but I think even that correctness of form which is so perfect and admirable in his fresco works." He says also of Michael Angelo—"From those who have ambition to tread in this great in this great walk of Art, Michael Angelo claims the next attention. He did not possess so many excellences as Raffaello, but those which he had were of the highest kind. He considered the art as consisting of little more than what may be attained by sculpture—correctness of form and energy of character. He never attempted those lesser elegances and graces in the art. Vasari says he never painted but one picture in oil, and resolved never to paint another, saying, it was an employment fit only for women and children."

Mr. J. P. Davis also attacks their durability; he says Vasari, in declaring them durable, "only repeats an error of his age." This is a strange expression. Vasari, when he wrote the life of Cimabue, speaks of his frescoes painted more than three hundred years before. He could surely judge for himself; and must have seen many frescoes by the old masters. The invention of oil painting, if it is dated at 1410, only gives us, in this argument, one hundred years in favour of oil up to the present day. It is furthermore a well-known fact, that many oil pictures have perished before they were fifty years old.

Here is another example. There are frescoes in admirable condition by Andrea del Sarto, who died in 1530. There are oil pictures even by Rubens, whom Mr. J. P. Davis, brings forward in favour of oil, painted one hundred years after these frescoes, that have long ago perished; for instance, his most celebrated work, 'The Descent from the Cross,' which Sir Joshua Reynolds says was falling from the canvas. Vide his "Journey in Flanders and Holland," which he made sixty years ago. Rubens died in 1641, which, at the outside, leaves one hundred years for the duration of his greatest work. This picture, it must be remembered, is in a church, perhaps on the wall, which is the reason of its decay. Andrea del Sarto's frescoes are, therefore, more than three hundred years old; and we may, I dare say, give them another hundred years, the limits, perhaps, for the existence of most pictures. If the Houses of Parliament are to be embellished, the noble names composing the committee ought to be a sufficient guarantee for the works being done in the most advantageous way; and artists will surely be satisfied with their decision, as the parties are some of their greatest patrons.—Yours, &c.

WELD TAYLOR.

Since writing the above I have carefully examined the paintings on the walls of Montagu House; they are excellent examples for experience. The walls of the staircase and ceiling of the entrance hall have almost perished from the peeling away of the colours, but the ceiling of the saloon is in tolerable preservation; had they been done in fresco, I can confidently say they would have been in good repair. Artists should examine them before the building is pulled down.

#### WILL OF SIR FRANCIS CHANTREY.

[As this document has given rise to various surmises, and also, by the way, to a very unnecessary and useless newspaper controversy, we think it desirable to print it entire; notwithstanding that, by so doing, we must omit several matters that we can ill spare. The will of the late estimable gentleman and accomplished artist, cannot fail to have a prodigious influence upon the future state and character of the Arts in this country. His bequest will form a nucleus for future gatherings; and probably be the means of giving to the Royal Academy immense power to advance the interests of the profession over which they preside. Upon this topic we shall have much to say hereafter.]

I, Sir Francis Chantrey, of Lower Belgrave Place, Knight, Sculptor, Member of the Royal Academy of Arts in London, and D.C.L. in the University of Oxford, hereby revoke all wills, codicils, and other testamentary dispositions heretofore made by me, and declare this to be my last will and testament: first, I direct that my body be interred in my vault in the churchyard of Norton, in the county of Derby. I give and bequeath unto each of my executors, hereinafter named, who shall act in the execution of this my will (except my wife, who is an executrix), the sum of £2000 sterling, free from legacy duty. And I give and bequeath all my household furniture, books, pictures, drawings, plate, linen, glass, wines, and other liquors, and my carriages and horses, models, and casts, not by this my will, or by any codicil or codicils thereto given or bequeathed to any other person or persons, or directed to be otherwise disposed of, unto my dear wife, Dame Mary Ann Chantrey, her executors, administrators, and assigns. And I hereby empower Charles Stokes, &c., Esq., George Jones, &c., Esq., and Charles Hampden Turner, Esq., three of my executors hereinafter appointed, or the survivors or survivor of them, or the executors or administrators of such survivor, to destroy such of my drawings, models, and casts, as they or he may in their or his uncontrolled judgment consider not worthy of being preserved. And my will is, and I direct that such of the works of Art upon which I may be engaged at the time of my decease, as shall be judged by my executors to be in a sufficient state of progress, shall be carried on and completed under their direction, provided that the parties to whom such works belong agree to such arrangement; and that my executors shall set apart and appropriate such sum and sums of money as shall be requisite for discharging all the expenses attending the carrying on and completing of the same works; and in case my friend and assistant, Allan Cunningham, shall be acting as my assistant at the time of my decease, it is my wish that my executors should engage his services to assist in the completion of the said works, and generally in the adjustment of my professional affairs, at such stipend or other usual remuneration as he may be in receipt of from me at the time of my decease; and upon the completion of the said works and the winding up of my professional affairs, in case the said A. Cunningham shall superintend the same to the satisfaction in all respects of my executors, and shall be living at the

above period of completion, I give and bequeath unto the said A. Cunningham the sum of £2000 sterling, free from legacy duty, but without any interest in the meantime; and I hereby authorize and empower my executors to employ any other competent person or persons in the stead of the said A. Cunningham for the purposes aforesaid, in case he shall not, for any reason, continue to act and assist in my professional affairs as aforesaid, and also to employ all necessary workmen at weekly or other salaries; and for the better carrying on and completing the said works, I direct that such works shall be carried on and completed in the studios, workshops, foundry, buildings, and premises which may be used by me for the purposes of my profession at the time of my decease. And it is my wish that Mr. Henry Weekes should also be employed by my executors, under the superintendence of the said A. Cunningham, in completing any models or other works at his usual stipend or remuneration. And I direct that he shall continue to occupy his present residence, being my house, No. 26, Lower Belgrave Place, for the term of one year after my decease, or longer at the discretion of my executors (in case it shall then happen to be his residence), without payment of rent or other consideration. And upon his services being no longer required by my executors, I give and bequeath unto the said H. Weekes the sum of £1000 sterling, free from legacy duty, but without any interest in the meantime; but in case of his death, before my executors have discontinued his services, instead of the said legacy of £1000, I give to the executors or administrators of the said H. Weekes the sum of £500 free from legacy duty, but without any interest in the mean time. And I give, devise, and bequeath, all my freehold and copyhold hereditaments, situate, lying, and being at Norton aforesaid, and all other my freehold and copyhold hereditaments whatsoever and wheresoever unto and to the use of my said wife, M. A. Chantrey, her heirs and assigns for ever. And as to all those, my leasehold messuages or tenements and hereditaments, situate in Lower Belgrave-place and Eccleston-street and Eccleston-place respectively, in the county of Middlesex (but subject to the provision aforesaid), and all other my leasehold hereditaments, and premises whatsoever and wheresoever, and all railway, canal, and road bonds, and all canal, navigation, and railway shares, and all shares that may, in any way, partake of the character of real estate, or be charged in any way or to any extent on real estate in any public companies, and also as to all monies which at my decease may be due and owing to me on mortgages or other real securities, and all the rest and residue of my present and future real and mixed estate of what nature or kind soever, I do hereby primarily subject and charge the same to and with the payment and satisfaction thereof of all my just debts, funeral and testamentary expenses, and the several pecuniary legacies bequeathed in and by this my will, or by any codicil or codicils thereto, and of the legacy duty payable in respect of such legacies, and of all such sum and sums of money as shall be requisite for discharging the expenses of carrying on and completing any of my unfinished works of art as hereinbefore provided, it being my will and intention that all my other personal estate shall be wholly exonerated from the aforesaid payments or any of them; and subject and charged as aforesaid, I give and bequeath all and singular the same leasehold hereditaments and premises, and real securities, and the interest and dividends due thereon, and the residue of my real estate and other the premises lastly hereinbefore devised and bequeathed, unto and to the use of my said wife, M. A. Chantrey, her heirs, executors, administrators, and assigns, absolutely to and for her and their own use and benefit. And I give and bequeath all my stocks, shares, and interest in the public funds and government securities, whether British or foreign, and all sums of money which may be due or owing to me upon bonds or other personal securities, or upon simple contract, and all and singular other my pure personal estate and effects whatsoever, and of what nature or kind soever (not specifically given or bequeathed in and by this my will, or by any codicil or codicils thereto), unto the said C. Stokes, G. Jones, and C. H. Turner, their executors, administrators, and assigns, upon the trusts and for the intents and purposes hereinafter declared and expressed of and concerning the same, that is to say, upon trust that they, the said trustees [here follow the customary powers of sale, transfer, &c., and for reinvestment of proceeds in government securities]. And my will is, and I do hereby direct, that the trustees or trustee for the time being of this my will, shall stand possessed of and interested in such last-mentioned stocks, funds, and securities, &c., upon trust, during the widowhood of my said wife, to pay and apply the interest, dividends, and annual produce thereof, by equal half-yearly payments (the first of such payments to be made at the expiration of six calendar months from the day of my decease), unto her, my said wife, for her own use and benefit; but in case she shall marry again, then from and after such second marriage, and during the then residue of her life, by and out of the same annual interest, dividends, and produce, to pay one clear annuity or annual sum of £1000 unto such person or persons, and for such intents and purposes as my said wife, notwithstanding such future coverture, shall direct or appoint. [Here follow the customary clauses for protection in case the wife should marry again.] And from and after the decease, or second marriage of my



said wife, which shall first happen, then upon trust to pay out of the said interest, dividends, and annual produce, one annuity or clear yearly sum of £300 to the said C. Stokes, and one annuity or clear yearly sum of £200 to the said G. Jones, during their respective natural lives, for their own respective absolute use and benefit, the same annuities to be free from legacy duty, &c. And upon further trust, that after the decease or second marriage of my said wife (whichever shall first happen, the trustees or trustee for the time being of this my will, do and shall so long as my tomb in the churchyard of the said parish of Norton, constructed by me and completed according to such instructions as I may leave for that purpose shall LAST, and expressly with the view of having my said tomb preserved from destruction, on the first day of December in each and every year, pay out of the said interest, dividends, and annual produce of my said residuary pure personal estate to the vicar or clergyman of the parish church of Norton aforesaid, who shall reside in the said parish of Norton, one annuity or clear yearly sum of £200 free from legacy duty, upon trust, nevertheless, that such vicar or clergyman do and shall so long as my said TOMB SHALL LAST, on the 21st day of December in each and every year, pay the sum of £50, part of the said last-mentioned annuity or clear yearly sum of £200, to the schoolmaster of Norton school, residing in the said parish of Norton, who, being a member of the Established Church of England, do and shall, so long as my said tomb shall last, himself personally instruct ten poor boys of the said parish of Norton, chosen and selected by such vicar or clergyman, in reading, writing, arithmetic, and other branches of general education, free from any expense to the parents of such poor boys; and upon this further trust that such vicar or clergyman do and shall, so long as my said TOMB SHALL LAST, on the said 21st day of December, in each and every year, pay out of the said annuity or clear yearly sum of £200 last mentioned, the sum of £10 each, to five poor men, and five other poor persons, being either widows or single women, all such persons being parishioners of the said parish of Norton, who, in the judgment of such vicar or clergyman shall be most deserving. And it is my will, that such vicar or clergyman, as some compensation for his care, trouble, and attention in and to the matters aforesaid, shall retain the residue of the said annuity or clear yearly sum of £200 last mentioned for his own use. And I declare that the receipt or receipts in writing, signed by such vicar or clergyman, shall at all times be a sufficient discharge and sufficient discharges to the said trustees or trustee for the time being of this my will, for such payments of the said last-mentioned annuity or clear yearly sum of £200 as shall in any such receipt or receipts be expressed to have been received, to be applied for the purposes and in manner aforesaid. And it is my desire and intention, that after the death or second marriage of my said wife, whichever shall first happen, subject to the said annuities, or such of them as shall for the time being be payable, the clear income of my aforesaid residuary pure personal estate shall be devoted to the encouragement of "BRITISH FINE ART IN PAINTING AND SCULPTURE ONLY," under and subject to such rules and regulations as I shall in and by this my will, or by any codicil or codicils thereto, make and appoint for that purpose; and in default of such rules and regulations, and subject thereto, in case the same shall be incomplete and insufficient, my will is, and I do hereby direct that from and after the decease or second marriage of my said wife, whichever shall first happen, the said trustees or trustee for the time being of this my will do and shall apply and dispose of the clear interest, dividends, and annual produce of my said residuary pure personal estate, after answering and satisfying thereout the said annuities, or such of them as shall from time to time be payable, in the manner hereinafter mentioned (that is to say), upon trust, that the trustees or trustee for the time being of this my will, do and shall pay over the same yearly and every year by one or more payment or payments, as they or he shall think proper, to the President and Treasurer for the time being of the Association of Eminent Artists, now known as and constituting the ROYAL ACADEMY OF ARTS IN LONDON, or to the President and Treasurer of any other society or association which, in the event of the title "ROYAL" being withdrawn by the Crown, or of the Royal Academy being dissolved, or its denomination altered, may be formed by the persons who may be the last members of the Royal Academy of Arts in London, whatever may be the denomination assumed by such last members. And I declare, that the receipt and receipts in writing of the President and Treasurer, for the time being, of the Royal Academy, or of such other society or association as aforesaid, shall be a sufficient discharge and discharges to the trustees or trustee for the time being of this my will, for the monies so from time to time paid over as aforesaid, and shall entirely exonerate such trustees or trustee from all responsibility as to the future application and disposition of the same monies. And my will is, and I do hereby direct, that from and out of the monies so paid over, one annuity or clear yearly sum of £300 shall be retained by such President for the time being, to and for his own absolute use and benefit; and that an annuity or yearly sum of £50 shall be paid thereout to the Secretary, for the time being, of the said Academy, Society, or Association, for his own absolute use and benefit, *on condition that such Secretary shall*

\* Passage in italics interlined in original

*attend the meetings of my trustees, and keep in a book, to be preserved by them, a regular account of all the proceedings:* such two last mentioned annual sums to be payable on the first day of January in every year, and the first payment to be made on the first day of January in the year succeeding that in which my said wife shall die or marry, as the case may be; and neither of such annual sums to be apportionable for a broken part of a year; and the clear residue of the same monies shall be laid out by the said President and other members composing such Council, for the time being, of the Royal Academy, or of such other society or association as aforesaid, when and as they shall think it expedient in the purchase of WORKS OF FINE ART OF THE HIGHEST MERIT IN PAINTING AND SCULPTURE that can be obtained, either already executed, or which may hereafter be executed by artists of any nation, provided such artists shall have actually resided in Great Britain during the executing and completing of such works, it being my express direction that no work of Art, whether executed by a deceased or living artist, shall be purchased unless the same shall have been entirely executed within the SHORES OF GREAT BRITAIN. And my will further is, that in making such purchases, preference shall, on all occasions, be given to works of the highest merit that can be obtained, and that the prices to be paid for the same shall be liberal, and shall be wholly in the discretion of the President and Council of the Royal Academy, or of such other society or association as aforesaid. And my will further is, that such President and Council, in making their decision, shall have regard solely to the intrinsic merit of the works in question, and not permit any feeling of sympathy for an artist or his family, by reason of his or their circumstances or otherwise, to influence them. And I do hereby further direct, that such President and Council shall not be in any manner obliged to lay out and expend in every or any one year, either the whole or any part of the monies so paid over to them for the purpose aforesaid, or any accumulations that may arise therefrom, but that the same respectively may from time to time be reserved and accumulated for a period not exceeding five successive years, if such President and Council shall see occasion. And I do expressly declare my will and mind to be, that no commissions or orders for the execution of works to be afterwards purchased as aforesaid, shall at any time be given by such President and Council to any artist or artists whomsoever. And I further declare my will to be, that the President and Council of the Royal Academy, or of such other society or association as aforesaid, do and shall, within the succeeding year next after any work shall have been purchased by them as aforesaid, cause the same to be publicly exhibited for the period of one calendar month at the least in the annual exhibition of the Royal Academy, or in some important public exhibition of Fine Arts, the same to be selected by such President and Council, subject to such regulations as they shall think fit and proper. And I direct that the said works shall be selected by the decision of a majority of the members of the Council for the time being of the Royal Academy, or of such other society or association as aforesaid, the President thereof having in such selection one vote as a member of the Council and a casting vote as President thereof. And I do hereby expressly direct, that after every purchase shall have been made by such Council, the names of those members of the Council who shall have sanctioned or opposed such purchase shall be entered in some book to be kept for that purpose, which book shall at all times remain open for the inspection and reference of all the members of the Royal Academy, or of such other society or association as aforesaid, and of the trustees or trustee for the time being of this my will. And it is my wish and intention, that the works of Art so purchased as aforesaid, shall be collected for the purpose of forming and establishing a PUBLIC NATIONAL COLLECTION OF BRITISH FINE ART IN PAINTING AND SCULPTURE executed within the shores of Great Britain, in the confident expectation that, whenever the collection shall become or be considered of sufficient importance, the government or the country will provide a suitable and proper building or accommodation for their preservation and exhibition as the property of the nation, free of all charges whatever on my estate. And it is my wish that my trustees or trustee, for the time being, and the President and Council of the Royal Academy, or of such other society or association as aforesaid, shall use their best endeavours to carry my object into proper effect. But I expressly direct, that no part of my residuary pure personal estate, or of the annual income thereof, shall be appropriated in acquiring any depositary or receptacle whatever, for the aforesaid works of Art, otherwise than in providing a place of temporary deposit and security whenever needful, and in defraying those expenses which shall be absolutely required for the necessary preservation of the said works of Art so long as they shall remain in such place of temporary deposit. And in case the Royal Academy and such other society or association as aforesaid, if any, shall be dissolved or cease to act for the purposes aforesaid, I do hereby direct, that the trustees or trustee for the time being of this my will, shall endeavour to obtain the authority and sanction of Parliament to some proper scheme for the future application of the annual income of my residuary pure personal estate, such scheme being in strict accordance with my intention hereinbefore expressed, viz., that such income shall be for ever devoted towards the en-

couragement of Fine Art in Painting and Sculpture executed within the shores of Great Britain. And it is my earnest request, that my said wife do, with all convenient speed after my decease, apply for and endeavour to obtain an Act of Parliament settling, or authorizing her to settle, the said freehold and copyhold hereditaments, and other real and mixed estate to which she may become entitled under this my will, or so much thereof as shall remain after defraying the expenses of applying for and obtaining such Act of Parliament and making such settlement, upon the same trusts as are hereinbefore declared concerning my residuary pure personal estate, but not so as to double or otherwise increase all or any of the annual or other sums hereinbefore made payable thereout, but so nevertheless that my said wife may have a life interest therein, or in such part thereof as she may desire. Nevertheless, I declare, that no forfeiture shall be occasioned by want of such Act of Parliament, but that in case the same should not be obtained, the same freehold and copyhold hereditaments, and other real and mixed estate, shall go and be held and enjoyed under this my will, in the same way as if no such request had been contained in relation thereto. And I do hereby nominate and appoint my said wife, M. A. Chantrey, and the said C. Stokes, G. Jones, and C. H. Turner, executrix and executors of this my will. But I hereby declare, that if either of my said executors shall be indebted to me at the time of my decease, such debt or debts shall not be extinguished by reason of his being so appointed an executor. [Here follow clauses to authorize the trustees to act in cases where he himself held property in trust, and in case of death, &c., to appoint new trustees, &c.] And it is my earnest wish, that such appointment be made within three calendar months next after the happening of any such vacancy as aforesaid, and that the number of three trustees may be kept up during the lifetime and widowhood of my said wife, and that after her decease the trustees be increased to five, by adding to the number of three the President and Treasurer for the time being of the Royal Academy, or of such other society or association as aforesaid, so that the number of five trustees, always including such President and Treasurer, shall thenceforth be kept up, &c. [Clauses for investing new trustees with full power.] And I direct that every trustee who shall be appointed under the power hereinbefore contained (excepting the President and Secretary of the Royal Academy, or of such other society or association as aforesaid) shall upon his appointment receive one clear sum of £100 sterling, to be retained out of the income of my residuary pure personal estate for the current year in which any such appointment shall take place, the same sum to be some remuneration for the trouble imposed upon such new appointed trustee. [Here follow the customary clauses for the legal discharge, reimbursement, and security of the trustees.] In witness whereof I, the said Sir Francis Chantrey, the testator, have to this my last will and testament, &c., set my hand, this thirty-first day of December in the year of our Lord one thousand eight hundred and forty.—F. Chantrey.—Signed, published, &c.—Witnesses, John Walter, 4, Symond's Inn, Attorney-at-law, Rose Mary Walter, 47, Ebury Street Piccadilly, Spinster.

This is a codicil to the last will and testament of me, Sir Francis Chantrey, of &c.—Whereas, in and by my said will, I have directed that in case my friend and assistant, Allan Cunningham, shall be acting as my assistant at the time of my decease, it is my wish that my executors should engage his services to assist in the completion of the works therein referred to, and generally in the adjustment of my professional affairs, at such stipend or other usual remuneration as he may be in receipt of from me at the time of my decease; and upon the completion of the said works, and the winding up of my professional affairs, in case the said A. Cunningham shall superintend the same to the satisfaction, in all respects, of my executors, and shall be living at the above period of completion, I have given and bequeathed unto the said A. Cunningham the sum of £2000 sterling, free from legacy duty, but without any interest in the meantime. Now I do hereby, in addition to the said sum of £2000 so given to him, give and bequeath to him, the said A. Cunningham, one annuity or clear yearly sum of £100, for and during the term of his natural life, payable quarterly out of the rents or interest and dividends of the leasehold and other property hereinafter mentioned, given and bequeathed by my said will to my wife, M. A. Chantrey. And after the decease of the said A. Cunningham, I give and bequeath a like annuity or clear yearly sum of £100 to Jean Cunningham, the now wife of the said A. Cunningham, for and during the term of her natural life, payable quarterly out of the rents or interest and dividends of the leasehold and other property hereinafter mentioned, given and bequeathed by my said will to my said wife. And whereas, as to all those leasehold messuages or tenements and hereditaments situate in Lower Belgrave-place and Eccleston-street, &c. &c., and all the rest and residue of my present and future real and mixed estate, of what nature and kind soever, I have primarily subjected and charged the same to and with the payment and satisfaction thereof of all my just debts, &c., in addition to the aforesaid charges thereon, I further charge all and singular the same leasehold hereditaments and premises and real securities, and the principal and interest due thereon, and the residue of my real estate, and other the premises lastly hereinbefore

mentioned, with the payment of the said several annuities hereby given and bequeathed to the said A. Cunningham and Jean Cunningham his wife, it being my will and intention that all my other personal estate shall be wholly exonerated from the aforesaid payments, or any of them; and, subject and charged as aforesaid, I give and bequeath all and singular the same leasehold hereditaments and premises and real securities, and the principal and interest due thereon, and the residue of my real estate, and other the premises lastly hereinbefore mentioned, unto and to the use of my said wife, M. A. Chantrey, her heirs, executors, administrators, and assigns absolutely, to and for her and their own use and benefit. And in all other respects I ratify and confirm my said will. In witness whereof, I, the said Sir Francis Chantrey, have to this codicil to my said will set my hand this third day of November, in the year of our Lord one thousand eight hundred and forty-one.—F. Chantrey.—Signed, published, &c.—Witnesses, John Walter, Attorney-at-Law, 4, Symond's Inn; Rose Mary Walter, 47, Ebury-street, Pimlico.

Proved at London, with a codicil, 15th of December, 1841, before the worshipful Robert Joseph Phillimore, Doctor of Laws and Surrogate, by the oaths of Dame M. A. Chantrey, widow, the relict, C. Stokes, Esq., G. Jones, Esq., and C. H. Turner, Esq., the executors, to whom administration was granted, having been first sworn duly to administer.

#### THE ARTS IN CONTINENTAL STATES.

**ITALY.—BOLOGNA.—Necrology.**—We announced in the last number the appointment of Mr. Cockerill in the room of M. Antolini as a member of the Institute of France. We now give the following notice of the well known and accomplished architect the Cavalier Gio Antonio Antolini, which we had not earlier an opportunity of mentioning. He was born in 1754, of a respectable family at Castel Bolognese: he studied at Bologna, and there took a degree as an architect and engineer. He was called to Rome for the works on the Pontine Marshes, and at Rome he studied deeply the remains of antiquity, and published "Illustrations of the Temple of Hercules at Cori." He then went to Milan, where he designed the plan of the Forum Bonaparte. He was afterwards named to two chairs, those of Architecture in the Academy, and of Geognosy in the University of Bologna; and he was subsequently elected a member of many learned bodies, including the Institute of France. He held many honourable public appointments, and executed many works for the Italian government as well as for individuals; he was also employed in foreign labours, latterly for the Viceroy of Egypt. He has left, it is said, in his son Philip Antolini, the heir of his talents as well as of his name.

He has published the following works, besides the above mentioned:—"The Ruins of Velleja in the Piacentino;" "The Temple of Minerva in Assisi," confronted with the plates of Andrea Palladio; "Elementary Ideas of Civil Architecture;" "Notes to the Treatise of Architecture by Milizia."

**The Exhibition at Bologna.**—On the 26th of December the distribution of premiums to the students of the Fine Arts, took place with the usual forms. The opening discourse was read by the Professor of Architecture, Signor Serra, who gave a brief eulogium on the merits of those academicians who have died during the past year, viz., Proff. Santini, architect; Giungi, sculptor; Tambroni, landscape painter; Rosaspina, engraver. The learned Dr. Ventarini read an eloquent oration on the true mission of the Fine Arts for the civilization of society.

The Exhibition, which was opened the same day, contains many and remarkable works; we can only note a few of the principal in each style.

**Historical Painting.**—*Schiavoni (Proff. Natale).*—This celebrated artist, in all his works, gives proof that he was born in the country of Titian and Paul Veronese. His 'Sleeping Flora,' size of life, is a superb picture for the transparency and variety and truth of its colouring, the elegance of its forms, and purity of its style.

*Schiavoni (Felice)* shows that he follows his father's steps in his beautiful 'Love, as a Gardener.'

*Bertini (G. b. au.)*—'The Constable of Chester,' from Sir W. Scott, is well imagined and well designed, but wants harmony.

**Portraits.**—*Rasori (B.A.)*—A portrait of the celebrated historian Repetti—a work worthy of Vandyke.

*Hayter (G.) B.A.* Painter of H. M. Queen

*Victoria.*—Portrait, size of life, half-length, of his old friend, the lamented Proff. Rosaspina. This picture is managed with the boldness of a master, and with a fine contra-position of light and reflection; the whole effect is great and true.

*Giragius (Simeon de Rezan).*—This Russian painter, who has been for some time a resident in Bologna for the purpose of making copies of the famous works of Guido, Cavedoni, Tiarini, in short of all the most excellent of the old Bolognese masters, exhibits the portrait of an old 'Greek Priest,' remarkable for its relief, characteristic expression, and harmony.

**Landscapes.**—*Campedelli (C.) B.A.*, exhibits four landscapes, where we find the happy mixture of Claude Lorraine and Paul Potter. The 'Sasso Hill' and 'Fountain of Love' are looked on as incomparable.

*Barbieri (G.)*—Among the multitude of clever landscape painters who exhibit so many pictures, we distinguish, by this artist, 'A Scene on a Swiss Lake,' which reminds us of the style of Poussin.

*Morghen (A.)*, the son of the great engraver, exhibits many fine pictures. His 'Land Storm' is too true, it is fearful in its terrible beauty. This is a real artist, approaching the style of Salvator Rosa.

**Sculpture.**—*Baruzzi (Prof. C.)*—Five busts in Carara marble really magnificent, but his statue of Madame Tagliani, as 'The Sylphide,' is more like a spirit of air than a marble; she seems to fly.

*Putti (N.)*—'Prayer,' a charming statue.

**Engravings.**—*F. Anderloni and G. Garavaglia* have a glorious work in this Exhibition; it is the famous 'Assumption' of Guido, at Genoa. The true drawing, the decided and yet soft cut of the burin, which conveys the transparent colouring of Guido, is indeed admirable. This work is also interesting as recalling an historical anecdote:—Guido had left the school of Calvart to study under the Caracci, consequently his old master was offended. The fame of this picture, however, moved old Calvart to wish to see it, that he might criticise the new style of his roving pupil: but when he found himself in front of the picture, Calvart forgot anger and all such feelings. The old man ran to Guido, kissing his hands, and exclaimed with enthusiasm, "Blessings on you, my Guido, and blessings on the care I gave to educate your youth to Art."

**FLORENCE.**—*Bartolini.*—The Institute of France has named as a corresponding member the sculptor Professor Bartolini.

**Galleria degli Uffizi.**—*A. Dumas* has just returned to complete the illustrations of the great work, "La Galleria degli Uffizi."

**SPAIN.**—**MADRID.**—*Perez.*—There has been exhibited here a truly beautiful statue by Perez, an artist now residing at Rome, representing, natural size, 'Isabella of Castile, Queen of Spain.'

**FRANCE.**—**PARIS.**—*Leonardo da Vinci.*—*Steam Cannon.*—M. Delecluze has discovered among the MS. of Leonardo da Vinci, placed after his death in the "Bibliothèque Royale," a document which carries back the invention of the steam-engine to the close of the fifteenth century; at least he has published in "l'Artiste" a notice of Leonardo, to which is appended a *fac-simile* of the hand-writing of one page of the precious manuscripts, with five pen-sketches of a steam-cannon in all its details, and the following note explanatory of these designs and of the use of the machine. Leonardo entitles it an invention of Archimedes, and names it "Architruono." "Invention of Archimedes." The "Architruono" is a machine of fine copper, whose purpose is to throw iron balls with much force and much noise. It is used in the following manner:—The third of the instrument consists in a great quantity of charcoal fire and a vessel containing water; when the water is heated, the screw of the vessel containing the water must be turned to close it above: all the water will escape below, descending into the heated part of the machine, and will there be immediately converted into a vapour of such force and in such abundance, that it will appear wonderful to see its violence, and to hear the great noise produced by this smoke. This machine drove out a ball of the weight of a talent.

**Ecole des Beaux Arts.**—M. Ingres has been chosen President, and M. Jarry de Mancy Vice-President of the "Ecole des Beaux Arts" for the ensuing year.

**Pantheon.**—The colossal statue of 'Immor-

talité,' which is the work of M. Cortot, and formed a part of the spectacle at the funeral of Napoleon, is about to be cast, and placed on the dome of the Pantheon.

**Count de Perregaud's Pictures.**—The sale by auction of Count de Perregaud's pictures, so well known as the selection of an excellent judge and a man of taste, excited much interest among all buyers of pictures. There was much competition, and the whole pictures, in number 69, brought 441,628fr. about £17,600. Several we believe were bought for England. A. Karel du Jardin, 'Crossing a Ford,' brought 26,300fr., £1052; 'Departure for the Chase,' A. Vandervelde, brought 26,850fr. £1074; 'The Spy,' by P. Wouwermans, brought 35,100fr., £1404. These were the highest prices obtained. The modern pictures proportionally sold less well than the ancient ones.

**Monument of Napoleon.**—The members of the commission charged with the examination of the models for the tomb of the Emperor, have made a report to the Minister of the Interior after examining the 84 models submitted to them at the "Palais des Beaux Arts." The following is the substance of it. The first inspection reduced the number of models for selection to 25, but this number still appearing too great, it was agreed that each member of the commission should choose 10 names, and that those should be submitted to the ballot. The result was, Messrs. Baillard and Visconti had the suffrages of all. M. Duc had 11 votes; M. Duban 10; M. Labrousse 9; M. Lassus 8; Messrs. Isabelle, Deligny, Gayraud, Triquetti, and Danjou, each 7. The other models most approved were those of Messrs. Canissié, Dexay, Bouchet, Feucheres, Petitot, Van Clémpotte, Seurre, Gauthier, Merey, and Auroy. After examining the models, the commission declared that none of the models are entirely satisfactory, though many are of high merit; and they recommended as the best means of realizing the wishes of the French nation the following plan:—A sarcophagus of granite or porphyry, of a severe and noble form, placed on a pedestal of an indestructible material, appears to the commission the most suitable monument which can be raised to contain the ashes of Napoleon. It should convey the idea of eternity, and that the remains of the great man are safe from the vicissitudes and accidents of time. It ought to be constructed in such a manner as to survive the destruction of the church which contains it, and the fall of the dome, and it should be impervious to fire. As to the objection to the plan of a crypt, that it is exposed to damp and to inundations, it is not true; the foundation of the Invalides is many metres above the highest waters, and its vaults are remarkably dry.

The excavation of the crypt besides renders any other appropriation of the dome impossible; it must remain for ever sacred to the ashes of Napoleon. The commission further expresses the opinion that within the enclosure of the Invalides, but without the church, and quite apart from the tomb, an equestrian statue of the Emperor should be erected. It further expresses the wish that this statue should be represented in the Imperial costume, to mark that Napoleon is honoured not less as a statesman and legislator, than as a warrior. The tomb within the church—nothing, in the presence of God; without—the statue—glory, in the sight of men. The commission does not recommend that a new program should be issued for a competition of models for the tomb of Napoleon. It limits itself to recommending this program—an open crypt within the Church of the Invalides, an equestrian statue of the Emperor without, leaving to Government the choice of the artists who are to execute them.

(Signed) Comte d'HOUEDETOT, Ch. REMUSAT, VITET, DE VATRY, J. INGRES, DAVID, CAVE, E. P. BERTIN, VARZOLIER, L. FRESSE, THEOPHILE GAUTIER, FONTAINE.

**Engraving.**—'Napoleon,' painted by Delaroché; engraved by Aristides Louis. All amateurs are acquainted with the splendid portrait of Napoleon, painted by P. Delaroché for the Countess of Sandwich. Napoleon is standing in his closet before a table covered with papers. The face is turned three-quarters towards the spectator, and expresses a mind full of high thoughts. The design is fine, the countenance dignified, the attitude well chosen, the likeness correct, the

accessories true, the picture is perfect. The eulogium of the picture is also that of the engraving. Aristides Louis has perfectly preserved and translated the picture with his burin. The varied and masterly manner in which the half-tints are harmonized, the light and the shadow, varying the touch according to the object to be represented, is an example of the true management of the burin, and is indeed surprising; it seems colour itself; and justly have artists and amateurs proclaimed this to be a masterpiece.

GERMANY. — STUTTGARD. — *Necrology.* — The great sculptor, Dannecker, is dead. It is true that for several years he has been lost to the world and to Art, his mind being greatly impaired—reduced, we believe, to second childhood, but his long life has only now closed at Stuttgart at the age of eighty-four. What traveller in Germany, at all interested in the Arts, has not visited Dannecker's studio at Stuttgart, and his beautiful and spirited 'Ariadne' in the villa of M. Bethman, near Frankfurt. It is many years since we ourselves paid our homage to these works, but even then Dannecker was an old man, and his spectacles and tools lay beside an unfinished statue of a very lovely little girl with a dead bird in her hand. We especially admired a charming water nymph as she laves in her stream, and a noble and thoughtful statue of 'St. John.' The genius of J. Heinrich Dannecker manifested its peculiar bent at a very early age; and it is said that it was by personal application to Duke Charles of Württemberg, while yet a child, that he obtained permission to study in his academy for the Fine Arts, then recently established near Stuttgart. This school was intended only for the nobly born, and the parents of J. Heinrich Dannecker were of a humble class. He afterwards studied at Rome, and had the advantage of the advice of Canova; and there his statues were so much admired that he was elected a member of the academies of Milan and Bologna. His life, we believe, after his return to Germany, was chiefly passed at Stuttgart. His busts are excellent, and he has preserved to us the likenesses of many eminent men. His statue of 'Christ,' which, it is said, owed its origin to a dream, is considered his greatest work, and occupied eight years of his life. His 'Ariadne' and his 'Sappho' are among the works to which he especially owes his fame.

#### ART IN THE PROVINCES.

LIVERPOOL.—The results of the recent exhibition have not been so successful as heretofore. The sales amounted to between £1500 and £1600. The following is a list of the pictures sold:—'Sunset on the Stour,' T. S. Cooper. 'Landscape and Cattle,' John Wilson, jun. 'Ruins—Twilight,' W. Havell. 'Summer Time,' T. Creswick. 'Fording a Brook,' T. S. Cooper. 'Herd- ing Cattle,' T. S. Cooper. 'View near Ambeaside,' C. T. Burland. 'Roslyn Castle,' T. Creswick. 'Shipping off Mount Edgemoor,' Plymouth, S. Walters. 'Derwent Water,' Mrs. Aspland. 'The Thames at Milton, Kent,' A. Vickers. 'Protection,' J. H. Illidge. 'Halt of the Gypsies,' M. Stanley. 'Cottage Girl, and Fruit,' Geo. Lance. 'The Gate Keeper,' H. J. Boddington. 'Entrance to a Village,' H. J. Boddington. 'Leicester and Amy,' W. P. Frith. 'Scene in Cumberland,' T. W. Watts. 'Cottage at Applethwaite,' T. L. Aspland. 'View of Ben Lawers, &c.,' Copley Fielding. 'An English Interior,' T. F. Marshall. 'Gleaners Returning,' T. F. Marshall. 'Girl at a Well,' Thos. Crane. 'Pursuit of Knowledge under Difficulties,' R. Farrier. 'Temple of Venus,' W. Havell. 'Eton College,' A. Vickers. 'Sketch of an Old Bridge,' F. R. Lee, R.A. 'The Halt,' Geo. Lance. 'As You Like It,' John Bishop. 'Love,' Alex. Johnston. 'Lane Scene,' H. Jutsum. 'Weary Travellers homeward bound,' E. A. Gifford. 'Loch Elvie,' L. Aspland. 'Haddon Old Chase,' Thos. Creswick. 'From the Fortunes of Nigel,' A. T. Derby. 'Windermere,' W. Havell. 'Near Florence,' W. Havell. 'Anxiety,' H. P. Parker. 'Study of a Monk Reading,' W. P. Frith. 'Dolly Varden, &c.,' W. P. Frith. 'Girl at a Spring,' P. F. Poole. 'Milking Time,' James T. Eglinton. 'A Little Fun,' P. F. Poole. 'Beaux Stratagem,' W. P. Frith. 'Loch Tyne Head,' W. Collingwood. 'View on the River Brathay,' R. S. Henshaw. 'Mill, near Stoke,' J. B. Crome. 'Woman's Reflections,' W. S. Henderson. 'The Thames, at Milton,' A. Vickers. 'An Indianman,' Samuel Walters. 'Dumbarton, on the Clyde,' Miss Jane Nasmyth. 'A Sketch from Nature,' F. R. Lee, R.A. 'On Loch Lomond,' Miss Margaret Nasmyth. 'Madeline,' A. T. Derby. 'Shrimp Catcher,' J. Zeitter. 'View on the Tay,' Miss Jane Nasmyth. 'A Covenantner,' A. John- ston. 'Smugglers' Return,' J. A. Pullen. 'At Har- fleur,' W. Fowler. 'Dow Craggs,' A. Hunt. 'On the River Derwent,' Mrs. Aspland. 'Bonnington Fall,'

Miss Margaret Nasmyth. 'The Blacksmith's Shop,' A. Vickers. 'Cattle Reposing,' T. S. Cooper. 'Waiting for the Ferry,' W. Marshall. 'The Old Sailor,' John Bishop. 'Shrimpers off Bootle,' Samuel Walters. 'Sunset,' A. Clint. 'Relieving the Destitute,' T. F. Marshall.

Portrait of James Montgomery.—A portrait of this distinguished poet and most estimable man has been recently painted by Mr. T. H. Illidge, of Liver- pool; an artist with whose works we are familiar, and who, we have no doubt, has done justice to the im- portance of his subject—that of transmitting to posterity a copy of the form and features of a man who has given so much enjoyment and instruction to his generation— "Blessings be with them and eternal praise— The Poets."

Our correspondent writes in very high terms of Mr. Illidge's work; the portrait he describes as a very striking likeness; the character of intellect being hap- pily retained; and a degree of refinement being given to the features without impairing the vraisemblance. As a production of art, too, it merits the most marked commendation. We should like to see it engraved; for although we have already two or three prints of James Montgomery—big and little—there is not one of them worth a straw. Mr. Illidge has also, we under- stand, lately painted a full-length portrait of Lord Stanley for the Liverpool Collegiate Institution.

EDINBURGH SOCIETY OF ARTISTS.—The fifth Ex- hibition of this Society is now open; and while we rejoice to find that in it the number of portraits bear an insignificant proportion to the usual supply of works of this kind, we cannot help remarking the paucity of historical subjects. This Institution is, however, as yet in its infancy; and we have sufficient reason, in the present Exhibition, to augur an increasing interest in the higher department of Art. The works amount in number this year to 232, the majority being land- scapes, many of which are distinguished by some of the highest requisites for this style of painting. No. 10. 'Carisbrook Castle,' by F. Watts, is prettily painted, but the general effect is injured by a want of union of parts. A 'View on the Clyde,' by John Fairman, is painted with an admirable purity of tone and much depth of feeling. No. 47. 'Brand Barn,' by W. Mason. This is the best of the four pictures exhibited by this artist. No. 60. 'An Old Mill on the Ouse,' by Boddington, is a charming picture, possessing all the truth which generally characterizes the works of this artist. No. 63. 'Prudhoe Castle,' T. M. Richardson. Often as we have seen this ruin on canvass, we have seen few better pictures of it than this. No. 70. 'Nine Views of Old Houses in Edinburgh,' W. Livell. These views are strikingly characteristic of the "old town," and evince much improvement on the part of this artist. No. 82. 'Near Ashfield, South Devonshire,' W. H. Crome. The composition of this work is admirably made out. No. 112. 'In the Vale of Clwyd, Denbigh- shire,' is also by Mr. Crome, and is a landscape pos- sessing the highest claims to admiration. The grey and time-worn bridge tells most effectively, in contrast with the gloom of the hills on the left of the picture. The sky is in perfect harmony with the general feeling of the work, which, on the whole, is worthy of a place by the side of the best performances of its class. No. 129 is by the same hand: it is entitled 'Bacon Cliff, Denbigh- shire,' and notwithstanding its bad position, enough can be seen of it to determine that it is one of the best works in the Exhibition. It is a moonlight effect, beauti- fully finished, and distinguished by singular depth and transparency. The following works may be also men- tioned as of a high degree of merit:—144. 'Glen San- nox, Arran,' James Ferguson. 167. 'View of the Fisher Gate, St. Andrews,' J. W. MacLean. 197 and 198. 'Evening,' and a 'River Scene,' James Ferguson. 145. 'Patie and Peggy,' Thomas McCulloch. With respect to the hanging of the pictures, an abuse seems to have crept into this Institution, which we lament to say prevails in others—that of hanging the best pic- tures in the worst places, and appropriating some of the best positions to indifferent productions.

MONUMENT TO BURNS'S HIGHLAND MARY.—Some considerable time since a number of admirers of the SCOTCH PEASANT BARD set on foot a subscription for the purpose of erecting a monument over the grave of her who first inspired the love of Burns. Designs for the monument were requested from various gentlemen; among others who responded to the call, a union of talent was formed between Mr. G. M. Kemp, the architect for the monument in course of being built in Edinburgh to the memory of Sir Walter Scott, and Mr. Alex. H. Ritchie, sculptor, a gentleman favourably known in many parts of Scotland by the meritorious works he has executed for public bodies and indi- viduals. At an early period of his life he was sent to Rome, where he became a pupil of Thorwaldsen, whose medal he had the high honour of obtaining; a distinc- tion which will be duly appreciated by all who take any interest in Art. The design for the monument above alluded to is chaste and appropriate; consisting of an obelisk placed on a pedestal, having three of its sides enriched with basso-relievo representations; the principal being the parting of Burns with Mary on the banks of the Ayr; the other two being an emble- matical illustration of the address "To Mary in Heaven," and the bereaved lover lamenting over the grave in which are buried his hopes and his affections. The choice of these subjects is strikingly indicative of a mind in harmony with the poet's feelings; while to complete the design, the celebrated Delta of Black-

wood's Magazine has furnished an inscription at once worthy of the theme and of its gifted author. Such a combination of talent is not frequently to be found, and we trust the men of Greenock will show by their adoption of it, an example which their neighbours of Glasgow would do well to imitate in their Wellington Testimonial as well as in their other public works.

#### RECENT ARCHITECTURE.\*

The greatest architectural novelty described in the present volume of the "Companion" is the building for St. George's Hall, and the new As- size Courts at Liverpool, originally intended to have been two distinct structures, but now com- bined into a single piece of architecture—one that, should it be fully executed according to the view here given of it, will be the finest edifice of the kingdom. Liberally as they have shown them- selves disposed in embellishing their town, the people of Liverpool have not hitherto been very fortunate in their selection of architects. Mr. Foster has engrossed their patronage too ex- clusively. Notwithstanding the immense sum expended upon it, the new Custom-house is almost below mediocrity as a work of Art, most common-place in design and in character. In- deed very little can be said at all in favour of the present so-called Grecian architecture of Liver- pool, it being most cold, insipid, and spiritless. Mr. H. L. Elme's building will be an exceedingly rich specimen of the Grecian style, carried out consistently, and treated with artist-like spirit and feeling, both in the general conception and in the separate parts. It consists of a single Corinthian order, whose columns are to be 46 feet high, or five more than those of the Royal Exchange, and which is further raised upon a terrace and stylo- bate. The principal façade, 420 feet, is divided into three portions, the centre one of which is formed by a *monoprosyle* colonnade of 15 inter columns (i. e. 16 columns), and the other two by *square* pillars, between which an ornamental screen wall is carried up about one-third of their height. Thus, while the whole will produce a re- markably rich and very unusual degree of effect as to continuity of columniation throughout, there will also be a very unusual degree of variety, without any interruption of style, as is generally more or less the case where part of a front is made to look as much as possible like the frontis- piece to a Greek temple, while the rest is per- forated with windows. In Mr. E.'s design, unity is very happily combined with contrast and vari- ety; not only does the introduction of both square and round columns contribute to the latter, but the two forms mutually set off and give value to each other. We have heard it objected, first, that there is no authority for square columns so applied; secondly, that the introduction of screen walls between them is an idea borrowed from Egyptian architecture. As to the borrowing part of the matter, we only wish that others would take the hint and learn to borrow with equal judgment and taste, instead of eternally copying the same models over and over again, as they now do; while as to authority, no other authority is needed than that of the design itself, which is no less tasteful and appropriate than eminently pic- turesque. Let whoever will make it matter of reproach, we make it for congratulation both to the architect and to the Art, that he has here taken a decided step forward in it; whereas, till now, Grecian architecture has remained almost stationary among us. We began by copying it servilely, yet piecemeal, and have ever since gone on after the same fashion, till at length the style has almost gone out of fashion—itsself certainly has fallen very much into discredit of late; and no wonder, for now that the mere novelty of it has passed away, people begin to be weary of seeing the same or nearly the same portico re- peated on every occasion; and some have found out that it requires far less talent to *design* a thing of that kind, than to compose a single piece of fresh detail, or to bring forward aught amount- ing to a new idea. Although we have by no means exhausted our remarks even on this build- ing, here we must break off for the present, whether we have the opportunity of returning to the subject again or not. Should the latter prove the case, our readers will, at all events, now know where they can find notices of many other structures, either recently begun or completed.

\* Continued from page 12.



## WORKS IN PROGRESS.

CANTERBURY PILGRIMS ASSEMBLED AT THE TABARD, SOUTHWARK. Painted by EDWARD CORBOULD. Engraving by C. E. WAGSTAFF. Publishing by T. Boys.

This is really an important work of Art; and in its progress thus far bids fair to be finished in a manner to give the very best imitation of the feeling of the original picture. The plate is very large, being of the size of Landseer's 'Return from Hawking'; and is to be finished by Mr. Wagstaff, in his most effective style of mezzotinto engraving. The subject is, of course, from Chaucer, and involves in its realization upwards of thirty figures; for thus has the artist, in following the description of the poet, assembled

"a goodly company,

In Southwark at this gentle hostelry,  
That hight the Tabard faste by the Bell."

The site of the celebrated inn—the ancient Tabard is still occupied by a house of entertainment—"hight" the Talbot, a corruption of the earlier word. The movement of a numerous party, about to set out upon a journey, is well described; the activity is universal; every one is in the act of preparation, except the monk, and one of the "priests three," who are seated in easy enjoyment, that nothing around them has the power to disturb. One of the most prominent foreground figures is the knight, who is already in the saddle, and looking down upon his yeoman busied in tightening the girths. There is, as may be expected, an abundant display of costume in this work, varying from that of the jaunty squire, down to the plain vestment of the tenant of the cloister. The head dress of this period is the *cargan* or drapery, similar to what was worn in the reign of King John. This, in the time of the "father of English poetry," was a favourite covering for the head among those of gentle degree; a circumstance of which the artist has availed himself with infinite advantage to his picture, by placing it on the heads of the knight, the squire, and of the poet himself. The squire is also a striking figure in the composition; he has dropped on one knee to receive his morning draught at the hands of the "fair young tapstress."

There is, in what we already see of this admirable work, an extraordinary display of character, strikingly apposite to the vocations of the assembled pilgrims; and we doubt not that it will associate the name of the artist with those of eminent painters of our school.

VIEWS IN OXFORD. Drawn and Lithographed by W. A. DELAMOTTE.

These views are 'The High Street,' 'The Broad Walk, Christ Church,' 'St. John's College,' 'The Garden Front of the same College.' Oxford has often been the subject of the pencil, upon which occasions the High Street has never been forgotten; we, however, find it as faithfully represented in the view before us, as in any we have ever before seen. In both views of St. John's College the architecture is so exactly drawn that it is impossible to mistake the building, having once seen it. 'The Broad Walk' is well represented; the effect of distance being easily and naturally obtained without interfering with the breadth of the masses of foliage of the foreground trees.

TRIAL OF EARL STRAFFORD. Painted by WILLIAM FISK. Engraving by JAMES SCOTT. Publishing by THOMAS BOYS, Golden-square.

Few things in Art are more difficult than to give pictorial interest and effect to a composition which is of necessity hedged in by formalities; the artist, however, as far as may be judged from the etching, has dealt successfully with the disadvantages incident to even rows of heads and the "degree of place." This famous trial began in Westminster Hall, on the 22nd of March, 1611, and continued eighteen days. In this plate there are upwards of fifty figures and heads. Lord Strafford stands upon a small raised platform pointing to his daughters by his side, and may be supposed to be giving utterance to the memorable words which occur in his defence. The Earl is habited in black, and being considerably elevated above those around him, stands forward, the principal figure of the assembly—the position of the figure is eloquent, and it is at once seen, that he is pleading for his children. The plate is large, and is in course of engraving in mezzotinto.

## THE ADDRESS OF THE PRESIDENT OF THE ROYAL ACADEMY.

THE annual address, on the occasion of the distribution of the gold medals, was delivered by the President of the Royal Academy, before the General Assembly on the 10th December last. In opening his discourse, the President takes occasion to comment upon the bootless theories of empiricism in Art, and their influence upon the practical artist. Since the revival of Art in Italy, until a comparatively recent period, but few artists by the publication of opinion and precept, have aided in maintaining that taste which their works have generated. Of these few Leonardo da Vinci, Vasari, De Piles, and Du Fresnoy are the most conspicuous. Generally speaking, therefore, the history of Art and its principles, has been left in the hands of men unqualified by education for the task they undertook. In modern times, however, and among ourselves, Reynolds, Barry, Opie, Fuseli, Flaxman, and Soane, have in their respective departments laboured in the establishment of canons of taste. The opinions of the accomplished President of the Academy of the progress and position of the British School of Art, must be deeply interesting to every native artist; we therefore, on this subject, quote his own words:

"If we take a candid review of the progress and present state of Art amongst us, I think it must be admitted that the discipline has not discredited the doctrine of the British School. The general practice is founded on just principles; and although unfavourable circumstances have never allowed free scope for their effective development, those principles have been preserved in the contracted sphere to which they have been confined, without corruption or perversion. In our admiration of Art, as displayed in the purest examples of abstract and ideal perfection, we have never lost sight of the homage due to Nature: nor have we so far degraded our devotion, as to disregard those duties of discrimination and selection which every rational view of her worship essentially demands."

On the subject of the originality of the British School, Sir Martin Archer Shee spoke analytically of Hogarth and his works, and to Wilkie the remainder of the address was devoted, wherein his most celebrated pictures were passed in review, and most appositely remarked upon. The following passage occurs in the sketch of the rise and progress of the latter:—

"His eye was as accurate and scrutinizing as his intellect was prone to inquire and investigate. He was no loose observer, satisfied with cursory glances on the surface of things. What he looked at he saw; and what he saw he remembered. When his ambition to enter on a wider sphere of exertion led him to the metropolis, I have understood that he first sought employment as a painter of small portraits, for which his powers of imitation and great delicacy of execution appeared to be peculiarly qualified. Fortunately, however, for his subsequent celebrity, he did not meet with the success he deserved in this line. I have heard him say, with the unadmitted simplicity which distinguished him, that he never could give satisfaction to his sitters. Yet there are specimens of his hand, executed at that time, which claim high commendation; and most of us remember the admirable small portrait of his Royal Highness the late Duke of York reading his despatches, which, at a subsequent period, he exhibited at Somerset House, and in which he proved his superior pretensions to public favour in this department."

Still speaking of Wilkie, this eloquent discourse terminates in these words:—

"But the efforts which could not repress his spirit, exhausted his strength. His physical powers were inadequate to sustain his mental excitement. Of this it would appear that he was himself aware, by the desire he expressed to hasten his journey home. Satisfied with the acquisitions he had made—his mind stored with novel images of social life—his collection of studies enriched with all the varieties of character, costume, and clime, which the habits and manners of eastern communities display in such picturesque abundance to a painter's eye, this great artist now set forward on his return to the land in which were centred all his hopes—the land to which he looked for the reward of all his toils—where he trusted, by the novel treatment of sacred subjects, that he might be the means of giving a new impulse, and attracting new interest, to pursuits that have long languished in the 'cold obstruction' of public apathy and national neglect. But he was not destined to realize these visions. A sudden and apparently unexpected exhaustion of the powers of life terminated in the calamitous event which deprived society of one of its most distinguished members, and frustrated the excited hopes of his Art and his country."

## VARIETIES.

THE BRITISH INSTITUTION will open on the 7th (we believe): four prizes are to be again given; and we may take for granted that the artists have been stimulated by the "hope of reward" that "sweetens labour." Unhappily, however, the intention of the Directors to repeat the benefit conferred last year, was not clearly understood until very lately.

ARTISTS' AND AMATEURS' CONVERSAZIONE. — On the evening of the 5th ult. there was at this conversazione, held as usual at the Freemasons' Tavern, a more numerous assemblage of members and visitors than had ever met upon any previous occasion. From the number and high respectability of the *réunion*, it is evident that the Society is progressing in a manner as soon to render its benefits apparent. The works exhibited were various, considerable in number, and high in merit. With respect particularly to oil painting, we might suggest that they should in future be accompanied by their titles, as it would doubtless be more gratifying to the authors of them to hear them spoken of by the names they have given them. Among the works of this class we recognised a picture by Herbert, A.R.A., 'The Boar Hunters' (if we remember rightly); also a work by Hart, A.R.A., the subject from Shakespeare, and treated with a moonlight effect. We observed also 'A Spanish Ruin,' by David Roberts, R.A., painted with his accustomed transparent shadows and brilliant lights. By O'Neil we remarked an admirably executed female figure, apparently in the act of prayer, and so entirely unaffected in style and intense in expression, as to embody that *something* we so often miss in works of higher pretensions. By Bradley, of Manchester, there were two portraits of Children successfully imitating, in freedom of handling, the manner of Sir Joshua; by Ward, R.A., 'The Devon Ox'; and by T. Boys, 'Fort Rouge,' painted with much power of effect. The Exhibition was rich in drawings: a pencil portrait of Lady Hamilton, by Sir Thomas Lawrence, and contributed by Messrs. Graves, is one of the most masterly productions we have ever seen. There were some charmingly coloured views by Prout, pencilled and treated with the usual force and effect of his manner. 'The Landing of Queen Henrietta,' Cattermole, a drawing of remarkable beauty; Müller's original drawings made for his work, the 'Remains of the Age of Francis the First'; and a portfolio of drawings by Pyne, principally Welsh scenery, made out with all the freshness and truth of nature; also a portfolio of sketches, by various artists, contributed by Messrs. Fuller.

INSTITUTE OF BRITISH ARCHITECTS. — The interest felt by Earl de Grey in the prosperity of this Society, of which he still remains the President, did not cease with his lordship's vice-regal appointment in Ireland. On the very day that he kissed hands at Windsor previous to his departure, he induced his Royal Highness Prince Albert to become a Patron of the Institute. The question of the junction of the Institute and the Architectural Society, has again been mooted, and, after a lengthened discussion during three evenings, may, we hope, be considered settled. United, they may do much more for the advantage of their profession than they could singly. The expense of one establishment will be saved, and much perplexity avoided. The second part of the Institute's Transactions is now at press, and will shortly be published.

THE AMATEUR ARTISTS' SOCIETY held their first meeting for their present session on the 12th of January, when many pictures were exhibited, displaying considerable promise. A paper was read by the President, Mr. Antrobus, with especial reference to the question of "frescoes or no frescoes," which now excites much interest in the artistic world. The opinion of the writer was decidedly adverse to their use in England. The claims of Cornelius, as a first-rate artist, were loudly denied.

THE KING OF THE FRENCH has presented Mr. Hullmandel with a gold medal, in testimony of the merits of his new invention of lithotint, the value of which to Art is highly estimated by the French as well as the English artists.

PRINCE ALBERT.—We have much pleasure in recording a gratifying instance of the kindness of



Prince Albert towards an English artist of eminent talent, whom he had known before his elevation to his present exalted station. It is alike honourable to the taste and feeling of his Royal Highness. Mr. Wyatt, the sculptor, who has lately returned to Rome, was staying at Windsor, and went to see the Castle. The Prince, hearing of the circumstance, sent for Mr. Wyatt, and received him in the most friendly manner, giving him a commission for a basso-relievo to adorn a space over one of the doors in the Castle.

**ANATOMICAL LECTURES FOR ARTISTS.**—We see announced a course of anatomical lectures, to be delivered by Mr. Dermott, in Charlotte-street, Bloomsbury, intended as a ready means to promote, among artists, that knowledge of the human structure which imparts ease and confidence in drawing the figure. It is not necessary to attempt to demonstrate the utility of such a course of study, as we have continually heard painters, and especially sculptors, lament the want of facilities for acquiring that which is at once the alphabet and the finished eloquence of their art. There is much, it is true, to divide the attention of the modern artist; but he is invited to perfection by advantages incalculable, when compared with those enjoyed by his antecedents of two or three centuries, or even half a century, ago. The men, whose works are held up as models for imitation, acquired their knowledge under much greater difficulties, and at a more considerable expense, than now attend the labours of the student. It is surprising that similar courses of lectures have not before been delivered, since such information as they convey is so necessary to all classes of artists who draw the figure; not that, because anatomy is studied, figures must necessarily be anatomically painted, but that the innumerable errors into which our artists are led from ignorance of it may be avoided. Pictures distinguished by an obtrusive display of anatomy may be valuable, but they are rarely pleasing; since so much of beauty is constituted of flowing lines and roundness undisturbed by muscular development.

**SYMBOLS ON ANCIENT BUILDINGS.**—Mr. George Godwin has laid before the Society of Antiquaries some observations on the fact, that the stones both inside and outside numerous ancient buildings in England, bear, in many cases, a mark or symbol, evidently the work of the original builders. His attention, it seems, was first drawn to the fact about three years ago; and he saw in it the probable means of connecting the various bands of freemasons, to whom we are indebted for so many magnificent buildings. In Germany and France similar marks have more recently been discovered; and Mr. Godwin, during a recent visit to Poitiers, in the department of Vienne, found a number of them identical with many which he had copied in England. Diagrams of these were exhibited, as also were examples from Gloucester Cathedral, Malmesbury Abbey Church, Bristol Cathedral, Church of St. Mary Redcliff, Furness Abbey, and other buildings. The signs are from two to six inches high, formed by a slightly indented line, and consist as well of known masonic symbols and Christian emblems as of apparently arbitrary forms. The *vesica piscis* occurs frequently, the cross in all varieties, the triangle, double triangle, trowel, square, emblems of eternity, &c., &c. Some of the buildings are literally covered with them. We hope Mr. Godwin's remarks will lead to a large collection being made in England, France, and Germany, so that they may be carefully compared.

**"THE DUKE" AND NAPOLEON.**—It is a singular fact, and worthy of record, as illustrating national character, that although portraits of Napoleon have been extensively purchased in Great Britain, there is no instance of a portrait of Wellington having been sold in France. This statement appears almost incredible; but circumstances having directed our inquiries to the subject, we ascertained that the leading publishers of London had never received a single order from France for a print of the Duke, nor, to their knowledge, had they ever disposed of one to a Frenchman. We presume, however, that when Glasgow has been disgraced by the erection of a Frenchman's statue to "represent" the conqueror of the Emperor, it will be engraved for the express supply of the French people, who will, no doubt, gladly place a pictured libel of the great

British Captain, taken when the vigour of his days is gone, and age has been exaggerated into decrepitude, by the side of their Emperor in the prime of life.

**THE NEW EXCHANGE.**—The first stone of this structure was laid on Monday, 17th January, by His Royal Highness the Prince Albert. Details of the ceremony were amply given in the daily newspapers. It is only necessary for us to record the fact; but we shall take an early opportunity of publishing some remarks on the building now in progress.

**RATCLIFF'S PATENT INKSTAND.**—We have been much pleased with this invention; and as we, at this moment, experience its advantages, it is our duty to communicate them to our readers. It is so contrived, that by turning a screw, sufficient ink is conveyed to the surface, while the pen cannot take from the sediment at the bottom; air is so effectually excluded, that the ink cannot become mouldy; and the nib of the pen can sustain no injury by the danger of pressure against the stand. It is moreover a very neat and convenient article; and decidedly superior to any other inkstand with which we are acquainted.

**POOLCOO CEMENT.**—We have repeatedly tried this valuable auxiliary to a household, and found it to answer admirably. There are few families in which it is not occasionally required; for, according to the adage, "accidents will happen," and it would be difficult to conceive any "breakage"—except a bone—to which this cement might not be advantageously applied. To artists it may be especially recommended as joining strongly, and without leaving the slightest mark, chipped portions of frames.

**SPILSBURY'S PICTURE.**—The want of some safe and secure means of "fixing" water-colour drawings, and drawings in crayon, as well as other productions of the artist, has been long felt. The ordinary modes are dangerous and not effectual; and none that we are acquainted with will permit the paper to be washed. Mr. Spilsbury has supplied a very desirable improvement; we cannot tell in what it consists, but it answers the purpose admirably. It is a colourless fluid to be laid over the drawing, carefully, with a camel's-hair pencil; and when dried it may be washed with water, if needful, without sustaining the least injury.

#### SALES OF THE MONTH.

**SALES TO COME.**—We direct the especial attention of our readers to the sale—advertised in the ART-UNION—of the works of Sir David Wilkie, to be disposed of by public auction, by Messrs. CHRISTIE and MANSON on some day (not yet fixed) of the month of April. We shall take an early opportunity of noticing this event at some length.

MR. PHILLIPS announces, on the 15th of February, his intention to submit to public auction the gallery of William Bullock, Esq.; and also another collection on February 8th.

**SALES OF THE PAST MONTH.**—On the 22nd ult. a collection of pictures, by masters principally of the Italian schools, were sold by Messrs. Christie and Manson, among which were disposed of at the following prices:—'A Dutch Village, with Boors playing at Bowls,' by Teniers, £137 11s.; 'A Grand Rocky Landscape,' Teniers, £45 3s.; 'Virgin and Child, &c.,' Ghirlandaio, £25 4s.; 'Virgin and Child,' Pulego, £22 11s. 6d.; 'St. John,' £19 19s.; 'Heads of the Twelve Caesars,' O. Vennius, £25 4s.; 'Landscape,' Moreland, £34 3s. 6d.

On the 20th ult. a portion of the collection of the late A. Gilmour, Esq., of Portland-place, was sold by Mr. Phillips, the under-mentioned pictures realizing the accompanying prices:—'Landscape,' Van Stry, 50 guineas; 'Fowls,' Hondkoecker, £21; 'A Holy Family,' Paduanino, £26 5s.; 'Interior,' Jan Steen, £24 3s.; 'Landscape,' Cuyp, £21; 'Landscape,' Jordaens, £26 5s.; 'Hawking Party,' Wouvermans, £31 10s.; 'Queen Sheba before Solomon,' Eckhont, £43 1s.

#### REVIEWS.

**CHILDE HAROLD'S PILGRIMAGE.** By LORD BYRON. JOHN MURRAY, Albemarle-street.

This is one of the most extraordinary reproductions we have ever seen; and it must become one of the most popular—being Childe Harold with *de facto* illustrations from the very scenes which the poet has sung in his immortal verse. The poem appears in one volume, large and thick—the embellishments are vignette landscape gems, from drawings by Creswick, Warren, Howse, and Aylmer; engraved by Finden; and amounting in number to sixty-one. This unusually long series is concluded by a valuable addition in the shape of a map, whereon is traced the pilgrimage of the Childe; and even here Art is not spared; the chart of his wanderings is set amid a profusion of beauties, minute views markedly typical of the lands wherein he set up, for a time, his unabiding tent.

Even to those (if any such there be) who may not have read "Childe Harold" since its progressive publication, a sight of these views alone will give delight; yet there is in them nothing more than beautiful and solid truths. The artists present them to us as they and as the poet saw them; for they seem to have walked in his footsteps, and, like him, courted the emotions of all periods of the sun's daily round from noonday to midnight, and from midnight to noonday again.

The frontispiece is a portrait of the noble poet, after a picture by Phillips, R.A. He is represented in a Greek dress, and fronts the spectator; but the head is seen nearly in profile being turned towards the right shoulder. This portrait is a half-length, and on a slight inspection seems materially different from other portraits of acknowledged resemblance; but a close examination proves that the same features have been the model of this painting. In the ordinary portraits of Lord Byron, there is an attempt to embody the fine sentiment of his poetry; but in this he is the soldier full of the spirit of the line—

"Greece! change thy lords, thy state is still the same."

We have been accustomed to look upon the head uncovered; it may have been the pleasure of the poet to wear the turban in which he has been painted; but so much of the character lay in the forehead, that we cannot deem the turban a compensation for its loss.

Nothing in this style of Art can excel the general tone and execution of the illustrations before us. As every thing is, at present, brought forward with engravings, we have long expected an illustrated edition of "Childe Harold." And now that it has appeared, we are happy in the opportunity of contributing our measure to the abundant praise which these embellishments must elicit. They are selected with the very best taste; which circumstance, together with their admirable feeling in effect, and masterly adaptation of manner in execution, leave nothing to be desired.

Among the first engravings in the volume, are Delphi and Cintra, both in themselves superb views, but rendered here doubly exquisite by their manner of treatment; then follow Mafra, Talavera, and Saragoza, also a view in Seville of a character powerfully Spanish.

"But Cadiz, rising on the distant coast,  
Calls forth a sweeter, though ignoble praise."

The minute view of Cadiz from the sea reminds us of similar Italian subjects by Turner, when his pencil by the sweetness of the scene is charmed into just enough of detail. Then follow views in Greece, among which we find, Ithaca, Yanina, Zitza, &c. &c. The views in the third canto bring us nearer home—it opens with the mustering of the British troops at Brussels. We have seen and heard enough of late of the Rhine, but the views before us of the Drachenfels and Ehrenbreitstein are fresh and lovely. The fourth canto affords the Italian views, among which are several in Venice, Florence, Rome, &c. &c.

In the series are several portraits, but they are introduced by no means in the ordinary stiff style of portraiture. There is an inimitable grace in the *abandon* with which they are thrown in, being engraved in frames which are represented resting on the floor surrounded by circumstances relating to the stories of the individuals depicted

—they are of Ada, Rousseau, and Tasso. The brows of the last are bound with the mockery of laurel.

"They gave him laurels who denied him bread."

The adoption of any other method of illustrating "Childe Harold" must have been a failure, since nothing else but the actual scenes described could have been a fitting accompaniment to the poem. The artists who have been employed in this work, place us in the position of the puzzled critic in the French farce—with him we say, "Ces gens-là font qu'il faille les louer toujours."

LONDON AS IT IS. Drawn and Lithographed by THOMAS SHOTTER BOYS. Published by THOS. BOYS, Golden-square.

Under this title has appeared a series of views representing some of the principal streets, thoroughfares, public buildings, &c. &c., in London. The plates are 26 in number, and correspond in size with the views in Paris, Ghent, &c. &c., by the same artist—that is to say, they are folio, and have admitted of the working out, to a certain extent, of that recognisable detail which aids the identity of locality. During a quarter of a century, the street scenery chiefly painted by our artists, recommended itself on account of some "picturesque" feature; and when this was wanting, it was supplied by means of a little ragged mannerism. At home we have but little to meet this taste, which has been fostered principally by matter from the Continent—the North supplying what we may term the Dutch-school subjects of this class of Art, and the South material of a more refined character. Works like that under notice were not thought of; continuous straight lines and plain façades were uninteresting, and extremely difficult of treatment: hence that with which the artist has here had to contend is, first, the substantial difficulties of his subjects, and afterwards the caprice of conventional taste. Of the former he disposes in a masterly style; and, assuredly, his work will deal successfully with the latter. The views are lithographed with a sepia tint, and the highest lights brought out with white.

The two worlds of which London is composed are here most ably illustrated in their leading features. Of course some of the river views are among the most striking on the side of the City; and of the street scenes in the same district, 'St. Paul's from Ludgate-hill,' is one of the most remarkable. As to its effect and general management, this view is admirably drawn; the hard angles of the architecture are softened down without affecting the truth of the architecture, and the foreground shadows are massed and toned in a manner effectually to throw off the lighter distances. In Guildhall there is nothing imposing, but the artist presents it to us invested with a powerful interest; and we like it the better that it is not thronged with a parade of figures. The drawing in this plate is free, and the shadow-tones flat and transparent. The 'View of London Bridge from Southwark Bridge' is one of the most beautiful of the series, and such as Canaletti would have delighted to paint: due breadth and importance is given to the river, above which the spectator is placed, looking down on the decks of the passing craft. In the distance, "below bridge," is seen the Tower and a haze of masts. We have also a view from the same point, looking up the river—"Blackfriars from Southwark Bridge," with St. Paul's rising above the houses on the City side; Blackfriars-bridge bounding the distance. Another charming river view is 'Westminster from Waterloo Bridge,' of which the Abbey is one of the principal objects. In 'The Tower and Mint' the view is from Tower-hill, and the armoury destroyed by the late conflagration is a striking feature of the picture. The plate, 'St. Dunstan's, &c. Fleet-street,' is somewhat "spotty," from the number of scattered lights by which the eye is distracted. Something is at times necessary to unite the lights of a composition, but we think it might have been more judiciously done than by upturned paving-stones, paviers' tools, and unsightly waggons. 'The Strand' affords a view of the churches of St. Clement, St. Mary, and St. Dunstan in the distance; but we think that the nearest church, St. Clement's, suffers in effect from the importance given to the foreground buildings. 'Temple Bar from the Strand,' gives a perfect idea of the confusion of that thoroughfare—the interest settles in the foreground, which is

thronged with pedestrians and vehicles of many descriptions. The 'Entry to the Strand from Charing Cross' comprehends Northumberland House, St. Martin's church, &c., &c. Among the views of West-end of town, 'Buckingham Palace from St. James's Park,' is one of the most striking. It is a landscape, with the distance closed by the Palace, which maintains its position well in the picture, from the skilful manner in which it has been put in. 'Regent-street looking towards the Quadrant,' is a beautiful specimen as a street view. Others are entitled—'St. James's Palace from Cleveland Row,' 'Regent-street looking towards the Duke of York's Column,' 'The Club Houses, &c., Pall Mall,' 'The Bank,' 'Piccadilly looking towards the City,' 'The Custom House,' &c., &c.

The impressions before us, as we have said, are tinted with sepia, but there are also others coloured by hand. This is the most important and meritorious work that has ever yet appeared as a series of views in the metropolis of Great Britain, and it is in execution certainly worthy of the subject. The style of work is bold and original, and sketches which in ordinary hands must have been tame and insipid, have become in those of Mr. Boys, pictures of much excellence. Nothing have we seen better adapted to this style of Art than the lithography in which these drawings have been executed.

ANATOMY FOR THE USE OF ARTISTS. By R. L. BEAN, late house-surgeon, at King's-college and Charing-cross Hospitals. London, H. Renshaw, 1841.

The importance of a knowledge of anatomy in the education of an artist is universally admitted. All feel its necessity, and see fully the want of power in design, and other disadvantages which result from neglect in this respect; and yet, whether it be from the difficulties which encompass the study, the limited opportunity which exists amongst us of drawing from the human figure, or whatever cause it may be, certain it is that in this respect more than any other, the English school is greatly deficient.

The little work before us, which aims at rendering more easy the acquirement of sufficient anatomical knowledge, promises to be exceedingly useful, and is entitled to the thankful patronage of those for whom it is designed. It contains ten plates clearly drawn, showing all the various muscles and bones in the human frame, the names of which are referred to in accompanying tables. The uses and effects of the muscles are also described briefly. The greater number of anatomical works published suppose the pre-attainment of a larger amount of knowledge of the names and terms employed than artists usually have, and moreover are so expensive as to be out of the reach of many students. The book before us, on the contrary, is perfectly elementary and simple, and so cheap as to be attainable by all who require it. We gladly hail its appearance.

#### TO OUR SUBSCRIBERS.

We have a communication of some importance to make to our subscribers. For a long time, we have felt much embarrassment in consequence of the limited space to which we have been restricted; and we have at length, and after due deliberation, resolved upon a considerable enlargement of "the ART-UNION," so that we may be enabled, without diminishing the necessary quantity of *Intelligence* concerning the Arts, to introduce articles on subjects that demand to be treated without restraint as to the number of columns to be occupied.

Under our new arrangements, therefore, we propose to combine the advantages of a MAGAZINE with those of a NEWSPAPER.

The suggestion has been frequently made to us from persons interested in our welfare in various parts of the kingdom; some proposing the enlargement we are about to adopt, others that our work shall be published twice instead of once in the month; to the latter we see many objections, to the former none; for we feel assured that no artist, or lover of the Arts, will hesitate to pay the small additional tax that will be levied upon him to meet our increased expenditure.

The ART-UNION will, therefore, in future contain twenty-four instead of sixteen pages; and be charged one shilling instead of eight-pence.

Various circumstances have, lately, combined to give a new stimulus to British Art, and to render information concerning it a PUBLIC WANT. We hope we may claim some merit for having assisted in the attainment of so desirable and so important a result—one which, a very few years ago, it would have seemed visionary to have anticipated. The supply must be made equivalent to the demand.

Hitherto, we have been entirely precluded from the treatment of any subject requiring so much space as essentially to abridge the monthly supply of "news;" hereafter, we shall experience no such difficulty—we shall be enabled to communicate information concerning any matter on a scale commensurate with its importance; to review, adequately, all works connected with the Arts, published either abroad or at home—not by a mere reference to their contents, but by a just and instructive condensation; and by the frequent introduction of such engravings as may be serviceable in illustrating the text. In short, our purpose is to render the ART-UNION a sufficiently full record of all that transpires, interesting or valuable to the artist and the amateur.

Our subscribers may be assured that the *entire of the extra sum we shall thus receive from them shall be expended for their benefit*; this pledge they will very soon be enabled to test by experience. We shall be well satisfied to be judged by the results.

With the next number—i. e. the number to be published on the first of March—we shall present to our subscribers an extra half sheet (besides the eight pages to be added to its contents), containing between forty and fifty specimens of wood-engraving, selected from the most popular illustrated works now in course of publication. We have selected them from Mr. Jackson's "History of Wood-engraving;" Lockhart's "Spanish Ballads;" Mr. and Mrs. S. C. Hall's "Ireland;" Knight's "Shakspeare;" Tyas's "Shakspeare," "England in the Nineteenth Century," "Master Humphrey's Clock;" Tilt's editions of "Cowper" and "Thompson," &c.

They are printed on a separate sheet—on fine paper—by Mr. Wright, of Fleet-street; and in order that no difficulty may arise to prevent its transmission with the number by post, each sheet is stamped.

As we shall print but a limited edition, we suggest to our subscribers the necessity of obtaining their copies early; and on no account to allow a day to pass, after the usual day of delivery, without ascertaining that the agents have supplied them.

With every copy of the ART-UNION this illustrated sheet will be supplied—of course *gratis*, and it must rest with the purchasers to look to the proper delivery. The sheet will be of greater value than the cost of the publication, and there will be consequently some danger of its being stopped on its way to the subscriber.

Those who may require more than one copy will do well to convey an early order to the publishers. Subscribers in the country will thus have timely notice of our design.

We hope to commence the publication of Mr. Pugin's series of papers on "Modern British Architecture" in our next number.

A letter on the subject of the "Art-Union of London" must remain over, as also a letter on "Clay for Modelling;" and a letter on "Encouragement of Art."

"The Poniatowski Gems."—We are prevented from noticing the collection this month as fully as it demands.

Among the works of Art—Prints and illustrated Books—that have been sent to us, we are compelled to postpone the insertion of Reviews, the whole of which are in type—of Portrait of his Grace the "Duke of Wellington," engraved by Wagstaff, from Mr. Pickersgill's picture; another Portrait of the Duke, from a painting by Mr. Briggs; "The Tower," by Mr. Hewitt (in noticing which we shall introduce two wood-cuts—one of weapons, another of ancient helmets); "The Hawking Party," by Edwin Landseer; the third series of Nash's "Mansions of England;" etchings of Landseer's "Court of Law," Grant's "Equestrian Portrait of her Majesty," Ricauti's "Rustic Architecture;" "Italy, Historical and Picturesque," by W. Brochedon; "Figures from Pictures in England, by Claude Watteau and Canaletto;" by S. Bendixen; "Revue Générale de l'Architecture et travaux Publiques;" "Dictionary of Greek and Roman Architecture;" "British, French, and German Painting," by David Scott, M.R.S.A.; "Sketches of Fallow Deer;" "The Imperial Family Bible;" "Etchings of Runic Monuments in the Isle of Man;" Delaroche's "Napoleon," and "King Charles in the Guard Room;" "Sketches in Norway," &c. &c. A pretty extensive arrear, which we trust to bring up next month.

## MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What an universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike, the attacks of time and the feeble competition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francia, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from their use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The Silica Colours are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

Pale and Deep Red.  
Pale and Deep Blue.  
Pale and Deep Yellow.  
Pale and Deep Orange.  
Pale and Deep Purple.  
Pale and Deep Green.  
Pale and Deep Brown.  
White and Half Tint.  
Gray and Black.

## VAN EYCK'S GLASS MEDIUM for OIL PAINTING.

This Medium having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and M'guelps, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

## Glass Medium in Bottles.

No. 1. For first and second painting, and for mixing with colours already prepared in Medium.

No. 2. For general painting, and for rubbing up powder colours with.

No. 3. For third painting, finishing, and glazing, or mixing with lakes and other colours, requiring strong driers, giving at the same time additional transparency.

Any of the above Media may be thinned, according to the taste of the Artist, with Miller's pure Florentine Oil.

## Glass Medium in Powder.

Nos. 1, 2, and 3.

If these powders be mixed stiff upon the palette with a small portion of Miller's pure Poppy Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

Artists are recommended to replenish their Colour Boxes with Colours prepared in Medium, as they will be found better in every respect than those prepared in the ordinary oils.

It is also requisite to remark, that while Artists continue to use colours as commonly prepared in oils, they only reap half the advantage resulting from the great improvement in the art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved them.

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T. MILLER gladly embraces this opportunity of publicly expressing his grateful acknowledgements to his numerous Patrons and Friends, both in this country and on the continent: and particularly those gentlemen, who, unsolicited, have so kindly forwarded to him letters testimonial of their entire approbation of the Glass Medium. Nor must he omit to mention (which he does from a sense of gratitude, rather than from a feeling of vanity), the presentation of a Silver Cup, by an artist of eminence, for his invention of the Silica Colours;—and Artists and the Public may be assured, that, with such a flattering stimulus to exertion, as the suffrages of gentlemen of first rate talent, he is not likely to relax in those efforts, whereby he first obtained their notice and approbation.

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No. 38.

LONDON: MARCH 1, 1842.

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LONDON, MARCH 1, 1842.

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## FRESCO PAINTING;

## ANCIENT AND MODERN.

In the first period of its existence Art may be considered as a language, it next becomes the form of the beautiful, the symbol of feeling, and of the abstract and general conceptions of the mind. For the religious impressions, the mythic traditions of a people soon become embodied; the virtues which adorn, the vices which degrade society assume a figurative type; man desires to imitate and to record, and every age is anxious to transmit its impressions to the future, to heighten them by refinement of expression, and to give them the character of duration. This is particularly true wherever, as a national characteristic, the imagination is more predominant than reason; where ideas, which possess no substantive existence, require a kind of objective certainty to represent them; where language is informed, inadequate, or the means are unknown for the expression of thought, by printed characters.

It was thus in Egypt and in Greece, where Art was directed to inculcate religion, deify heroic action, hallow the social virtues, and refine the public feeling.

In works of Art, the characteristic of the Greek, is the perception of the beautiful; that of the Egyptian, sublimity and duration. The Greek was imaginative, highly rationalistic, and sceptical; the Egyptian was gloomy, fettered by the institution of castes, reflective, but debased by superstition. Painting and Sculpture were alike patronised by the religious institutions of both nations: but the mind of the Egyptian artist was palsied by the restrictions of the priesthood, which forbade all change in the form of the human figure, enjoined the same formal outline, and conventional mode of execution. Even under the influence of Greek and Roman con-

quest, or the reign of the Ptolemies, they remained in this respect unchanged. Apart from the stimulating atmosphere, the free soil, and unfettered habits of the Greek, the philosopher promoted the Fine Arts, as a mode of refinement; the priest, because it excited religious feeling; and the legislator because the emotions of patriotism were heightened by the commemoration of great events. Mural painting, the first step towards monumental works of Art, was early employed by the Egyptians, the Greeks, and other nations, for the purpose of internal and external decoration.

This appears, from the often cited passage in Ezekiel viii., 10, and chapter xxiii., 14, 15; as well as from the general testimony of Greek and Latin authors.

Of late years this practice of mural painting has been disputed by many critics of Italy, Germany, and France. In France opinion is chiefly divided by the theory of Raoul-Rochette, and Letronne. M. Rochette is of opinion, that the paintings mentioned by Pausanias, in the Pœcile, painted by Polygnotus, Micon, and Pantenus, were on wood inserted in the wall, and that those in the Temple of Theseus, and of the Dioscuri, were similarly executed. He maintains this opinion, not only by the most extensive erudition, but by the following quotation, from the letters of Synesius: "The Pœcile has ceased to be the Pœcile since a proconsul had removed the panels of wood illustrious by the art of Polygnotus." But if we consider the description of Pausanias, not only in relation to the Pœcile, but with respect to other buildings, it is difficult to escape the conviction that they were painted on the wall. Of the Pœcile he says, "In the middle wall are Theseus and the Athenians fighting against the Amazons;" next to which are the "Greeks who have taken Ilium;" and this latter picture is evidently of considerable extent. In the Temple of Theseus he describes the picture of the third wall as not clear, because injured by time; and because Micon had not expressed the whole affair. Similar descriptions apply to the Dioscuri. It is not improbable, however, that Pausanias has referred both to pictures and painting on the walls. We know that pictures were placed in the temples at a very early period. They were at first votive, not necessarily mythic, but consecrated as being placed in the temples, and comprised under the general class of *αναθηματα*. Portraits were so consecrated, not only from a political motive, but a religious feeling; for instance, the portrait of Themistocles, in the Parthenon, placed there as a public expiation of the injustice with which the Athenians had treated the Conqueror of Salamis.

When this custom first commenced, it is impossible to state (Boech. Corpus. Ins. Gr. tome i., p. 18, 19), but it was extensively practised, the pictures were arranged, and it was to the Heræon of Samos that Strabo first applied the term Pinakothek. Considering, however, the opinion of Pliny, the statement of Pausanias as regards mural painting, that it was an Art not unknown in other countries, the certainty that colour was employed in the decoration of Greek architecture, and in part applied to statues—admitting to the full extent the existence of tabular pictures on wood, placed in public buildings, and the fact of their removal by the Romans—it does not appear that mural painting was unknown, to the extent M. Rochette would suggest; although possibly its general employment has been hitherto too readily admitted. Whether the

\* M. Rochette uses this word, I think, in the sense here adopted, that is as "consecrated;" it might be also employed in the meaning of "accursed," "devoted to the infernal deities." It would be an interesting inquiry to ascertain whether in times of party spirit or strife, or on occasion of cowardice, betrayal of public trust, &c., the Greeks might not place the portrait of a political antagonist or state criminal in a temple from this latter motive. At Venice, in the Hall of the Great Council, the place for the portrait of Marino Faliero is painted over with a black veil, and the following words are inscribed: "Hic est locus Marini Faliero, decapitati pro criminibus." Would not this tend to confirm the probability of such a practice in Greece? Victor Hugo notices a similar fact in Egypt.

Greeks painted in fresco is a doubtful fact: painting on stucco, in distemper, and encaustic, is well attested.\* Painting in distemper consisted in dissolving colour in water, mixing it with glue, and then intensely varnishing the surface; Encaustic was a kind of painting in which the colours were mixed with wax, and which, by various modes of applying heat, became fixed in their original splendour. It has been lately revived at Munich, according to a process made known by Montabert, in his "Traité de la Peinture."

In whatever manner the Fine Arts may have been practised in Rome, their real development, and the refinement produced by the influence of literature, was the result of the conquest of Græcia Magna and Sicily.

GRÆCIA capta ferum victorem cepit, et artes,  
Intulit agresti Latio.

It was Greece who placed her fetters upon her barbaric conqueror, and held him in a slavery, more glorious than his own freedom; humanizing his character, and redeeming, in some degree, the misery entailed upon the world, by his desire of universal mastery and shameless lust of conquest. Thus the Roman knew, Quid Sophocles, et Thespis, et Eschylus utile ferrent; and the robbery of Greek Temples, gave him the finest works of plastic Art, by which to guide his judgment and refine his taste. One great proof, indeed, of the practice of mural painting in Greece, is the knowledge we possess of the similar custom at Rome. For here, the Fine Arts were exclusively cultivated by Greek artists, or by others educated in Greek schools; and the same materials for colour were employed. Before this period mural painting had been practised by the Etruscans, Volsci, and Latins; and it was customary to cover sandstone and brick with a coating of calcareous composition, upon which colour was employed. This at first might be monochromatic. Mere ornamental fresco was the work of inferior artists; as, for instance, the decorations in the country towns of Herculaneum, and Pompeii, but the houses at Rome, the Palace of the Cæsars, the public edifices, the Baths of Titus, give examples of a much higher order. Much of this was meant to be seen but by torch light; and its style may be considered Romanesque, rather than Arabesque. According to Vitruvius, the ground for fresco pointing was thus prepared. The colours were applied moist to the surface of a stucco, formed of powdered marble mixed with lime. The wall or ceiling had three distinct coatings of this material, of which the first contained a coarse powder, the second a finer, and the other the finest marble dust; and this was carefully polished. The frescoes in the Baths of Livia and of Titus, and the ground of the celebrated Aldobrandini picture are of this kind. Those found at Rome, in 1780, which became the property of the Prelate Casali, considered as forming one wall of an extensive gallery, and which, from the subject represented, were called Dapiferi, are similarly executed. By experiments made by Sir H. Davy, no appearance of any wax varnish, or of animal or vegetable gluten to fix the colour, was perceptible. In black colours (possibly at all times difficult to treat), Pliny states, that glue was used to fix them. Duration of colour must depend upon the employment of proper vehicles, and the careful preparation of the wall. The history of ancient mural painting may here properly close. To trace it during the decline and fall of the Roman Empire; its state during the struggle of Christianity for the mastery of the human mind, and its final grandeur in Michael Angelo and Raffaele, would be more properly the subject of a distinct essay. This period is, therefore, omitted, that attention may be directed to the HISTORY and PROCESS and present state of FRESCO PAINTING in Germany, Italy and France.

The process of fresco-painting consists in this—A well-dried wall is covered over with one or

\* See a valuable note (in Kugler's Hand-Book of Painting), by Mr. Eastlake, page 95.



two lines (about 1-16th of an inch thick) of a very carefully-prepared mortar, made of fine river sand and old lime; which serves as the ground of the painting, and possesses the property, *so long as it is in a damp state*, of fixing the colours applied to it without the aid of size or of any other medium; so that neither when dry, nor by means of water, can they be effaced, but in the course of time become more completely united with the surface of the wall. This union of the pigment with the mortar, prepared as above, is not merely a *mechanical* adhesion, but a *real chemical cohesion*. For the lime, thus slacked in the wet mortar, has the peculiar property, during its drying or setting, of working to the surface, and, owing to the absorption of carbonic acid from the atmospheric air, to become there *crystallized* to a fine transparent enamel, which the colouring matter, when applied, thoroughly penetrates, invests, and becomes itself so fixed. This crystallized surface, a kind of *stalactite formation*, is with difficulty soluble in water, and is not destroyed by other atmospheric influences; but by the continued chemical action of the carbonic acid and moisture, it becomes as it were still further concreted, or harder and harder still. In this chemical union of the pigment with the lime, (which is applied to the mortar or to the colours themselves as a hydrate of lime, but which in the end at least partly passes into a carbonated neutral salt), the condition now exists, that those pigments only can be employed which are not altered by caustic lime. On this account, therefore, not only is the use of vegetable and animal pigments in general excluded, but those even of the mineral kingdom which possess elementary properties in too great affinity with or liable to be decomposed by the lime; for else they not only lose their own former natural condition, but enter into a new secondary one with the lime, by which the colour becomes changed. Now as this fixing of the colour depends on the humidity contained in the thin coating of lime, it follows that the laying on of this and the completion of the painting upon it can proceed but by degrees; and that only so much of the wall, therefore, must be covered at a time as the painter is certain of finishing in one day. Colours applied afterwards could never durably unite with the ground on which the crystallized surface is already formed, as the communication between the colours and the solution of lime still contained in the mortar would cease. As the colours appear considerably darker (not, however, all equally so) before they are completely dry, it may be requisite for the most skilful artist to retouch parts of the painting in distemper, to soften any harshness in outline or inequality that may exist.\* For the same reason, it is apparent that a well-balanced and finely-felt harmony of light and shade is not so attainable, as in an art where the painter has always before his eyes not only the true effect of that part of his work which is completed, but can retouch it, changing and labouring the colours as the effect requires, till by a gradual process of re-painting and glazing the wished-for harmony is attained. Another peculiarity of fresco-painting, and one much more important in its consequences, is its entire want of all transparent and juicy colours; so that shades of only moderate depth appear dry, dim, and deprived of that spirit of illusory truth so favoured by the use of colours mixed with rich vehicles. On the other hand, fresco surpasses all other modes of painting in representing gradations of light. The deficiency of a pure crimson and bright red, caused by the exclusion of all vegetable dyes, is to be considered but as a secondary evil: it is one which in the

\* But this is a custom, if possible, invariably to be avoided; it diminishes that vigorous feeling with which works of this kind should be conducted, nourishes an inclination towards littleness in detail; faults are corrected, rather than foreseen; it is censured by many of the most eminent Italian painters, and thus condemned by Vasari: "Però quelli che cercano lavorar in muro, lavorino virilmente a fresco, e non ritocchino a secco; perché, oltre l'esser cosa vilissima rende più corta vita alle pitture," &c.

later middle ages was remedied by superficial coatings of transparent colours in distemper.

Thus it is clear that fresco is not adapted for any such branch of Art as principally requires a magical effect of light, shade, and colour, or which, in short, aims at producing illusion: this should be as much as possible avoided, for all attempts of this description only tend to create hopes we cannot realize, and subvert what is possible by efforts at impossible effect. On the other hand fresco essentially possesses the power of representing form and figure—all that can express thought, idea, character; and is perfectly adapted to any undertaking which acknowledges these as its legitimate object. If to this we add its extraordinary durability, and consider that not only is it connected but indissolubly united with the wall as the polish to the marble, we must then admit that it is the most suitable, if it be not the *only* style appropriate for monumental works, in which form and character predominate above the charms of light and colour, and which produce effect rather by the expression of thought than by an effusion of feeling allied to the style of lyric poetry.

But it is objected, that the want of transparent dark colours, and the impossibility of producing deep and dark shades of great illusory effect, are fatal to its general employment. Yet this supposed imperfection (for it is no more) renders it the more appropriate for designs upon a *large scale*; which are in general so connected with architecture that they seem to form one organic and harmonious whole. Architecture gives the principal forms; to enliven without destroying them is the task of fresco painting. Its subjects must make, therefore, no appeals to the illusions of the senses, nor aim at being mistaken for reality: the highest object should be poetic and artistic truth, in so far as this is attainable without lowering its greatness of style. When, however, fresco united with architecture has fulfilled the required end (that is, of artistically enlivening the architectural forms, either spherical, cylindrical, or plain surfaces, without destroying their outline), then the very impossibility of breaking the apparent surface of the wall by *deep deceptive shades*, making the represented scene appear like reality, becomes a matter of appropriate consideration. We must seek for aid from an antagonist power. This we find in the extraordinary light of the lime and of the colours united with it, which afford sufficient means to produce the requisite effect. For, let it be assumed that the whole picture is several shades lighter than if executed in oil, or than even reality would be in a diffused light, yet the perfect sufficiency of the means in question to obtain a satisfactory result with consistency and truth is not to be doubted, without the picture having the appearance of reality, or without changing and interrupting the effect of the entire architectural surface. And here, too, another advantage must not be overlooked, namely, that the space painted seems enlarged by light colours, and appears loftier, more free, and cheerful. This theory is fully confirmed by the works of the middle ages, when painting had attained its highest degree of perfection, from the time of Giotto to Raffaele. The celebrated artists of that period endeavoured to produce mural works of Art, which were to be congenially blended with the architectural design, and not to appear as additions at once superfluous and unmeaning. They made no attempts to foreshorten their figures (*either when the horizon was low, or even on roofs*); they avoided all such tricks, which could but have produced an unideal relation between nature and the imitations of Art, and painted the surface as they would have done pictures in general. The absurd custom of totally transforming and destroying the architectural surface by means of perspective and optical trick, so as apparently to raise the roof of a hall or church having a flat roof, to a cupola, &c., commenced during the decline of the art under Correggio, and is most remarkable at

the period of Andrea Pozzo and his contemporaries. But in adopting these views, modern artists fail not unfrequently, by giving *too deep a tone to their colours*. It arises from this circumstance. Accustomed to paint in oil, they seek to transfer to fresco the effect of oil. This appears at first an insignificant mistake, but in reality it destroys every principle of fresco. For the inevitable results of these attempts at impossible illusion are dry, dull, heavy shades, the destruction of the architectural surface, and finally, want of light and of equality of colour.

Having now considered the process, the particular limits and powers of fresco, it is requisite to give some general account of its present position as a branch of Art. It has been frequently asserted, "that the secret of fresco painting was for a long time lost;" or, "that it remained entirely unpractised, until lately brought into use by the German artists at Rome." This opinion is unfounded.

It is well known that the Italians and the Tyrolese use it extensively even to the present time in their churches, monasteries, and palaces; so that the German painters can maintain no claim to its re-discovery. They may be said to have restored the Art, inasmuch as they have based it upon rational principles. They have sought, after the example of the masters of the fifteenth century, by pursuing what others have despised—the study of nature—to give it a place no less becoming than important in the interests of religion and life. To this merit the German painters are fully entitled.

There is a period in the history of Art when the very genius which led to its progression, becomes the cause of its decline. It is when painting ceases to exhibit nature, but merely reflects the artist. When the conception of great thoughts, the scenes of nature, the dramatic incidents of life, when all that prompts to individual action, or links man to his fellow man in the wide relationship of humanity, giving to Art the sublimity of revelation, the character of history and the force of truth, have ceased to influence the *mind*,—the *picture* will become the tame and spiritless effort of an imagination conventional and unreal, of conceptions faintly reflecting the creative power of the past, of thought and feeling, bearing a species of causeless affinity with the affections, emotions, or actions of man; and of ideas, the highest excellence of which may consist in assimilating Art to the character of a book of fashion;—the mark of the predominating influence, the type of the opinions of the day. And when to this we add, the evil that must arise from fixing the essential qualities of a work of Art, not in its internal excellence, but in the practised superiority of external treatment: when that which forms the inward life and soul of Art is sacrificed to that which is its mere mechanic power, we cannot wonder, that mediocrity in the artist, dogmatism in criticism, or indifference in the people, should become the inevitable result. This, or something like to this, was the state of Art at periods of the sixteenth and seventeenth centuries. But about the middle of the eighteenth a desire for severer study again appeared, and the critical spirit of the German, which has been so deeply exercised at all periods in literature, was now also turned to Art. In 1700, Christian Ludwig von Hagedorn, published his Essays upon painting, and thus prepared the way for A. R. Mengs and J. Winckelmann, who first felt and communicated the spirit of the antique in all its depth. But the principles of Mengs would have established a new form of eclecticism, which is but another name for mediocrity; and it was soon discerned that even his external merits were valueless, and were at once to be repudiated to prepare the way for the restoration of Art in the vigorous excellence of uncorrupted youth. It was Carstens and Schick who in the first instance strove earnestly to effect this: but the times in which they lived were unpropitious. On the one hand, the most com-

plete indifference of the public, on the part of artists and the patrons of Art the most irrational love of novelty, neutralized their exertions. Their friends and followers, Wächter and Koch, have scarcely received more encouragement and support from their contemporaries.

With far greater success than the artists above-mentioned, Cornelius, Overbeck, Veith, and Schadow, associated to effect the complete restoration of fresco-painting. At the villa of the King of Prussia's Consul, the Chevalier Bartholdy, they found the desired opportunity. The subjects selected were from the "History of Joseph." The 'Explanation of the Dream,' and the 'Recognition in Egypt,' are by Cornelius; the 'Sale of Benjamin,' and the 'Year of Famine,' by Overbeck; 'The Garments Stained with Blood,' and 'Joseph in Prison,' by Schadow; and 'The Year of Plenty,' by Veith. Apart from their intrinsic merits, these pictures derive a particular importance from the consideration, that they were the first productions that had been seen for centuries, of art, pure, powerful, and refined. With reference to either, they will exist as invaluable monuments, worthy of the present and of succeeding ages. To these artists Prince Massimi gave at a subsequent period a far more extensive commission. At the Villa Massimi, in the neighbourhood of the Lateran, the hall and two chambers were directed to be painted in fresco, with compositions from the three greatest epic poets of Italy. Julius Schnorr undertook the "Orlando Furioso" of Ariosto; Overbeck, with Joseph Führich, the "Jerusalem Delivered" of Tasso, for one of the side-rooms; and Veith, with Koch, the "Divina Commedia" of Dante, for the other. Veith's task, the "Paradise," was originally to have been painted by Cornelius; but just as the design was prepared, he was called away to fulfil the duties of Director of the Academy at Düsseldorf, and thus its completion was delayed. However sanguine the expectations in which, after the works executed at the Casa Bartholdy, we might indulge, yet the surprising elevation which fresco had attained was throughout remarkable in the decoration of this villa. Independent of the excellent pictures of Overbeck and Veith, full of original genius, Julius Schnorr's graceful compositions in rich landscape exhibit this branch of Art in an entirely new point of view. Koch, the landscape-painter, in his compositions from the Hell and Purgatory, displays an imagination at once animated and powerful; and surprises us by his vigorous conception of the poet's somewhat mystical ideas. Führich, also, who now for the first time enters the list as a fresco-painter, impresses us with a favourable opinion of his talents.

About the same time, Overbeck painted in the church of Santa Maria degli Angeli, near Assisi, upon the end-wall of the chapel of St. Francis an admirable fresco, the subject of which relates to the history of that saint.

Cornelius, who considered fresco-painting as the most suited to the highest aims of Art, was the first to introduce it into Germany. When Director of the Academy of Düsseldorf, he immediately commenced the decoration of the Hall of the Glyptothek at Munich with designs from the Greek mythology. These paintings are now so deservedly celebrated, that it would be superfluous to enter into details either as to their subjects or arrangement. With regard to their general conception and treatment, and individual delineations of character, it has been objected that they are neither Grecian nor antique. Now on this point these questions arise: Whether it be possible, and now particularly, for us really to conceive and to create in the pure spirit of the Greeks? and even if it were possible, whether we ought so to do? The first question may at once be negatived; and the other, assuming the first to be even answered in the affirmative, can present no difficulty, if we direct our attention to the general scope and end of Art. Now Art is conversant with representations of organic

forms, originally acquired by means of the senses, but combined in harmony and beauty in the inner world of the artist's fancy, and reproduced from thence in order to excite in others corresponding impressions. Accordingly, such images only should be introduced in Art as exist really in the mind and soul of the artist: they should be truly moulded, as they are truly felt, in the artist's pure conception, and not affectedly or artificially. The sympathy or unison of feeling which such works find in the public mind, will depend upon the degree in which they correspond with the spirit of the age and its predominant tendency. But it is not always necessary that the artist's subjects should be taken from the actual world, in order that the public should be interested in them; they may embrace all that is dignified and generally characteristic of human nature, however remote may be its conditions of time and place. Whatever the human mind can compass, is its legitimate province. It is a despotism at once ignorant and absurd to confine the artist within arbitrary limits; for example, to withhold or exclude the highly poetic mythology of the Greeks. Such treasures, as a Greek, he cannot indeed possess, nor yet for Greeks has he to re-create them; but merely as they appear in the light and shade of his time and of national habits. This variable and accidental form consists, however, in points unessential and subordinate. The immutable principle, and that which belongs to the Art of all times, can be alone the property of mankind. The re-admission of the Greek mythology within the sphere of our Art, seen in this point of view, should appear to us, therefore, as little objectionable as the circumstance that Cornelius has imbued his ancient forms so deeply with the spirit of our own times, that they do not, like the figures in the Etruscan vases, require a particular study, much text, and more learned commentary to understand them. For to enjoy we must comprehend—that is, if the mind be the source of the pleasure. But it is precisely in the execution of these mythic pictures that the power of Cornelius is evinced. Character and dignity are here united with a high degree of grace: the drawing is severe, the colours simple, as the object required.

During the progress of these works in the Hall of the Glyptothek, the open arcades in the Hofgarten were similarly painted in fresco by many pupils of Cornelius. The subjects chosen were from the history of the Princes of the House of Bavaria. Other works of various merit (as Langer's pictures in the Leuchtenberg Palace, the ceiling of the Odeon, that in the Protestant Church, by Hermann, the picture in the Church of Sendling, by Lindenschmidt, &c.) are not to be compared with those commenced immediately after the completion of the Glyptothek, in the new wing of the Residence, and in the Castle Chapel.

Henry Hess was next commissioned by the King to paint the Chapel of All Saints in fresco, in the Mediæval style, upon a gold ground. He was assisted by I. Schrandolph, Carl Koch, and J. B. Müller; and of these, excellent lithographs by J. G. Schreiner have appeared. The subjects are chiefly biblical, and comprise the leading incidents in the Old Testament and the Life of our Saviour. It may be justly asserted, that no church has been for centuries so harmoniously and consistently decorated. Its impression is most effective, and conducive to devotion. Whatever of well-grounded objection may exist or may be urged against the revival of a style of Art belonging to a period deprived of social interest from its remoteness while it wants the charm of antiquity, yet a principle which has so powerful an influence on the feelings of every one must be admitted to be legitimate in its nature, and has claims that we cannot disallow.

In the Royal Palace, the Nibelungen Halls are important in the history of fresco painting. Julius Schnorr has in these rich compositions given further proof of the talent displayed at the Villa Massimi. The apartments of the King are

decorated with paintings illustrating the Greek; those of the Queen, with subjects from ancient and modern German poets; partly in encaustic and partly in fresco; all in intimate connexion with the architecture, and for which the sculptor, L. Schwanthaler, designed the compositions.

In the Church of St. Lewis, the dramatic character of the three pictures painted by Cornelius is in powerful contrast with the calm symbolic composition of Hess in the All Saints' Church. They occupy the entire end-wall of the choir; so that in the centre, opposite the chief entrance, the 'Last Judgment' is in the larger space, and in the two side-walls the 'Nativity' and the 'Crucifixion' are represented. It is more especially the 'Last Judgment,' which for greatness of style, powerful conception, and skill of execution, surpasses all that modern times has witnessed of the kind. True as it may be that the comparison of different works of Art has for the most part a tendency to injustice, yet we may venture, for the purpose of more convenient consideration, so to examine the pictures painted by Hess in the All Saints' Church, and those executed by Cornelius in the church just mentioned, and without the risk of careless imputation, ask, with reference to the claims and wants of our times, which of these two great masters has struck out a style of church-decoration most in accordance with the present state of Art and of national refinement? This merit, and without the least depreciation of the excellence of Hess, rests with Cornelius; for an unprejudiced judgment must discern that a merely historical and for us long obsolete spirit prevails in the compositions of Hess, which, since it cannot be founded upon the opinions and habits of the present, must be artificially derived from a remote period, or the relation of facts and sympathies peculiar to that period; by which reflex action of the artist's mind a style necessarily esoteric in its character is formed; and which can only endure, by the regression of general thought and feeling to the era of its first principles and source. For after the vulgar love of disputation had been gratified by the discussion of the question, of the personal beauty of our Saviour;—the fear of imparting to pictures a dramatic character which might lower to the unrefined imagination, the indefinite to the finite, the Deity to man;—the dread, moreover, by ideal treatment of the form of Scriptural personages to awaken the dormant idolatry which the expressive beauty of Greek Art had at first systemized, if not created; induced the early fathers of the church to encourage, and painters to adopt a style at first allegorical, then symbolical, which, while it gave to Art a Christian character, yet freed it from the influence of former principles, and placed it beyond the prevalent ebullitions of ignorance and superstition. Apart from technical treatment, therefore, the merits of Hess and Cornelius, must be considered with respect to the correctness of opinion on the relative excellence of the Christian form of Art. In this then may consist the inequality of Hess, for imbued as an artist may be with the conceptions of the past, adroitly capable of their adaptation to the present, the result must ever be an adjustment,—an accommodation possessing, indeed, all the attributes of genius, but deprived of that free, sound, vigorous, natural growth, so remarkable in the compositions of Cornelius. Yet in a period which has the misfortune of being a kind of *herbarium vivum* for all kinds of plants and of all times, the adoption of a refined dignified, though antiquated style of Art, such as Hess with so much feeling has restored, however opposed to our present modifications of opinion, must be appreciated by the educated; and can only, by the uninstructed, be despised. It is a splendid anachronism of Art.

For the cupolas and lunettes of the twenty-five arcades along the south side of the Pinakothek, Cornelius prepared a series of particularly fine designs, representing the most interesting periods in the lives of eminent Italian and Dutch

painters, from Cimabue to Rubens; the execution of which was entrusted to Professor Zimmermann. He further contributed the designs for the frescoes of the Isarthor, which was restored by Professor Gartner. Upon a frieze seventy-five feet long, upon the eastern side, is represented the 'Entry of King Lewis of Bavaria,' after the battle of Amfing; and upon the other side, looking towards the city, the 'Adoration of the Kings.' Bernhard Neher, by the masterly execution of these paintings, obtained a great reputation; owing to which he was invited to Weimar, where he is now occupied in decorating many rooms of the Ducal Palace.

In landscape also, considered as an independent art, fresco has attained an unexpected excellence, through the genius of Karl Rottmann. To him we owe a series of the most interesting views in Italy, Sicily, and Greece; which are placed, after the compositions from the "History of the House of Bavaria," in the arcades of the Hofgarten. These incomparable works prove in a striking manner, what, even within such narrow means as fresco commands, genius is capable of effecting. Together with great breadth of composition, they breathe such a freshness, a magic of light and colour, that even from the best period of the Art we can select nothing of the kind to be placed with them in legitimate comparison. Notwithstanding the many technical difficulties which fresco presents, in particular to the landscape painter, the treatment of these pictures in so light, so masterly, that the mere spectator is ignorant of the practised skill that is displayed. But it is not by this technical treatment alone that Rottmann stands so high as a fresco-painter. Still more must we admire the highly-poetic education of his mind, and his artistical power of arrangement. It is only by such means that landscapes which present particular scenes, or portrait landscapes, can become true works of Art; while, on the other hand, mere mechanically-copied views possess no other interest than could attach to landscapes reflected in a glass. The original thought, the graceful feeling, of a mind imbued with the perception of the beautiful, and the expression of its conceptions in compositions appropriate, as well as becomingly treated with regard to design and colour, are what we desire in works of Art. These form their essence, their inward life; if deficient,

"We start, for soul is wanting there,"

and we have at most but to admire the mechanical dexterity they display. Easy as it is to fail in landscapes of this kind, yet Rottmann has solved the problem of *possible success*, by the resources of so powerful a mind, that every picture, by its calmly satisfying truth, possesses all the charms of an harmonious poem. With respect to the distribution of light and shade, this great artist has adopted a style perfectly original as regards fresco landscapes, by avoiding as much as possible all large masses of shade in the foreground, and placing them more in the distant portions of the picture; in consequence of which, the various tones required are quite attainable in fresco, and have sufficient depth and transparency for their situation.

The great hall of the University of Bonn is decorated with fresco-paintings, representing the four faculties. Of these, Hermann designed Theology, and completed it with the help of Götzberger and Ernst Forster; Götzberger undertook and painted Jurisprudence, Philosophy, and subsequently Medicine. But excellent, and in strict accordance as these are with the principles of fresco-painting, they are inferior to the Theology of Hermann. Stürmer and H. Mücke have painted, in the house of the Count Von Spee at Helsdorf, pictures representing incidents in the life of Frederick Barbarossa, of which the 'Submission of the Milanese' is particularly deserving of praise. If Mücke may be justly censured for the employment of too deep a tone of colour, by which fresco is entirely deprived of

its peculiar attribute, *light*, yet we must admit that these compositions evince how nerally it can approach to oil-painting in power of effect.

At the request of the Baron de Furstenberg-Stammheim, C. Deger has commenced the architectural decoration of the Church of St. Appollinaris at Remagen; and in addition to the five pictures on subjects illustrative of Goethe's poems, by Professor Peschel, of Dresden, in the hall of the Belvedere, at Dittersbach on the Elbe, and the paintings in the mansion once belonging to the Hartel family, now to that of Leplay, at Leipzig, by the same artist and Preller, there are many by Vogel in the Castle Chapel at Pillnitz. A most extensive work at the Royal Castle of Dresden now occupies the attention of Bendenmann; and, to judge from the cartoons, something of great power, and which may confer honour on the school of Düsseldorf in its peculiar style, and on this its most distinguished pupil, may be expected.

At the royal villa of Rosenstein, near Stuttgart, Anthony Gegenbauer has decorated a great hall, and its dome, with frescoes, from the story of Psyche. Gegenbauer has also made very successful attempts at Rome in *covering canvases tightly stretched, with a mortar composed of lime and gypsum, and then painting on it in fresco*; so that by these means he has succeeded in producing removable pictures, among others, Cupid and Psyche, Hercules and Omphale, remarkable for the extreme delicacy of their handling and colour. He speaks in high terms of the advantages afforded by this method; as the artist is enabled, by damping the back of the canvass, and consequently the mortar which forms the ground of the picture, to paint, not only two but probably three days on the same portion of the work. In the hall of the Städel Institute, at Frankfurt-am-Main, Veith has executed a large fresco representing, in two allegorical pictures (Italy and Germany), the introduction of Christianity into the latter country, the consequent moral improvement and progress of civilization. The composition of the principal figure is powerfully conceived; the various groups are well arranged; they are significant, and give the most full and harmonious completion to the design.

The best examples of Italian painting may be limited to the paintings of Camuccini, Benvenuti, Bezzuoli, and Sabatelli. Camuccini is of artists, the most opposed to innovation; yet he exhibits very strikingly the difference between an original and an imitative talent. From youth Michael Angelo and Raffaele have been his study, but in technical treatment he has profited by the instructions of his uncle. He has copied much from the old masters, and always with clearness and intelligence; and has caught in an admirable manner the elevated style of Michael Angelo. But his works bear the stamp of the French school; there is a tendency in them to theatrical effect; his personages appear less individuals really suffering, or expressing natural emotion, than as characters dressed, arranged in appropriate situations, and then displayed upon the scene. He has painted in fresco, 'The Almighty borne by Angels,' &c. Great skill in arrangement and delicate perception of colour are remarkable in Benvenuti. This may be seen in his frescoes, in the Sala d'Ercole at the Palace Pitti, the subjects of which are taken from the fable of Hercules. He was here assisted by Professor Caciagli. But it is by his altar-pieces, in particular by his frescoes at San Lorenzo, that he must be judged. His figures are natural and life-like, they are truly conceived, and endowed with much force of expression. He has represented at San Lorenzo, 'The Creation and the Fall of Man,' the 'Death of Abel,' and the 'Sacrifice of Noah.' From the New Testament, 'the Birth of Christ,' the 'Passion,' the 'Resurrection,' and the 'Last Judgment.' After Benvenuti, Bezzuoli must be noticed, who has exhibited great ability in drawing and the technical portion of Art. It is to him the Grand Duke entrusted the fres-

coes in the Stanza di Tito, of the Palace Pitti. Cesar Massimi has decorated a private house; and Morrelli, the Villa Demidoff with frescoes; Adelmello has been also employed. It is said that his facility in composition and execution is so great, that he can design and finish his works, almost as the mason applies the plaster to the wall—a story which the wall would very probably refute. Rudolphi has restored, amongst others, the frescoes of Amico Aspertini, the pupil of Francia, in the chapel of St. Augustin, of the church of St. Frediano at Lucca, the state of which had been long a subject of regret, and has executed this task with so much skill that the most practised eye may fail in discovering the places he has touched. Applani, who died in 1817, has executed many important works at the Imperial Palace of Milan they represent incidents in the life of Napoleon; there are also others by him representing the four Evangelists, &c. Professor Sabatelli has also decorated the Palace Pitti with subjects taken from the Illad; these were in part finished by Marinelli and Pampaloni. Bellosi has been commissioned to paint some important works for the King of Sardinia. The ceiling in the great hall of the Casino Nobile has been painted by him. Santi, who for many years was chiefly occupied in the restoration of pictures, has lately devoted his attention to fresco-painting. His ceiling in the church of St. Luke is a composition rich in figures, but reflective in a great degree of Camuccini and Benvenuti. In France, where, strictly speaking, the grander style of Art which has here occupied our attention has never flourished, no remarkable compositions can be cited among productions of recent times. For the works referable to the style we have mentioned have been partly executed in oil, and partly in wax-colours; and how incompatible such processes are with the true principle of monumental mural painting, as before defined, is proved by the results in the Louvre, the Pantheon, and now in the church of La Madeleine.

Such is the outline of the history and process of fresco-painting. It has been already stated upon what principles it rests. It is now desirable to consider to what purpose it is applicable, what it designs, what it can effect. But it is not desirable to enter into the warfare of opinion as to the relative employment of fresco or oil, and for this reason;—that it is not desirable to compare them, as neither could, in all cases, be assimilated with or substituted for the other.

—Facies non omnibus una

Nec diversa tamen; qualem decet esse Sororem.

Fresco-painting is particularly adapted for designs upon a large scale; it is eminently *historical*. It seeks to record the moral dignity, the acts of mercy, the mysterious dispensations, the hopes, the triumphs, and the future awards of Religion, and to perpetuate the individual elevation, the national greatness, the intellectual condition and honourable rewards of Man. It was the opinion of Michael Angelo, that painting in oil was unworthy of a great mind: if he said this, it was probably because he felt fresco-painting to be the expressive form of a great thought. It was certainly better adapted to the elevated character of his compositions, which required a simple and solid arrangement of colour; rather subdued than enlivened, and producing a grand and impressive effect, by their architectural combination. The excellence of fresco-painting must essentially depend upon the creative power of the mind. To think in little, if the phrase may be used, would be as useful here as to war in little. It is therefore adapted for the Palace, the Senate-house, the tribunal of Justice, and the Temple. But it is not intended, by stating the particular aim of fresco, to lower in any manner the importance of oil-painting. It is besides impossible. Has the 'Last Judgment' of M. Angelo obscured the beauty, or diminished the greatness of the 'Transfiguration'?

Fresco is adapted to represent, with force and

beauty, a great idea; it is not so well adapted to reproduce the scenes of nature, or to depict the affections, the feelings, and the ties of social life. The chefs-d'œuvre of painting are in oil—the grandest compositions are in fresco. The domain of the latter is truth and ideal greatness; that of the former, imagination, imitation, feeling. An oil-painting pleases at once, and independently; fresco, when combined, or in connexion with architecture. It is an idle task to trace distinction for the purpose of depreciation. Painting, sculpture, and architecture, are but various modes of expressing the beautiful in thought and form. "Omnes artes quæ ad humanitatem pertinent, habent quodam commune vinculum, et quasi cognatione inter se continentur:" this was the opinion of Cicero.

But all questions are merged in the importance of the employments of fresco-painting, as indicative of the encouragement of British Art. Religion and the state are the proper guardians of the Fine Arts. The connexion that exists between the beautiful, the true and good, between the internal conception of their existence as abstract qualities, and their expressed external form; by the constant contemplation of which, the mind becomes elevated, thought educated, and taste refined; give to the Fine Arts a particular influence with reference to public instruction and manners. A people amongst whom, the internal perception of order, symmetry, beauty, and accurate design is nourished and perfected, is doubtless (*general education in proportion*), more inclined to correctness in judgment, less disposed to the variable in thought and feeling, more advanced, and more disposed to progress in refinement than a nation deprived of this resource. The idea of order, regularity, and perfection, cannot long rest on any subject without extending its influence to others; there has been, there could not exist, a cultured taste and a brutalized understanding; for now, idea is extended by idea, as water, by apparent pressure, is expanded in successive circles. And to philosophical investigation there appears a greater connexion than is generally admitted between the power of the mind, which is enabled to trace and to appreciate the beauty of a statue and the wisdom of a law; between the science displayed in a machine, and the knowledge exhibited in a book; and between the merits of a legislator, an orator, a painter, or a poet.

It has been remarked, that the Fine Arts have attained their utmost point of excellence in countries the most corrupt. It is true: they existed despite of that corruption; and without their influence would the Pantheism, the sceptical philosophy of the ancients, or the ever varying dogmas of a later period, alone have saved or reclaimed mankind from degradation? If the Fine Arts fix the attention of man, by their elevated conceptions they refine him; if they record great actions, they possess a moral influence, and, by its dignified expression, they instruct him; and if they portray the character and the truths of religion, they remind him, that whatever the extent or power of the wisdom of earth, its direction, development, and intellectual perfection is of heaven.

By what do men seek to awaken, nourish, and diffuse the love of glory? Is it not by sculpture, painting, and architecture? Do they not make them the rewards of virtue, by employing them, to raise monuments destined to eternize the glory of that man who has deserved well of his country? It is only by connecting the Fine Arts with great actions and great events, that the state can promote or protect them; they will otherwise become the handmaids of luxury, vanity, and pleasure; for by individuals the artist will be considered, and will in time subdue his genius to the consideration, that he is but destined to divert the great, flatter the opinion of the public, and relieve the ennui of the wealthy. He who rests on individual patronage, may live to confirm Dr. Johnson's opinion of a patron. He may probably be enabled to refute it. He who trusts to public

taste, must recollect on what that taste may turn. Taste is no less arbitrary than rare. Individual patronage, as patronage, is that of gold. This was not the reward the Greek tendered to the painter, the warrior, or the poet. The legislators at least of that people felt that merit is not to be bribed, but honoured; that the reward of the serf and slave should not be the same as that of the citizen who had distinguished, the hero who had defended his country; they knew that he who seeks fame will not thirst for wealth, and that the true reward of genius is not increase of fortune but of public esteem.

British artists struggle against difficulties unknown in other lands. Religion does not consecrate the offerings of their genius by placing them within the precincts of her temples; the legislator is palsied by the fear of their direct encouragement; nor have they, as they merit, the advantage of public sympathy and support. Remove this barrier, and give them a field for exertion by liberal national patronage. Greatness is not of a thing, it depends upon the culture and the institutions of a people. The British empire may be considered as the legacy of that of Rome. In a few years the English language will become the medium of communication throughout the greatest portion of the globe. Our arms and commerce have established a dominion in climes the most remote, the least frequented. Yet the Fine Arts, which every powerful nation has loved to protect, and slave or freemen to possess, have been by none so much neglected. They are not with us a social manifestation, the evidence of collective refinement. We have not yet raised "the Atheist cry, there is no Art;" but we have not sought to give it a place in religion and national feeling. In ruins, and deprived of every kind of political power—yet we cannot diminish the greatness of Athens or of Rome. Art has made them the historians of the past; Art sheds around them a halo even in decay; they are still impregnate with divinity: we read of them as the seats of war and civil strife; and we view them still as the depositories of the intellectual refinement of mankind. It is with them as with the memory of the illustrious dead; thought passes away from the fitful history of their lives, and dwells with a feeling not unallied to veneration, on the record of their acts of virtue.

Rome which won the world by arms, Rome masters its spirit by her intellectual power:

"—there, as though  
Grandeur attracted grandeur, are beheld  
All things that strike, enoble—from the depths  
Of Egypt, from the classic fields of Greece,  
Her groves, her temples,—all things that inspire  
Wonder, delight.

\* \* \* \* \*  
And not a breath, but from the ground sends up  
Something of human grandeur."

(And cannot England be as Rome? Great and extensive as are our possessions, the ability to defend, fully equal to the valour by which they have been won, the empire of Britain can exist but by that; before which successive monarchies, the mightiest warriors and nations guided by the greatest statesmen, have been swept, as the storm-raised sand dust of the desert—Opinion. This, it should be our duty to create, concentrate, direct: supremacy should not be an attribute of war, but the reward of civilization, if we retain or yield the dominion of the world, yet alike in glory or decay, every nation should bless our influence, still turn to us, even as we have turned, as pilgrims of the genius of Athens and of Rome, and in the graceful imagery of Buchanan, hail us as the evidence of the intellectual condition of the past, and no less the harbinger of the cultured advancement of the future.

Salve fugacis gloria seculi,  
Salve secunda digna dies nota  
Salve vetustæ vitæ imago  
Et specimen venientis ævi.

Feb. 17.

Yours, &amp;c.,

S. R. H.

## ART APPLIED TO MANUFACTURES. No. II.

### EDUCATION OF THE ARTISAN—STUDY OF FORM AND PROPORTION—METHODS OF TEACHING DRAWING—DRAWING CLASSES AT EXETER HALL.

THE arts of design are based on the science of form and proportion: the effect of colours on the eye is so vivid, that any discordance is immediately obvious, and suggests a correction of the inharmonious combination; but the deviations from the graceful in form and proportion that produce unpleasing shapes, are so slight as to be perceptible only to the cultivated eye, and remediable only by the practised hand. The importance of a scientific understanding of abstract beauty in form and proportion, not merely a general acquaintance with examples or types of beautiful shapes, is therefore apparent; and this can only be acquired thoroughly with the aid of the pencil. All combinations of form resolve themselves into lines, and the power of delineating is concurrent with the ability to follow them; at least the manual dexterity constitutes so small a share compared with scientific perception, that the intellectual process may be said to include practical skill, just as the study of language includes the power of forming letters. Writing assists the definition and memory of ideas conveyed by words; drawing does the same for ideas expressed in form. It depends upon the method of teaching, however, whether drawing be confined to the power of copying lines correctly, or be made the means of exercising the mind, and confirming the understanding in the appreciation of the characteristics of form. Hitherto drawing has been too exclusively considered as an executive art, to be taught separately from, if not independently of intellectual investigation, and its practice has become in consequence empirical; students have been taught to copy what was before them mechanically, without well knowing what they were imitating; just as the Chinese make a thing, the use of which they are ignorant of, with all the flaws in the pattern. This is evidently a bad practice; for, in proportion to the intelligence of the artist, will be the spirit of his copy. Place a drawing made by a person thoroughly acquainted with the object delineated, by the side of another made by one who knew it by sight only, and the superiority of that produced by the intelligent draughtsman will be evident at a glance to every one conversant with the original. It is the artist's deficiency in knowledge of the subject he has delineated, that renders scientific judges so often dissatisfied with pictures and drawings that are pleasing to the eye, regarded merely for their execution and pictorial effect. The peculiar character of ornaments and other artificial productions are as distinctly visible to all who understand them, as the generic characteristics of objects in nature are to the naturalist; and as the artisan is called upon not only to copy but invent, his knowledge of the characteristics of what he imitates ought to be complete. It may be said, teach him to draw first, and he will be better able to understand after having become familiar with the forms. This reasoning is specious, but unsound: it is not only assuming that to acquire the power of drawing is more difficult than it really is, but actually tends to make it so. When the object to be represented is thoroughly understood, and the way to set about delineating it is known, the mere act of drawing the lines is simple and almost mechanical. The writer may be allowed to state the arguments in support of this position in his own words, taken from the introduction to a little pamphlet on the subject.\*

"The eye is the camera obscura of the brain: the external lens is the object-glass receiving the rays of light, and transmitting the luminous image on to the retina; when thus depicted on the tablet in the visual chamber, it becomes the property of the mind: if the brain chooses to retain it, well; if not, another picture painted with the pencil of light momentarily succeeds, and effaces the transient impression; and so the delicate and beautiful mechanism of sight continues to perform its delightful office of presenting to the brain an endless and rapid succession of ever-varying scenes and objects, with unerring fidelity and unceasing activity; unless the organ be impaired by disease. The common phrases, 'a quick eye,' 'an accurate eye,'

\* Elements of Perspective Drawing; or the Science of Delineating Real Objects.—Taylor and Walton.



are apt to mislead: every eye in a healthy state is quick and accurate. It is the understanding that is slow and imperfect; imperfect, because it does not take the time and pains requisite completely to comprehend the characteristic features of the image formed on the retina: upon the degree of attention bestowed on these evanescent pictures depend the perfectness and durability of the ideas of external things with which the memory is stored, the understanding enriched, and the fancy enlivened. The intellectual operation may be likened to the chemical process by which the photographic pictures are rendered permanent: it is this which resolves the fleeting visions of the outward sense into distinct and lasting ideas of the mind. In default of this mental process, too many of our fellow-creatures go through life almost insensible to the sources of enjoyment continually presented to them: having eyes, they see not; or, 'seeing, they see, and do not perceive': 'their eyes are open, but their sense is shut.' The image painted on the retina of the merest dolt that ever gazed on a beautiful prospect, is as vivid as that presented to the painter or the poet; the intellectual comprehension and appropriation make the difference. Hence it is evident that vividness and correctness of perception depend upon the understanding; and the training, or education of the eye, means the discipline of the mind in relation to ocular perceptions.

"A knowledge of the laws of perspective, by means of which the appearances of solid forms are delineated on paper, so as to convey a correct idea of the realities, is clearly an operation of the mind. Thus the first and all-important principle of drawing—namely, that the science of form is dependent upon the proper exercise of the understanding—is demonstrated.

"We now come to the consideration of the ART OF DELINEATION, in which the powers of the hand come into operation. And truly the hand is as docile and apt a member as the eye, when it is properly directed by the mind: though, unlike the eye, it only acts when told, and therefore requires practice in order to perform its duty dexterously. But who that has seen the juggler catching the rapidly descending balls with one hand, and flinging them up in the air with the other, his eye fixed all the while on one point in the glittering circle described by the revolving balls, can doubt the aptitude of the hand in obeying the mind as directed by the eye? If another proof be required, it is supplied by the familiar instance of the cutting out of profiles in paper: the proflist fixes his eye upon the face, while his hand directs the scissors almost mechanically, only requiring a glance to verify the correctness; or rather, perhaps, to ascertain that the relative position of the different features is correct. The influence of the mind in the act of delineation is strikingly shown by the phenomena (if the term may be allowed) of silhouettes. It is a singular fact that, readily as a black profile is cut in paper from the life, it is extremely difficult to copy it with a pen. The reason is this:—the resemblance, consisting in a general similitude of form and proportion, is conveyed by such slight means that a moderate degree of approximation to likeness conveys an impression of identity; yet the most minute deviation from the outline of the silhouette in copying it with the pencil is fatal to the similitude, because in so slender an indication not a trace can be dispensed with. What makes it so difficult for the eye and hand to follow the contour of the silhouette, is that the shadowy image presents so little for the understanding to master; and the hand, therefore, with great difficulty follows the course of the eye, not being sufficiently influenced by the understanding.

"Any one who has looked over an accomplished artist sketching from nature, will have observed that his eye is directed much more attentively to the scene or object before him than to his paper; he looks to his drawing chiefly to ascertain that each successive line he traces is properly placed relatively to those previously drawn, and to put in finishing strokes. He has taught his hand to obey him instinctively. So entirely is the perception of form dependant on the understanding, that if the difficulty of placing the several lines in their proper relative positions could be got over, a blind man might be taught to draw a solid object, whose shape he could ascertain by the touch.

"Having arrived at the fact that the sense of vision may be dispensed with in the perception of form by the mind, it remains to try if the understanding can be set aside, leaving the eye alone to direct the hand. A cube, or square box, may be so placed before the eye that only one side is presented to view; and supposing the mind to have no cognisance of its real shape, nor any means of ascertaining it, the delineation of its apparent form would not convey an idea of the reality: the same may be said of a cylinder so fore-shortened that only one end is visible. As the eye can only receive an impression from one side of any object at a time, a second view of it, or the evidence of the touch, is requisite to inform the mind of its actual shape and size.

"Suppose that an accomplished artist were to see in a foreign country some strange object, with the nature and use of which he was ignorant; that it was not within reach of his hand, and did not afford him another view from a different point: if he were to delineate the apparent form ever so correctly, he would fail to convey a distinct idea of the reality either to one acquainted with its true shape, or to another who was

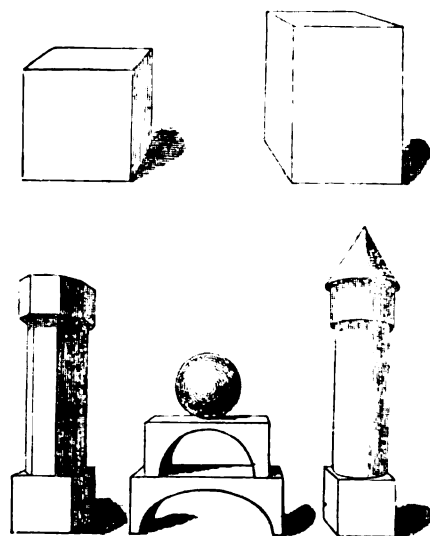
not. The truth is, that the artist depicts not the object or scene itself, but the idea of it in his own mind; and whether that idea is complete and accurate, or not, depends upon the clearness and perfectness of his understanding."

The next question to be considered is the proper method of teaching drawing; and in determining this, the reasoning before adduced will have great influence. According to the foregoing arguments, that course will be the best which exercises the mind most, thus bringing the aid of the understanding to test the clearness of the perception, and to direct the hand; therefore, that which requires a complete knowledge of what is to be copied, and leaves least room for merely mechanical labour, will be the proper method. These conditions are complied with by using solid forms as models for the learner; for to copy these requires a perfect acquaintance with the object previous to beginning to draw it, an attentive consideration of its entire shape and the proportions of its various parts in relation to each other during the progress of delineation, and a knowledge of the rules for representing on a flat surface the appearance of a solid substance. In copying the drawing of another the eye and the hand of the learner are exercised, but his mind scarcely at all: the work of the understanding has been done by the artist who made the first drawing, and the pupil has only to imitate the lines mechanically; he is not required to know how the drawing before him was made, or whether it is correct or not; he has but to copy line for line and touch for touch, Chinese fashion: set him to draw the real object itself and he will be at fault, because it is a solid form, and he knows not how to represent accurately the appearances of solidity; in short this course will produce neat and dexterous line drawers and tint makers, but it will not make quick and accurate draughtsmen. Yet this is the way that drawing has hitherto been taught in this country, and such is the plan pursued at the School of Design. But it may be urged that the beginner, especially if he be young, is required to do too much at once in setting him to copy solid forms, which demand so much knowledge and attention; and that he ought first to learn to use the pencil freely, or at least to command his hand so that it will follow the direction of his eye; indeed that it needs practice to be able to draw a right line. Suppose a pupil, who has never handled a pencil is set down with a sheet of paper or a black board before him, and required to draw a straight line in a particular direction; it would not be more difficult for him to take as his model one edge of a solid or plane surface than to copy a line drawn upon the board or paper: and if instead of drawing three other lines in the same direction as the first, he were required to draw them from the other three edges of a square figure, plane or solid, the exercise of the intellect in measuring the distance of one line from another, and the relative direction of each in relation to the other, would make the task more interesting if more difficult; and how much more the pupil would have done, how much further would he have advanced in making a square, than in drawing four parallel lines, having no meaning and representing no form. This practice of drawing simple rectilinear figures, of various shapes, and then curvilinear, gradually increasing in difficulty, should be continued till the pupil can draw a clear and firm line, with tolerable steadiness and precision; and for this purpose geometrical plane forms, cut out of card-board or tin painted white are preferable to parts of solid figures; because the imitation of the plane is perfect when the outline is drawn, and the relief of the plane surface and the mass of white cause the outlines to appear particularly distinct. At the first commencement it is desirable, that the pupil should have a base and perpendicular line drawn for him on the board to enable him to keep his figure square. In a class of children, which the writer experimented upon, he adopted this plan; the first figure he set up was a right angled triangle, and the pupils were then required to mark off on the base line the width of the base of the triangle, and on the perpendicular its height; they then drew a line from point to point on each side, and the figure was complete. The surprise and delight of the young learners at having achieved a complete figure at their first lesson was a most gratifying indication of their

future progress, and the lively interest they took in pursuing the study.

Up to this point the superiority of the plan of copying from a palpable form instead of lines drawn on paper will, it is hoped, have been demonstrated satisfactorily: we now come to the next step in the pupil's progress, drawing from the solid form, previous to which a knowledge of the elements of the perspective is required. Perspective, we regret to see, finds no place in the course of instruction at the Government School of Design, because there the pupils copy from drawings until they have attained dexterity enough to draw from casts empirically, that is, without knowing the principles on which the apparent forms of objects differ from their real forms. The importance of understanding perspective, at least the first principles of the science, is obvious when we reflect that every thing that we see is viewed perspective: the idea of teaching drawing without explaining to the pupil the laws which govern the appearance of objects to the eye, is so preposterous, that had not people been so long familiar with it in practice it would be scouted for its absurdity; just as a tutor would be ridiculed who was to teach composition by setting his pupils to write out passages from Johnson, Addison, or Gibbon, without explaining the rules of grammatical construction. Perspective is made a bugbear to learners: the difficulty of learning perspective is not great; though to make it appear easy to understand, requires an experienced teacher who is thoroughly versed in the elements of the science: its leading principles are few and simple, and once mastered are always retained: it is their application which is complex, and this is more apparent than real. But if ever so difficult it is essential to be learned: it must be practised, whether the rules be known or not; and it is surely not worth while, for the sake of avoiding a little trouble, to learn imperfectly the science on which the art of delineation is based, especially when an imperfect acquaintance with it causes frequent inaccuracies that the eye detects and is annoyed by, but the hand vainly endeavours to remedy; while a thorough knowledge ensures exactitude without trouble. Mr. Dyce contends, that there is no need for artisans to study perspective, because they are mostly required to draw patterns which have very little relief: but the simplest flower cannot be drawn without some knowledge of its rules. What objection is there to a complete acquaintance with it? Superficial instruction in elementary knowledge is like an unsettled foundation; the higher the superstructure the greater its instability.

The practice of teaching drawing from solid forms is becoming very general, both among private teachers and in public schools; and a set of models designed for the use of families and schools, by Mr. Augustus Deacon, and published by Taylor and Walton, have been much approved of by teachers for this purpose. They consist of a number of solid pieces of simple geometrical



forms contained in a box, and are so contrived as to be available for copying separately, and to represent in combination a variety of objects, such as houses, castles, bridges, steps, crosses, &c. The foregoing figures are copied from some of the forms; the size of the cube being six inches square, and the others in proportion. The sides are purposely left plain, the models being intended for elementary teaching; but the groups suggest real objects sufficiently to supply the interest which association creates in the mind: see the following sketch taken from one group, with merely the addition of a few touches to indicate doors, windows, ground, water, and foliage. In this figure may be traced the cube, the parallelopiped, the octagonal pillar, the column and its conical cap, and the arches. This set of models being designed for home use and limited classes in schools, was made as small as possible for the sake of portability; but the same forms might be made on a larger scale by a joiner, to adapt them to large classes in public schools; in which case it is desirable that they should be painted white.

Upon this subject we have entered at some length; but it is necessary that we postpone, until next month, the publication of our remarks.

W. S. W.

### THE ARTS IN CONTINENTAL STATES.

**ITALY.—ROME.**—*Paintings of Artists at Rome.*—Von Süsser has painted a beautiful landscape, in which we see the palace of the Caesars, the Baths of Caracalla, the Campagna, and distant chain of mountains illuminated by the setting sun. It is destined for Berlin. In the great exhibition room in the "Porto del Popolo" is a large picture painted by P. Galiardo, intended for a North American church. The subject is 'Vincenzo di Paola receiving deserted Orphans.' It is a picture with many faults, but also many excellences. The Polish artist Kanieffe, who is here pensioned by the Czar of Russia, has just completed, according to a commission from the heir apparent of that empire, a picture, whose subject is 'The Recalling to Life the Widow of Naia's Son.' It is easy to see that Raffaele has been the model on which this young artist has formed himself, by the simplicity and repose of the composition: a true style in colouring also distinguishes this work. Podesti has finished his great picture of 'The Judgment of Solomon,' painted by order of the King of Sardinia, to be placed in a court of justice. For this the picture is well adapted, and placed in a large hall will do no dishonour to the fame of Podesti. But there is much of theatrical effect in the composition, and caprice in the costumes; the execution both as to drawing and colouring is good. Ammerling has two very pretty pictures, 'A Mother and Child,' and a 'Roman Girl playing on the Lute.' A visit to his studio is also at present peculiarly interesting, because he possesses a collection of portraits of the most distinguished living artists. The French artist, M. Chevendier, exhibits a picture of 'Peasants returning home in a Cart drawn by Oxen.' The scene is in the Campagna. The picture is skilfully managed, but it has too much of that dark grey colouring which is seen in all the schools of which M. Ingres is the chief.

**FRANCE.—PARIS.**—*Tomb of Napoleon.*—*Le National, Le Siecle, L'Univers,* and other French newspapers, announce that the Government and the King have finally ordered that the monument to Napoleon shall be executed according to the plan proposed by the committee of judges, as given in the last number of this journal. A crypt within the church of the Invalides, in which the tomb will be placed—an equestrian statue of Napoleon in the court near the entrance of the church. The artists to be employed are Messieurs Visconti and Marochetti; the first for the architectural, the second for the sculptural part.

*L'Armeria Real, ou Collection des principales pièces du Musée d'Artillerie de Madrid.*—"Royal Armory," or, a Collection of the principal pieces in the Museum of Artillery at Madrid.—Artists, archaeologists, and amateurs of curiosities will find this publication most interesting. The armour of the Cid, of Charles V., the Sword of Francis I., of Isabella, of Cordova, the famous Shield of Paris, and a thousand other celebrated names and

objects of Art which awaken recollections, and are of much historical importance. The objects are perfectly well drawn by G. Sensi; L. Sansonetti does the ornamental part; Facsardo and other good artists are the engravers; M. Jubinal writes a learned explanatory text in French.

**LYONS.**—*A Chinese Painter.*—A Chinese, who was present at the martyrdom of a Christian Missionary, was so struck with the firmness with which he died for his faith that he became himself a Christian. He made his way to Europe, went to Rome, and studied painting; he has been successful as an artist; and there is now here in the church of St. Guillaume a fine picture by his hand, well designed and strongly coloured. The subject is 'The Death of the Christian Missionary,' to which he was a witness, and which changed his faith and his life.

**GERMANY.—HAMBURG.**—Our New Exchange, which has been building during the last five years under the direction of the architect Wimmel, is now finished, and will be opened next month. The noble simplicity of this edifice renders it one of the greatest ornaments of our city.

**BERLIN.**—The admiration of amateurs is at present directed to the "*Gemalde Galerie des Koniglichen Museums Berlin*," edited by Mr. Simion, and dedicated to the King. This publication is a sort of sister to that of the Gallery of Dresden, its object being to make generally known the chef-d'œuvres of every school which exist in the Prussian Museum. The execution is in lithography, but with a degree of excellence we have seldom seen equalled, certainly never exceeded. The principal artists are employed; among these Haufstaengl, who so largely contributed to the success of the Dresden Gallery. The first number contains a magnificent lithography of the famous portrait, by Titian, of his daughter 'Lavinia.' The force, the freshness, the gradual passage of the lights to the shadows is superb, and gives completely the character of the great Venetian master. Another picture lithographed is 'Jesus, and St. John, a boy,' by Rubens, truly charming; and there is a third, 'Die Vaterlike Ermahnung,' by G. Terburg. We believe the work will be a very successful one.

**MUNICH.**—Swankhalar has received an order from the King of Bavaria for a great work—it is to be called the 'Pantheon of Bavaria,' and is to be placed on the hill of St. Theresa, near Munich. On the summit is to be placed a statue of Bavaria, fifty-nine feet in height, the lion on which she rests twenty-five. These are to be cast in bronze, and it is calculated they cannot be completed in less than seven years. Around, under open colonnades, are to stand the statues of the illustrious men of Bavaria.

**RUSSIA.—ST. PETERSBURGH.**—*Galvano-plastic.*—To the prosecution of this discovery many of our artists have devoted themselves with great zeal, especially the celebrated medallist Tolstoy, and the architect Hasenberger. The latter has just finished a copy of Rausch's bust of the late King of Prussia, which leaves nothing to be desired.

**SMOLENSK.**—There has been erected here, by Imperial command, a monument in memory of the battles of 1812. It is of cast iron in the Byzantine Gothic style, and is placed on the Parade Platz, opposite the King's bastion, which was the point where the battle raged most furiously on the 5th of August, 1812. The inauguration took place on the 5th of November.

**WARSAW.**—On the 29th of November was consecrated the monument of cast iron which was erected by command of the Emperor of Russia to the memory of the seven Poles who fell in defence of the Russian power on the 29th of November, 1830. The plan is that of the architect Corazzi, chosen from among ten competitors. The octagonal base is of native marble; eight bronze lions support an iron pedestal, above which are four eagles of gilt bronze, their wings outspread; a shield is on the breast of each, on which is inscribed a map of Poland; from the pedestal springs an obelisk of cast iron. The proportions given in German ells seem immense indeed: the octagonal marble base is 30 ells in diameter; the pedestal 8½ ells in height by 10 in diameter; the obelisk 25 ells in height, 6 in diameter at the base, and 4 at the top. The iron and bronze were both cast in Warsaw. It is placed on the Saxon Platz.

### THE SCOTTISH ART-UNION.

[The determination of the Committee of the Scottish Art-Union to continue to purchase only, as prizes, the works of artists, natives of Scotland, has given rise to considerable dissatisfaction in this country; we have received several communications on the subject, from which we select the following.]

SIR,—Observing in a recent number of your journal an advertisement from the Association for the promotion of the Fine Arts at Edinburgh, and being a member of the Art-Union of London, I am induced to offer a few observations thereon, that the comparative merits of both Associations, and their claims to support, may fairly be laid before the public.

The advertisement states that the "Committee of Management are entrusted with power to purchase what may appear to them the most deserving works of Scottish Art." The pictures thus selected by the committee are then disposed of by lot; and a prize-holder may thus obtain a picture in that class of Art for which he may have no particular inclination, and of a size not convenient for his purpose.

In the Art-Union of London the prize-holder gets a money prize, with which he may go to any of the five exhibitions of London, *i. e.*, the Royal Academy, the British Institution, the Society of British Artists, and the two Water Colour Exhibitions, and select for himself any works of Art to the amount of his prize. Or if it be inconvenient to avail himself of this, the committee offer their services in selecting for him a work of Art of any class he may name. In this Association there is nothing exclusive—there is no condition made that the prize-holders shall be bound to select a work the production of an English artist.

If the committee of the Edinburgh Art-Union are determined to make theirs a National Association, and to vaunt themselves upon the superior encouragement given to the Arts in the North, why not confine their subscriptions to Scotland? As it is, their boasted sum of £6767 may be half contributed by English subscribers, and is no criterion of the growing taste for the Fine Arts in Scotland.

I have no objection to the nationality of the Scotch: it is most gratifying to see the efforts of their countrymen appreciated and encouraged by them. But Art is of no place; Scottish Art can never be separated from English Art; they should go hand in hand together.

Considering that much illiberality exists in the Scottish Association, both as to its plan and its efforts to obtain subscribers from the Art-Union of London, I am induced to request the insertion of this letter in your valuable journal.

Yours, &c.,

A MEMBER OF THE LONDON ART-UNION.

[We are by no means disposed to pass any remark that may seem prejudicial to the interests of an Institution having for its object the advancement of the Arts; but we feel imperatively called upon to offer some observations in reference to the injudicious, illiberal, and dangerous policy which the Scottish Society have adopted, and continue to pursue. It was, perhaps, not only justifiable, but wise, at the commencement of the Institution, to lay down a rule for the purchase only of works actually produced by artists, natives of Scotland; when the sum collected amounted to but a few hundred pounds, and it was gathered chiefly in Scotland, it was properly spent at home; divided among deserving men, and stimulating others to exertion. But now that the hundreds have become thousands, and that a vast proportion of the subscribers are procured in England and Ireland, the exclusive purchase of productions by Scottish artists is not only manifestly unjust, but highly detrimental to the true interests of Scotland. The Art-Unions of London and Dublin have not been ungenerous enough to retaliate, and exclude the works of Scottish artists from their prize lists; if they had done so we should have been the first to have raised our voices against a course so utterly unworthy; for, to say nothing of its folly and illiberality, it would have kept away a picture by Wilkie from the possession of a London or Dublin prize-holder, as the system pursued in Edinburgh keeps away from a Scottish lover of Art a production by either Eastlake or Maclise; and so have tended, if not to the ruin of the Institution, most materially to have abridged its means, and so to have defeated its great purpose.]

We may hereafter enter into the statistics of these three Institutions—those of London, Edinburgh, and Dublin, with a view to show what portions of the monies collected have been received from persons not natives of the places in which the establishments have been formed; and the number of pictures purchased by artists, natives of the three countries; at present we content ourselves with protesting against the continuance of the unwise, illiberal, and evil course pursued by the Scottish Societies.

Patronage, like charity, should unquestionably begin at home; but, as certainly, it should not end there.

Above all things, Art should be considered as catholic in the truest sense of the term. We have never, ourselves, had the opportunity of examining an exhibition in Edinburgh; but certain we are, that no one annual exhibition has ever contained good pictures by Scottish artists to the value of £6000 or £7000; and we can have no doubt that the strong complaints from time to time forwarded to us, of the purchase, by the Art-Union Committee, of bad pictures, have arisen mainly from the fact, that the committee must spend yearly the whole of the sum subscribed, no matter how indifferent may be the article offered for sale. We know that this was the case at the exhibition in Dublin; but, in that instance, the evil arose, not from any limitation of choice to artists of particular places of birth, but because there were not pictures of merit supplied for selection equal in value to the sum to be expended.\*

But even if the Scottish artists did supply pictures of merit fully equal in value to the amount subscribed, we should still contend that a portion of the sum ought, in common justice—we had almost written in common honesty—to be divided among English and Irish artists; not only because a large proportion of the subscriptions will have been raised in England and Ireland, but because the inevitable consequence of the existing system is to deteriorate Scottish Art, by making Scottish artists content with the achievement of mediocrity, knowing that they will be subjected to no competition which can prevent the sale of their productions.

If the present plan be continued for half a century longer, as surely as that we now write the sentence, Art in Scotland will become contemptible, and Scottish artists, who work in Scotland, a reproach to their country.

But long before this affliction can arrive, the evil will have cured itself; for the thousands now subscribed will assuredly dwindle down, and become hundreds, tens, units, in proportion as the character of the works deteriorate; the more especially as in other Societies, similarly constructed, there will be no such foolish and ungenerous restriction; where the prize-gainer may not only select the production of an artist, without being first compelled to ascertain if he were born north or south of the Tweed, but may take the picture that exactly meets his taste, touches his feelings, awakes his sympathies, or satisfies his judgment.

We earnestly hope, therefore, that the committee of the Scottish Art-Union will give this matter their very serious consideration; and that we may ere long have the pleasure to announce that their most unwise and unjust law has been abrogated.

We tell them, fairly and plainly, that if they resolve to retain it, the consequence can be no other than ruinous to their institution; that subscribers in England and Ireland will fall off very rapidly; that no works of ability by English or Irish artists will be transmitted to Scotland; and that they will do incalculable mischief to Scottish Art and Scottish artists.†]

## WORKS IN PROGRESS.

### THE PUBLICATIONS OF MESSRS. HENRY GRAVES AND CO.

IN no country has the art of engraving progressed so steadily and so rapidly as in our own. We occasionally meet with a superb continental production; but for every such example we can point to a hundred of equal merit here. Thousands of impressions from plates of the most astonishing style of finish are yearly circulated—the copper is even worn out by service; yet, after a time, they become rare, and we hear of them no more, save at intervals, in the portfolios of some deceased collector, whose acquisitions in this department of Art are to be sold by auction. The spirit with which the business of the publication of works of Art is now conducted, is unexampled. The very finest pictures are selected; large prices are given for copyrights; and the engraver receives for his labour a higher premium than has ever before been given. We this month devote a portion of our attention to the forthcoming publications of Messrs. Henry Graves and Co.—the joint productions of talent of the highest order in painting and engraving. We feel ourselves bound to notice in this special manner the productions of a firm to which

\* An evil that, we trust, will not again occur. The committee of the Royal Irish Art-Union will this year, in all probability, have between £3000 and £4000 to expend. They must lay it all out; and if good pictures be contributed by English and Scottish artists, they will certainly be purchased, although a preference will no doubt be given to the works of Irish artists, where they are of equal merit with those of artists of other parts of Great Britain.

† As we shall perhaps find it necessary to revert to this topic, it is only fair to state that we shall willingly insert any defence of the present system that may be forwarded to us.

the public are indebted for some of the most exquisite prints that have recently appeared. This is a department of the art in which the public themselves have no voice; they are altogether in the hands of the publisher, and must, for good engravings, rely upon his taste and judgment, qualities in which the firm in question sustain the high reputation of their long-established house. As extended fame is the highest hope of the artist, he is indebted to the publisher for a great share of that which he may acquire; therefore, but for the wide circulation given to his works by means of publication, his reputation would be comparatively limited. Among the works of this house which now call for notice, or rather enumeration, for we cannot yet do justice to their excellence in promise, is one illustrative of the most imposing ceremony of our constitution, and not less than six from the works of Landseer.

**HIGHLAND WHISKY STILL.** Painted by Edwin Landseer, R.A. Engraving by Robert Graves, A.R.A. —The original picture was one of the most admired of the Royal Academy Exhibition some years ago. There are five figures in the composition, the principal whereof is a Highlander resting after the fatigues of the chase, and delivering his opinion of the "liquor" just drawn from the still. This engraving is in an advanced stage of finishing, and is elaborated in the most skilful style of line-engraving. The transparency of the shadows is wonderfully preserved, and the fleshy roundings of the limbs have been dealt with exactly after the spirit and feeling of Landseer's works. The diversity of the composition involving objects and surfaces of qualities and appearances so various might have been supposed to present difficulties of no ordinary kind to the engraver; but Mr. Graves has succeeded in treating the principals and accessories of his plate in such a manner as to present them at once to the eye in the perfection of natural truth.

**CHILDREN AND RABBITS.** Painted by E. Landseer, R.A. Engraving by Thomas Landseer. The figures here are portraits of the children of the Hon. Seymour Bathurst; and the plate will form a pendant to that containing the portraits of the children of the Duke of Sutherland. It is in mezzotinto, and in an advanced state: there is in the heads a delicacy of management, and, in other parts, a breadth of manner, both powerfully descriptive of the decided touch of the distinguished painter.

**THE WIDOWED DUCK.** Painted by E. Landseer; engraving by John Burnet. The subject is the grief of a duck for the loss of her mate, that has been shot, and the expression has all the descriptive force of the painter. The engraving is in mezzotinto, and is in a forward state.

**THE MORNING OF THE CHASE.**—Haddon Hall in the days of yore.—Painted by Frederick Taylor; engraving by H. T. Ryall. The original is a very beautiful water-colour drawing, descriptive of the return of a hunting party, and comprehending all the attributes which give effect to pictures representing scenes of a past time. The style of engraving is mezzotinto.

**MR. AND MRS. HAWK.** Painted by E. Landseer; and engraved by C. G. Lewis. Two companion engravings have received this title; they are portraits of two hawks, wonderfully painted; the heads of the birds are life itself.

**THE CORONATION.** painted by Hayter, and engraving by H. T. Ryall, is within a few months of being finished. The importance of this engraving as a work of Art, and the interest of its subject in a historical and national point of view, render it one of the grand historical works of the present reign. It contains upwards of fifty portraits of the great and noble of the land, who surrounded the throne on the memorable occasion it commemorates. A work of this consequence will not bear to be considered in a few lines,—even as reference to it in its unfinished state; and we shall take an early opportunity of noticing it at length.

**PORTRAIT OF HIS ROYAL HIGHNESS PRINCE ALBERT,** painted by George Patten, A.R.A., and in course of engraving by H. T. Ryall, is intended as a pendant to Chalon's portrait of her Majesty. His Royal Highness is in the full robes of the order of the Garter.

**THE DUKE OF BEAUFORT'S DOGS;** painted by Landseer; engraving by T. Landseer. The beautiful picture which supplies this engraving was exhibited about three years ago. Being in the very forte of Mr. Landseer's style, it possesses all the advantages by which that style is distinguished.

**LASSIE HERDING SHEEP.** Painted by Edwin Landseer, R.A.; engraving by John Burnet, F.R.S.; published by Henry Graves and Co.—This is a line engraving to be finished in Mr. Burnet's excellent manner. The "lassie" is shoeless and bonnetless, precisely such a figure as is hourly met with, not only in the land of the Gael, but also in that of the northern Saxon. She is leaning against a rock, spinning wool with the simplest of all machines—a reel. Many parts of the plate are still only in outline.

### PUBLICATIONS OF MR. M'LEAN.

**LAYING DOWN THE LAW.** Painted by Edwin Landseer, R.A.; engraving by Thomas Landseer. The subject is one after the painter's own heart—an assembly of dogs presided over by a "grave and reverend" poodle, in whose countenance we read clearly—patience, long suffering in the cause of justice, and not

less distinctly a benevolence that will not deny the prisoner at the bar every legal advantage he may be entitled to. We would, for the sake of this admirable work, that the story had been somewhat less ambiguous; and we hope, as the engraving advances, that the circumstances of the composition will be as explicit as those of Mr. Landseer's works usually are. The judge is a white poodle, with his head lost in a mass of hair, which, together with his depending ears, forms the most perfect resemblance of the judicial head-costume that can be imagined. The picture comprehends twelve or thirteen heads of us many different species of the canine race; and the expression given to each accords faithfully with the known characters of the animals. Some eye the prisoner with no very kindly aspect. Some are listening attentively to the judge's charge, and others energetically discussing the merits of the case. The plate is in mezzotinto, and when finished will be one of the most extraordinary productions ever offered to the public, suffering comparison with the works of none—not even of Landseer himself.

**EQUESTRIAN PORTRAIT OF HER MAJESTY.**—Painted by F. Grant. Engraving by J. Thomson. This will be an exceedingly large print; the style of work is mezzotinto, and the etching is in a state preparatory to finishing. Her Majesty is mounted on a grey horse, and accompanied by the Marquis Conyngham, Lords Melbourne and Uxbridge, the Hon. George S. Byng, Sir George Quentin, &c. The party are passing through an arch in Windsor Park; and the foreground being an elevation, the Castle is seen at a distance over the tops of the trees which cover the lower grounds. Mr. Grant excels in the arrangement and grouping of his figures, an excellence which is particularly conspicuous here, for never have we seen any similar work more happily managed. The Queen and Lord Melbourne head the party, and her Majesty, in the act of speaking to the Marquis Conyngham, turns her head, throwing aside at the same time her veil; thus the portrait is a full face admirably shown by an arrangement which obviates the necessity of any foreshortening of the principal horses. This, when finished, promises to be a standard portrait of the Queen, the likeness in contour and expression being perfect.

## CORRESPONDENCE.

### THE ART UNION OF LONDON.

TO THE EDITOR OF THE ART-UNION.

SIR,—The appointment of a sub-committee, to consider the future prospects, and most efficient mode of applying the increasing income of the Art-Union of London, speaks well for the intentions and determination of the principal movers of that Association and it is very evident that the sub-committee have pursued the best of all courses in soliciting the suggestions of the eminent artists to whom they have applied. Their judgment has likewise been evinced in deferring for the present the final settlement of matters of such great importance. The Association must ere long be so mixed up with the destiny of Art in this country, that to determine hastily as to its future government, would perhaps be creating some evil for which it might prove very difficult to find a remedy. In the mean time, I deem it to be the duty of every one who has any feeling for the prosperity of the Fine Arts in this country, to be on the alert, endeavouring, by all fair means to strengthen such a national cause, amongst which might be conspicuous a manifestation of his own ideas on the subject, or a canvassing of the merits of those offered by others, the object of all being the same: no one could quarrel with another for finding out the readiest mode of obtaining it: and surely if all the artistic world convey their stores to the same market, it will afford the best means (by comparison) of selecting that which is of most value.

One cannot but feel satisfied with the greater portion of the extracts in your former number, from the report of the sub-committee; yet I must beg to offer my doubts as to the policy of changing, as hinted at, one of the principal features of the Art-Union, viz., the right of the public to select their own prizes. Such an alteration affords, in my opinion, a fair subject for discussion; in fact, it may be presumed, from the manner in which it is alluded to, that the advice of the many interested is sought for. The suggestion runs thus, "Whether it might be desirable that one of these principal prizes should be selected, under the best advice, by the committee." This involves so many considerations, that it demands an entire attention, unmixed with baser matter. I therefore pass it by for the present, with a declaration of my feeling, assured of two things: the first, that the committee had much better decline such an unthankful, onerous office, unless they can prove publicly (to avoid all suspicions), that some real benefit will accrue to Art,

artists, and the public from their exercising it; the second, that every prize-holder will prefer choosing for himself, even though he became a sufferer thereby.

The paucity of pictures from which the *larger prize* holders have been enabled to make their selection, has hitherto proved a great drawback to their good fortune: it is proposed to obviate this in future, and at the same time to advance high Art, by announcing at the annual meeting, some of the principal prizes, say £400 or £500 each, for the following year, which might induce a greater number of artists to paint pictures of that class than otherwise would. But this will not prove sufficient for securing to the subscribers all the advantages it is desirable they should have. It must be borne in mind, that the Royal Academy is the only one of the London Exhibitions which opens after the balloting for the prizes; the other galleries may have been stripped of their best pictures ere the prize holder (particularly a country one), can turn his good luck to any good account: this is a sourced eserving of much consideration. No other means occur to me for its permanent removal, than fixing the day of drawing earlier in the year; were this done, it is evident that the *value* of the prizes would be greater, from which one may fairly conclude that the number of subscribers would be augmented; on the other hand, while it is suffered to remain, many will, as they do now, hesitate to join the Association, or at least, take objections to being left by the managers with the refuse of the galleries.

Nothing in my opinion can be better than the idea of presenting, occasionally, first class pictures to some public Institution. Those *legion-visited* buildings, the National Gallery or the British Museum, would alone find good places for them for many years to come; but might not the effort for elevating the minds and taste of the people be directed at the same time to the improvement of Art itself? Why not encourage artists to tempt the *higher walks*, by offering a large premium annually for the best work, upon some *subject given out* the year before—the pictures to be exhibited with the Art-Union prizes: it would not then be very difficult to find out "who was the best man?" The trial of strength amongst the pupils at the Royal Academy is, as you are aware, conducted on this principle; there even the size of the canvasses scarcely ever varies; this, indeed, is the true way of drawing out the talent and genius of the country; at least, could the experiment do any harm? I think not. What preferable feeling shall we kindle, and keep alive to an honourable emulation; the hope of victory will sometimes do more than patronage itself.

Yours, &c., VIOLENS.

#### SCULPTURE IN GREAT BRITAIN.

SIR,—The thousands who visit our annual Exhibition at the Royal Academy, and other galleries where sculpture forms, if not a principal, a large portion of the collections, are in total ignorance of the means by which such objects are produced. The general belief is, that the statue, or group, hewn without previous labour from the rough block, is completed at once by the sculptor, and that the greater the finish or smoothness that may decorate the work, the more talent is manifested and credit due; but with the artist and the educated in Art, it is simply considered a mechanical termination, unworthy, in every respect, of consideration, unless applicable to a well-selected subject, well told, and with judgment drawn; and even then, as a pleasing auxiliary only. Mind and sentiment are the chief; and though certain materials may be more pleasing to the eye, and, in many cases, enhance the general effect, still the work, without these requisites, would be, *in place of Art*, that of *mechanical labour*. With the multitude, nay, with many educated people, an impression exists, that the whole art of statuary lies in the execution of the marble, a truth evinced by the manifest indifference which may be observed at our exhibitions for the *plaster* productions of genius, while trifles wrought in the more expensive material rivet attention, and draw forth expressions of the greatest admiration. Sculpture has not only been long a misunderstood, but a neglected, art. Let us visit the numerous galleries and exhibition-rooms of our own country, and we shall then obtain sufficient proof of the fact. Our Royal Academy, our *British Institution*, and the Suffolk-street Gallery, are all instances. The National Gallery, though hung throughout with pictures, boasts but ONE only specimen of the sister Art! At Manchester, Liverpool, and Birmingham—indeed, at all our provincial exhibitions—the accommodation for sculpture is totally neglected;

and though repeated premiums are offered for the encouragement of painting, in no case has a corresponding feeling been evinced for the patronage of statuary. Let us visit Paris, and the same neglect becomes apparent. Windows, far beneath the many glorious works of antiquity which adorn the Louvre, destroy the mastery with which they are wrought; though, on proceeding to other halls, we find every accommodation afforded for the exhibition of pictures. Milan, Bologna, and Florence are equally regardless of their statuary in respect to light; and even (in many instances) the Eternal City, the mart of sculpture, is open to the same remark. The last slight which this noble art sustains remains untold. See our daily and our weekly papers, nay, our journals of *Art* and science—see the column after column noticing the productions of the pencil, and then the *infantile* paragraph, stating simply that sculpture too is there.

The first idea of the sculptor is traced either in clay or on paper; a small and rough sketch of the subject he wishes to produce, in which he considers well his tale, and the best mode to convey it, the most agreeable position for his figures, and the general effect of the whole, totally neglecting every appearance of detail or smoothness. When this draught is completed agreeably to his wishes, he commences (with the assistance of his workmen) to pile up a mass of clay the size of the object to be portrayed, rendering it firm and steady by the addition of irons and framework, secured to the stand on which it rests; and on the careful completion of this—the model—depends the correctness and beauty of the marble. It is at this stage that the draught or original idea is reconsidered, copied, and, with the assistance of the human figure, more minutely studied and carried on to completion. The moist nature of the clay renders some mode necessary for the preservation of the model during the progress of carving, or being *copied* in marble, and this is effected by moulding and casting, as follows:—The clay—for instance, a statue—is at first covered on the front half only, from the summit to the base, with a mixture of plaster and water, which is allowed to become hard, or set, previously to the remaining portion of the figure being covered, when the object is entirely coated, and the mould completed. A sufficient time having elapsed to render the mould firm, it is carefully removed in two parts from the clay, when an exact representation of the statue is shown in reverse. These, being thoroughly cleansed, are placed securely together, and filled with plaster of a finer nature, and in turn an impression is taken of the mould; this being carefully cut away, leaves a cast, similar in every respect to the original model. The plaster cast is now placed in the hands of a mason, who by means of a machine proceeds with the pointing or roughing out. By this process the waste stone gradually diminishes, and the form daily becomes more and more apparent, until within an inch or less of its intended surface, when it is submitted to the chisel of the sculptor's more able assistant, who carries it still nearer to the *perfection of the model*, and prepares it for the final touches of the master.

Yours, &c., A SCULPTOR.

#### LINES ON R. INNES'S PICTURE.

*In the Rooms of the Edinburgh Society of Artists.*

He comes not through the lagging day,  
With faithful step and cheerful mien,  
To chide the heavy hours away,  
And happier make that humble scene;  
No step is there, nor voice to stir  
The sleeping of the wearied cur.  
Unwelcome is the light of morn  
To eyes that fain would shun that light,  
And shrink from garish day, forlorn,  
As day were hateful to the sight.  
The spinning-wheel beside her stands  
Untouched by those unconscious hands.  
Ah! yes—a father's frown hath chased  
A lover's presence from the door;  
And by that sorrow gently traced,  
And eyes cast on the cottage floor,  
The painter's tale is told; for there  
Sits love in sorrow—not despair.

W. H. CROME.

#### THE PONIATOWSKI GEMS.

THE Poniatowski collection of gems has long been celebrated throughout Europe. It was the property originally of the Kings of Poland, in whose possession it was augmented by the acquisition of the rarest and most beautiful specimens. By inheritance the series descended to the late Prince Poniatowski, by whom every opportunity was embraced of adding to its interest; inasmuch that (ultimately) it was justly considered the finest collection of modern times. While in the possession of its late proprietor, the cabinet was enriched with many choice specimens, obtained at a great expense from various parts of Europe; and almost the entire collection has become the property of John Tyrrel, Esq., who, with the view of benefiting Art, submits to the world proof impressions of these valuable antiques, which are now in course of publication by Messrs. Graves and Co. The entire series amounts in number to upwards of 1200, whereof only 243 have as yet appeared, constituting the "first class."

Engraved gems are the only relics of ancient Art, that now exist in all the freshness and precision of execution with which they quitted the hands of the artist; and to be assured that these are yet as perfect as when their various engravers pronounced them finished, it is only necessary to examine the clear impressions which they yield. For this perfect and uninjured condition it is not difficult to account, since they are easily secured, and, from their size, may be guarded with care for any length of time; while, on the other hand, perishable pictures, and statues of frail Greek and Italian marble, are exposed to every casualty: hence, in their minutest details, they may be consulted for truth by the poet, historian, and artist; for among them we find copies of many remarkable works of antiquity, of which we know, but for such copies, no more than the names. In them the ancients also celebrated their religion, illustrated their history, and paid tributes of honour to the great and good.

Gem engraving is an art of the highest antiquity; it was known and practised among the Egyptians and Jews. By the former engraved gems were not only prized for the value of the stone and the elaborate execution of the engraving, but they were worn as medals and marks of distinction for signal services in peace or war.

The Etruscans were the first Europeans who adopted the Arts of the Egyptians; and much as the civilization of the Greeks is quoted, yet the Etruscans were in a state of advancement, while the Greeks were but gradually emerging from barbarism. From the Egyptians also did the last mentioned people acquire their taste for sculpture and engraving, which, together with a knowledge of mechanical execution, was all they borrowed to set on foot among them, that other mythology, the religion of sculpture. When the art of gem-engraving had attained in Greece to a considerable degree of excellence, their use as signet-rings and ornaments became very common. Greek art received its first grand impetus from the expulsion of the Persians: from this period, sculpture and gem engraving advanced rapidly to its ultimate perfection in the age of Alexander.

Pyrgoteles was the most celebrated Greek engraver; he lived in the time of Alexander, and had alone the privilege of engraving resemblances of him, as Apelles, of all painters, had that of painting him, and Lysippus of executing statues of him. According to Pliny, Apollonides and Cromius the elder, held the second rank. In the age of Pericles, Polygnotus, Mycon, Pamphilus, and Plotarchus, were the most eminent; and in the time of Alexander the most famous were Pyrgoteles Aëtion, Apollonides, Solon, Sosstratus, and Cromius.

After the Romans had conquered Etruria, a taste arose among them for engraved gems, but they first employed them as distinctive of rank and merit: for instance, a plebeian was constituted of the equestrian order by the gift of a ring; and if a Roman of patrician rank disgraced himself and his order, he was degraded by being deprived of his ring. The use of gems and gem-rings however became finally general, and were ultimately worn by citizens of Rome as an appointment carrying with it an appearance of respectability. The abuse of honorary statues in Rome was not greater than the luxury of rings, for frequently were the hands entirely covered with them. The art of engraving was not confined to gems, but was applied to the ornamenting of vases, of gold, silver, onyx, crystal, &c., &c., and to every description of personal ornament.

The love of this department of Art grew to a passion



among the ancients, some of the most celebrated of whom encouraged it extensively. Heliogabalus is said to have worn gems on his "shoes and stockings"—Pompey esteemed gems among the richest of his captures—Julius Cæsar was a great collector of them; he left his cabinet to the Temple of Venus Genetrix.

Gems remain to us in better preservation than any other relics of equal antiquity; a fact easily accounted for, when we consider their uses—sacred and moral; their material durability; the value set upon them; and their portability and facility of concealment. We have seen gems submitted to examination by microscopes of the most powerful construction; a test by which their execution seemed the more marvellous, as the finest statues did not excel them in proportion and accuracy of design. In the Poniatowski cabinet, formed with such care, and collected at such expense, it may be supposed that all are of high value; there are, however, very many of rare beauty; we may instance No. 14. 'The Goddess Vesta,' by Pergoteles; No. 33. 'Head of Ganymede;' No. 108, by Gnaïos, 'Venus seated in a Shell, drawn by Dolphins;' No. 155, by Gnaïos, 'Apollo pursuing Daphne;' No. 164, by Chromios, 'Midas bathing in the River Pactolus;' No. 168, by Pharnax, 'Tityus in Torture,' &c. &c. The whole of the impressions indicate the finest preservation, display the richest poetry in design, and the utmost nicety of execution.

In thus multiplying the collection, so as to render accurate copies of it accessible to lovers of art generally, Mr. Tyrrel has conferred a public benefit; of the originality of a vast proportion of them there can be no doubt: they are valuable lessons to artists. We shall recur to the subject on some future occasion, describing the series more minutely.

#### METROPOLITAN IMPROVEMENTS.

To obtain the most direct and commodious thorough fares, sewers, and means of ventilation, to establish public parks and walks, and to embellish architecturally and otherwise the Metropolis, are all objects of the greatest importance to the health, comfort, and morals of the people, at once recognised by all, and every where admitted. It is, nevertheless, a fact, that these things are managed badly amongst us; that thousands have been spent in bit-by-bit alterations that might have been improvements, but are not so; that opportunities of adorning the streets, of establishing silent lectures on the beautiful, are every day neglected; and that even now densely populated quarters are so ill-arranged, and so badly ventilated, that fever reigns, not merely in every house, but in every room of every house, and spreads thence with fearful power through all the town. It is, therefore, a matter for congratulation, that these subjects are now exciting public attention to a very considerable extent, and that the necessity of arranging and carrying out gradually some comprehensive and general plan is beginning to be felt. A Society is now in course of organisation with this end in view, and has been taken up warmly by a number of influential men of all parties and professions. It does not propose to originate plans itself, but to examine into and further the adoption of the principles on which all such plans should be founded; to point out the evils which have arisen from considering the subject only in detail; and to urge upon the Legislature the importance of looking forward for ten or fifteen years, and of employing the first talent in the country to prepare, for the consideration of both Houses of Parliament, a plan of all the improvements in the metropolis which might be carried into effect within the period named. Were any magnificent plan of this description brought before the country, a plan which all would be proud to see realized, and which would, in the end, be sure to benefit all, as such a plan unquestionably would, we are convinced it would at once become popular, and that money might be raised without difficulty to carry it out efficiently.

Up to this time plans have been brought forward solely with regard to the interest of the few, and have never been considered relatively to a whole, or with a view to the general welfare. There can be no doubt that this Society may effect much good; in fact, it *must* do so, if it be but by simply exciting attention to its object; and we look anxiously for its immediate proceedings. Even at this time, the Act of Parliament which has been obtained for improving the metropolis, and which includes the formation of a new street from Coventry-street, Piccadilly, to Long-acre, might be revised with the greatest advantage. The penny-wise-and-pound-foolish system has been pursued, and, unless some alteration be made, will materially lessen the

amount of good which might have been expected from it. Even in a pecuniary point of view, a partial improvement is never found to make so good a return proportionately as a perfect one: as, for example, £10,000 may be spent in taking down one side of a street, without obtaining any return for the money so laid out; whereas removing the whole at a cost of perhaps no more than double the amount, may, by entirely altering the neighbourhood, raise the rents, and so produce a fair interest on the amount expended:—"There is that scattereth, and yet increaseth; and there is that withholdeth more than is meet, but it tendeth to poverty."

The committee, which is at present little more than provisional, comprises Mr. Ormsby Gore, M.P., Mr. Mackinnon, M.P., Colonel Sykes, Mr. Barry, R.A., Mr. Martin, K.L., Mr. H. T. Hope, Mr. Ivatt Briccoe, Mr. W. E. Hickson, Mr. Britton, Dr. Southwood Smith, Mr. Donaldson, Chairman of the Commissioners of Sewers, Mr. Godwin, Colonel Prosser, Mr. Wentworth Dilke, Mr. B. Smith, M.P., Mr. Chadwick, Dr. Elliotson, Mr. C. Fowler, Mr. Lindley, and many others.

#### OBITUARY.

##### DANNECKER.

THE celebrated German sculptor died at Stuttgart on the 8th of December, in the eighty-fifth year of his age. To all artists who have visited Germany, his works are well known, and his fame has reached all English lovers of Art through his widely-celebrated 'Ariadne,' an exquisite composition, in the possession of Bethman, the banker at Frankfurt. The early history of Dannecker is like that of many, very many first-class artists, and might be written in less than a dozen words, from that vocabulary which supplies the plain means of describing the commencement of every similar career; these are, poor parents—innate devotion to Art—intense application—difficulties—success. His parents endeavoured to thwart his inclination for the plastic arts, but the fascination was too strong upon him, and it carried him through all their opposition. His father was employed in the stud of Duke Charles of Württemberg, to whom the youth ul Dannecker explained, personally, his views; and in 1771, at the age of thirteen years, obtained permission to study in the academy at the "Solitude," a ducal residence near Stuttgart, where pupils received, gratis, instruction in painting, sculpture, and music. One of the principal rules of this academy was infringed in the admission of Dannecker; for the students admitted were not below the middle rank in life; he, however, soon distinguished himself, and bore away, in his sixteenth year, the prize from older competitors—the prize awarded to him for his model of 'Milo of Cortona.' Friedrich Von Schiller was a fellow-townsmen of Dannecker, and also a fellow-student at the Solitude, where a friendship commenced, of which a lasting memorial remains in the famous statue of the illustrious poet. In 1780, and in his twenty-second year, he quitted the academy, as did his friend Schiller at the same time. While studying he was encouraged by employment from the duke, who afterwards appointed him sculptor to the Court, with a salary of 300 florins a year—about £25. Ardently desiring improvement beyond what his native place could afford him, his wishes pointed to Paris, which place he received permission to visit; but at first without any addition to his pittance, which was increased by 100 florins only after a residence of some time in that capital.

At Paris he became the pupil of Pajou, and made the friendship of the sculptor Scheffauer. At that time, as now in the French capital, the facilities for the study of nature were greater than in any other European city. To this study therefore he devoted himself during the term of his sojourn there, which was about five years. In 1785 he quitted Paris in the society of Scheffauer, with whom he proceeded to Rome, where he attracted the attention of Canova, by whose instruction and advice he was much benefited. In Rome also commenced his friendship with Göthe and Herder, who, like himself, were seeking inspiration from the relics that enriched the Eternal City. In Italy his reputation took its rise; for there he produced works which caused the academies of Milan and Bologna to elect him a member of their respective bodies. On returning to Stuttgart, he was employed for some time in mo-

delling various subjects for Duke Carl; and he was thus occupied until 1796, when he again commenced working in marble, and executed his famous 'Sappho,' which is at Monrepos. Many busts of very celebrated persons are among the works of Dannecker; and none better known than that of his early friend Schiller. His bust of Gluck, the composer, is also an admired production; this was the result of a commission from the present King of Bavaria, when Crown Prince, for whom he also executed other works. His group after the Mythus of Apuleius—'Eros and Psyche'—is celebrated for its conception and poetic treatment; and some of his other mythological subjects are of the highest class of merit, as his 'Minerva,' 'Melpomene,' and 'Thalia.' His works in marble and bronze are numerous, amounting in number to about 500; of his busts, that of Lavater is considered the finest; and of his ideal productions his *capo d'opera* is a statue of the Saviour. This last named work was finished in the year 1824, having been a subject of elaborate study during eight years. For the original conception he was indebted to a dream; and, perhaps, no other work of its class acquired, during its tardy progress, a greater degree of renown for its author. Thorwaldsen saw the figure before completion in the atelier of Dannecker, and expressed an opinion that, by the addition of drapery, the success with which the subject had then already been treated, would be annulled; but the latter adhered to his original design, and the result has shown that he was fully equal to the task he had imposed upon himself.

As may be understood from the nature of his subjects, his style was formed from the antique. For some time before his death, he was but the wreck of what he had been, and had ceased from mere superannuation to exercise his art.

##### M. BOUCHOT.

After having long struggled against disease in the chest, has at last sunk under it, and died in Paris of decline. M. Bouchot was born in 1800, went to study at Rome and afterwards at Naples. Returning to Paris, his talents were soon acknowledged as a painter, both of history and portraits. The French Government ordered him to paint, for the church of La Madeleine, a Lunette of gigantic proportions, the figures being twice and a half the size of life. The subject is 'The three Marys at Calvary.' It is one of the finest pictures in the church, and is the masterpiece of the artist in religious works. In the historical style his best production is 'The Death of General Marceau,' in the Museum at Versailles. While Bouchot was receiving from Government and individuals an immense number of commissions for pictures—accompanied by honours and fortune—while he was happy in domestic life, having married the daughter of Lablache, to whom he was devotedly attached, death came and closed his career, leaving in grief and desolation his friends and family.

##### MR. HUBERT FRY.

This amiable young man had given great promise of excellence as a marine artist; a few of his early drawings have been engraved. He was on a voyage to Italy for the purpose of improvement in his professional studies, and had arrived within twelve miles of his post of destination, when a heavy gale drove the vessel ashore, and Mr. Fry perished with four of the crew, on the night of the 31st of January. He was 22 years of age.

HEREFORD.—Arrangements are in progress for restoring the fine old Cathedral of Hereford: the estimated cost is £20,000. The Dean and Chapter are ready to subscribe £2000 from their own resources; the Bishop of the diocese, £300; and the Chancellor of the choir £100. The circular states that "since the year 1831, the Dean and Chapter have expended on the fabric, besides the proceeds of the fabric's estates, and a voluntary sacrifice of 5 per cent, upon all their fines, the sum of £149 7s. 6d. from their own private means." Unfortunately, there is a debt of nearly £2000 upon the fabric fund. The restoration of these time honoured and deeply interesting structure is a glorious work, to which the clergy and the laity should be equally ready with assistance. The sum required, is not a large one, and might be easily raised without inconvenience, by contributions from the purses of a few wealthy individuals. It is an object, however, in which the public generally should co-operate. At a more recent meeting than that to which we have referred, it was determined to entrust the work to Mr. Cottingham.



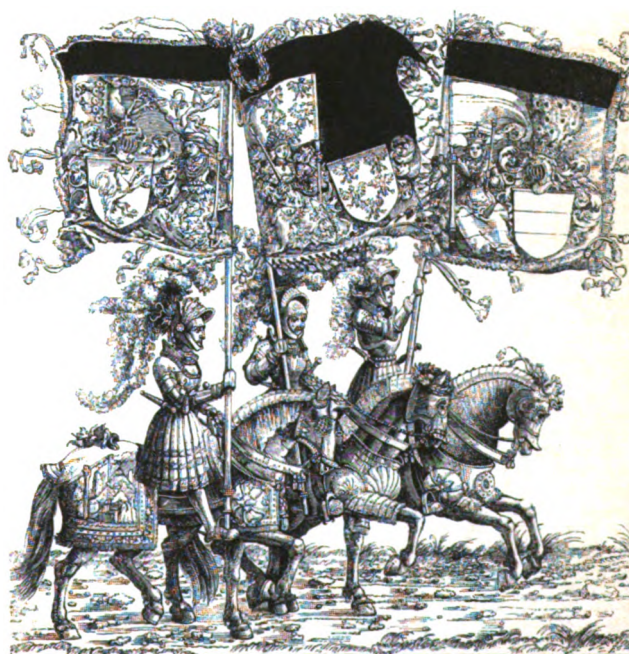
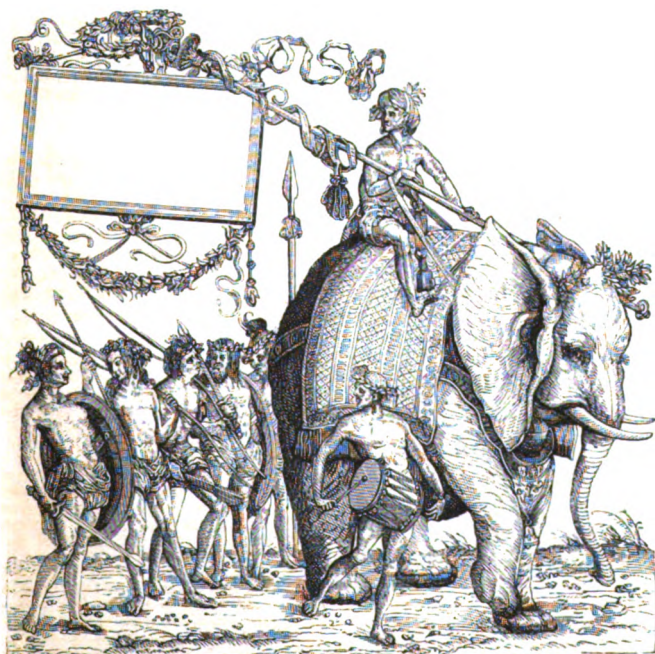
## WOOD-ENGRAVINGS.

We have no design to enter at any length into this subject; a History of the Art we have already given; our purpose is merely to print a few specimens of wood-engraving:—first, because they will form an agreeable acquisition to our subscribers; and next, because they will afford some idea of the progress of the art during the last year; our examples being selected from the best of the illustrated books.

We commence with a selection from the published volume of Mr. J. Jackson—"A Treatise on Wood-engraving"—a beautiful, interesting, and valuable work, to which we refer the reader who desires to obtain information on the subject:—either as to its origin, progress, and present state, or to the "practice of the art," of which Mr. Jackson has given a detailed account, at once minute and comprehensive.

As we have other opportunities of selecting from the works of modern engravers, we take, from Mr. Jackson's book, copies, by him, from some of the old masters in the art. The first two are from Albert Durer: the one, from the vignette title page to his "History of the Virgin" (published at Nuremberg, A.D. 1511), the other from the vignette title page to "Christ's Passion," which appeared about the same time.

The third is from Holbein's "Dance of Death." The fourth is copied from a cut engraved by Christopher Jegher (about 1610), from a drawing made upon the block by Rubens (the original cut is twenty-three inches and a half wide by eighteen inches high). The fifth is copied from Burgmair, born at Augsburg about 1473; he made an immense number of designs upon wood, although it is not certain that he engraved any of them. The example we introduce is from his "Triumphs of Maximilian,"—a work "executed by command of the Emperor, to convey to posterity pictorial representations of the splendour of his court, his victories, and the extent of his possessions." The sixth cut is from the same work, and is one of the most gorgeous of the series; although, according to the "Treatise on Wood-engraving," there are reasons for believing it was not from a drawing by Burgmair, but by one of his contemporaries. The cut is unfinished—the parts left black on the banners having been intended for inscriptions. Mr. Jackson deserves the highest credit for the manner in which he has produced this work—a work that will add greatly to his reputation.

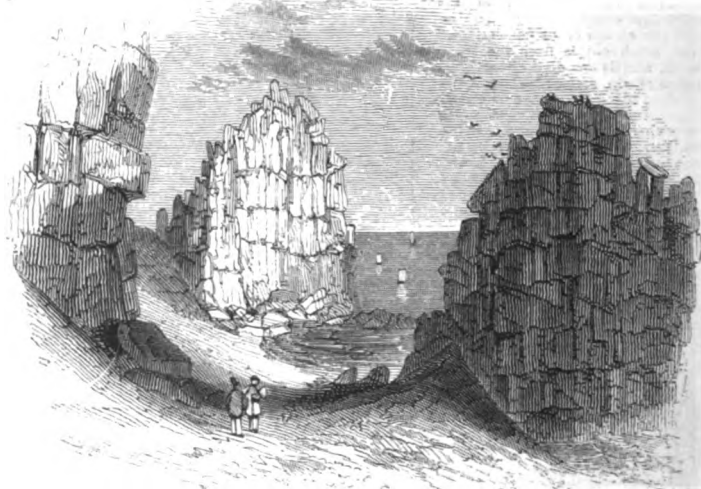




In this column we give three specimens from a new Edition of the "POEMS OF COWPER;" the engravings being all by Mr. Orrin Smith, from the drawings, on the wood, of Mr. John Gilbert—an artist who has, very recently, made good his claim to a leading station in this branch of the profession. Few, indeed, have more happily, or accurately, illustrated the works of the most tenderly didactic of our British poets. Mr. Gilbert has completely entered into the feeling of the original, in the passages he has selected; his drawings have been executed with great delicacy and care, yet with a sufficiency of vigour, to redeem them, amply, from the charge of over-refinement.



We take three specimens from a work entitled "ENGLAND IN THE NINETEENTH CENTURY." It is publishing in Monthly Parts—of which four only have as yet appeared—by Messrs. How and PARSONS. It is a very elegant publication, and will prove an exceedingly useful one; for the object held in view is to depict each county, not alone with reference to its pictorial beauties, its architectural splendours, and its peculiar characteristics; it forms a prominent part of the design to furnish information upon all important topics—such as the Population Returns, particulars relative to Poor-law Unions, Roads, Boundaries, Magistracy, &c. &c., "arranged in so simple and concise a form as to afford an accurate idea of the existing state of our county relations in all these respects." The first is Hulme Hall, Lancashire; the second, Tol Penwith; and the third, Roche Rocks, both in Cornwall. The drawings are by Mr. G. F. Sargent.

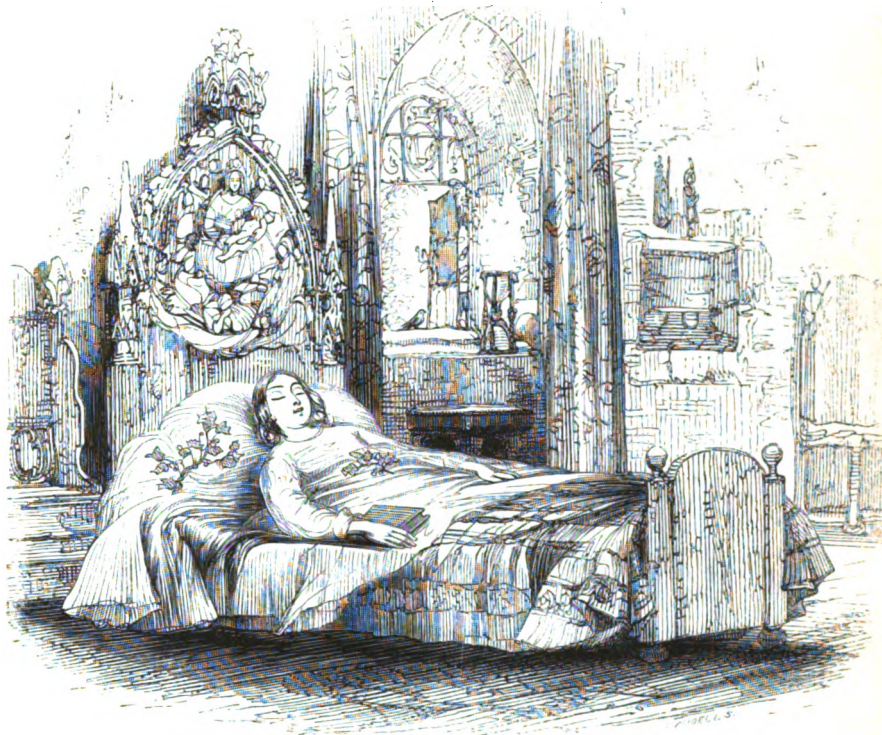




We select four cuts from an edition of "THOMSON'S SEASONS." It contains forty-eight illustrations, drawn and engraved by Samuel Williams, an artist who deservedly holds a foremost rank in his profession. The volume is published by Messrs. Tilt and Bogue, and is a beautiful specimen of typography, from the press of Wright and Co., the successors of Whitehead and Co.

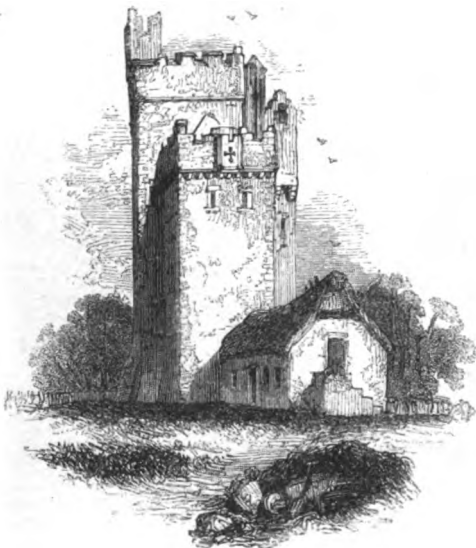


The two cuts which follow are selected from "MASTER HUMPHREY'S CLOCK;" both are from drawings by Cattermole, engraved by Landells. The work is so universally known as to render notice of it unnecessary. Its popularity has been unsurpassed by that of any publication of the age; there are few persons in Great Britain, who can read, who are not familiar with the productions of the estimable and accomplished author. Happily, they advocate, strenuously and eloquently, the cause of Virtue; their extensive circulation is, therefore, certain to advance the general good. The beauty and value of the illustrations to the volumes, most recently issued, cannot have been appreciated by the public; for the necessity of printing rapidly and largely has rendered it indispensable to "work" the cuts by machinery; and no machine has been, as yet, brought to such perfection as to render justice to the wood-engraver. It will be perceived, however, by comparing our impressions with those published in "Master Humphrey's Clock," that the ordinary process has been wonderfully successful.



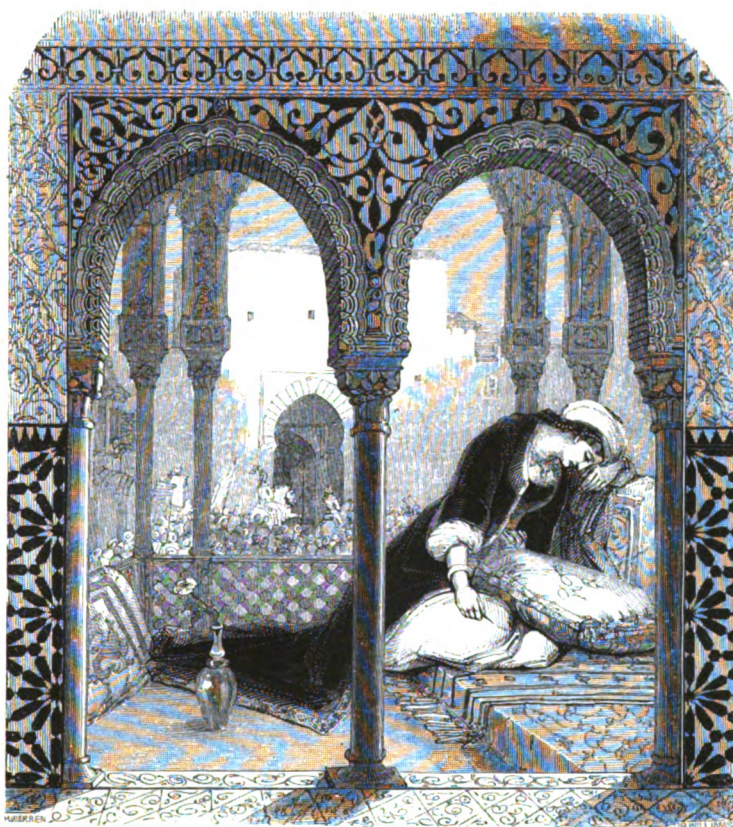
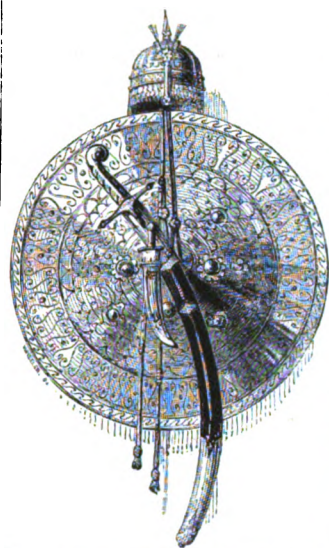


We select, in this page, some very favourable examples of the ability of our British engravers. They are from a volume—just issued—by Mrs. S. C. HALL, entitled "SKETCHES OF IRISH CHARACTER." The volume consists of a series of deeply interesting and beautifully written stories; in introducing which the fair authoress states that she has "aimed at a higher object than mere amusement, desiring so to picture the Irish character as to make it more justly appreciated, more rightly estimated, and more respected in England." The volume contains five engravings from paintings by Maclise; and about fifty wood-cuts of the highest merit, drawn on the wood by Herbert, Evans, Townsend, Harvey, Franklin, G. Cruikshank, Weigall, Mc Ian, West, &c. &c. The Fairy Piper is drawn by S. West, engraved by Armstrong; the Girl Digging Turf is by Evans and Walmesley; the Neglected Children, by Franklin and Green; Coolhull Castle, by Brooke and Delamotte; "the Lecture," by Gilbert and Landells.





IN this page we give four specimens from Mr. Murray's illustrated edition of "LOCKHART'S SPANISH BALLADS,"—perhaps the most exquisitely beautiful work, illustrated by engravings on wood, that has yet appeared in England. Our selections are from the drawings of Mr. H. Warren, the President of the "New Society of Painters in Water Colours;" and in the skill with which they have been executed, no British artist has hitherto surpassed him. We regret that, in the list of contents of the volume, the names of the engravers are not mentioned—they have done Mr. Murray ample justice. The book has received the aid of W. Allan, R.A., David Roberts, R.A., W. Simson, W. Harvey, and C. E. Aubrey; and every page contains a tinted border, designed by Owen Jones, architect. We rejoice to learn that this graceful and elegant volume is "out of print,"—a circumstance that will, we trust, stimulate Mr. Murray to the production of other books of equal beauty and merit. We hope that, ere long, the best of our British artists will not consider it an unworthy or unbecoming task to execute drawings for the wood-engraver; in France and Germany genius of the highest order has been thus employed so often, that the superiority of Foreign, over British, artists, is too generally looked upon as indisputable. We admit nothing of the kind; although here we cannot attempt to combat the error.





THIS page contains specimens from the edition of "SHAKESPEARE," published by Mr. Tyas, engraved by Orrin Smith, from the drawings of Kenny Meadows. The Work is issued in Monthly Parts, and at so cheap a rate as to place the dramas of the great Poet, worthily illustrated by the artist, in the hands of the people. The designs are—the great majority of them, at least—of unrivalled excellence; no painter has ever more completely caught the spirit, or more accurately conveyed the meaning, of the original; and the engravings are of corresponding merit.

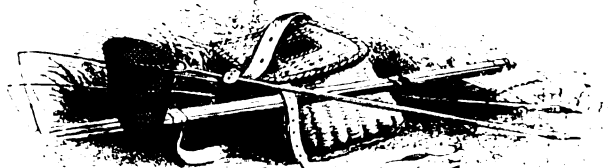
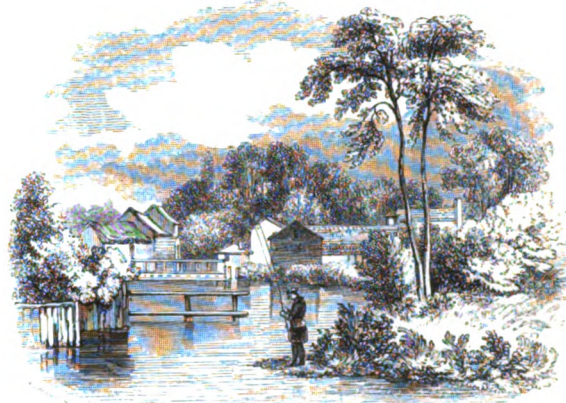




HERE are two examples from Mr. Knight's pictorial edition of the works of SHAKSPERE; an edition valuable not only for the beauty of the illustrations, but also for the excellence of the notes and elucidations.



WE select four Cuts from "THE BRITISH ANGLER'S MANUAL"—the letter-press being from the pen, and the illustrations from the pencil, of the accomplished painter, T. C. HOFLAND, Esq. We give them less as fine specimens of wood engraving, than as good examples of the artist's ability to render the one art subservient to the other. Mr. Hofland is—as all painters ought to be—an angler; and his book upon the subject is an interesting and a very valuable auxiliary to all who pursue "the gentle craft."





In this page we give a few selections from a Work, publishing in monthly parts, entitled "IRELAND, ITS SCENERY AND CHARACTER: by Mr. and Mrs. S. C. Hall." The illustrations are supplied by various artists, and are descriptive of the people, the antiquities, and the natural beauties of that country. As works of art the majority of its embellishments are of the very highest merit; and the engravers, who have executed the various subjects, are of established repute. Each monthly part contains about twenty wood-cuts, two engravings on steel, from the pencil of Mr. Creswick, and a map of a county. The first is Carlow, drawn by Harvey, engraved by Green; the second, "Pancake tossing," from a drawing by MacIac, R.A., engraved by Landells; the third, a "Pishogue woman," drawn by Timbrell; the fourth, a girl crossing a mountain stream, by Harvey, engraved by Miss Cook.



We have thus presented to our subscribers the best specimens we could obtain of the wood-engravings in course of publication. We shall, at least once a-year, furnish a similar sheet of examples, to exhibit the progress of the art.

We may take this opportunity of stating that Mr. S. C. HALL is preparing for the press a volume that will, in some degree, associate with the "Book of Gems of British Poets," published by him, some three or four years ago. The work on which he is now engaged, is a collection of BRITISH BALLADS, including the choicest of those that have been gathered, with so much industry and labour, by PERCY, EVANS, RITSON, ELLIS, SCOTT, JAMESON, PILKINGTON, MOTTERWELL, &c. &c.; the majority of which rank among the most popular compositions in the language, but which have never yet been brought together. The engravings are to be on wood, from drawings by the most eminent of our British artists: it is intended to introduce an illustration upon every page, so that the volume may contain above FOUR HUNDRED embellishments. Ample scope will thus be afforded for the display of that genius in design, in which the artists of Great Britain have been hitherto, we think unjustly, contrasted, to their disadvantage, with the artists of Germany and France, whose works, drawn on the wood, are generally considered of unapproachable excellence. The volume will be "got up" so as to vie, in all departments, with the best productions that have been issued in any country.

## THE BRITISH INSTITUTION.

THE Exhibition—1842—was opened to the public on Monday the 5th of February; as usual, the catalogue contained the brief preface of two lines—"The directors have been under the necessity of returning upwards of *three hundred pictures for want of room!*"—an annual declaration that reflects no credit upon the Institution. Every petty dealer in marine stores takes especial care that his warehouse shall increase in proportion to his business; and he would be stigmatized as an idiot who assigned as a reason for rejecting customers, that he had no space in which to exhibit the articles they required, and in which he professed to deal. We call earnestly, but most respectfully, upon the wealthy and influential noblemen and gentlemen who direct this great and important establishment for "promoting the Fine Arts in the United Kingdom"—mainly by disposing of the works of British artists—not to suffer this degrading and afflicting announcement again to deface their books: not to reject nearly as many works of Art as they exhibit;\* not to deprive, it may be, three hundred artists of even the chances of honour and recompense; not to lower the British Nation in the eyes of foreigners, by showing that the British people, though profusely liberal in the building of royal stables, can afford only to maintain a structure in which the "Fine Arts" are to be "promoted" by exhibiting exactly two-thirds of the number of works sent for exhibition. "Want of room!"—how deplorable an excuse for the suffering, mental and corporeal, that must have ensued to many—perhaps to three hundred—men of genius, industry, and perseverance, whose aspirations have been subdued, whose hopes have been crushed, whose prospects have been blighted, and whose means of existence may have been taken from them—for a cause so pitiful! Is this picture too highly coloured? We know that it is not. But that we should inevitably wound sensitive feelings, we could tell the Directors stories of misery, incident upon these "rejections," at which the most stoic among them would shudder, and which many of them would, at once, rush to relieve. It is not the beggar who exhibits his rags, and intrudes his ailments upon the eye or ear, who is the truest object of generous consideration; it is the high-minded gentleman, who suffers in secret, and lets want eat into his vitals till he dies, rather than let the world bruit about his wretchedness. Are there no living instances to pair off with those of Proctor in the one profession, and Chatterton in the other? We dare not name them until they are dead!

The aggregate incomes of the Directors of the British Institution are at least three millions per annum. But we have no notion of demanding that they, out of their private means, rid themselves of the reproach of rejecting "three hundred pictures for want of room." Sure we are that the funds of the Institution, properly managed, would be amply sufficient, either to enlarge this gallery, or to build another sufficiently extensive, even if all idea of obtaining a grant in aid from the Nation were to be abandoned; and we do contend—strongly, but respectfully—that it is the duty of the Directors to see it done.†

The Exhibition of the present year contains, as we have stated, four hundred and fifty-two works. Of these, several have been made familiar to us elsewhere. There is no single picture of absorbing interest; but the collection supplies evidence of progressive improvement, and is, as a whole,

\* The Exhibition consists of *four hundred and fifty-two* works of Art, of which seven (!) are in sculpture.

† It would require no very large sum—in addition to the value of the present Institution—to purchase the St. James's Theatre, which appears to have been a disastrous speculation for the proprietor, and which certainly might be obtained upon very advantageous terms. Nor is there, we think, any doubt that Government would assist in promoting an object of vital importance to the Arts of this country. Any plan that emanated from so many distinguished persons as compose the directorship would, indeed, be certain of success; their high and honourable names would be a sufficient guarantee for the propriety of a step in advance, commensurate with the altered condition of the Arts since the commencement of their design, in 1805—thirty-seven years ago, when artists were few, and a very limited wall sufficed to hang all the pictures painted in England during the year.

satisfactory. A large proportion are of considerable merit; and the number below mediocrity is very few—fewer than usual. Still, we cannot describe it as greatly surpassing its predecessors; nor, indeed, does it come "up to the mark" we had a right to anticipate, as a consequence of the distribution of prizes last year, and a notice that the same plan would be pursued this. The majority of our more distinguished painters are absentees; and some of those who were formerly regular and extensive contributors have on this occasion sent nothing.

We cannot commence our annual task without recurring to the old subject of complaint—the blunders in hanging. We shall be much mistaken if it be imagined that "grumbling" is a pleasure to us; or that we approach this topic with any feeling but that of extreme reluctance. It is, however, utterly impossible that we can shut our eyes and close our ears. Artists use the pencil, and not the pen; they must appear by counsel when they design to make their wrongs known and their complaints heard. As long as we stand in that relation to them, their case shall be stated fully and freely, however high may be the rank of their judges. We say, without hesitation, the exhibition at the British Institution is fertile in proofs, either of ignorance or partiality; that several inferior pictures have been elevated into undue eminence by the positions in which they are placed; and that many works of undoubted merit are so situated as to appear utterly insignificant or worthless. We do not intend to notice *all* the "perpetrations" of which we complain, but some of them we cannot pass over in silence. Let the visitor look to the right-hand corner of the "grand room;" stoop very low (if he will kneel, so much the better) and he will see two exquisitely painted works, of a high class of character; finely conceived and elaborately wrought, by J. R. Herbert; neither of them large, placed "on the line"—*of the floor*; so as to be totally useless to the accomplished and popular painter, in the way of adding either to his reputation or his property. Mr. Herbert has two other pictures in the gallery; both are placed in the condemned room.\* In the same melancholy chamber is an admirable painting by Mr. Frith, a young artist who has already gathered "golden opinions," and who bids fair for the highest professional honours at a period not very distant. We venture to assert, that if this picture were placed upon the line, it would obtain one of the four prizes. Another young painter—Mr. Poole, to whom the same observations would apply with equal force—has two pictures in the list: one of them is placed at the top of a room, and one on a level with the floor. The one above may be, for aught we can tell, the veriest daub that was ever painted; and, in the absence of proof to the contrary, we will give the "hangers" credit for justice in putting it where it could not disgrace its company; but the one on the floor we can see—and have seen: it is a work that would do honour even to the collection of Mr. Wells.†

No. 1. 'View on the river Vecht, near Loenen, Holland,' E. W. COOKE. A small picture, which occupies the centre over the fire-place of the north room. It is gracefully painted, but is surpassed in merit by other works in the exhibition, productions of the same excellent artist. He does not, however, this year manifest the progress that may be justly expected from one who has been "patronised" (the term is a bad one, but we have, unfortunately, no better), to a very great extent. Yet how dangerous it is to form conclusions without sufficient evidence; we happen to know that the painter has been for many months labouring under an affection of the eyes—

\* Mr. Herbert was a few months ago elected an associate of the Royal Academy; we believe unanimously, or, at least, nearly so—a fact of which the directors, we must assume, were as little cognizant as they are of the existence of his genius; for in the catalogue, the letters A.R.A., which betoken the distinction, are omitted. We can hardly conceive the condemnation of Mr. Herbert by the Institution to be accidental, for it is but a sequel to the proceedings adopted against him—here, but here only—during the last four or five years.

† Mr. Poole exhibited a work last year at the Society of British Artists; it was bought immediately, and might have found a score of purchasers. We write from our own knowledge. There are few artists in the collection whose works would be more ardently coveted—if they could be seen.

and that, consequently, decided improvement was not to be looked for. As it is, however, his productions are pre-eminently good; and suffer only by comparison with those of his own, which the public as well as the critics have stamped with approbation.

No. 2. 'The Wanderer,' T. WEBSTER, A.R.A. A delicious cabinet picture, occupying, also, the post of honour—and deservedly so. As a painter of youthful expression, this artist has rarely been excelled. The present work consists of his ordinary elements of composition: a young Italian itinerant is exhibiting his menagerie of guinea pigs and white mice, at the door of a cottage, to some children within. The descriptive force lies in the contrast which exists between the heads of the children—that of the Italian boy on the one side and those of the cottage children on the other. The brow of the former is clouded with early care, and his eyes are fixed upon some object within the cottage; but his hope is checked, by the angry repulse instead of the hearty greeting; such would seem to be the artist's design; the effect is therefore highly dramatic; we can almost hear the voice of the dame dismissing the supplicant although her form is unseen. The expression of the boy's countenance—of the eyes especially—is a production of absolute genius. The subject is extremely simple, but its treatment is unaffected and full of truth.

No. 3. 'The Pedler,' J. C. HORSLEY. A very highly-wrought work, but not, therefore, the more effective. The artist has the merit of expending labour upon every part of his picture; but he has done so at the sacrifice of character, and given to it "a mechanical turn;" he, evidently, lacks that consciousness of power, without which great things are never produced. It was exhibited last year at the Royal Academy, and was, consequently, scarcely entitled to the conspicuous place it at present holds.

No. 4. 'The Saint Manufactory, or the interior of one of those shops at Naples in which are carved, painted, and sold Crucifixes, Madonnas, Saints, Angels, and Souls in Purgatory,' T. UWINS, R.A. For a *tableau-de-genre* this is a rich subject; and Mr. Uwins has availed himself of its abundant appliances with infinite skill and judgment. The *padrone* is seated and listening attentively to the instructions of a monk, who, by the way judging from appearances, seems to enjoy the easier life of the two. Upon the former, as the master spirit of the place, the principal light falls; and the manner in which the other figures and objects in the composition are made to retire, is really the perfection of Art. This is a style of subject different from the daylight scenes we have been accustomed to from the same hand; but the success is not less signal in this than in productions of this gentleman's other manner, of which we have so often had occasion to speak in terms of eulogium. He is a most accomplished artist—a high and classic mind is apparent in all he does; he never trusts to his ability in copying from and giving colour; but *thinks* deeply and maturely. In his hands the produce of the easel is a production of the intellect—naturally and strongly exercised.

No. 5. 'A Contadina of Sorrento,' E. V. RIPPINGILLE. A striking and very touching portrait; cold and raw in tone perhaps—a mistake into which nearly all our artists fall, who study long in Italy. At least, it seems a vice in our English eyes, and is certainly opposed to our English tastes. No. 6 is by the same artist; 'Maneteanoli, or Brigand Servers,' painted from Pietro Ciconi and his wife, two persons notorious in this kind of traffic. Mr. Rippingille has been studying the most famous—or rather infamous—of the Italian Bandits; the collection contains several examples of his bias this way; we are thankful that they permitted him to "take himself off" as well as his dangerous sitters.

No. 8. 'Fruit,' G. LANCE. It is impossible to conceive a picture of its kind more beautiful than this—if it has a fault, it is that the arrangement is too methodical. Grapes, plums, &c., are the fruit: a pheasant is added lying on its back, and presenting the varied hues of its breast plumage, every feather of which is individually coloured; with a care however divested of all hardness. The Dutch school is here outdone, not only in purity of tone, but also in finish.

No. 17. 'The Fair at Fougères, Brittany,' F.

**GOODALL.** A subject like this, admitting of expression of every shade and action of every degree of emphasis, is a severe test for the maturity of an artist, and proportionably more so for unconfirmed powers. Many of the best artists of our school have painted fairs and village festivals, but few of these associate themselves in memory with the names of their authors as their best works. With respect to the present picture—being a French fair, it were nothing if it were not essentially French; this it is to the minutest items of its composition, and we trust that Mr. Goodall will paint English domestic scenes with the same fidelity that he depicts foreign. There is a distinct coincidence of feature peculiar to the Norman and Breton women, which is so faithfully described in all the works of the artist, as to become somewhat monotonous. The grouping of this picture is most effectively designed; some parts even remind us of Wilkie: we can pay the artist no higher compliment. He is, we understand, very young—not yet twenty years of age; if he continue to improve as he has progressed hitherto, he will be an artist of whom his country will be proud; we do most earnestly hope that success will not beget carelessness, but that the praise with which he will be greeted on all sides may stimulate to still higher exertions. Some years ago we saw in his very early works promise of great excellence, and gave expression to the hope we entertained of his future career; hitherto we have not been disappointed, nor have we much apprehension that we shall be so hereafter; but now that he is “winning golden opinions” everywhere, we may serve him better by warning rather than by cheering.

No. 22. ‘Study from Nature,’ F. GRANT. A most delicate and graceful portrait, of a small size; possessing very high qualities, and not offending by the slight and “unlaboured” manner for which it is conspicuous.

No. 25. ‘First Love,’ Mrs. W. CARPENTER. Perfectly delicious; a picture that cannot be too highly praised. The production of a most accomplished mind, and bearing ample evidence of thorough knowledge of the capabilities of Art. It is the portrait of a young child nursing her doll; a simple composition, happily and beautifully true. How very few of our British painters are there who can surpass this work in any one of its qualities; indeed, in the whole range of modern Art we could scarcely name one who, in this style, so essentially English, could go beyond it. We have said, and say again, that the Royal Academy would do themselves honour by electing this lady a member of their body; the case is by no means without precedent; yet when candidates for future professional distinctions are mentioned, how is that we never hear of her?

No. 26. ‘Scene in the New Forest, near Minster, Hants,’ COPLEY FIELDING. As, generally, with the oil pictures of artists who profess especially water-colour painting, this picture of Mr. Fielding’s is strongly characterized by the manner of his water-colour productions. The horizon is black with threatening clouds, and everything betokens an approaching storm. The foreground is swept by fitful gusts of wind, the violence of which is amply shown by the yielding trees on the left of the picture. A small sketch in the south room is, however, much less free from the habit of painters in water-colours: it is remarkably bold and masculine in tone.

No. 32. ‘Consequence’—a sketch, W. E. FROST. A capital bit, full of point and character. The artist is an accurate observer, and can picture humour without vulgarity. We look for better things at his hands hereafter.

No. 33. ‘A Forest Bourn,’ J. STARK. A true copy of Nature, as Nature appears in England—nothing exaggerated—nothing put in for effect. It is not the only good and true work by Mr. Stark to which we shall have to refer; and although of considerable excellence, it is not the best he exhibits.

No. 34. ‘Bathers surprised,’ W. ETTY, R.A. This will be remembered as a leading attraction at the Royal Academy. It is full of the qualities for which the artist is pre-eminent—qualities the most difficult of attainment.

No. 38. ‘Cardinal Wolsey leaving London after his disgrace,’ S. WEST. The Cardinal is well supported as the principal figure in the picture, and the general management of the effect is ac-

ording to some of the best principles of Art. Wolsey is dejected and care-worn: the disgrace is powerfully painted, when we remember the character of the “magnificent English Cardinal;” but, for an English subject, the work is perhaps “Italianized” in manner and in costume; yet the artist is obviously a man of considerable talent, and he has directed his efforts into the higher walks of Art. The drawing is good, and the colouring is excellent. We have no doubt of his occupying a prominent station hereafter.

No. 39. ‘Afternoon,’ T. CRESWICK. Nothing in its style ever surpassed the beauty of this picture. It consists of the usual materials employed by its author—trees, and water, in addition to which there is a cottage. We observe less of colour in this and his other works in this exhibition than he has heretofore been in the habit of using. The afternoon is dull, the sky being charged with grey clouds. The whole of the lower part of the composition is made out in tones of corresponding sobriety. The immediate foreground is water, broken by rocks, and reflecting the surrounding objects on its limpid surface. On the right of the picture rises a group of tall trees, painted in one unvarying hue of sombre green; yet without the aid of a single accidental light or forced shadow, the masses of foliage are divided and beautifully rounded. The severity of the style of this picture reminds us of some of Ruysdael’s best efforts. Indeed it would scarcely subject us to an accusation against judgment and taste, if we were to say, we prefer it to most of the works of the great oracle of the connoisseurs. It is really almost a relief to be able to find *some* fault with a production, on the whole, so admirable—so very near perfection. The break of water in the foreground is “niggling;” as if the artist had put it in without reference to the “original;” and, so, had worked with a timid hand, conscious that he was without the assurance of reality. The picture is, nevertheless, by many degrees the best that Mr. Creswick has yet produced—perhaps it is not going too far to characterize it as the best of the modern English school. It will, inevitably, secure the accession of Mr. Creswick to the most distinguished position the profession can bestow upon him.

No. 43. ‘Amalfi, from the Garden of the Capuchin Convent, Naples,’ J. UWINS.—On the left of the picture is the terrace walk of the convent, shaded by vines; and here is the absorbing interest of the scene, for it is drawn and painted in such exquisite perspective, that the monk who is in the foreground must actually move (for he is moving) some distance before he arrives at the termination of his walk. In all respects, the work is a good one; the young artist has gone very far towards establishing a reputation; he has been gradually, but safely, improving, evidently without an overstrained effort; in his genius there has been nothing premature; his progress has been well sustained; and he may now take his place among the worthier of his compeers without fear that he will lose the character he has gained.

No. 44. ‘Amsterdam, from Buiksloot Creek,’ E. W. COOKE. Another of Mr. Cooke’s contributions; but not one that we can like; its tone is “dreary.” Of a far better order is No. 56, ‘View in the Lake of Haarlem,’ which ranges with it.

No. 45. ‘The Mountain Rivulet,’ P. F. POOLE. A most graceful and pleasant picture; a child is drinking at a way-side rivulet; an elder sister, and her guardian, standing by. The face of the older girl is heavily coloured, and ineffective; but there are qualities in the picture which amply compensate for a defect.

No. 53. ‘Stirling, from the West-gate of the Castle,’ W. COLLINGWOOD. Very little is seen of Stirling—the beauty of the view is the landscape distance—one of the sweetest *morceaux* that can be well imagined.

No. 55. ‘The Reproof,’ W. K. KEELING. Picturing an old knight, with a letter in his hand, “reproving” the fair girl who leans upon his arm. It contains some good work; but is deficient in character and expression.

No. 63. ‘Windsor Castle, from Bishops-gate,’ C. R. STANLEY. An excellent copy of the old familiar “scene.”

No. 70. ‘A Wood,’ T. CRESWICK. Another delicious production by an artist whose works always afford enjoyment—either to those who can appreciate Art or who love Nature.

No. 71. ‘The Sisters,’ painted at Sonnino, E. V. RIPPENGILL. A very striking picture; two young women are sitting under the shadow of huge rocks. The character of their countenances is that of vigour and daring; yet it is clouded by a melancholy expression; the key to which is supplied by information that they are the daughters of “the notorious Bandit Gennaro Gasperoni.”

No. 72. ‘Mary Magdalen,’ a study from Nature, G. HAYTER, M.A.S.L. This is a head and bust after the style of some of the old masters. There is a German mannerism of colour throughout the work which is not pleasing; it is, however, carefully painted, and fervent in expression. It does not, however, by any means convey the character we attach to the subject, nor do we like the model.

No. 76. ‘View of the North-side of Edward the Confessor’s Chapel in Westminster Abbey,’ PERCY CARPENTER. A capital copy of the noble and beautiful interior; rendered with a fine and true feeling and with marvellous accuracy.

No. 77. ‘The Bashful Lover and the Maiden Coy,’ F. STONE. The figures in Mr. Stone’s pictures communicate with the spectator as readily as those of any modern artist. We see them at once through and through without the aid of anything like broad expression; in short, he paints the motions of the heart with a feeling of the most refined sentiment. A damsel tastefully attired in the fashion of the latter part of the last century, has just crossed a stile at which appears the lover. A younger sister of the maiden calls her attention to the hesitating suitor, but she refuses to look back, and her confusion is markedly portrayed. The picture is a sweet passage of poetry; it may be read as well as seen, for a story has been rarely told in more expressive and comprehensive language. The landscape is decidedly bad; the hue of the trees is not to be found in nature.

No. 79. ‘The Jailor’s Daughter,’ J. R. HERBERT. Another picture of strong passion, from the exhaustless store of this author of moving *histoiettes*. It is small, and consists merely of a female figure about to open the door of a prison-cell; but her agony of expression, and the minor accessories of the composition, tell a long story of profound interest. The cell contains a prisoner or prisoners cast for death—for on the door is written, in red chalk, “Morte.” The time is night; she has traversed the passages of the dungeon without her shoes, and the spectator cannot help joining her in the prayer, that the inmate of the cell were fairly beyond the prison walls. It is, indeed, a most touching and affecting picture; painful to a degree, but evidencing genius of the very highest order by the emotions it rouses in the breast of the spectator. We lament that Mr. Herbert too frequently desires to give pain rather than to produce pleasure. He manifests continually a powerful mastery over human passions, but rarely awakes sensations in which it is enjoyment to indulge. He must rid himself of this morbid ailment of his mind, and give a wider and nobler scope to his great capabilities; let him commemorate some remarkable event in history; or immortalize an era in the life of some British worthy. We have few living artists so completely able to cope with the grand in Art, or to produce pictures that shall be in the best sense “national.”

No. 80. ‘The Outcast,’ is by the same master-hand—an effort of the same master-mind. This, too, is painful, though of high merit as a work of Art, and strictly true to the actual, although a vigorous imagination has been brought to bear upon it. It tells a sad story in language most forcible and emphatic; and a tragic interest is given to it by the hand that from the doorway betokens the utter abandonment of the unhappy outcast who has left the home of a seducer. The work is full of pathos, and reads a fine moral.

No. 85. ‘Leonidas,’ HERBERT SMITH. Glover’s “Leonidas” supplies the passage here illustrated—the lines, applying directly to Leonidas, are—

“The Spartan chief  
Himself o’erlaboured, of his lance disarmed,  
The rage of death can exercise no more.”

We would gladly see extended a feeling for Art of this class, but we fear that if Hilton’s works were unappreciated, there is but little chance for those who would follow in the same path. The author of this work displays much power in heroic description. The composition and drawing of his

picture are masterly, but it is placed somewhat too high for close inspection.

No. 88. 'Cromwell's Daughter interceding for the Life of Charles,' T. EARL. There are in history certain prominent *personæ* so familiarized to us in idea, that we can at any time call them up in thought before us. Cromwell is one of these, and in portraying such personages, artists would do well to adhere to accepted descriptions. The Protector is, obviously, too tall, and is painted in a red doublet and gambado boots. The picture would have been in better taste had he been clothed in sad-coloured raiment. These remarks fall from us with a sincere desire to guard artists against errors which depreciate the value of their labours, and we doubt not that our observations will be received as they are intended.

No. 93. 'La Somnambula,' C. LANDSEER, A.R.A. This work is unworthy of the artist whose name is attached to it; it is poor in design, in composition, and in colour; and the subject is exceedingly disagreeable. For the sake of the artist's high and deserved reputation it would be well to remove it from the wall.

No. 103. 'The Curiosity-shop,' R. J. LONSDALE. A highly wrought bit, very affective.

No. 104. 'Visit of Poor Relations,' F. P. STEPHANOFF. A chapter of every day life pleasantly read. An old gentleman and his wife in the enjoyment of every comfort are surprised by a visit from a poor female relation. The former will be so deaf that it is impossible to make him understand the circumstances and pleadings of his less fortunate visitor. The old lady sits drawn up in mistaken dignity, and deigns not to look at her. A pendant to this is No. 105, the 'Visit of Rich Relations,' paid to the same couple. In the former picture the old gentleman is yet in his morning gown; but he is now carefully dressed and not a hair of his wig astray. He is himself ushering in his rich relations whom the good lady is receiving with every demonstration of the most hearty welcome. Mr. Stephanoff's manner of painting is peculiar to himself; it seems to have originated in water-colour drawing. We wish that his faces had more roundness.

No. 110. 'Dancing Dogs,' A. MONTAGUE. A rich English landscape, possessing considerable merit, both of design and execution. A capital group of youngsters are introduced into the foreground, full of animation and enjoyment, as they witness, to them, a most unusual sight.

No. 111. 'A Wood Nymph,' A. GEDDES, A.R.A. This, although not an agreeable picture, completely carries out the artist's design; it is rich, luxurious, and abandonné.

No. 112. 'Gillingham, on the Medway,' W. J. MÜLLER. A work of the very highest class, and manifesting a thorough acquaintance with the peculiar attributes of Nature. It is singular that the artist should be able to paint landscapes with so much freedom, truth, and accuracy, and yet rank foremost among copyists of the human form and character. We have here a work that may class with the best of Constable's, possessing much of the fine quality for which that accomplished artist was distinguished; yet, in Mr. Müller's work, there is none of the mannerism which, for a time, deprived Mr. Constable of general popularity.

No. 115. 'The Old English Ballad-singer,' W. B. SCOTT. Although many objections may be urged against this work, it is by no means a common-place production. On the contrary, it is striking and remarkable, notwithstanding its defects of lowness of tone and scattering of interest. The subject was a bold one; and speaks well for the rightly-directed ambition of the painter. An old English Ballad-vender is reciting his tales to a group of the olden time, in the market-place of some village; the characters of the listeners are well imagined and portrayed; it is full of point and humour, yet without bordering upon caricature. We look upon it as a work of good promise, as the offspring of a mind of no ordinary capability.

No. 116. 'Elizabeth Castle, Jersey, from the Causeway—low water,' E. W. COOKE. This subject is treated similarly to Mr. Cooke's 'Mount St. Michael' of the last year; the fortress is in the back ground, whence extends forward an expanse of water and wet sand; the latter traversed by parties proceeding in the direction of the Castle. The picture is richly coloured, and the effect admirably sustained.

No. 120. 'Be it ever so humble, there's no place like Home,' E. LANDSEER, R.A. This is a contritely repentant absentee in the shape of a little rough terrier, that has evidently been some time astray. His home is humble enough: a barrel with a hole in it, his dish is empty and broken, and an intrusive snail has written "solitude" at his very threshold. It is difficult to describe in words the profoundly imploring expression with which the eyes of the dog are endowed; the head is raised, and he looks upwards, as in the act of howling. Much of the picture seems to have been painted at once; it has all the clear colouring of the best style of its distinguished author; and if scarcely sufficient to sustain his great and universal reputation, it would make a character for any other living painter.

No. 121. 'The Bride,' T. VON HOLST. The last year's exhibition, of this Institution, contained a picture by Mr. Holst, to which the Bride would be an excellent pendant, being like the other, a head and bust painted in shade. The back ground is yellow, to resemble the gilding of the old masters. The subject is derived from Shelley—

"Genevra from the nuptial altar went,  
The vows to which her lips had sworn assent  
Rung in her brain still with a jarring din,  
Deepening the lost intelligence within."

There is an independence of manner and a refinement of sentiment in the female heads of this artist, which all must acknowledge who can appreciate deep feeling in Art; the features of this head are inwrought with the verse of the poet. It is the production of a lofty genius, of a very powerful imagination, and of a deep study of Art. Yet we must again complain that the able artist will continue to select subjects that inflict pain; no one can look upon this wretched bride without a sense of suffering.

No. 125. 'The Emperor Charles V. picking up the pencil of Titian,' W. FISK. Such a favourite theme is this, that it has occupied the pencils of artists of almost every modern school. In painting subjects so hacknied, artists are unjust to themselves.

No. 126. 'Mouth of the River Zaan, with Zuyder-Zee, Fishing Craft, &c.—Amsterdam in the distance,' E. W. COOKE. This is to our mind the best of the works which Mr. Cooke exhibits this year; it is worthy of him; the tone is marvellously clear and bright; the composition graceful and natural; the sea as true a copy of reality as Art could produce.

No. 131. 'A Fairy Tale,' Mrs. W. CARPENTER.—A young mother reading to her young child—a miniature copy of herself. The work is beautiful; perhaps the most exquisite production, taken altogether, in the gallery.

No. 135. 'The Romantic Marriage,' N. J. CROWLEY, R.H.A.—A work that exhibits considerable talent; yet of much too dramatic a character, as if the artist had studied from dresses and decorations borrowed from the theatre, rather than from nature and fact. The scene, therefore, sadly wants reality. Yet it was a bold and praiseworthy undertaking; a proper attempt to grapple with a very difficult subject—a subject which history records, and the poet has immortalized. It is taken from one of the "Irish Melodies," and records an incident in the life of a Prince of Desmond: he marries a peasant girl, and the chiefs of his clan repudiate and disown him. The moment taken is that in which the young lover presents his beautiful mistress to the assembly of elders, and exclaims—

"You who call it dishonour,  
To bow to this flame,  
If you've eyes look but on her,  
And blush while you blame."

There are parts of the picture absolutely beautiful; the figure of the hapless bride is exceedingly graceful, and a female group in the foreground is introduced with happy effect. A little less redundancy of colour and a more subdued action would have placed the picture high on the list of excellent works.

No. 136. 'The Death of Edward V. and his brother Richard, Duke of York, in the Tower, 1483,' W. SIMSON. To this picture may be applied our remark under No. 125, as to the choice of subject. It must remind (the disposition is, of course, accidental) all who look at it of another picture of the same subject. It is beautifully

painted; but we lament that the power exhibited in it had not been exercised on some other equally striking passage of history, to which greater originality might have been given. It is strange, by the way, that many artists who have pictured this sad incident have chosen to place the boy-princes in bed *fully dressed*.

No. 141. 'June,' T. CRESWICK. Another of Mr. Creswick's treats, carrying us absolutely into the full summer, among the cool and silent places that meditation loves, although the gurgling waterbrook is rushing onward by the side of the solitary.

No. 142. 'The Seasons,' J. PARTRIDGE. A pretty piece of poetry, neatly and gracefully painted, but deficient in freedom and effect.

No. 143. 'Interior of Sefton Church, near Liverpool,' W. COLLINGWOOD. This is a new name; we shall meet it again, and often, hereafter. The artist is on the right path to fame.

No. 147. 'A Shed; Cattle reposing,' T. S. COOPER. A cabinet picture beautifully finished, in a style which Mr. Cooper still seems to keep to himself; for year after year passes and no competitors approach him.

No. 148. 'La Lettre d'Angleterre,' A. T. DERRY. A sweet portrait of a lady receiving a letter from home, in a far land; but why it should receive a French title we are at a loss to guess.

#### MIDDLE ROOM.

No. 149. 'The Will of Mrs. Margaret Bertram,' T. CLATER. An incident from Guy Mannering, pictured by an accurate observer and a good artist. The group assembled to hear and discuss the Will, is well and naturally arranged; the countenances express the varied characters which the great author has so ably described. The subject has been carefully studied, and is painted with considerable judgment and skill.

No. 150. 'Burning the Water, a scene on the Tweed, near Abbotsford,' W. SIMSON. An excellent work, full of force; boldly and vigorously coloured. It represents the sport of salmon spearing by fire light, at night; and has given occasion to the artist to manifest his power and originality by the effect he has produced in the reflection of the fire upon the water. He has wrought with a firm hand; and his picture is one that few have equalled.

No. 151. 'L'heureux Gourmet,' MADAME SOYER. A clever picture; but by no means a pleasing one.

No. 161. 'A Study,' MISS M. A. COLE. A very free sketch; carefully and gracefully drawn; and bearing evidence of much ability though little more than a sketch.

No. 167. 'The Puritan,' G. LANCE. The book which the old soldier-saint holds in his hand is so well painted that we should like to take it from him.

No. 168. 'Fruit,' we should covet entire.

No. 169. 'Old May Day,' T. CLATER. Describing a pretty old English scene; and nicely composed; with the character which poets and painters both like to give to village "swains and lasses." The work is much too grey in tone.

No. 170. 'Near Windsor,' J. STARK. A fine bit of pure English landscape, copied from nature, by the skilful, practised, and matured hand of a master.

No. 186. 'The Brothers,' F. GRANT. A composition consisting of portraits of two children, painted with much force and freedom. Mr. Grant is always happy in the arrangement and positions of his figures. The disposal of hands and arms is a matter of some difficulty in portraiture, but in this part of his pictures we generally find much grace.

No. 187. 'The Braw Wooer,' A. JOHNSTON. A pretty and pleasant reading of the story, which Burns so sweetly tells, of the lassie who affects indifference to tease her lover; the colouring is thin and raw, but the composition is natural and true.

No. 188. 'View in Croft Park, Herefordshire,' E. GILL. This seems to be a right good landscape, but it is too remote from the eye to be judged of without a reservation. The foreground appears to be painted with much vigour, and the distance with great clearness and effect. We are mistaken if the artist be not a painter of promise.

No. 189. 'May Morning from Milton's Sonnet,' J. P. DAVIS. A work of large size, which, although it undoubtedly reminds one too forcibly of the "sitters," and covets too little a notion of



the Divinities, bears evidence of a fine mind and of a rich fancy. It is conceived with a true poetic feeling, and is of a class which few of our artists are bold enough to attempt.

No. 193. 'On the Banks of a River,' T. S. COOPER. Another cabinet picture, in the artist's peculiar, we may add exclusive, style; a sweet and graceful copy of nature.

[We are reluctantly compelled to divide our notice of the British Institution; for we have written at considerable length, and cannot introduce the whole of it without materially trenching upon the variety of our "contents."]

We have desired to notice every work that possessed merit, or appeared to promise merit hereafter—yet how many are we compelled to leave unspoken of. If we have remarked upon some that may seem to fall under the ban of mediocrity, we have been guided by a conviction that it is our duty to cheer along an arduous, difficult, and wearying path all who are honestly and faithfully toiling through the journey. The painters are, like the poets—

"A simple race who spend their toil  
For the vain tribute of a smile."

A word of encouragement is rarely a word out "of due season;" but a sarcasm, while inevitably producing pain, may depress even to ruin a mind proverbially sensitive.

We read, with regret, many notices in newspapers, the writers of which seem content to point out for praise and patronage only the works of artists who are indifferent to the one and do not need the other; while in some publications we observe with exceeding sorrow, a tone of flippancy that may annoy, but can do no possible service.

There is no public writer of prominence and ability who has not himself run the gauntlet, and borne the buffetings, of life; it would be well if he had, at all times, uppermost in his mind the memory of his own sufferings when harshly or unjustly rebuked;—as he must have been, sometimes, when pushing his way towards distinction.

What a beautiful lesson is that which Uncle Toby conveys to us, in picturing the negro girl, "flapping away flies, not killing them!"—

"SHE HAD SUFFERED TRIBULATION, TRIM,  
AND HAD LEARNED MERCY."

Pictures sold at the British Institution:—116. 'Elizabeth Castle, Jersey,' E. W. Cooke, Marquis of Westminster. 126. 'Mouth of the River Zaan,' E. W. Cooke, Sir C. Coote, Bart. 44. 'Amsterdam,' E. W. Cooke, T. Baring, Esq. 1. 'View on the River Vecht, in Holland,' E. W. Cooke, W. Wells, Esq. 121. 'The Bride,' T. Von Holst, 60 guineas, Duchess of Sutherland. 220. 'A Welsh Stile,' P. F. Poole, 40 guineas, Lord F. Egerton. 360. 'Helmsley Castle, Yorkshire,' J. Radford, Lord Faversham. 372. 'Rivaux Abbey, Yorkshire,' J. Radford, Lord Faversham. 264. 'Industry,' T. M. Joy, £60, Lord Newborough. 210. 'Slave Merchants,' Coke Smyth, 10 guineas, C. B. Wall, Esq. 327. 'Sketch for a Picture of the Good Samaritan,' W. J. Müller, £12, C. B. Wall, Esq. 25. 'First Love,' Mrs. W. Carpenter, 30 guineas, G. Hibbert, Esq. 392. 'Coast Scene,' H. Bright, G. Hibbert, Esq. 395. 'Landscape and Cattle,' H. Bright, G. Hibbert, Esq. 195. 'A Water Scene in Holland,' The late A. Hughes, £28, G. Hibbert, Esq. 193. 'On the Banks of a River,' T. Sidney Cooper, 35 guineas, G. Hibbert, Esq. 369. 'Caistor Castle, Norfolk,' P. Elen, 5 guineas, T. Baring, Esq. 368. 'At Yarmouth,' P. Elen, 5 guineas, T. Baring, Esq. 34. 'Bathers Surprised,' W. E. E. R. A., R. Vernon, Esq. 146. 'The Little Brunette,' W. E. E. R. A., R. Coils, Esq. 78. 'Rustic Cottages,' H. J. Boddington, 20 guineas, J. Ludlow, Esq. 49. 'Scene from Orlando Furioso, J. Severn. 341. 'Riposo Italiano,' J. Severn. 141. 'June,' T. Creswick, 45 guineas, Joseph Strutt, Esq. 70. 'A Wood,' T. Creswick, 35 guineas, — Rought, Esq. 39. 'Afternoon,' T. Creswick, 110 guineas, B. Smith, Esq. 194. 'A Quiet Spot,' T. Creswick, 35 guineas. 439. 'The Vow,' F. Newenham, £60, — Farrer, Esq. 3. 'The Pedler,' J. Calcott Horsley. 187. 'The Braw Wooer,' A. Johnston. 438. 'William the Third's Chamber, Hampton Court Palace,' £20 W. Wellesley, Esq. 417. 'The Invitation,' J. R. Herbert. 80. 'The Outcast,' J. R. Herbert. 79. 'The Gaiety's Daughter,' J. R. Herbert. 204. 'A Visit to the Tower,' C. F. Wicksteed, 7 guineas, — Addams, Esq. 278. 'Alpine Sportsmen,' J. Inskipp, 60 guineas, — Harris, Esq. 77. 'The Bashful Lover and the Maiden Coy,' F. Stone, J. T. Dorrington, Esq. 8. 'Fruit,' G. Lance, 65 guineas, Dr. Young. 257. 'Frank Hals painting the Portrait of Vandyke,' J. D. Wingfield, £10, E. Nash, Esq. 65. 'Cavalier Reading Don Quixote,' Coke Smyth.

## ARIETIES.

THE ROYAL ACADEMY.—Charles Barry, Esq., architect, has been elected a member of the Royal Academy in the room of Sir David Wilkie, deceased. This election is calculated to give unmixed satisfaction to artists generally and to the public at large; for of Mr. Barry's high qualifications there can be no question. We presume, however, it will now be considered that this branch of the Arts is sufficiently represented in the Academy; and that, for some years to come, architects will have to wait until the arrival of their time for promotion. The same cannot be said of sculptors; we sincerely hope that their share of honours will be distributed among those who have adopted a profession, the difficulties in which are more numerous than those which surround any other.

MR. HOWARD'S LECTURES.—Mr. Howard has commenced his course of lectures upon painting; a valuable addition to those of Reynolds, Fuseli, &c. To these, as to all others here delivered, we would earnestly address the attention of the student. A lecture is not simply a "discourse pronounced on any subject;" it is the sedulous deduction of patient study—the fact acquired and elicited by the enlarged experience both of youth and manhood. An artist in general possesses a mind of imaginative susceptibility; abstract qualities he clothes in beauty; and beauty of form he reproduces by variation. Truth, though possessing all the intellectual greatness of truth, becomes to him more peculiarly impressive, from its mode of narration. If he detail the moving incident of life, he treats it as a subject for the painter. Thus, the student, not unfrequently, while he enjoys the beauty of rhetorical Art, increases the knowledge of his own. Knowledge assumes a thousand forms,

Mille habet ornatus, mille decenter habet.

Knowledge of books and man, of the great men of his own profession, of the powers of the human understanding, their unremitting cultivation, combined with an earnest and devotional feeling of the truths of religion, may be well considered (as they have been), the true patrons of an artist's talent. Invention and imitation must enter largely, if not entirely, into every composition; a mind of an inapt, low, and uneducated capacity, will do neither well, and must rest contented with the honours such resources can command. Greatness in Art is dependant on its pre-existence in the mind.

THE ETCHING SOCIETY.—A society is in course of formation—indeed, we believe it is already formed—with a view to cultivate for mutual improvement, and public advantage, a too much neglected branch of Art. It consists, we understand of 20 members; and they have already fixed upon a place of periodical meeting, at which they will consult upon the best means of promoting their most desirable purpose, exhibit the works produced in the mean time, and arrange for their proper publication. The subject they have selected for illustration is the "Comus" of Milton—a better choice could not have been made; it is of the purest classic, the deepest interest, and as a poem ranks foremost among the compositions of the divine poet.\* We believe it is the intention of the Society to fix so moderate a price upon their labours, as to enable them to be placed in the hands of persons of moderate means; their great object being to improve public taste by submitting to it a class of Art, in which merit shall work its way alone, without the aid of comparatively meretricious ornament. We sincerely hope that this part of their plan will be persevered in; to charge a large sum for such a work is to do no service to the Arts; it is, indeed, to lay it only before those who do not require it, those who have the power of procuring the most excellent work that any country has produced. In short, we hope—and have

\* The choice is fortunate too, on other grounds. The "Masque of Comus" is about to be brought upon the stage at Drury Lane, where, under the able, efficient, and liberal management of Mr. Macready, the arts have been employed to advance public taste. Its introduction at the theatre will restore it to its old popularity; and there will be thousands eager to be made familiar with it, just at the period when, most probably, it will be illustrated by "the Etching Society,"

reason to believe—that "The Etching Society" will be guided more by a wish to promote the general taste, and lead "the mass" to an appreciation of what is good and true in Art, than by a regard to mere pecuniary advantage. We heartily wish them success; and will do all in our power to advance it. Next month we shall, probably, be in a condition to publish the names of the Society; at present, however, we may remark that the list is composed of artists of undoubted ability; each of whom holds a prominent and honourable rank in his profession, and some of whom are among its most distinguished members.

NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The Society have elected five additional members: Messrs. Topham, Dodgson, Jenkins, and Archer, and Mrs. Margetts. A brief history of its course may not be unacceptable to our readers. In the year 1831, a Society was formed for the Exhibition of Paintings in Water Colours, at which all water-colour painters were invited to exhibit; indeed, a circular was sent to artists generally, although none but works in water colours were exhibitable. This Association struggled through three annual exhibitions, being supported by the contributions of nobility and others, as well as artist subscribers, a certain number elected as a committee being the responsible parties. The plan, however, was found not to answer. "The New Society of Painters in Water Colours," as it now exists, dates from 1834, and started with about 25 members, the majority of which had belonged to the earlier formation. Their first three exhibitions were at Exeter Hall, from which they removed to their present Gallery, 53, Pall-mall, adjoining the British Institution. It appears singular that a Society forming itself of about 25 members, should have been able to stand the test of an exhibition, when only the year before the number of exhibitors was 170. Yet it has continued to progress in public favour, and each of its annual exhibitions has presented marks of great improvement.

THE ART-UNION OF LONDON.—It should be borne in mind that the list of the "Art-Union" will be closed during the month of March; persons desirous of subscribing, but who have not yet subscribed, should therefore lose no time in doing so. We understand the amount will not fall far short of £10,000; and that the drawing will be fixed as soon as possible after the books have been made up. This year, the print—to a copy of which every subscriber will be entitled, will be really worth the guinea subscribed. We wish to draw the attention of our readers, and of artists in particular, to the very important notice just now issued by the Committee of this Society, and which will be found in our advertising columns. This step has evidently been taken not more for the protection of the Committee than of all honourable and fair dealing artists themselves, who otherwise would compete but ill with the jobbing traders in Art, should there be such. The Committee, it seems, require an emblematical device for their reports, &c.; and have offered ten guineas for a sketch in outline for the same. We are sure English artists will respond to their wishes, and provide them with an elegant and appropriate design. Mr. Mulready's picture 'The Convalescent,' and Mr. A. Calcott's 'Raffaello,' and the belle Fornarina, are spoken of as subjects for forthcoming engravings.

UTILITARIANS! O. FINE ARTS.—In a recent work, "Notes of a Traveller," &c., by Samuel Laing, the following observations occur, amid many others, on the Fine Arts. To transfer them entirely to our pages, would be impossible; but we shall endeavour to do strict justice to Mr. Laing by our quotations. "What, after all, is the real value, in the social condition of man, of the Fine Arts? Do they contribute to the well-being, civilization, and intellectuality of mankind, as much as the cultivation of the useful Arts? . . . Is Rome, the seat of the Fine Arts, upon a higher, or so high a grade, in all that distinguishes a civilized community, as Glasgow, Manchester, or Birmingham, the seats of the useful arts? Is a picture, a statue, or a building, so high an effort of the human powers, intellectual and bodily, as a ship, a foundry, or a cotton-mill? Raffaello, M. Angelo, Canova, what are ye in the sober estimate of reason? the Arkwrights, the Watts, the Davys must rank before you as wielders of great intellectual powers

for social good. . . . The Glasgow manufacturer, with his *printed cotton handkerchief*, has extended humanizing influences more widely than all the painters, sculptors, and musicians of our age put together." When we first read these observations we rubbed our eyes, sent for an almanac, and very seriously asked ourselves, in what century are we living? Has the Benthamism of the nineteenth century reawakened the savage ignorance of the Tertullians of the third? Is the theory of Monbodo true? Is man the mere refinement of the ape, a zoological machine, a simious being of bones and sinews, from whom the mind and the immortal soul have fled for ever? Cannot Mr. Laing distinguish betwixt a *sign* and a *cause*? Does he not know, can he refute the fact, that as nations have advanced in civilization, the state of the Fine Arts has been invariably its indication? Is he so blinded by his paralytic vision, which looks only on one side, that he does not see the questions he proposes may be retorted? As, what has the *factory mill done for humanity*? What is the state of Manchester, Birmingham, the seats of the *useful arts*? Is not each the very lazar-house of misery, the hot-bed of exotic vice? Why disjoin the useful and the fine arts; do they not civilize by conjunction? If a picture do not tend to form the moral character of a stoker, or a mill-owner, will a steam-engine or a spinning-wheel so do? Mr. Laing mistakes the civilizing effects of his Glasgow cotton pocket-handkerchief. A savage will not use this to hide his nakedness: the plantain or the neighbouring bush is to him much more familiar. But it is the *design*, the *colours blended into form*, the admiration of *what to him is the beautiful*, that first attract, then modify, the animal propensities of his mind. And are all MAN'S faculties to be limited to the useful? Has he no higher tendency, no greater aim? Is he not endowed with powers various in their nature, yet all conducive to his moral and intellectual progress? Civilization follows alike the steps of commerce and of war. The very passions of society are finally made subservient to social good. Were the opinions of Mr. Laing the opinions of a common mind, we should pass them by unnoticed; for a blockhead is safe in his insignificance, as an insect escapes death from the recollection that it is

"The poor Beetle that we tread upon,"

or from the unpleasantness caused by its destruction. But he is far too intelligent a writer, too accurate an observer of man, too profound and original in his views, to think that his remarks will not awake the opposition he has challenged. Nor can he be said to be as one imitating none, and inimitable of any. There is a swarm of *Utilitarians* who declaim against the loss of capital sunk in the *National Gallery*. We ourselves remember a biped of this description; nor can we conceal from our readers the dreadful nature of his fate. He became, as he stood before us, the last of "Ovid's Metamorphoses:—"

"Ille sibi ablatas fulvis amittitur ab alis;

Inque caput crescit; longos que reflectitur ungues;

Vixque movet natas per inertia brachia pennas;

Feda que fit volucris, venturi nuntia luctus,

IONAVUS BUBO, dirum mortalibus omen.

.....

Sibilat: hanc illi vocem Natura relinquit."

There is nothing so truly degrading as the doctrine of an Utilitarian: it is Materialism deprived of its ability. As everything *useful* is of value to Mr. Laing, we humbly trust that the liberality of Glasgow will present him, with at least—a wooden spoon. For ourselves we shall always in future look upon a cotton pocket-handkerchief with profound respect: it is "Laing's symbol of Glasgow and African civilization." "Let Glasgow flourish."

#### THE EXCHANGE COMMEMORATION MEDAL.

—Paragraphs have appeared in the newspapers respecting the Medal issued by the Joint Gresham Committee on the occasion of Prince Albert's laying the first stone of the New Royal Exchange, asserting that the die from which the medals were struck was *borrowed*, and moreover, that it was borrowed from the *Foreign-office*. We really did not think this statement could be correct, although well aware of the low state of feeling in this country for medal engraving; we also considered it unlikely that Lord Aberdeen, a reputed patron of the Arts, would have countenanced a

proceeding, at once, insulting to Prince Albert and degrading to the Arts. We find, however, that the charge is substantially true. The Medal struck by the Joint Gresham Committee (a specimen of which was buried in the foundation stone of the New Royal Exchange, and others were presented to the distinguished visitors to the Lord Mayor), was engraved by W. Wyon, Esq., R.A., for the Secretary of State, sometime since, for the purpose of being given as honorary rewards to foreigners who should save the lives of British subjects from shipwreck! Now, whatever might have been the reason for this absurd and improper proceeding, whether a notion of economy were the origin, supported by conviction that in the present state of the Arts the citizens of London would not have acquired penetration enough to discern the fraud, or whether the members of the committee are absolutely so void of taste and a sense of propriety and fitness, as to have considered that so important an event as that of the 17th of January might be recorded by medals from an old die as well as from a new one; or whatever might have been the real cause, the fact cannot be made too public, nor the practice too strongly deprecated before it becomes a general rule. If this decision of the committee, to borrow works of Art instead of employing artists, be permitted to stand as a precedent, we shall soon hear of hiring dies for medals or borrowing them for all occasions on which it may be thought necessary to engrave and strike medals.\*

**BIELEFELD'S PAPIER MACHE.**—Though the scope of this journal would be inadequate to the notice of every invention in this prolific age, and though such notices, when unconnected with Fine Art, may be considered somewhat out of place, we hold it most peculiarly our province, and to the direct advantage of the public and Art itself, to scan closely the merits or demerits of works devoted, both to the common and refined purposes of every day life, in which shall be involved Fine Art. Thus a chair of gold or ivory, or a vase of a precious stone, not possessed of classic or beautiful form, fails in becoming an object of admiration to those of a refined and cultivated taste; wealth misapplied can command the one, and misdirected perseverance and care produce the other; while the commonest materials, wrought by a master mind, at once into objects of general utility and refined taste, deserve a warmer and more earnest introduction to the public than they could find in the show-room of the manufacturer. It is with this feeling that we would direct public attention to the papier mâché works of Mr. Bielefeld, Wellington-street, Strand, under whose spirited direction the material has attained a state of perfection never anticipated. Its strength exceeding that of wood, and durability in any state of atmosphere, have ceased to be a matter of doubt, and it is applied with equal success in either internal or external decorations. In distant objects, such as cornices, capitals, ceiling centrings for rooms, and the highly wrought frieze, it has worked for itself a high and deserved reputation; but, independently of this, it possesses some rare artistic qualities, which are lost at the height of a room or the summit of a column; and with these qualities we are likely to become more intimately acquainted, as the proprietor is devoting his energies to the production of some picture-frames, which bid fair to rival the best carving in wood ever applied to the same purpose, while it leaves very far behind four-fifths of the carved frames which, at great cost, have of late years been removed from the lumber-rooms of the broker, and injudiciously made to deform the walls of the modern mansion. The frames of Mr. Bielefeld present the best characteristics of fine carving, the course of the chisel, though subdued, is everywhere apparent,

\*The obverse die, which the Committee borrowed, has the Queen's head with her titles in *Latin*, to this was appended a plain and poor inscription in *English* merely giving the date of laying the first stone. We have just received a very beautiful medal—one of the best medals of modern times—from Mr. Stothard; designed to commemorate, in a manner worthy of it, the important event of January 17. The Portrait of Prince Albert was, we believe, engraved from several sittings kindly and graciously given him by His Royal Highness. The fraud of the Committee appears still more culpable, if it be true, as we believe it is, that this medal was offered to them, upon very low terms, and declined on the ground of economy.

and the liberal resort to undercutting, and occasionally nearly alto relief, realize the peculiar finesse and spirit of the best manipulators amongst the old carvers in wood; substituting, for the dull, prim, and mechanical mediocrity of works in putty composition, an easy, liberal, and artistic dexterity in the execution, which must be appreciated by every lover of the excellent. They may be recommended also on other grounds; when conveyed from place to place (to Provincial exhibitions, for example), they are liable to no injury from chipping, as the common frames are; we have seen the effect of a picture entirely ruined in consequence of the frame being shattered during transit. An essential advantage also is, that these frames weigh no more than half the weight of the usual frames of the same sizes. We strongly urge upon artists to visit this establishment, and examine for themselves.

#### CAPT TAYLER'S FLOATING BREAKWATER.

This admirable invention advances undeniable claims to public notice, as well upon its various merits, as upon the grand score of expense. It is constructed of frame-work, or caissons of timber, so moored as to meet the breakers to which it yields; but at the same time so subdues their violence, that the entire space enclosed by a line of such breakwaters becomes perfectly smooth. A main objection to piers and stone breakwaters is the accumulation of sand and mud which they generate, to the detriment of every harbour which they are employed to protect. It will readily be understood that the floating breakwater is free from such objections. In its employment upon dangerous coasts, in the construction of harbours of refuge, its advantages are apparent, as these cradles or frame-works could be laid down and secured when no other means of forming harbours exist. To the expense we have already alluded; from its construction it is evident that it could be made and kept in repair at a twentieth of the expenditure of ordinary stone breakwaters.

#### SALES OF THE MONTH, PAST AND TO COME.

Messrs. Christie and Manson sold, on the 12th ult., a collection of the works of the late J. A. O'Connor, Esq. The pictures were small, and generally without frames, consisting of the simplest materials—a tree or two in the foreground, with, perhaps, a glimpse of a sweetly-painted distance, for in such components alone lay the simple magic of O'Connor's art. The sale was for the benefit of the widow, and we have great pleasure in saying that the pictures realized as much as was expected. On the same day were sold, 'A View on the River Dord,' Cuyp, £31 10s.; 'A Party playing at Blind-man's-buff,' Pater, £48 6s.; 'Interior,' Teniers, £45 13s. 6d.; 'Portrait of a Venetian Senator,' P. Bordone, £48 6s.; 'A Muse,' Domenichino, £42; 'Portrait of the Mother of Titian,' Titian, £29 8s.; and 'Portrait of Henrietta Maria,' Vandike, £525.—Messrs. Christie and Manson will sell by auction the remaining pictures, sketches, &c., of the late Sir David Wilkie, in the month of April; a sale which must excite more interest than any that has for years taken place.

Mr. Phillips, on the 22nd ult., sold the pictures of the Count d'Arguil, which had been imported from Brussels; as also another collection, among which an 'Interior of a Cathedral,' by Neefs, returned 23 guineas; 'A Frost Piece, with Figures Skating,' Vanderneer, 18½ guineas; 'A Hawking Party halting at a Château,' 25 guineas; 'The Apostles' (from the Mellini Gallery), Agostino Caracci, 31½ guineas.—Mr. Phillips will shortly dispose of a third consignment of the pictures of Allan Gilmore, Esq.; on the 8th inst., of those of Charles Collins, Esq.; and on the 23rd and 24th inst., the extensive collection of M. de St. Denis, late of Paris, deceased, consisting chiefly of works of the Dutch and Flemish masters, and among which are many valuable paintings.

Messrs. Foster and Son will, in the early part of the month, dispose of a few specimens of the works of Nielli, of which there exist but very few specimens in this country. There is in the British Museum a cup curiously wrought and engraved by this artist. The works in question, as curiosities of Art, we trust to be enabled to describe next month.

## REVIEWS.

**MANSIONS OF ENGLAND IN THE OLDEN TIME.** Third Series. By JOSEPH NASH. Published by T. M'LEAN.

Already so well known is this work from the eminent merits of its first and second series, that it is unnecessary to accompany our announcement of the appearance of the third with any attempted estimate of its value to art and science. In the key which accompanies the volume, Mr. Nash acknowledges the encouragement extended to him in the "lively interest evinced in the progress of his labours, and the many personal attentions shown him by the possessors of the mansions already visited by him." He adds, that "every successive journey has made him acquainted with more unlooked for relics of the architectural splendour of the old Baronial halls and manor-houses, and he has no doubt that there exist many yet to be brought to light of fully equal interest to those already before the world." We sincerely hope he will not relax in his labours until he has brought forward everything worthy of his pencil, and of assorting with his previously published sketches. Many of these antique abodes are notable in history; others have been the temporary abode of kings during their periodical progresses and provincial excursions; and others are remarkable as associated with the memory of many of the great and noble of our land. The artist gives increased value to his work by the addition of figures habited after the fashions of the times in which flourished the early possessors of the mansions they appropriately inhabit.

The views are in number twenty-six, of which the two first are at Burleigh, in Northamptonshire, the magnificent seat of the Cecils, now the property and residence of the Marquis of Exeter. This mansion was built principally by the Great Lord Treasurer Burleigh, between the years 1577 and 1583. The design has been attributed to the English architect, John Thorpe, as also to John of Padua. The first view is the Inner Court the most striking feature of which is the Clock Tower surmounted by a spire. From the entrance beneath, a train of visitors are entering the quadrangle headed by Queen Elizabeth, who is escorted by the Lord of the Mansion.

The Gallery at Lanhydroc, Cornwall (No. 6), affords a view of one of the most elaborately ornamented ceilings in existence. A range of pendants occupy the centre of the ceiling, the remainder of which is divided into compartments, each containing a scripture subject, and the smaller spaces are filled with birds, quadrupeds, and florid ornament; the whole forming an unequalled mass of curious detail. Lanhydroc is in Cornwall, near Bodmin, and is an ancient quadrangular building of no exterior interest. No. 7, is the Staircase at Aldermaston, Berks, the seat of W. Congreve, Esq. The house was built in the reign of Charles of First, of whose period it is an excellent specimen. This is a beautiful plate, extremely clean and effective in its execution. The balustrade is richly carved, and the massive piers in the landings support mythological and other figures boldly carved in wood. Athelhampton, in Dorsetshire, (plates No. 8 and 9), is highly interesting as a fine specimen of ancient English architecture. No. 8 is the Court Yard, and the following plate is the Hall; around the walls of which hang the trophies of the chase and the trappings of war—antlers, coats of mail, lances, swords, and high above all these the armorial banners of the house. The Drawing Room at Chastleton, Oxon (plate No. 12), is one of the finest subjects for this department of Art that we have ever seen. Chastleton was built in the reign of James the First, and is now the property of Whitmore Jones, Esq.; the entire panelling of the room is tastefully and profusely carved, and above the range of the windows are set apparently portraits in oval frames. This is followed by two views at Hatfield, the property of the Marquis of Salisbury. The latter of these is the Long Gallery wherein is pictured the "Ceremony of the Christening of the Child of the Earl of Salisbury," to which King James the First and his Queen stood sponsors in 1616. Plate No. 15 is Charlote, in Warwickshire, the seat of George

Lucy, Esq.; and the figures introduced are those of Sir Thomas Lucy, his keepers, and Shakespere, the last being in custody for deer-stealing, having been seized *flagrante delicto*. Nos. 16 and 17 are supplied from Hampton Court, being the Hall and the Presence Chamber. So well known are both of these that no description from us is necessary; but we are bound to speak of the high character of the artist's labours. Mr. Nash presents to us this magnificent interior as supposed on the occasion of the grand banquet given to the French Ambassadors by Cardinal Wolsey who sits at the extremity of the Hall, and is in the act of drinking to the healths of the Kings of England and France. This is an admirable plate, executed in the perfection of its style. Among the remaining subjects are, the Drawing Room, Dorfold, Cheshire; Porch, Montacute, Somerset; Hall, Penshurst, Kent; Compton Wynyate, Warwickshire; Bramhall Hall, Cheshire, &c. &c.

It is the picturesque character of such relics as these that has given rise to the much-loved style of Art, which the French term the *moyen-âge*—being compositions consisting of figures costumed and circumstanced according to the spirit of earlier times. We are only surprised that a work of this kind has not been undertaken before; we, however, congratulate all admirers of such antiquities that the blank is to be filled up by an artist so accomplished as Mr. Nash.

**THE HAND BOOK OF THE PUBLIC GALLERIES OF ART.** By MRS. JAMESON. Published by JOHN MURRAY.

Amid the growth of Institutions for the exposition of ancient and modern Art, something like this has been wanted for the purpose of communicating, in the readiest manner, a little common information regarding painters and pictures. The work appears in two volumes, the first of which contains an Introduction, catalogues of the Royal Galleries of Windsor, and partially of Hampton Court. In the second, Hampton Court is concluded, and followed by descriptive notices and catalogues of the Dulwich Collection, Barry's pictures in the Adelphi, and Sir John Soane's Museum. In the introduction, are devoted some pages to explanations of terms of Art, such as *manner*, *composition*, &c. &c. Such definitions to artists, and even to those but little learned in Art, are useless; but as a hand-book for the public, rather than for artists, it can be understood that it was necessary to make the work as perfect as possible. As the introduction advances, it becomes a compilation of the criticisms and opinions of some of the most eminent men who have given to the world the results of their experience and observation; Reynolds, Richardson, and Barry speak, and we have the sentiments of Price, Shelley, Hazlitt, &c. &c.: here, consequently, may the painter learn something if even he be gray in his Art; for though he may have read again and again these very passages in the treatises of which they form part, yet in the form in which they are here presented to us, they are agreeably easy of remembrance.

In speaking of the origin of the Royal Galleries, Mrs. Jameson briefly reviews the progress of Art in England, down to the present time, and with abundant reason laments the confusion arising from the manner of hanging the pictures at Hampton Court, works of all schools and all periods being indiscriminately mixed; we join the lady most cordially in her complaint.

As containing catalogues of the Public and Royal Galleries in and about London, the compilation will be found useful and interesting, as well to artists as to lovers of Art.

**HAWKING PARTY IN THE OLDEN TIME.** Painted by EDWIN LANDSEER, R.A. Engraved by C. F. LEWIS. Published by HENRY GRAVES and Co.

The subject of the picture from which this print is executed, is such as could be entertained by none other than a most able master of expression. To paint the death-struggle of a heron in the talons of a hawk is a daring experiment; this alone being the picture. It is, however, in challenging and triumphing over such difficulties that substantial power is declared. The hawk and his quarry are near the ground, the heron almost dead, and

the other still cleaving to and lacerating it with all the fierceness of its nature. The contrast between the two birds exhibits the hawk not a whit better than his evil reputation; in his eye there is a living intensity which proclaims aloud the character of a fell destroyer; and in this it is where chiefly centres the surpassing greatness of the artist. The head of the heron is falling, the neck is lax and the wings are nerveless and flaccid; but the pith of the description is again in the eye which is dim and closing in death. The plumage of the birds is engraved with the nicest distinction, that of the hawk being short and crisp, while the ruffled feathers of the dying heron are longer and lighter. The birds are about to fall upon a knoll behind which we see approaching "the hawking party," an old knight, his daughter, and others riding at full speed, and accompanied by the falconer with his tray of hawks. The background on the left of the picture bears a dark and stormy aspect; but on the right the distance opens, and we see the castle whence the party have set forth on their expedition. This engraving is in mezzotinto, and cannot fail to have attracted the attention of all who appreciate such refinement in Art as is demonstrated in this work.

**HIS GRACE THE DUKE OF WELLINGTON.** Painter, H. W. PICKERSGILL, R.A. Engraver, J. E. WAGSTAFF.

Of the scores of portraits of the Great Duke we have been called upon to examine, from time to time, we question if there be one, altogether, more satisfactory than this; it is excellent as a likeness, very admirable as a picture, and of rare merit as an engraving. The Duke has been copied when but a very little advanced beyond his best time; when scarcely passed the prime of his vigorous manhood; when moral energy and intellectual strength marked every line of his features. He is pictured, too, full length, as the soldier—the character in which posterity will most love to know him—standing upon one of his glorious battle fields. By his side is an attendant bearing the British standard; the hat is off, and in his hand he holds a telescope. The painter has, therefore, mixed a passage of poetry with his veritable transcript of a fact; and added to his own acknowledged genius, was the stimulus received from the honour of painting such a subject. He has succeeded, therefore, in producing a picture that ought to live, and will live, for ages. The engraved copy is, in all respects, admirable. In his own peculiar and most excellent style few, if any, of our English engravers surpass Mr. Wagstaff. We regard this portrait as a valuable contribution to the nation, and rejoice in the possession of so fine a work of Art and so true a resemblance to the great original.

**KING CHARLES I. IN THE GUARD-ROOM.** Painted by PAUL DELAROCHE. Engraved by GEORGE SANDERS. Published by JAMES BUDD and Co.

The painting, after which this engraving has been executed, is in the collection of Lord Francis Egerton. The immediate subject is derived from Sanderson's "Life of Charles I.," and represents the unfortunate King surrounded by the brutal soldiery to whose custody he was committed after condemnation. The substance of the picture lies in the following passage—"That one defiled his venerable face with spittle, I abhor to say it, was wittingly done, but we are assured he wiped it off with his handkerchief; they puffed tobacco fume (no smell to him more offensive), and cast their tobacco-pipes at his feet."

The composition consists of thirteen figures, every one of whom contributes his quota to the circumstances of the event. The main interest of the work is well settled on the king, who is habited in black, and faces the spectator. He has sought refuge in reading, which last solace even is denied him, for in their barbarous triumph the soldiers of the Parliament heap upon him every insult they can in their malicious ingenuity devise. One is puffing tobacco smoke in his face, while another is shouting in his ear some toast to the downfall of kings, or success of republicanism. The personal points of the king are well made out, and in the countenance we read a catalogue of woes. We cannot help remarking the *pose* of the figure—it is highly



expressive of the resignation of fallen majesty—the head is slightly turned in reproach to the man who is insulting him with the tobacco smoke, but it is turned in relation to the other position observed in reading the book. Delaroche has intended this to be the grand natural effect of the work, and it is so undoubtedly. The engraving is clear and spirited in the foreground parts and grouping.

**NAPOLEON.** Painted by PAUL DELAROCHE. Engraved by ARISTIDE LOUIS. Published by HENRY GRAVES and Co.

This portrait of Napoleon is an identity of the man in person and character. Delaroche has read his subject more accurately than any of the artists of all nations, even with Canova at their head, who have given to the world their various semblances of this extraordinary man. French artists generally have painted him in a style too epic—rather as a hero of romance than as an actor in grave history; and, in making him at all times play to the national vanity they satirize themselves, and give their great captain no credit for greater capabilities. He was adored as the mere soldier, and consequently painted as such; and to express sufficiently the profound devotion of his followers, he was constantly represented surrounded by men expiring in the act of embracing his knees, or saluting him with their last breath. Such circumstance is too dramatic for a portrait of Buonaparte, although no portrait otherwise treated would have been so popular during the tide of his success: it is also too superficial, as pertinent only to the relations between the soldier and his leader. As a despoiler of dull ceremonies, the Imperial robes of France become him less than the "redingote grise" which he wears in the Place Vendôme; and this, perhaps, he himself was aware of, since he took pleasure, when even surrounded with crowned heads, of reminding them that they were in the society of a *quondam* lieutenant of the regiment of La Fère.

The head of this portrait was painted by Delaroche during the hundred days, and finished by him afterwards, by desire of the Buonaparte family. He is represented in his closet, but standing, and in the position in which he has already so often been drawn. His left hand is cast behind him, and holds the snuff-box to which he frequently applied under excitement, or when occupied in deep thought; and the right hand rests within the waistcoat, which is unbuttoned to admit it. The costume is, as usual, the closely buttoned coat faced with white; but the entire interest centres, as it ought, in the head, and never was a head invested with more character. Writing materials are before him, and he is undoubtedly occupied with the plan of his last campaign; and the anxiety of his position is written in every feature. Nothing can exceed the intensity and power lying within the shadow of the eye; every muscle of the countenance is braced; the entire expression is fully up to the occasion; for "Europe in arms," and "Waterloo" are distinctly written there.

The engraving is superbly executed in line, and in a manner much softer than the knife-edge style of which the French vaunt themselves so much: it is, in short, one of the finest works of Art that we have ever seen.

**RACHEL.** Painted by E. D. SMITH. Drawn on stone by R. J. LANE, A.R.A. Published by the Artist, 7, Hertford-street, May Fair, and MACLEAN.

Rachel is here represented in one of her most celebrated characters, that of Camille, in Corneille's tragedy of "Horace," or "Les Horaces," as it is by an extraordinary licence termed in the French play-bills and advertisements. She is represented in the white robes of a Roman virgin, and the entire bearing of the figure is rather that of real life than of theatrical portraiture. In modern stage portraits artists frequently fall into the error of painting the actor as enouncing some passionate sentiment demanding a corresponding action, and thus frequently exaggerate the gesture and expression to a degree beyond the limits where natural truth terminates and caricature begins—even when such passages are most happily illustrated, the compliment is paid rather to the author than the actor. In the present case

the artist has eschewed a representation of acted emotion, having selected the time when Camille, after the interview with her father, determines, even amid the universal joy, to lament the loss of her lover.

"Eclatez mes deumeurs à quoi bon vous contraindre? Quand on a tout perdu que saurait-on plus craindre?"

Nothing can exceed the fidelity with which the character of the head is maintained—the features are so perfect in resemblance, that they recall the presence of the actress as she appeared during her late engagement at her Majesty's Theatre. Of the lithography it is enough to say that it is in the best style of Mr. Lane. We agree with Mr. Smith, that a theatrical portrait must not of necessity be an *extravaganza* in art. This work must add to his already extended reputation.

**THE TIRED HUNTSMAN.** Painted by CHARLES LANDSEER, A.R.A. Engraved by H. C. SHENTON.

This is the print presented by the Art-Union of London to its subscribers of 1840. The composition consists of two figures—dogs, and objects incidental to the abode of a man devoted by habit or vocation to the chase. A fire is glowing on the antique hearth, and before it is extended, in sleep, the hunter—subdued by the toils of the day. He is lying upon a bear-skin, which two dogs, his companions in the field, share with him. His wife sits anxiously watching him, and at the same time is rocking a cradle by her side. The artist has told his *historiette* gracefully, and perhaps made the most of it: the sentiment is an effective one, and the accessories are tolerably well distributed; but "The Tired Huntsman" is not of that standard of Art which should be the care of an Art-Union, being of a school of painting which has been too indulgently fostered in England. The class of Art to which it belongs has rivetted a taste which ought to have soared beyond this, and settled upon something higher. The engraving is in the line manner, and is executed by Mr. Shenton in a style most judiciously tempered by the character of the several objects to be represented; it is in short engraved with a skill and success seldom surpassed.

**ETCHINGS OF THE RUNIC MONUMENTS IN THE ISLE OF MAN.** By W. KINNEBROOK. Published by LONGMAN and Co.

The author of this work, with much industry, has etched twenty-six plates of the Runic Crosses of the Isle of Man; to which he has prefixed a brief essay, and some judicious notes. These relics are among the most curious antiquities of our islands; and we join Mr. Kinnebrook in lamenting that, having survived during, probably, 900 years, and through ages less civilized than this, any of these remains should be ignorantly broken up and disposed of as common stone. They are elaborately, but of course rudely carved, some being covered with hieroglyphics and others with florid ornaments. Some bear Runic inscriptions, which are read from the bottom upwards; from which it is assumed that the crosses have been erected in memory of deceased persons of distinction. The legends, as here rendered, seem to contain here and there a corruption of a Latin or a Saxon word; the rest is made up of rugged and hard-mouthed Scandinavian with strings of impracticable consonants. The Runic character is supposed to have been introduced into Europe before the birth of Christ, and these remains, it is presumed, are the work of the Norsemen who seized the Isle of Man about the end of the ninth century. The history of these crosses, and the characters inscribed upon them, would involve portions of that of Asia and Europe, before and during the conquests of the Romans. It was employed by the Goths and by the Saxons, before their conversion to Christianity; and some Asiatic nations engraved in it the exploits of their heroes on rocks. The crosses and their ornaments are carefully etched, so carefully and perfectly to their style and ornaments.

**LORD STANLEY.** Painted by H. P. BRIGGS, R.A. Engraved by HENRY COUSINS. Published by AGNEW, Manchester.

Lord Stanley is represented standing in an attitude of fixed attention, and although the background be no part of the House of Commons, yet

he may be supposed to be meditating a pungent reply to some member on the "opposite" side of the house. The portrait is a half-length, and perfectly simple in its arrangement and circumstance; the figure is erect, with one hand resting on a table and the other carelessly supported by a ribbon to which attached an eye-glass. The engraving is mezzotinto; and we must express our admiration of the skill with which the figure is brought out, without its subdued breadth being broken by any forced lights.

**ITALY—CLASSICAL, HISTORICAL, AND PICTURESQUE.** By WILLIAM BROCKEDON, Esq., F.R.S. Published by DUNCAN and MALCOLM, Paternoster-row.

We have of late years read and seen much of Italy; but we are yet content with any judicious quotation of it, from the days of the Medici and the "liberal Popes," back to those of the Cæsars; and from them again to the old time before them—that of the Etruscans. Of the work bearing the above title we have to speak of the first part, which contains three plates, with descriptive letter-press. Modern Italy is the subject of the views; but the descriptions being entitled "historical," &c., the thread of description is taken up from the earliest records. The first view is that of St. Peter's, from the Janiculum Hill, drawn by David Roberts, from a sketch by Eastlake. This is perhaps the only point of view whence this magnificent structure is seen in its true grandeur. The second view is that of the port of Ancona, drawn by W. Brockedon, and engraved by J. Cousins. The third is that of Leghorn, drawn by W. Brockedon, from a sketch by Admiral Sartorius, and engraved by W. Brandard. In Leghorn itself there is but little worthy of the pencil. This view is taken down the coast to the northward, the city of Leghorn being five miles distant: the view is closed by the high backs of the mountains of Carrara, looking over the *maremma* of Pisa. The plates are beautifully engraved; and the work is altogether worthy of its distinguished author.

**FIGURES FROM PICTURES IN ENGLAND BY CLAUDE, &c.** Drawn and Lithographed by S. BENDIXEN. Published by COLNAGHI and PUCKLE.

The number of subjects contained in this volume is 24, being eight from known works of each of the three esteemed painters—Claude, Watteau, and Canaletto. The figures are from pictures in public galleries: of the eight from Claude, six are extracted from his works in the National Gallery, and two from those in Dulwich Gallery. The figures of Claude, like those of Rembrandt and other celebrated masters who have painted effects, are generally merely secondary or accessory, and so treated with less care than if they had been the pictures. Thus the figures of these masters were remarkable for their want of grace, which, in an extract of the bare figures, would be yet more conspicuous. In the work before us, the artist has most judiciously accompanied the figures with a snatch of the composition in which they are found, and has wrought up the effects to a close imitation of the original pictures. The figures of Watteau are full of grace; they were painted after unmade-up nature. The draperies of his ladies, and the coats of his gentlemen, were perhaps too much elaborated into folds, but they are elegant, and those in the present work are well selected; they are principally from pictures in Dulwich Gallery. Those from Canaletto are in the National Gallery. Each plate is set in a florid border, inwrought with fragments of the various compositions whence the figures are taken.

**RUSTIC ARCHITECTURE.** By T. J. RICAUTI, Architect. Published by JAMES CARPENTER, Old Bond-street.

Picturesque rustic architecture is the subject of this book, and it is treated in a very intelligible and straightforward style. The materials employed by the author are rough wood, thatch, &c., and he recommends his work to the attention particularly of the inhabitants of America. The illustrations are 42 in number, consisting of plans, elevations, sections, perspective views, &c. &c. These plates in all form six designs for cottages and small residences, any of which may be adapted for an out-door member of a gentleman's establishment,



or for a small private family. The letter-press is abundant, clear, and explicit; so much so as to render this kind of architecture practicable to individuals located where the assistance of an architect is not attainable.

**SKETCHES IN NORWAY.** Drawn by BRUCE SKINNER, Esq. Etched by W. J. BLACKLOCK. Published by J. ROBINSON, High Holborn.

Norway is a part of the world of which we hear and know less than of countries much more remote; but judging from the sketches before us, it holds out many allurements to the lover of the rude sublimities of nature. The rough-cast face of this northern land is here represented with much force; and we are at once struck with the want of human habitations, which constitute in a great degree the substance of the scenery of southern countries. The landscape is composed of the varied features of lake and mountain—glaciers, which the foot of man never trod, and wild abysses into which the sun never shone.

These glimpses of the far north have been selected with a pure feeling for the picturesque, and some of them compose admirably and remind us in their character of Switzerland. The etching is generally clear and spirited, and in some of the plates particularly fine.

**THE COMPLETE GUIDE TO THE FINE ARTS.** Published by W. BRITAIN, Paternoster-row.

This little volume is stored with information upon almost every subject connected with Art. Portrait painting is here described, from the setting of the palette to the finishing touches of the work; as also is landscape painting, both being accompanied with recipes for mixing colours, &c., &c. Among the subjects treated of are crayon and water-colour painting, picture cleaning, engraving on wood, &c. &c.

**CONFERENCE BETWEEN COMMODORE SIR J. J. GORDON BREMER AND CHANG THE CHINESE ADMIRAL.** Drawn by Sir HARRY DARELL, Bart. Lithographed by J. N. LYNCH. Published by Messrs. COLNAGHI and PUCKLE.

This conference took place on board her Majesty's ship *Wellesley*, on the 4th of July, 1840, the day before the taking of Chusan. With Sir J. J. G. Bremer there are present, Sir Harry Darell, Major-General Burrell; Captain Maitland, of her Majesty's ship *Wellesley*; Lord Jocelyn, military secretary to the mission; and Mr. Gutzlaff, Government Chinese interpreter. On the part of the Chinese there are portraits of Chang, his flag captain, and of a number of mandarins. As the drawing was made on the spot, it may be considered a faithful representation of Chinese official costume.

**REDCLIFFE CHURCH.** Drawn by J. B. SURGEY. Lithographed by G. HAWKINS. Published by GEORGE DAVEY, Bristol.

In this view the church is not seen as from the street, but from behind the houses in Redcliffe-street. The structure is in the form of a tower, and its style is Gothic. There is nothing grand in the edifice as here presented, but it is beautiful and abundantly rich in ornamental fret-work. The drawing and lithography are clear and careful. It is dedicated, by permission, to the Bishop of Gloucester and Bristol.

**LORD STANLEY.** Drawn by F. C. LEWIS. Engraved by the Same. Published by HENRY GRAVES and Co.

This engraving is executed after a drawing, and in the light free manner of the heads of the Duke of Wellington and Sir Robert Peel. The countenance is in a high degree animated; the artist has conveyed into the eyes an earnest and impressive meaning, and endowed the lips with a firm vitality which indicate much strength of character.

**STEPHANO.** Designed and Lithographed by HENRY MELLING. Published by the Same, 3, Frederick-place, Hampstead-road.

This is a specimen of coloured lithography. The design seems to be an original one, but we think it would have answered the purpose of the artist better had he executed a fac-simile "in little" of some known picture. Our reason for such suggestion is, that we apprehend that it will not be

valuable as applied to original works, although it may be highly desirable in multiplying memoranda of arrangements of colour in esteemed pictures. This invention would, if the process be simple, be of great use in this way.

**BRITISH, FRENCH, and GERMAN PAINTING.** By DAVID SCOTT, M.R.S.A. Edinburgh, 1841. pp. 86.

Under this title has appeared a very able pamphlet on the proposed decoration of the New Houses of Parliament. Combining enlarged views, extensive acquaintance with schools of Art, and critical knowledge of their best artists, its arguments are striking, and its conclusions generally just. That an author, possessing so much true feeling for the higher departments of Art, should cloud his ideas in a rugged and often obscure style, is much to be regretted, and fully accounts for the inadequate notice which has been attracted to a series of able articles from his pen, in the late numbers of "Blackwood's Magazine," on the genius of the greatest Italian painters. At the present moment, when the Fine Arts seem likely to attain to a higher and more permanent interest, than they have as yet assumed in the public mind among us, it seems of consequence that those who are capable of directing it should conciliate their readers, so far, at least, as to acquire a popular style. In the pictures which Mr. Scott has exhibited in Edinburgh, he is independent enough to follow out his own ideas, opposed though they be to the general taste; and for this he well deserves the approval of the many who cannot admire their results. Let him do the same in his writings; but let him never forget, that in the one and the other originality of conception may lead to the happiest efforts, while peculiarity of style tends to mannerism and affectation.

Although this essay contains a rapid glance at the tendency of painting since its revival in Europe, especially in those countries named in the title, the main object is to prove the justice and expediency of employing British artists on the New Houses of Parliament. As it is our wish rather to direct to it the notice of our readers, than to anticipate the argument and copious information which will reward their perusal of Mr. Scott's treatise, we shall present them with a single extract.

"But if, as has been in some instances proposed, German painting is to supplant English; and its very different character of thought is to be admitted in the only great work (national then it will not be) which the country has afforded in that department of Art, the English school of painting may be destroyed. It will, at least, be broken in upon and virtually terminated. It were then needless to put the question—Is the character of British painting not worth preserving? Is it not altogether a more eminent and worthy manifestation of mind, than that of Germany, in its ultimate value, in connexion with the moving world? Does it not present more extensive and higher capabilities, although these have not been manifested in the same connected and obvious form in which those of Germany have? And the only national act of Great Britain, in regard to its painting, will, in that case, either end in an attempt, which will be foreign and unrecognised by the general mind of the country, until such time as its effects have supplied the painting of England; or, in the to her unsupportable contingency, merely remain an inoperative, and isolated monument, of an act of injustice done to the talent of the country. Did then, in one important respect, Barry, Fuseli, and Blake wear the sackcloth of neglect about them in vain? Did Reynolds justly counsel that the English painter should 'extend his views to all ages and to all schools; bring home knowledge from the east and from the west,' only that his precepts and example should be rendered useless, and the birth-right of British painting be surrendered to a resuscitated course of an obsolete time?

"If the desire to introduce the painting of another country after this forcible manner,—not leaving it, if it in truth possesses such merits as would enable it to do so, to work its own way; if this desire proceeds from a mistaken cosmopolitanism, let it be so in truth, and there will in reality be less harm done. Invite painters from France, whom we have seen pursue purposes much allied to those of British painting, and there is no lack of ability among them; ask Russians, several of whom are well known over the Continent; and also bring them from the now dotting *alma mater* of the Art—Italy, but which still possesses eminent names; and whether or not this may produce a more consistent and elevated work, there will, at least, be impartiality displayed, and it will betray no want of liberality, however much it may do so of native and independent resources."

D. D.

**AN ESSAY ON ARCHITECTURAL PRACTICE.**

By T. L. WALKER, architect. Publisher, SPRIGG, late Williams, Great Russell-street.

This essay purports to be the first portion of an attempt to supply a guide for students at their first entrance on the practice of architecture as a profession, and treats especially of the construction of general working drawings. The subject chosen for illustration is St. Philip's Church, Friar's Mount, Bethnal-green, an edifice erected by the author, and whereof seven-and-twenty woodcuts are given. It is a very plain and straightforward structure, and the whole of the essay is somewhat too elementary,—nevertheless, it brings together in one view a good deal of general information, and cannot fail of being useful for those for whom it is intended. We shall reserve further remarks until the work is completed, and, in the meantime, recommend the present part to all students in architecture. Mr. Walker is already favourably known to the public by his "examples of gothic architecture."

**SKETCHES OF FALLOW DEER.** Published by BROWN, Brothers, Leicester.

This series of sketches is the production of an amateur, and is executed in tinted lithography. We know of no work expressly intended to describe deer; and we are glad to see that an animal so often and so faultily painted in our park and forest scenery, is at length attracting the attention of the lovers of the picturesque. The author of these sketches seems to have profited by uncommon opportunities of studying the fallow deer, the character and habits of which he has so successfully represented in the work before us. The action and varied attitudes in which the animal is here drawn, are full of grace peculiar to its nature. As a provincial production, this work does its author and publishers much credit, and we trust it will not be the last of the kind we shall see.

**THE IMPERIAL FAMILY BIBLE.** Published by BLACKIE and SON, Glasgow, and Warwick-square, London.

This edition of the Scriptures is published in parts, and is illustrated by a series of engravings from the old masters, and from designs by John Martin, K.L. The size is folio, and the engravings correspondingly large; the selection seems to be most judicious, since we find among them elaborately executed engravings after the most esteemed masters of the famous continental schools.

**FOREIGN WORKS ON THE FINE ARTS.**

**TRACHTEN DES CHRISTLICHEN MITTELALTERS NACH GLEICHZEITIGEN KUNST DENKMÄLEN HERAUSGEGEBEN.** Von J. VON HEFNER, unter Mitwirkung von Ph. VEIT, J. D. PASSAVANT, J. VON RADOWITZ. Mannheim, 4to., 1842. — Illustrations of the Costume of the Christian Middle Ages, from contemporaneous Monuments of Art. Edited by J. von Hefner, with the assistance of J. D. Passavant. Ph. Veit, &c. Mannheim, 4to., 1842; and ROLANDI, Berners-street.

The rapid progress of our age in science has been accompanied also by an active spirit of inquiry into the history, habits, and customs of the past. This has been particularly remarkable in France and Germany, where the productions both of Literature and Art have much tended to concentrate and increase the feeling. A pursuit of this kind, though deficient in general interest, merits support; for, correctly to judge of the character of a people at any particular period, we must not only study History, which is the record of their acts, but Literature, the history of their opinions, and Art, which is another form of thought. Yet the importance of costume, "as that which most faithfully reflects the manners of a people, their domestic customs, and predominating inclinations," has been overrated. Costume does this, not independently, but combined: it is, indeed, a sign of the social state; yet it is only one among many more important. Works of this description are, however, most essential to artists, and those who seek to trace the philosophical history of national character. "The Saxons," says Strutt, "put Noah, Abraham, Christ, and King Edward all in the same habit—that is, the habit worn by them—

selves at that time; and in the same MS., illuminated in the reign of Henry the Sixth, are exhibited the figures of Meleager, Hercules, Jason, &c., in the full dress of the great lords of the prince's court." Even since the time of Strutt, sketches of interiors have been animated with figures whose costume was far more imaginative than historical. We are not, however, surprised at this; for of works of this description the expense is great, as the demand is limited, the sources on which they must rely are frequently meagre, and in general accessible but to few; they are to be copied by various hands, in many places from the ruined monument, or the rare book. This deficiency of information the work above cited professes to supply. The plates are illustrative of all classes—the knight, soldier, merchant, and persons of rank, messenger of justice and troubadour; and representations of modes of investiture, drawings of shields, armour, and tombs, are also added. The letter-press is sufficiently descriptive, and contains matter of considerable interest. The editor states it to be his intention to produce a work of a truly historic and artistic character, of which the figures shall be scrupulously reproduced; and thus form a faithful picture of the progress of Art, from its early Christian period to the sixteenth century, and this at a price to make it easy of general acquisition.

HANDBUCH DER KUNSTGESCHICHTE. Von Dr. FRANZ KUGLER. Stuttgart, LIEFERUNGEN 1—2, 1841.—The Hand-Book of the History of Art. By Dr. Franz Kugler. London, NUTT. Parts 1 and 2, 8vo.

This work (the first attempt, we believe, of this description) will supply much useful information to the student, and to those who desire to possess a general acquaintance with the history of the Fine Arts of antiquity. Its object is, step by step, to trace the progress of Art, from the first rude origin to its perfection—to exhibit its various forms and peculiar characteristics. Each chapter has an introductory, an historical, and critical division, by which the work becomes a manual both of fact and useful comment. The first part comprises Asiatic, the second Greek and Roman Art, under the heads of sculpture, painting, coins, &c. The information is well condensed; the best authors are cited; no idle controversy is indulged; and the style, though not free from occasional obscurity, is superior in this respect to many recent German critical works, the due comprehension of which is only to be ascribed to some effort of faith, as it never could be acquired by any exertion of the understanding.

#### TO SUBSCRIBERS.

*We receive, from time to time, complaints from country Subscribers, as to irregularities in the delivery of the ART-UNION; in one letter before us, an answer by a country agent is thus given, "Not arrived—and we believe not punctually published on the first of the month." Now we beg to state, that in no single instance have we been an hour behind our time; want of punctuality would be, on our parts, exceedingly prejudicial to our interests, and an offence for which we could offer no excuse. On the last day of the month, our journal is, and always has been ready; and there can be no good reason why it should not be in the hands of Subscribers, either in London or within 100 miles of London, on the morning of the first day of the month.*

*It may, invariably, leave our office on the afternoon of the last day of the month; and, indeed, regularly does so in every case over which we have any control.*

*With a view to prevent disappointment as to its regular transmission, we stamp every copy, in order that it may not be delayed for ordinary modes of transfer, but go direct through the post: as we have intimated, copies that go from our office are invariably posted on the last day of the month.*

*Subscribers who have been subjected to disappointments in the regular receipt of our journal, will, therefore, not only acquit us of blame, but may now ascertain with whom the blame actually rests.*

132, Fleet-street, Feb. 26th.

Persons who may require additional copies of the ART-UNION for the present month, will do well to order them without delay; as, after a few days, the edition will be exhausted, and it will be very difficult to procure a copy.

We are induced to make this suggestion, because when, on a former occasion, we issued a sheet of woodcuts, we had a large number of orders for it, which we found it impossible to supply; and we know that, in many instances, persons desirous of procuring a copy, paid for it five times the sum at which it was originally charged.

It may be necessary to observe that the extra half-sheet—of eight pages—containing a selection of woodcuts is issued with every number of the ART-UNION for March. Purchasers will, therefore, take especial care to obtain it perfect.

#### TO CORRESPONDENTS.

"Le Peintre Graveur" of Adam Bartsch, is the best work we have on the works of the early masters, comprising the Dutch, the German, and the Italian schools. Bartsch was keeper of the Imperial Collection at Vienna. The work is in 21 vols.; and a copy is in the print-room of the British Museum. There are only twelve or fourteen etchings in it, after extremely rare prints. Mr. Josi, the excellent keeper of the prints in the Museum, has made great progress towards an English edition of this work, with many important additions; a work that, if completed, would reflect great credit, not only on him, but the nation.

We thank a "Well Wisher and Subscriber;" and have acted upon his hint.

We are fully aware of the facts to which "a friend" refers; but we should find it rather difficult to review a work we have not seen; in common courtesy we are bound first to notice works upon which our opinions are asked; and in doing so find ample occupation for our time and space.

An extensive series of Drawings, the originals of Mr. Nash's "Mansions of England," will be exhibited at Messrs. Graves and Co.'s, 6, Pall-mall, during the present month. Judging from the beauty and interest of the published copies, we imagine that few exhibitions, even at this season, will be more attractive.

FOREIGN PUBLICATIONS.—We intend to devote considerable space to the notice of Foreign Works connected with the Fine Arts; reviewing them as soon as possible after they are issued, and giving, as nearly as we can, the marrow of the best, directing the reader to the sources where he may obtain copies.

The Society of British Artists, we believe, will open their gallery on the last Monday of March; at least, this has been the usual plan. Pictures intended for the ensuing Exhibition should be sent as soon as possible after the commencement of the month.

The new Water-Colour Gallery will open about the same period. The old Society will open about a month afterwards.

The pictures for the Royal Academy must be forwarded on the first Monday and Tuesday of April.

We are again, notwithstanding our additional columns, compelled to apologise for postponing the publications of several articles in type. These consist chiefly of "Correspondence," and "Notices of New Works." Next month, however, we hope to bring up all our arrears.

We really hope we may be held excused for declining to insert long treatises on the subject of Vehicles—at least for some time to come.

"An Artist and Well-wisher" will perceive that we have, in part, adopted his suggestion.

We are collecting the information necessary for a paper on scene-painting; its modern improvements, capabilities, &c.

TO ARTISTS.—The Committee of the ART-UNION OF LONDON are desirous of obtaining an appropriate EMBLEMATICAL DEVICE for the Prospectus, Reports, &c. of the Society. The sum of TEN GUINEAS is therefore offered for the best Outline Design, in Ink, for the same; size, three inches in diameter. The drawings, each of which must bear some distinguishing mark, and be accompanied by a sealed letter, similarly marked on the outside, and containing within the name and address of the artist, are to be forwarded to the Honorary Secretaries, at the Office of the Society, 73, Great Russell-street, Bloomsbury, on or before the 14th day of March next. No other letter will be opened than that accompanying the adopted design. As it is proposed to reduce the device for a seal, simplicity is desirable.

GEORGE GODWIN, jun., } Hon. Secs.  
LEWIS POCOCK, }

Feb. 17, 1842.

#### ART-UNION OF LONDON. NOTICE TO ARTISTS AND SUBSCRIBERS.

1st. The amount of a prize is in no case applicable to the purchase of more than ONE WORK OF ART; and shall not be allowed to include any payment to the Artist for more highly finishing or perfecting such work; or, in fact, anything more than the *bond fide* value of such Work of Art, as actually exhibited.

2nd. No Picture, or other Work of Art, shall be purchased by any Prizeholder, the price of which was not left with the person appointed to communicate the same to public inquirers, at the first opening of the several exhibitions (except the British Institution, now open); and any reservation which may make the price required by the Artist doubtful, shall be considered as placing such Work of Art as though no price had been affixed to it; and, consequently, render it ineligible to be purchased by any Prizeholder.

3rd. Should any collusion be discovered between an Artist and a Prizeholder, to evade the foregoing laws, or any part of them, the amount of the prize shall be forfeited, and merge into the general funds of the Society, and the Prizeholder shall have his Subscription returned to him.

G. GODWIN, jun., Esq., F.R.S., F.S.A. } Hon Secs.  
LEWIS POCOCK, Esq., F.S.A. }  
By order, T. E. JONES,  
Feb. 1842. Clerk to the Committee.

#### ART-UNION OF LONDON. PRESIDENT.

His Royal Highness the DUKE OF CAMBRIDGE.  
COMMITTEE OF MANAGEMENT.

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Lewis Pocock, Esq., F.S.A., 29, Montague-street, Russell-square.

The ART-UNION was established in 1836, to aid in extending the love of the Arts of Design through the United Kingdom, and to give encouragement to Artists beyond that afforded by the patronage of individuals.

1. It is composed of Annual Subscribers of One Guinea and upwards.

2. The funds, after paying necessary expenses, are devoted to the purchase of Pictures, Drawings, Enamels, Sculpture, or Medals.

3. Every Member, for each Guinea subscribed, is entitled to one chance of obtaining some work of Art at the annual distribution, the selection of which rests with himself.

4. In addition to the equal chance annually afforded to each Subscriber of becoming the possessor of a valuable work of Art, by the result of the allotment, a certain sum is set apart every year to enable the Committee to procure an Engraving; and of this Engraving each Member will receive one impression for every Guinea subscribed.

The number of Subscribers last year was 5012, the sum of £3650 being expended in the purchase of pictures, at various prices, from £10 to £300.

An Engraving of Mr. LANDSEER's picture, 'THE TIRED HUNSMAN,' by Mr. H. C. SHENTON, is now in course of distribution to the Subscribers of the year 1840, at Messrs. P. and D. Colnaghi's, 14, Pall-mall East.

Mr. J. P. KNIGHT's picture, 'THE SAINTS' DAY,' is in the hands of Mr. W. CHEVALIER, to be engraved for the Subscribers of 1841.

The Subscribers of the year, ending on the 31st inst. will receive impressions of an Engraving by Mr. W. H. WATT, of HILTON's fine picture, 'THE RETURN OF UZA.'

THE LISTS FOR THIS YEAR WILL CLOSE ON THE 31st INST.; and an immediate payment of Subscriptions is earnestly requested, in order to enable the Committee to make advantageous arrangements for the ensuing distribution.

Prospectuses may be obtained at the Society's Office, 73, Great Russell-street (corner of Bloomsbury-square), where the Clerk is in attendance daily, from Nine till Six o'clock, to afford any information that may be required, and to receive Subscriptions.

By order, T. E. JONES,  
1st March, 1842. Clerk to the Committee.

## MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What an universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike, the attacks of time and the feeble competition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francia, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from their use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The SILICIA OIL COLOURS are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

Pale and Deep Red.	Pale and Deep Yellow.
Pale and Deep Blue.	Pale and Deep Purple.
Pale and Deep Orange.	Pale and Deep Brown.
Pale and Deep Green.	Gray and Black.
White and Half Tint.	

VAN EYCK'S GLASS MEDIUM  
FOR OIL PAINTING.

This Medium having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and M'guelps, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

## Glass Medium in Bottles.

No. 1. For first and second painting, and for mixing with colours already prepared in Medium.

No. 2. For general painting, and for rubbing up powder colours with.

No. 3. For third painting, finishing, and glazing, or mixing with lakes and other colours, requiring strong driers, giving at the same time additional transparency.

Any of the above Media may be thinned, according to the taste of the Artist, with Miller's pure Florentine Oil.

## Glass Medium in Powder.

Nos. 1, 2, and 3.

If these powders be mixed stiff upon the palette with a small portion of Miller's pure Poppy Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

Artists are recommended to replenish their Colour Boxes with Colours prepared in Medium, as they will be found better in every respect than those prepared in the ordinary oils.

It is also requisite to remark, that while Artists continue to use colours as commonly prepared in oils, they only reap half the advantage resulting from the great improvement in the art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved them.

T. MILLER, being the original preparer of this INVALUABLE MEDIUM, has the honour of supplying  
SIR MARTIN ARCHER SHEE, President of the  
Royal Academy,

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J. W. Child, Esq.	H. Milling, Esq.
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C. Hancock, Esq.	Colonel Rawdon, M.P.
R. G. Hamnerton, Esq.	Sir Gordon Bremer.
Horace Vernet, Esq.	A. Delaroche, Esq.

And many other Artists of Eminence.

T. MILLER gladly embraces this opportunity of publicly expressing his grateful acknowledgements to his numerous Patrons and Friends, both in this country and on the continent: and particularly those gentlemen, who, unsolicited, have so kindly forwarded to him letters testimonial of their entire approbation of the Glass Medium. Nor must he omit to mention (which he does from a sense of gratitude, rather than from a feeling of vanity), the presentation of a Silver Cup, by an artist of eminence, for his invention of the Silica Colours;—and Artists and the Public may be assured, that, with such a flattering stimulus to exertion, as the sufferages of gentlemen of first rate talent, he is not likely to relax in those efforts, whereby he first obtained their notice and approbation.

The SILICA WATER COLOURS are prepared in small squares, which possess many and great advantages over the Cake and Moist Water Colours, at present in use; and can be forwarded per post to any part of the country, on receipt of an order for any of the under-mentioned tints, viz.:

Pale and Deep Red.	Pale and Deep Yellow.
Pale and Deep Blue.	Pale and Deep Purple.
Pale and Deep Orange.	Pale and Deep Brown.
Pale and Deep Green.	White and Black.
Pale and Deep Gray.	

To Water-Colour and Miniature Painters.

## MILLER'S GLASS MEDIUM.

It is well known that some preparation for giving brilliancy and depth to Water-Colour Painting, and for enabling the Artist to repeat his touches without disturbing the colours already laid on, has been long sought after; this new vehicle possesses all these advantages. When mixed with the colours it has a most brilliant effect, and will preserve delicate tints uninjured; in durability it will approach nearer to Oil Painting than anything hitherto in use.

## Glass Medium in Bottles.

No. 1. For first colouring or laying on masses of colour. This dries so hard that the second colouring or finishing will not disturb it.

No. 2. For second colouring, glazing, and finishing.

T. M. has great pleasure to inform Artists that he has on sale all the Colours made by G. Field, Esq., author of "Chromatography," &c. &c.

He has also all the remaining stock of Ultramarines, manufactured by the celebrated Italian maker, the late G. Arzone.

MILLER'S PREPARED LEAD PENCILS  
FOR DRAWING, &c.

Of different degrees of hardness, without grit.

## MILLER'S NEW PALETTE

Is held in the same manner as the one in general use, but the thumb-hole is dispensed with, thereby obviating the annoyance resulting from oil and colour running through upon the hand, and will doubtless entirely supersede the present one.

SILICA GROUND CANVASS. This Canvass, not being prepared in the usual method with common oils, causes all colours used on it to dry from the bottom, and not from the surface, as is now the case, thereby, in the painter's phrase, giving a light within.

SILICA VARNISH. This varnish, not being made of soft gums, like the ordinary varnish, when once dry cannot be removed from the painting; neither is it acted on by the atmosphere, which frequently occasions the effect of a thick bloom, similar to that of a plum, thereby entirely destroying the effect of the picture. All these evils are completely obviated by the use of the Silica Varnish.

## DISSOLVING VIEWS.

Colours prepared in small boxes, for painting the Dissolving Views as now exhibited at the Royal Polytechnic Institution, with directions for use. The same Colours are also applicable for painting the slide glasses of Magic Lanterns, and devices or ornaments on ground glass, in imitation of the old masters.

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In small boxes complete, with directions for use.

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Have to announce the Publication of the following Engravings and Works—viz.,

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Engraved by FREDERICK BACON, Esq., from the original Miniatures painted by W. C. ROSS, Esq., A.R.A., her Majesty's Miniature Painter.

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A Companion to the Portraits of her Majesty and the Prince, by the same Artists.

These beautiful Prints, executed in the line manner, are of the same size as the Miniature, and are as much suited for framing as for the portfolio of the Amateur. They are acknowledged to be by far the best Portraits of her Majesty, his Royal Highness the Prince, and her Royal Highness the Duchess of Kent.

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A Half-length Print, Engraved by T. H. RYALL, Esq., Engraver to the Queen, from the Original Picture by H. P. BRIGGS, Esq., R. A., Painted for the Right Hon. Lord Wharncliffe. Of this admirable Picture, by far the best likeness of his Grace since the celebrated Portrait executed in 1823, by SIR THOMAS LAWRENCE, for the Right Hon. Charles Arbuthnot, one cannot speak too favourably. It represents the Duke in the fulness of years and wisdom.

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Lord Chief Justice of the Court of Common Pleas.

An admirable Half-length Print, by Mr. H. COUSINS, from an exceedingly fine Picture by THOMAS PHILLIPS, Esq., R.A.

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BETWEEN SIR GORDON BREMER, K.C.B., AND THE CHINESE AUTHORITIES IN THE HARBOUR OF CHUSAN, ON THE EVENING OF THE 4th JULY, 1840.

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This interesting Print contains Portraits of Sir Gordon Bremer, Brigadier Burrell, Captain Thomas Maitland, R.N., Lord Jocelyn, Sir Harry Darell, Bart., A.D.C., the Rev. Mr. Gutzlaff, the Chinese Admiral, Chang (Governor of Chusan), his Flag Captain, and the Chief Magistrate of Chusan.

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HER MAJESTY'S PRINTSELLERS AND PUBLISHERS, MESSRS. HENRY GRAVES AND CO.,  
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London:—Printed at the office of PALMER and CLAYTON, 9, Crane Court, Fleet Street, and Published by How and Parsons, 132, Fleet Street.—March 1, 1842.

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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 39.

LONDON: APRIL 1, 1842.

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The GALLERY for the Exhibition and Sale of the Works of British Artists is OPEN daily, from Ten in the morning till Five in the evening. Admission 1s.; Catalogues 1s. WILLIAM BARNARD, Keeper.

**ART-UNION OF LONDON.**  
The Artists who kindly submitted DESIGNS for the DEVICE required by the Society, are informed that the Committee have selected a Drawing by Mr. F. K. PICKERSGILL; and that the other Designs, together with the letters, unopened, may be obtained by their Authors, on application at the Office.  
Geo. GODWIN, Jun., } Hon. Secs.  
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Office, 73, Great Russell-street,  
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**BRISTOL SOCIETY OF ARTISTS.**  
**THE EXHIBITION** of the above SOCIETY, for 1842, WILL OPEN, on the 18th of April, at the Bristol Philosophical Institution, Park-street. Pictures will be received up to the 9th instant.  
London Artists will please to observe, that Mr. GORDON, of Charles-street, Berners-street, Collects and Packs Pictures for the Society.  
An ART-UNION, under distinguished Patronage, is established in connexion with the Exhibition.  
ROB. TUCKER, Secretary.

**ROYAL ACADEMY, Trafalgar-square.**—  
NOTICE TO ARTISTS.—All WORKS of PAINTING, SCULPTURE, or ARCHITECTURE, intended for the ENSUING EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY, the 4th, or by Six o'clock in the evening of Tuesday, the 5th of APRIL inst., after which time no work can possibly be received, nor can any works be received which have already been publicly exhibited.  
The other regulations necessary to be observed may be obtained at the Royal Academy.  
HENRY HOWARD, R.A., Sec.

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MR. PHILLIPS begs leave to announce that on TUESDAY, APRIL 12, he will have the honour to SUBMIT TO SALE BY AUCTION, at his GREAT ROOMS, NEW BOND-STREET, by order of the Executors, the first portion of the Valuable and Extensive COLLECTION of ANCIENT PICTURES, selected with great liberality and taste, by the deceased, from many of the renowned galleries which have been sold during the last forty years; in particular those of Lucien Bonaparte, the Earl of Liverpool, Lord Radstock, Sir W. Drummonds, and Messrs. Hibbert, Turner, Webb, and Sir T. Lawrence; besides a number purchased during a tour which the deceased made on the Continent shortly after the peace. The pictures are all in a genuine state, uniting fine examples of the Italian, German, Dutch, Flemish, and French schools. The present portion will include many clever cabinet specimens of the Dutch and Flemish schools; in particular, the works of Cuyp, Backhuysen, V. Velde, Teniers, J. Steen, Ruysdael, Berchem, Netscher, and others, two fine Landscapes by Swaneveldt, and several scriptural pieces by masters of the Italian school.  
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# MODERN WATER-COLOUR DRAWINGS, OF THE VERY FIRST CLASS.

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Sir A. Callcott, R.A.	R. Wilson	Offland
A. Chalon, R.A.	Uwins, R.A.	Huristone
Collins, R.A.	Knight, A.R.A.	Linnell
Cooper, R.A.	Webster, A.R.A.	Linton
W. Daniell, R.A.	Witherington, A.R.A.	Liverstiege
E. Daniell, R.A.		Pidding
Etty, R.A.	Barker	Rippingill
Fuseli	Bonington	Thayer
Hart, R.A.	Mrs. Carpenter	Sharpe
Jones, R.A.	Corbould, sen.	Stanley
Lee, R.A.	Creswick	Starke
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## THE ART-UNION.



LONDON, APRIL 1, 1842.

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## PICTORIAL IMITATION.

SIR,—In requesting a portion of your valuable space, I make no pretension to novelty; my object is, in the first place, simply to advocate a return to modes of practice which, in a particular branch of Art at least, have been superseded by others; and which, instead of improving the Art, have, I fear, in some respects, tended to its deterioration. I shall also avail myself of the opportunity of suggesting caution in the adoption of newly-proposed "Materials;" but as I do not intend to be the cause of further controversy on a subject which has already occupied too many of your columns with but little profitable result, I beg to assure you and your correspondent, to whom my remarks apply, that having thus fulfilled what I conceive to be a duty, I shall not be induced to add another word in extension of the argument.

Dryden, in his admirable parallel between poetry and painting, truly says, "To imitate nature well, in whatsoever subject, is the perfection of both Arts; and that picture, and that poem, which comes nearest the resemblance of nature, is the best: but it follows not that what pleases most in either kind, is therefore good, but what ought to please." And again, "Imitation pleases because *truth* is the object of our understanding, as *good* is of our will; and the understanding can no more be delighted with a lie, than the will can choose an apparent evil." These, Sir, are not merely trite sayings or inapplicable truisms; they are important practical truths, which, although too often neglected or violated, have formed the governing principles of all those great painters who are called masters. Reynolds also (whose authority is still more to our purpose), speaking of himself, says, "I always endeavoured to do my best; great or vulgar, good subjects or bad, all had nature; by the exact representation of which, or even by the endeavour to give such a representation, the painter cannot but improve in his art." There is, I be-

lieve, no practical branch of the Fine Arts in which there exists so little definite agreement, and concerning the principles of which so little information is to be found in books, as that which relates to the art of colouring in imitation of nature. Even Reynolds speaks of the "*uncertainty of his procedure*," and admits, with seeming regret, that he had never been "*settled with respect to colouring*."

The great difficulty in Art is the art of analyzing nature. The most valuable, and perhaps the rarest qualification for the practice of painting, is the faculty of seeing things not only as they actually appear, but also, as it were, analytically, through the perplexing obscurity of their combinations; for it is only in proportion as we possess this power, that we can expect to render the means of imitative Art accordant with the means which nature herself employs.

It appears to me that, as regards the imitation of nature, the circumstances which more especially demand the consideration of a painter, are—

First. The general light by which objects are rendered visible.

Secondly. The shadows, by means of which we judge concerning form, projection, and texture.

Thirdly. The colour of the general light.

Fourthly. The colours (called local) resulting from the varied powers of surfaces and substances, as regards the decomposition, reflexion, and transmission of light.

These circumstances would seem to comprise or affect whatever can be made the subject of imitative Art; and it is by them we ought to be guided in searching for principles of imitation.

The consideration which first presents itself to my mind is that mere light and shadow are independent of colour; and I gladly avail myself of the fact as a probable means of elucidating and simplifying operations of Art; for there is sufficient difficulty in giving a true representation of form and texture in natural gradations by means of light and shade *alone*; how much more, if the mind be perplexed by attempting to render, at the same time, and by means of a simultaneous commixture of pigments, another class of qualities materially distinct from, and independent of them.

We know that many of the productions of nature are devoid of colour, and it is evident that if *all things* were at once deprived of the property of decomposing light into its constituent colours, and consequently of reflecting and transmitting any but white light, black and white would then be the only pigments necessary. Indeed, colours would then have no existence. Let us suppose that, immediately on our completion of a faithful transcript of such a specimen of decoloured nature in all its gradations of tone and variety of texture, our models at once regain the power of reflecting and transmitting colour; that foliage resumes its vernal green or autumnal orange; the sky its azure, the rose its red; and that all things become tinged with endless variety of appropriate hue.

What relation does our colourless picture now bear to its coloured models? Must we recommence our work on some new principle? By no means; we know that the change we have described is one of addition merely; and could we but endue the various portions of our pictured tablet, with the same varied power of reflecting decomposed light with which we supposed its prototype to have been invested, we should have achieved the perfection of imitative colouring.

As ours is not, however, a creative power, but an imitative and adaptive art, we are compelled to apply to the colourless surface of our picture various materials, indispensable as affording colour, although objectionable on the score of their chemical or mechanical constitution; and we must obviate, as we best can, such difficulties and imperfections as the nature of those materials impose upon us.

The illustrative case, which I have thus stated hypothetically, is neither unnatural nor merely imaginary, for it may be made the subject of

actual experiment with any particular model, or arrangement of models; and it may serve to remind us that in nature the manifestation of form, and also of what is called texture, is an effect of light and shadow merely. I think it also tends to show that to attempt the representation of light, shadow, and colour in a single process or operation, is a deviation from natural principles.

The results of the mode of practice which I think nature herself indicates, proves how much the value of colour, and how many of its beauties, both of the delicate and splendid kinds, depend upon its being kept distinct from, and independent of, light and shade, in the conduct and execution of a picture.

If what we consider a principle be really such, it will consist with all styles of Art, and probably also admit of great variety in the methods of its application; it would therefore be equally presumptuous and unnecessary to prescribe for the practice of any one acquainted with the properties, and habituated to the use, of the ordinary means and materials of Art. I may, however, be allowed to enter somewhat into particulars for the purpose of rendering my views the more intelligible to amateurs and those to whom the practice of the Arts is new. In so doing, I shall avail myself chiefly of that branch of Art which appears to offer the clearest illustration of my meaning.

Of the two great branches into which the art of painting is divided, the method called distemper appears to be the most ancient; and although it was at an early period generally superseded by the practice of employing pigments mixed with an oily or resinous vehicle, *water-colour painting* has in our own time been revived with such extension of its capabilities, and such novelty in its manipulations, as to render it almost a new Art.

Oil colours and water colours have their respective and peculiar advantages: but my present object is not to compare or contrast them, although I shall have occasion to refer to both for purposes of illustration.

The early specimens of Art in water colours had certainly few claims to the title of paintings. They consisted of drawings in Indian ink, slightly stained or tinted with colour. We are chiefly indebted to the enlightened views of Dr. Munro, who incited Turner and Girtin to emulate the depth and richness of the fine specimens of oil painting in his possession; and still more to the establishment of the Society of Painters in Water Colours for the extraordinary development of this delightful branch of Art; many specimens of which leave nothing to be desired as regards solidity, force, or any of the requisites of verisimilitude.

There are, however, in my decided though humble opinion, two very important points in which the present prevalent style or method of using water colours is productive of far less satisfactory results than the "old-fashioned" mode of procedure: I advert to the representation of atmospheric space, and its concomitant quality—evenness of tone. Some admirable examples of these important and indispensable qualities, are to be found in the comparatively early works of Girtin, Turner, Clennell, and a few others whose names it might seem invidious to mention. These are evidently mere tinted Indian ink, or grey drawings, as any one will be convinced who may attempt to copy them; for their peculiarities are scarcely imitable by any other means than those by which they were themselves produced. And lest I should be misunderstood as to the quality of the particular works to which I refer, I beg to say that they are neither feeble in effect, nor deficient in colour; they are such as "*stand their ground*" among some of the most forcible of the recent works of Turner, Prout, Bonington, and Hunt.

Turner is one of the few instances of a landscape painter completely adhering to the good old plan of executing his effect of light and shadow, independently of colour. This is not



more evident in his earliest productions, consisting of mere flat washes, than in those more recent works, which exhibit a most accomplished acquaintance with all the various technicalities of Art, and a power of combining them with an extraordinary degree of skill, taste, and feeling.

Although you have heard much of late respecting vehicles and mediums, you may perhaps not be aware, that there is almost as much discussion amongst water-colour painters as to the vehicle of Turner, as amongst oil painters respecting that mysterious medium of Van Eyck, and with about the same degree of profitable results. No secret has in either case been discovered, simply because none existed. Starch, paste, rice water, and I know not how many similar things, have had the credit of certain peculiar qualities observed in Turner's water-colour drawings, especially as regards a luminous bearing out of delicate tints without gloss.

These peculiarities will be found to result from a delicately-balanced application of colour over the various gradations of a preparation of neutral light and shade, producing, with great actual transparency, extremely tender tones of colour, possessing such an appearance of solidity as to resemble the effect of opaque body colours. The value of his colour is enhanced by nothing so much as by the homogeneity of his light and shadow. I use the term homogeneity in opposition to that patchy effect which is the natural result of the practice which at present prevails of compounding tints and tones, lights and shades, upon the palette, and then placing them in a sort of juxtaposition on the picture. I suppose the best recommendation of this method is the one which we so often hear, viz., "it is so much more painter-like than the old method."

Pictures painted in this "painter-like" style (especially landscapes), however skilfully manipulated, scarcely ever appear to recede from the frames in which they are placed, but frequently the reverse. They have, moreover, a disjointed and *unquiet* look, in spite of all the spurious atmosphere which washing and sponging, even to the verge of woolliness, is capable of producing.

The eye of the painter, however accurate, is liable to be imposed upon during the process of compounding tints and tones. That which *per se* appears neutral, derives colour from the eye itself; and that which is coloured may assume a temporary appearance of neutralness; for we know that with whatever colour the eye is excited, its complimentary or accidental colour is transferred to and superimposed upon the immediately succeeding object of vision. And so it is that colourless shadows derive from the eye itself that colour which naturally enhances the colour of their lights, or in other words, the colour of shadow becomes complimentary to that of its light.

It would therefore seem a safer practice to "dead colour" with a neutral, previously compounded, than to encounter the conflicting circumstances attendant on its extemporaneous composition. And a perfectly homogeneous neutral is preferable to one compounded. A tint composed of red, blue, and yellow particles, varies according to the nature of the light by which it is seen; for instance, by candle-light the yellow particles lose their power; some of the blues look green, others grey, and the red particles have undue force. Whereas the carbonaceous blacks, seen by whatever light, are uniform, and they are moreover exceedingly permanent.

On a former occasion, I ventured to observe that "although there are dark substances enough in nature, and dark pigments among the rest, there are no such things as dark colours;" I might also have added, that whatever seems to partake of the nature of colour, yet is at the same time darker or more neutral than the secondary colours of the prismatic spectrum, may have such additional degree of neutralness represented in the same way, and with the same material, as though it were actually shadow. If the principle be sound, there need be no misgiving as to

the result of its being fairly tested by experiment and practice. Methods may be varied to meet exigencies induced by the defective nature of materials. All that I would contend for is, *merely that the effect of light and dark be, as far as possible, treated independently of colour, in a picture considered as a finished work of Art.*

In order to enable those who may dissent from my views the more easily to correct me if I be in error, I will suppose a picture—the material, water colour—the subject, landscape (and to render the test as secure as possible) with a light and cloudless sky, the sun nearly or quite in the picture. It is evident that to be natural, such a sky must be on a very light scale. There would still be *some* gradation, however tender. Now, I do not hesitate to say, that this sky may be rendered in a perfectly satisfactory manner if the *gradations* be obtained with pure black, and the subsequent colour will have its full value, although I am aware that a similar effect may be produced by a successive application of the primary colours; but, as a general mode of practice, it may be done better, and with *more atmosphere*, on the black system.

To save the valuable time and space of your readers, I will briefly observe, that the whole preparation for colouring such a picture as I have supposed should go considerably into detail, and would resemble a pale mezzotint print. On proceeding to colour this *chiaro-scuro*, it will be found that much of it may remain as a finished representation of distant objects and vapoury atmosphere.

All that has any important relation to colouring, is on this principle reduced to its most simple elements. Colouring may, in fact, be said to consist merely in the application of the three primitives, red, blue, and yellow; or (it may be) also of what are termed the secondaries, purple, orange, and green, to a previously executed representation of light and shade, which contains within itself an important, though not, perhaps, complete provision for the tertiary and those other more complex combinations of colour which deter the uninitiated, and render the act of colouring difficult and uncertain to all.

Although I have, for the sake of more easily stating my views, referred only to the processes of water-colour painting, the principle is, as I have before observed, equally applicable to the art of painting in oil, although the manipulations, and perhaps the order of the processes also, may need some degree of modification, to suit the peculiar requirements actual or conventional of that description of Art.

It is said to have been a favourite opinion of Titian, transmitted by Boschini, "that whoever aspires to become a painter, must make himself familiar with three colours, and have them ready on his palette—these are, white, black, and red."

Reynolds, in his notes of a journey to Flanders, speaking of a portrait by Titian, says, "The shadows are of no colour."

Reynolds' opinion, that "a picture should look as though it had been prepared in one colour," his "unity of light and unity of shadow," are all indications of what we may expect to find in their works, and what I think they actually contain. It is still, however, a question as to the best method of applying the principle, and one on which amateurs and the younger practitioners of Art might be materially benefited by the communications of their more experienced brethren.

The method which appears to be most *consistent with principle*, is similar to that of water colours, that is to say, painting with black on a white ground; the black being gradated by dilution with the fluid vehicle; the colour to be afterwards applied, partly by glazing, and partly by solid painting and scumbling.

The objections to this method are the oily appearance which results from a small quantity of pigment, combined with a large proportion of vehicle; and although the use of turpentine, or other volatile diluents, may considerably limit

this defect, still the deficiency of a body of paint, in a considerable part of the picture would, I am aware (though I know not on what principle), be an insuperable objection to those who consider that an oil picture should possess certain constitutional qualities of "impasta," texture, surface, &c., independently of their being regarded as means of imitation.

A second method, and one certainly embracing more of those conventional requisites, with a tolerable adherence to principle, is that in which the lights and darks, and the atmospheric gradations, are obtained by painting with black and white commingled on the palette. This mode of practice is also attended with its difficulties, by reason of the peculiarities of many of our colouring materials. In the first place, we know that a mixture of black and white paints rather resembles what is called lead-colour than it does white in shadow; and it requires good management to prevent a picture so prepared having a leaden appearance; although, I believe, that many finely-coloured pictures have been so prepared; and as regards landscape, it is even attended with some peculiar advantages. That which, when colourless, appeared heavy, becomes aerial on the due application of colour. "Impasta," to any extent of thickness, and texture, with any degree of roughness, may, of course, be so obtained. It is on proceeding to colour, that we are compelled to contradict our principle. I have under my notice, an instance (of a picture in progress) in which is a satin curtain, of a colour which only vermilion can imitate. We can apply this pigment in a perfectly satisfactory manner upon the *lights*; but from its extreme opacity, it obscures and even obliterates the previously executed shadows. There are many other pigments of equal value, the beauty of which is a consequence of their opacity; and in order to avail ourselves of them, we are compelled, if not to accommodate our principles, at least to *reverse the order of our processes*. As regards our instance of the curtain, we must first lay down a flat tint of vermilion, and when dry apply neutral and comparatively transparent shades and shadows over it.

This expedient naturally suggests the question, "How far is it desirable to adopt it as a general mode of practice?" As regards landscape especially, it would be exceedingly perplexing and difficult to attend to the general effect while laying down tints and tones of colour, to be afterwards wrought into form by shading upon them. In an interior, however, with a permanent arrangement of models, and an uniform admission of light, this method is very practicable. I have seen a well coloured and well connected picture painted by laying down the general colour of each object, as seen in the lights; then applying the broad shadows, and making out the detail with the neutral shade; and finally, by means of glazing and solid painting, giving the various parts, their individual peculiarities, both of colour and texture.

Processes may be varied for the purpose of imitating some peculiar quality of the model, or we may be driven to particular expedients, in order to evade or obviate the imperfections of our materials; but let us not be diverted from any principle which we know to be natural and sound. Let us not even be seduced into what may be called practical *compromises*.

Principles are best tested by their application to extreme cases, by carrying them out to the extent of their capabilities as far as our means and materials will permit. As an instance of what I mean by the term compromise—I would adduce the very common practice of representing shadow even in open landscape-scenes with a rich brown colour, which, in the foreground, is frequently left unaltered in the finished picture. To say nothing of the want of truth in such a representation of what is essentially neutral—it is almost impossible to impart to it those delicate, cool, and pearly reflections which give such

value to the shadows and half lights in nature, without either materially altering the depth of the shadow or interfering with its transparency.

A neutral tone may easily be rendered brown where it is requisite, or, indeed, of any colour, either warm or cold, by glazing: but brown can neither be rendered neutral nor pearly in the same satisfactory manner.

Such a practice, moreover, lays the abilities of a colourist under unnecessary limitations, and it compels him, as I have before observed, to throw away the advantage afforded by nature in the constitution of the eye itself, which necessarily transfers to a neutral shadow that hue which best sets off the colour of the lights.

There are several other points connected with this subject, of which I would willingly have availed myself, but that I fear you will consider I have already engrossed more of your valuable space than might have sufficed for my purpose, and which, doubtless, would have been ample for any practised and expert writer.

And now, Sir, if you can allow me to make a few observations with regard to Mr. Coathupe's compound of borax, water, and oil, I will be as brief as I can. Mr. Coathupe has very explicitly pointed out some of the objections to which his vehicle is liable, but none which seem to me of any importance.

The real objection to it is one which he appears to have entirely overlooked. *It renders the picture to a considerable extent liable to injury by the action of moisture after the colours have dried.* I have received, from an eminent artist, some trials with powder colours laid on prepared canvass with the boracic solution, which experiments I have also repeated myself, according to the directions contained in your number for February, viz., "mix the pigment, whether ground in oil or otherwise, with as much oil as may be considered necessary, and then add the aqueous solution of borax *ad libitum*."

Your correspondent goes on to say the quantity of borax that can be thus used, will not be sufficient to act specifically "as a drier." The pigments used in the experiments to which I refer were purposely selected as being good driers, that nothing might be added beyond what Mr. Coathupe prescribes—warm and dry air was found sufficient for their desiccation.

Now Mr. C. infers the insufficiency of oil and turpentine, "because they have required a covering of some other material that their original lustre might be displayed." Will he undertake the responsibility of advising, that pictures painted with his vehicle, *containing only just sufficient oil* "merely to cement firmly the particles of pigment," be left without such "covering," or, to speak more plainly, without varnish? The colours, of which I have spoken, "cemented" by the means Mr. Coathupe advises, are even now acted upon by cold water so as to readily stain the fingers. What is to be expected of them after exposure for a century or so to all the vicissitudes of damp and dry; and that, too, in permanent combination with a substance possessing (and retaining) those properties (with regard to oil) which first determined its attraction for and miscibility with water? Mr. Coathupe says, "Turpentine appears to have its utility confined within limits much too circumscribed;" but he does not inform us in what respects water is preferable as a diluent of oil to rectified turpentine, a fluid perfectly miscible with oil, without the assistance of any saline or alkaline adjunct, which, having done its duty, evaporates, leaving nothing behind to detract from the value of its services.

After stating that the borax of his vehicle will not act specifically as a drier, your correspondent adds, "glass of borax *does* act as a drier, and so does the borate of lead. Does Mr. C. by this

mean to recommend the use of those substances as driers to his boracic vehicle? I suppose not; for he afterwards informs us, that "linseed oil possesses some constituent principles that must either be wholly abandoned or united chemically with *some metallic oxide* before it can become dry." Afterwards we have, "and now with regard to silice," it has no chemical action whatever (J. E. positively asserts it is an "*anti-drier*") when employed as it has been recommended; it *may*, therefore, be introduced or omitted in any medium, agreeably to the fancy of the artist. I think Mr. C. will not quarrel with my translation of his "*some metallic oxide*" into litharge; and so we have his authority or permission to employ a "vehicle," whose ingredients are precisely the same as those of Mr. Hardy.

I suspect that the evil which Mr. Coathupe has been combating is not the one of which artists have most frequent cause to complain.

They are not so often troubled respecting any *chemical discolouration* of white lead or pigments as by a *loss of transparency in the film of dried oil*, with which each individual particle of colour is enveloped, so that the pigment, which, while its vehicle was fresh, appeared bright and clear, shortly becomes dull and obscure. *In this respect* copal is, I think, very preferable to oil, it dries more transparently, and a smaller proportion of it better answers the purposes of a cement. Even in those cases, in which the colour of white lead is *chemically* affected, as in the instance your correspondent adduces, of "the discolouration of recently-painted white wainscoting, subsequent to the suspension of a picture that had been placed before the painted wainscot had become thoroughly dry and hard," I do not believe that the agents of this discolouration proceed, as your correspondent imagines, from beneath the film which forms the surface of the paint; and for the following amongst other reasons. What is called "*flatted*" colour, in which so little oil is used that it dries dull and porous, is more susceptible of this discolouration, and retains that susceptibility for a much longer period after its desiccation than the common kind of oil paint. If Mr. Coathupe's theory were sound, the greatest discolouration of the lead would take place *within* the film, whereby he supposes certain gaseous vapours to be confined: but the reverse is the fact; there is no discolouration at all *within* this film when there is much on its surface.

I believe the real cause of this discolouration to be an undisturbed accumulation of sulphuretted, phosphuretted, and carburetted vapours (the sources of which are numerous in all dwelling-houses) between the picture and the wall; and I observe, that *with "flatted colour,"* in which the lead is but slightly protected by oil, the effect is produced for years after the paint has been applied.

The action of sulphuretted hydrogen affords so delicate a test for the presence of lead, that invisible letters, traced on a sheet of paper with even a very dilute solution of lead, become immediately legible on exposing the surface of the paper to sulphuretted hydrogen gas.

If I be in error in this view of the matter your correspondent is quite capable of correcting me; and I have felt it the more incumbent on me to venture these observations, because Mr. Coathupe, although (as I think) mistaken in the instances to which I have adverted, is evidently a man of practical knowledge in the science of chemistry; and he has endeavoured to render his argument effective by all the means in his power. Amongst other things tending to that purpose, he has cited a formidable list of eminent chemical authorities on so simple an affair as the addition of water to borax until it can dissolve no more. Whatever benefit Mr. Coathupe might have intended to derive from these celebrated names, they clearly show that great chemists may be greatly mistaken in matters respecting which ordinary folks would not have had sufficient ingenuity to find any difficulty whatever.—J. H. M.

## HISTORY OF ART.

(FIRST TO THE SIXTEENTH CENTURY.\*)

THE frivolous luxury of the Romans had successfully reproduced the varied form, under whose expression the Greek worshipped the beautiful. When called into existence by the mighty mastery of Divine truth over the errors of the human mind, Christian Art first timidly exercised its genius upon the historical development of the rise and progress of a new and spiritual religion. It might, indeed, have adopted the technical skill, the finished form of execution that existed; but by its early professors, Ancient Art was considered as the founder of idolatry, the encourager of heathenism, and of moral depravity. Artists at this period, like actors at a later, were denied sepulture; any Christian neophyte was excommunicated who followed the occupation; and the very form of the divine Saviour was degraded, to prevent the adoption of any positive iconic individuality. But there is in Art an undying spirit, in the mind of man an eternal spring of reproduction. A typical and symbolic form, a kind of idyllic character, was soon imparted; the simple monogram of Christ was succeeded by the varied representation of the 'Good Shepherd,' of 'Orpheus,' used as a mythic prefiguration of the 'Saviour;' and this was followed by a multitude of ideal forms, directly or indirectly expressive of his life, miracles, and mission. These representations were chiefly found in mural paintings in the catacombs; the best and most expressive are in the cemeteries which bear the name of St. Calixtus on the Via Appia and those of Naples; and in these we recognise the first principle of Christian Art, "which conveys with the objects it represents a still deeper meaning, thus exciting the mind of the beholder to corresponding activity of thought." Mosaic painting was discovered in the reign of Claudius, and when Rome became the seat of the Christian hierarchy, was greatly employed between the middle of the fifth and ninth centuries; it marks the second period of ancient Christian Art, and, in connexion with this, we must consider Miniature painting on the books used for the service of the church. This latter custom prevailed greatly in the eighth or ninth century—it is the last ray of the most ancient Christian Art in Italy, for the tenth and eleventh centuries produced, certainly, works,—remarkable for disproportion, awkwardness, and uncertainty. To the Byzantines we are indebted for the new life which was communicated to Italy in the thirteenth century; but their pictures, though containing significant and clever motives, nevertheless betray the art of the low Greek of the Byzantine empire.

The strife and tempest of opinion, the civil wars incident upon the establishment of empires, or of minor free states, and the energetic error of ignorance and superstition, had poured the West upon the East, or convulsed Europe, when, in the thirteenth century, intellectual literature and imitative Art

"—che ne la lor più fresca etade  
Sien degne d'aver titol di beltrade,"

arose to scatter and dispel the thick darkness which, like wintry clouds that obscure the beauty of the starry vault of heaven, had settled, and concealed by its gloomy oppression, that *knowledge of his powers*, which is the cause of the exertion, the high aspiration, the real greatness of man. But Art arose not with the imposed restriction of symbolic forms. It indicated an affinity with the taste of classic antiquity, an extended study of the antique, a corresponding purity of form, a closer observation of nature. The first of such artists is CIMAABUE, born in 1240; "in the free movements of whose figures, and in the successful attempt to express the *modelling* of the naked form, we recognise a decided and not unsatisfactory approach to the antique;" and who sought to give to traditional outline, the expression of a living intention. Resembling Cimabue, but in a more developed form, is Duccio, upon whom although Dr. Kugler has lavished praises, rather more elaborate than critical, he has well observed, that so great are the indications of genius, "that he wanted but a few steps more

\* Correctly speaking, I believe, the term *glass* is only applicable to the silicates of alkalis, earths, and metals. I do not make this observation for the sake of quibbling about words, but with reference to a passage in my last letter.

\* A Hand Book of the History of Painting. By Dr. Franz Kugler. Translated from the German by a Lady, and edited by C. L. Eastlake, Esq., R.A. &c. Murray. 1842.

to attain the summit of Modern Art." Nevertheless centuries separated him from the great masters of its final development. The cause of this Dr. Kugler has well and succinctly explained: we are not prepared entirely to adopt his opinions, but they are highly deserving of the reader's attention. We now reach the Tuscan school. In the subjective mode of conception of this period, the allegorical tendency has been too much considered as characteristic of the individual; it was the spirit of the age. Giotto, the friend of Dante, who thus speaks of him:—

"Credette Cimabue nella pittura  
Tener lo campo; ed ora ha Giotto il grido,  
Sicchè la fama di colui oscura."

is considered of this school the head. Dante or Giotto equally exhibit the allegorical conception in its grandest form, and first great effort. For poetry and painting are but varied expressions of thought. Of Giotto's pictures we wished extensively to transcribe Dr. Kugler's accurate account, but we must limit that pleasure to the following general description of his style: "In his heads, Giotto frequently exhibits a peculiar, and not very beautiful habitual form: the eyes are generally long and narrow, and very close to each other. In these newly-invented representations, founded on no ancient tradition, beauty was less his object than the expression of character, to make his inventions generally intelligible. Here and there, however, we find very graceful heads in his pictures, and the whole composition is always beautifully disposed in masses. Where the subjects require it, it is even treated in a peculiarly solemn, simple, and harmonious manner." The most eminent of Giotto's scholars was Taddio Gaddi. The greatest monument of the progress of Art, in this age, is the Campo Santo, or cemetery of Pisa. Many of these paintings are full of the deepest meaning, requiring neither symbol or allegory to convey the ideas contained in them, but exhibiting a direct union between the conceptive and expressive power. Of this, the cause may thus generally be assigned. It was a period when religion had greatly influenced the mind, and constrained the direction of the intellectual power. Dante and Petrarch, stimulating and elevating the passionate ambition of the Italian, quickening and refining his emotions, had also, by the stern grandeur or expressive beauty of their minds, imparted a similar, though far distant mode of individual conception to the artist, whose works thus assumed a form in which religious faith is combined and heightened by a kind of imaginative or lyric treatment. Art and poetry breathed alike an enthusiastic sentimentality. Simone di Martino, whom Ghiberti has so praised, developed, in some degree, this style, which finally attained its greatest perfection in Angelico da Fiesole. The poetic character, for it was poetic; an imaginative sensibility, serenity of feeling, and devout faith; and this, united with the humblest submission to his religious superior, were no less indicative of the mind of Fiesole, than of others, his contemporaries. The same style prevailed, at the same period, in other parts of Italy. Gentile da Fabriano is separated from Fiesole, as the active from the contemplative power. The present shed its joyous beauty, and formed the mind of Gentile; the purely spiritual happiness of the future was the creative excellence of the other. Hitherto the progress of Art has been traced as a scriptural language; as the form of individual feeling; the type of a powerful religious faith: we shall now consider its higher sphere, where truth, faith, and feeling are combined in composition with correct delineation, and guided by the study of nature. This characterizes the third period, from the fifteenth to the beginning of the sixteenth century. The preceding eras had bestowed internal life; those we shall now treat of gave it external excellence of expression. Tommaso, Maso, or Masaccio was the first who gave to Art this new direction, as Lippi to impart to its productions the sensual feeling of his own mind. Gozzoli caught the beauty of the material world, and "The 'Portrait,' in the largest signification of the word, is the prominent characteristic in the productions of Ghirlandajo." That which M. Rio terms the revival of the Paganism of Art, may be attributed to this period, for the study of the naked form, and of the masterpieces of antique sculpture was now pursued. The powers of fresco to enliven architecture, and represent historic truth, had al-

ready been displayed; and the Venetians had become "the first among the schools of Italy who practised oil painting, the greater fluidity and juiciness of which, compared with distemper, was highly favourable to their peculiar aim."

The particular inspiration of the Umbrian school, was its religious feeling. The crude forms of matter, have in all ages born the impress of the spiritual power of man. The elements yield to him their strength, their varied aspect of beauty, their living inspiration; his intellectual powers of perception and combination, the moral law which guides their application,—all these unite in harmony and truth, to make man no less the evidence of the wisdom and greatness of the Deity, than of his superintending power. At no time could the religious impressions of Art more effectually have contributed to the progress of Christian civilization. The knowledge of ancient Art, would alone have transported the mind to the domain of that Art; and the literature of Greece, by its imaginative beauty and graceful thought, would have spell-bound or precluded the transmission of those religious impressions of which Christian Art is no less the sign than cause. "Purity of soul, fervent unearthly longings, and an abandonment of the whole being to a pleasing, sad, enthusiastic tenderness—these are the prevailing characteristics of the school to which we now turn our attention." Perugino, Pinturicchio, and Francesco Francia, are of that school the disciples. We have now reached the great masters of the sixteenth century; we are to consider Art in its highest development, and in its gradual decline. All the varied powers of creative or of technical excellence, the resources of classic antiquity, the truths of a purely spiritual religion, the taste awakened by the rich spoils of the past, the patronage of the state, and the intelligent condition of the people, by which, in the aggregate, Art can alone be nourished or perfected,—were now united to raise it to the elevation it assumed. True it is, that of this era there is no fixed type. Genius is not the arbitrary form of thought, but its varied expression: yet it bears in all and through all its gradations, the living aspect of beauty and of truth. It is not the property of an age or of a land; of a wealthy class, a peculiar sect: it depends not upon external circumstances; its sphere is human life; its home nature;—

"Leaving that beautiful which still was so,  
And making that which was not, 'till the place  
Became religion, and the heart ran o'er  
With silent worship of the great of old;"

now speaking in the form of didactic poetry, or kindling emotion by lyric effusion; equally impressive in Æschylus and Sophocles, as in Shakespeare or in Milton: the antique type never rejected, the modern form never despised; but both made susceptible of a greater display of creative power by expansion, which seems to form its essence, its very nature: such is the power which Genius has exercised over social progress; and under such combinations, it was exhibited by Da Vinci, M. Angelo, and Raffaele. Poet, musician, geometrician; graceful in manner, eloquent in discourse; uniting the powers of imagination and reflection; exhibiting in his works invention, design, colour, expression, feeling; with faculties so various, that he seemed a circling sphere of light, we might well linger on the fame of Leonardo da Vinci, as one who advanced not only the greatness of Art, but the greatness of humanity. But to do this, to sketch his contemporaries as they were in their own day, or as they still are; by genius in solitary grandeur above man, by feeling in communion with him, would require not only a careful collation of opinion, but a critical consideration of their age,

"... daring,  
And length of watching, strength of mind—and skill  
In knowledge of our fathers."

For, of works not tentative or experimental, not founded on exact deduction or philosophic truth, yet proceeding from admitted rules, the judgment is formed, not only by a comparison of excellence with excellence, but the progression of the social state.

In colour inferior to some, in design superior to all, Michael Angelo may be compared to Æschylus or Dante, in that creative power of thought, that terrible energy of soul, which is conversant with images, from which the ordinary

mind recoils, either from the fear of their possible truth, or vague inability to grasp the sublime conceptions they display. Yet if they depress us by their unattainable excellence, they elevate us by the study they enforce.

"Considerate la vostra semenza  
Fatte non fosti a viver come bruti  
Ma per seguir virtute, e conoscenza."

The description of the 'Last Judgment' we shall copy from Dr. Kugler. "This immense work certainly stands alone in the history of Art. In the upper half of the picture we see the Judge of the world, surrounded by the Apostles and Patriarchs; beyond these, on one side are the martyrs; on the other, different saints, and a numerous host of the blessed. Above, under the two arches of the vault, two groups of angels bear the instruments of the passion. Below the Saviour another group of angels holding the books of life, sound the trumpets to awaken the dead. On the right is represented the resurrection; and higher the ascension of the blessed. On the left, hell, and the fall of the condemned, who audaciously strive to press towards heaven. The day of wrath (dies iræ) is before us; the day of which the old hymn says,

"Quantus tremor est futurus  
Quando iudex est venturus  
Cuncta strictè discussurus."

The Judge turns in wrath towards the condemned, and raises his right hand, with an expression of rejection and condemnation; beside him the Virgin veils herself with her drapery, and turns with a countenance full of anguish towards the blessed. . . . Trembling and anxious, the dead rise slowly, as if still fettered by the weight of an earthly nature; the pardoned ascend to the blessed; a mysterious horror pervades even their hosts—no joy, nor peace, nor blessedness are to be found here." To give the criticism of Dr. Kugler upon this would be impossible; to select a portion would be unfair.

An elaborate description of the ceiling of the Sistine chapel, a valuable note by the Editor, and an engraved illustration, will convey to the reader an accurate idea of the most perfect works executed by Michael Angelo in his long and active life. "Here his great spirit appears in its noblest dignity, in its highest purity; here the attention is not disturbed by that arbitrary display to which his great power not unfrequently seduced him in other works."

Raffaele, born the 28th of March, 1483, in whom mind, feeling, and beauty of form seemed to unite, to give the world assurance of a man; and in whom, it has been well observed, the most opposite qualities are developed in their highest perfection, and combined in their most harmonious union, must close our sketches of the characters of the artists, whose productions Dr. Kugler has reviewed. Carefully detailed as are the descriptions given of his works, yet as these must be familiar to the majority of our readers, we prefer extracting the following remarks; not only because they present a general view of the power of the artist, but because they indicate the tone of the criticism, which forms a valuable and interesting feature in this work: "Like all other artists, Raffaele is always greatest when, undisturbed by foreign influence, he follows the free, original impulse of his own mind. His peculiar element was grace and beauty of form, in as far as these are the expression of high moral purity. Hence, notwithstanding the grand works in which he was employed by the Popes, his peculiar powers are most fully developed in the 'Madonnas' and 'Holy Families,' of which he has left so great a number. In his youth he seems to have been fondest of this class of subjects; and if his earliest works of this kind bear the impress of a dreamy, sentimental fancy, and the later ones of a cheerful conception of life, the works of this third period form the happiest medium between cheerfulness and dignity—between innocent playfulness and a deep penetration of the spirit of his subject. They are conceived with a graceful freedom, so delicately controlled, that it appears always guided by the finest feeling for the laws of Art. They place before us those dearest relations of life which form the foundation of morality, the closest ties of family love; yet they seem to breathe a feeling still higher and holier. Mary is not only the affectionate mother: she appears at the same time with an expression of almost virgin timidity, and yet as the blessed one of whom the Lord was born. The

'Infant Christ' is not only the cheerful, innocent child, but a prophetic seriousness rests on his features, which tells of his future sacred destiny."

It may be said of Raffaele as of Shakspeare, in detached passages, as in single works, they may have been rivalled or surpassed; but in varied and general excellence they are unequalled. "Raffaele died of a short and violent fever; his delicate constitution, wrought to the highest degree of susceptibility by the increasing activity of his mind and body, offered no resistance to the violence of his disease. Men regarded his works with religious veneration, as if God had revealed himself through Raffaele, as in former days through the prophets." He was buried in the Pantheon, under an altar he had himself decorated,—a consecration-offering of his genius. Doubts having been raised as to this, a search was made in 1833, and Raffaele's bones were found; and on the 18th of October, in that year, they were re-interred in the same spot, with great solemnities.—Our sketch of the progress of painting must here close: at a future period we trust to be enabled to return to this subject; to trace the characteristics of other masters, the influence and excellence of other schools. The rise, progress, and decay of Art presents to the mind many of the saddening incidents of life. How often do we not see the winning sweetness and simplicity of the child, succeeded by the truth, the buoyant animation, and beauty of womanhood? and whilst the mind dwells in tender veneration upon the fulfilment of the earliest hopes of its most natural affections, how often do we not see the gifted being whose features rest upon the mind; or whose memory—a dream-like image,—a star veiled by the fleecy vapour of a cloud, is still recalled through the long vista of the past in a weakened aspect of beauty;—a sweet and melancholy sound, as music on the waters; or as the glory of day less bright, but not less beautiful, shadowed still, or lingering in the repose and blended charms of twilight.—

"Binding awe and melancholy of high strain or low,  
Not solely on th' imaginative mind;

But e'en on fleshlier natures?"

How often do we not see a being, such as this, stricken by some slow and wasting disease, conveyed to the corruption of earth as it were the spirit of a lovely sound,

"born and dying,

"With the blest tone that made it?"

It was thus with the Arts of classic antiquity,—of Art, which was the mistress of Greek life, the servant of the luxurious sensual Roman; it was thus with early Christian Art; and from the sixteenth century, when, as we believe, though utterly opposed to the doctrine of M. Rio, it had assumed its highest tendency, by blending inward feeling with beauty of external form, and thus has been its gradual, beautiful, yet perceptible decay. This must inevitably be the case when its mission is misunderstood. Art, in the widest sense of the term, is the representation of ideas, facts, or forms ideally treated. We can scarcely affirm the property of one of its varied modes of expression, which is not equally true of another. Poetic art realizes truth by imaginative similitudes; or by narrations so employed, that the mind conceives the existence of the fact, as being in accordance with life and nature, or by exciting emotions which real objects would create, if palpable to sight. If this be true of poetry, it is equally so of painting. Art is life; animating matter, pre-conceiving the future, the historian of the present;—words, the statue, the temple, or the canvass, are but *signs* communicating its spirit unto man. As true eloquence is thought rightly expressed; as poetry is thought refined, and heightened by imagination; so painting is the same power blended with ideal excellence of form and elevated by its graceful characteristic of dramatic truth. We would most earnestly recommend this work to the attention of the student, the artist, and the connoisseur; to every one, in fact, but that last being in the scale of creation—an Utilitarian, who is but the creation of Man in the coarsest deformity of his earthy and most material nature. The narrative is carefully compiled, the criticism original, and proceeds from well-considered definite principles, by which the rise, progress, contrast, and perfection of different

artists or schools is carefully developed. The defect, too, consequent upon following various authorities, of indifferently adopting or opposing their decisions—now exalting the romantic, then the classic; at one place admiring the feeling of early Christian Art, at another reprobating the revival of Grecian influence—is also avoided, while the moral individuality and responsibility which the author assumes in his decisions, assists and guides the reader in the formation of his own. There are works not directly original as regards matter, which yet possess the character of originality from their mode of arrangement: this is one. Dr. Kugler has spared no pains to compress an extensive scheme within narrow limits; and Mr. Eastlake's valuable notes, by the extent and variety of his attainments, his perfect mastery of the subject, and graceful mode of communication, have given a value, and imparted an additional interest to the work, which will be at once admitted, both by the German and English reader. Nor is it with less pleasure, we notice that the translation is by a "Lady." It is exact, and neither laboured nor constrained; unlike some recent works, which appear to have been "*done out*" of obscure German into broken English. The difficulties of a foreign language have been surmounted by the translator, and without detriment to the construction of her own. An eminent living author has said, "Among men of sense and liberal politeness, a woman who has successfully cultivated her mind, without diminishing the gentleness and propriety of her manners, is always sure to meet with attention and respect bordering upon enthusiasm." When we review the names of those by whom our recent literature has been most graced, can we feel otherwise than proud, to notice those of Mrs. Somerville, Mrs. Marcet, and Mrs. S. C. Hall? To that of Mrs. Austin, who has added so much to our knowledge of German literature, the lady who has prepared this English version of Dr. Kugler's work, may in justice unite her own. Let no man who wishes to attain eminence, consider that the honours of society are its free gift; fame, or present and future esteem, the natural consequence of casual exertion. He who addresses a multitude, addresses a multitude oppressed with care, or gratified with the pursuits of avarice and ambition. No man is willing to admit a superiority that he does not feel; but each is ready to censure the excellence he cannot emulate, and to deride that superiority which is not familiar to his imagination, or which is opposed to his pursuits. The vain have no enjoyment but in the reflective spirit of their vanity; the timid and the ignorant censure or applaud from fear; the great and rich from condescension; nor is it till genius has mastered opinion, that the majority of littleness swells the ovation offered by the hitherto silent minority of intellectual power. Therefore, we say to the artist, study: and strive, from the knowledge of the past, and by the observation of daily life, to obtain that success which may secure the applause of your own time, and transmit your claims with justice to posterity.

S. R. H.

#### THE BRITISH INSTITUTION.

##### THE EXHIBITION—1842.\*

[We resume our notice of this Exhibition; it was with great regret we found ourselves compelled to divide it; an evil we must contrive to avoid hereafter.]

No. 178. 'The Curfew Time,' J. MARTIN.

"The Curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea,  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me."

The above and some following verses of "Gray's Elegy" furnish the subject of this admirable picture. The effect is a favourite one of Mr. Martin's, a shadowed ground cutting a light sky; and his well known manner prevails as markedly throughout the whole as in any of his late works. The canvass is the usual size he employs—large compared with the works amid which it hangs. From the near shadows the eye is carried down a valley, the opposite and distant sides of which are lighted up by the faint rays of the declining sun. In the dusky

hollows are seen the "lowing herd," and on the right of the picture are the "ivy-mantled tower," "the rugged elms," and some other of the incidental objects of the poem. This is a sublime composition; we cannot condemn it for the mere reason that we are familiar with Mr. Martin's style of Art, and that we have been for years accustomed to look annually for his productions, and have not been disappointed. In it he is constant to himself—we wish he had been less so here; for the same materials of illustration are not at once applicable to Gray's poetry and a scriptural text. To have painted 'The Curfew Time' with truth, Mr. Martin must have *descended*—he must have painted a landscape essentially English. The sentiment, however, of the poetry is there in all its spell-like force, whether the scene be of our own or of any other land. It is impossible to look upon this work without conviction that the painter is a man of genius; he may have subjected himself to the charge of mannerism, as all great men do, where the thoughts, and feelings, and observations run commonly through one channel; but his conceptions are always magnificent; "his soul is steeped in poetry;" nothing mean, or even common-place, finds its way into his mind; and if, occasionally, he scorns the thrall-drom of "the schools," and dares to think for himself, the chances are in his favour, not alone with the mass of mankind, but with the critic—in the end. He may startle us by his departure from established rules; yet the Arts are not, like the law, governed by precedents. But in this work he has kept more than usually his imagination within fixed bounds; and as a production of Art it will bear a severe scrutiny. Perhaps it is not too much to say, there is no living painter who could have produced so perfect a back-ground to a picture—a back-ground by no means unimportant. The outlines of the mountains, and the delicate tints upon them, are as near perfection as they can be.

No. 199. 'Pere la Chaise, Paris,' F. NASH. A remarkably interesting copy of a singularly interesting scene, long without its parallel in Europe. Every object within the artist's ken has been minutely noted—too minutely, indeed—for the lavish introduction of the poppies in the fore-ground injures the effect of the picture.

No. 200. 'Study of Two Heads, intended for Lear and Cordelia,' T. UWIN, R.A. We have here the work of a master—a grand conception of the reality. How powerfully the accomplished artist has contrasted the effect of death upon the countenance of Cordelia, with the agonizing return to consciousness expressed in the features of the old, afflicted King!

No. 201. 'Raffaele's Madonna della Ledia, Florence—an Effect,' MARSHALL CLAXTON. A lady is copying the 'Madonna della Ledia,' which is in the Pitti Palace at Florence. The fair copyist is painted in shade, and is thrown out in strong relief by a powerful light upon the picture she is working from. It is a fine and very effective example of colour, and manifests great improvement in the artist.

No. 206. 'The Landing of Jeannie Deans at Roseneath,' A. JOHNSTON. A work of much ability, but scarcely sufficient to sustain the reputation the artist has acquired by his sweet transcripts of rustic life and character. The aged father and daughter are conceived and pictured with much force; but the portrait of the pastor is poor and mean. The colouring is thin and crude; it seems, indeed, as if the painter has scarcely yet sufficient vigour to cope with a subject of size.

No. 208. 'Scene in Windsor Forest,' J. WILSON, jun.—Few better landscapes have been produced in modern times. We have long appreciated the great capabilities of the young painter; but feared he was in danger of contracting habits of "prettiness." This, however, is a bold and masculine production; making it manifest that the artist uses his pencil with a consciousness of power. Although the trees are admirably painted, yet the main feature is a gloomy cart track embowered in the depths of the forest. Never can colour be applied more successfully than it has been in giving air to the shadowy part of this work. The pencilling of the foliage is solid and free, and the picture is altogether a fine specimen of a style of Art in which the English school excels all others.

No. 210. 'Slave Merchants,' COKE SMYTH.—A brilliant sketch, for it is little more; the pro-

\* Continued from page 60.



duction of an artist with whose name we are not familiar; we cannot doubt that his capabilities are great, and bid him, at once, exert his powers upon some grander subject. The picture is small; a sound and effective example of colour; and manifesting no ordinary skill in portraying character. The painter will "come out" in greater strength when he again makes his appearance—or we shall eschew prophecy.

No. 212. 'Millbank,' E. WILLIAMS, Sen. A fine effect of moonlight; very cleverly painted.

No. 213. 'Luncheon Time,' T. F. MARSHALL. If we may judge of this picture—for it is sadly placed—it possesses much merit. A ploughman is resting beside his team; his wife and dog sitting near: the colouring appears slight and thin, but the composition is, we think, very natural and true.

No. 217. 'An Extract from Nature,' R. ROTHWELL. So Mr. Rothwell christens as veritable a Nora Cricca, as ever brushed the dew from the shamrock sod on a May morning. The portrait is exceedingly beautiful; so full of animation that one may almost hear her merry laugh. It is, indeed, a fine conception of character; every part is in harmony; the eyes absolutely sparkle; and the raven locks, that float over her shoulders, seem keeping time to the motions of the buoyant figure. As a work of Art, Mr. Rothwell has never surpassed it. It is singular that he should have committed the error of adorning with "glittering gold and jewels rare," so thorough a production of wild Nature. The necklace and the earrings should have been far away. He may, perhaps, have found the original in sunny Italy; and will thus account for a singular departure from truth—but "le vrais n'est pas toujours le vraisemblable;" she is far more Irish than Italian; we can swear to having met her among the mountains of Kerry; with no other adornments than those with which nature so bountifully endowed her.

No. 218. 'Scene from King John,' E. M. WARD. A most capital picture of character; the work of an artist of high ability. The smith is "letting his iron on the anvil cool," while he stands "with open mouth, swallowing the tailor's news," and while a group of eager and anxious listeners thrust themselves half through the latticed window. The expression in each countenance is admirable; exhibiting the rare skill, judgment, and observation of the painter; though all are bent upon a like purpose, there is great variety in the features of all. It is, indeed, a very masterly work, the production of a strong and rightly directed mind, and manifesting a complete acquaintance with the capabilities of Art in telling a story.

No. 220. 'A Welsh Style,' P. F. POOLE. A most delicious work; one of the sweetest compositions we have ever seen; and one that we could look upon again and again with increased enjoyment. A little toddling child has crawled to the top of a stile, and dares not venture to come down; her sister, however, is at hand to aid her. The idea is a very simple one, as simple as nature itself; but it has been happily worked out, and must tell with all who can appreciate truth. The tone of the painting is also equally in keeping with reality. There are few pictures in the exhibition we more covet.

No. 228. 'The Contrast,' C. STONHOUSE. This work was exhibited at the Royal Academy. It is not a good one, either in reference to subject or execution.

No. 229. 'The stolen interview of Charles I., when Prince of Wales, with the Infanta of Spain,' F. STONE. With this also we are already familiar; but Mr. Stone has evidently worked upon it—and to advantage—since its exhibition in the Royal Academy. It is an admirable picture, highly wrought, and in all respects creditable to the accomplished artist.

No. 233. 'Aspiration,' GAMBARDILLA. We shall rejoice to welcome foreigners into our gallery if they paint as this artist does; for they will give valuable hints to some of our English painters. It is pleasant to find the contribution of Signor Gambardella favourably placed. His work is sound and good; the flesh-tints are remarkably true to nature; and the picture manifests rightly directed study and matured thought. It is indeed an effort of high order as regards execution; but the artist has committed the not unfrequent blunder of placing a more than half nude woman in the open air, and as it seems, in the midst of a desert—a needless and useless departure from fact.

No. 242. 'Tasso's Villa Sorrento,' G. E. HERING. In the exhibition of the last year was a picture altogether so similar to this, that this appears to be a companion to it. The Villa is upon the right of the view, and is painted in the bright sun-light tones of David Roberts. Below reposes the blue and tranquil sea over-canopied by the vivid azure of the daylight Italian sky; the whole forming a sunny repose, made out with the finest apprehension of the beauties of the land in which the scene lies. The artist possesses great power in depicting the graceful and the beautiful; he has been a close observer of nature; but invariably selects with judgment the more attractive passages from her full and fair volume.

No. 245. 'Drovers Seeking their Sheep after a Storm,' T. SIDNEY COOPER. This is a work of some size, and of a more ambitious character than the cabinet "bits," of which the artist is a large contributor. We cannot like it as well; the dog and the sheep are too similar in tone with the rocks and the water.

No. 248. 'A Pilot Going on Board,' J. WILSON. The canvass of this picture is heaving under the rising squall, and we look far into the depths of the green waves upon which the heavy craft is riding. The pilot is just in time, for the horizon is black with the coming storm. Every part of this picture is beautifully executed.

No. 254. 'Peasant Girls of the Abruzzi,' F. Y. HURLSTONE. Containing some good work, but of a "muddy" character, as if the picture wanted cleaning; and greatly opposed to our notions of the clear atmosphere of the "sunny clime."

No. 255. 'A Serenade,' D. MACLISE, R.A.

"I send my heart up to thee—all my heart,  
In this my singing!

For the stars help, and the sea bears part;  
The very night is clinging

Closer to Venice-streets to leave one space  
Above me, whence thy face

May light my joyous heart to thee, its dwelling place."

The scene of the story, as intimated in the poetry, is Venice. A cavalier has ascended, by means of a rope-ladder from the canal below, to almost within whispering distance of his lady's bower. He is seated upon a stone balustrade, and the object of his devotions is looking down upon him from within the shadow of her balcony. His back is, unaccountably, turned towards her; but the distinguished artist is original in the position of his figures generally. The expression given to the countenance of the singer carries us beyond the mere serenade; he is a sonnetting galliard, who will sing the same vows to many other maidens before he sleeps; his looks bespeak the insincerity of his heart. This picture is admirable in composition; in colouring, it is less so. As a subject, he has selected many better; but in all he does a genius of the highest order is observable throughout. In almost any other hands this material, thus treated, would have been a failure. We have quoted the passage pictured, less to justify the somewhat fantastic air and character of the cavalier, than as an example of exceedingly rich and graceful versification from the pen of a poet, kindred to MacLise in imagination and mind.

No. 259. 'Going to the Hay-field,' J. N. RHODES. A work of great merit in parts, though defective as a whole. The tree is unreal, and the sky far too blue; the foreground, however, is boldly and cleverly painted, and the boy excellently put in.

No. 260. 'Broadstairs Pier—Morning,' C. R. STANLEY. A wooden jetty, and one or two small vessels, with a view of the cliffs towards Ramsgate, are the main objects in this picture; but it affords an example of the pleasing effect of the simplest objects when judiciously thrown together and well painted. The water is rather opaque. We cannot conceive that the sun could communicate any appearance of this kind.

No. 266. 'A Study from Nature,' E. GRIMSTONE. The head of a hound, painted with remarkable force and vigour.

No. 267. 'Oberwesel on the Rhine, with Castle of Schonberg,' H. GRITZEN, jun. A landscape of a right good order; and sufficient to sustain the rising fame of the young painter.

No. 270. 'The Marquis of Saluzzo and Griselda,' W. CARPENTER, jun. A picture of safe promise; and will justify hopes of the artist's future career. The portrait of the Griselda is very

sweetly conceived; that of the Marquis is liable to the charge of affectation.

No. 275. 'A Neapolitan Girl,' J. INSKIP. She is by no means a beauty, but we have her as she is painted, and the manner in which she is presented to us merits attention. This picture is in the usual style of its author, a style modified from those of Rembrandt, and all after him, down to Reynolds, who wrought with a free brush and a flowing palette. This head, and most others of Mr. Inskip's, seem to be painted at two sittings, receiving afterwards, a slight glaze, which settles in the shrinkings of the surface. Without touching upon the charming sentiment of the heads generally of this artist, we cannot, with regard to his method of working, pay him a higher compliment than to say, that his flesh looks as if it would yield to the pressure of the finger. There are few more perfect examples of colour to be found in the whole range of modern Art, than we find in this exquisite little bit. It is a specimen of the master that all will covet.

No. 278. 'Alpine Sportsmen,' also by Mr. INSKIP. Is also an admirable work, though very different in style and character. Amazingly bold and free; manifesting high power in dealing with the materials which the art supplies.

No. 276. 'A Landscape,' H. JUTSUM.

"A hidden brook

In the leafy month of June."

A nook of the greenwood overhung with redundant foliage, which may have just burst from the bud; but it frets the eye, not being supported by approximating degrees of tone. This little work is painted with a fine feeling; yet it bears marks of the timidity of a young artist. It may not, however, be the worse for that. Mr. Jutsum has a pure and refined feeling for the beauties of nature; he will, ere long, rank foremost among our landscape painters; power exists in his mind and hand—let him give it full sway.

No. 277. 'Hoar Frost,' J. B. PYNE. A good and sound work; though not of as pleasant a character as the excellent painter usually selects. He has pictured complete winter; and in taking such a subject has at least proved his ability to copy nature in any aspects she presents.

#### SOUTH ROOM.

No. 281. 'A Buccaneer's Daughter Releasing a Prisoner,' MRS. McLAN. The production of a finely toned mind; of a lady who has gone far to establish the intellectual equality of the sexes. Her works are always of a high order, both in conception and execution; a considerable knowledge of Art is brought advantageously to bear upon imagination and keen perception of character. Moreover, she goes on improving; her latest picture is invariably an advance beyond its predecessor; and it is reasonable to anticipate that she will, ere long, occupy a very prominent professional station. She does so, indeed, even now; for in the manner in which she treats her subjects she gives the spectator always materials for thought; and while they satisfy a present examination they leave matter for memory. We may here, perhaps, object to a little too much of dramatic effect; but she has given to her story great interest—rousing our sympathies and anxieties; and this, after all, is the great triumph of the painter.

No. 282. 'The Ballad,' H. J. TOWNSEND. An excellently painted and finely disposed picture; somewhat too scattered in colour, it may be, but giving ample evidence of large ability. The characters of the two village maidens are well preserved; and great interest is given to the subject. The accessories are all skilfully introduced; and every part of the work is carefully finished.

No. 307. 'A Monk reading to the Brotherhood,' T. W. MACKAY. The brethren are not seen; the work is, therefore, confined to one figure in the monastic habit, before which is a desk supporting the book which he is reading. There is, as it may be supposed, but little colour in the picture; but the head, in its painting and relief, has been carefully studied, and with a most successful result. The picture is placed somewhat high.

No. 308. 'Scene in the Highlands—Morning,' (figures by T. M. Joy), A. MONTAGUE. The foreground and figures are richly painted, and being in shadow, throw off, with the best effect, the distant hills and crags which are made out with the

grey and tender tones communicated to remote objects by the light of the sun, subdued by the mist of the morning.

No. 319. 'The Campagna of Rome, with the Ruins of the Aqueduct,' T. C. HOFLAND. A vast expanse of the plain lies under the eye of the spectator. The aqueduct is in shadow in the middle distance, beyond which objects graduate, until they are lost in the haze of the remotest distances. The picture is small, but clearly and firmly painted.

No. 324. 'Spencer's Faerie Queen, containing Portraits of Queen Elizabeth and her Court,' F. HOWARD. There is in this picture much to praise; the subject is a bold one; and the choice of it is creditable to the artist. It is a gratifying departure from the beaten track into a path, more difficult no doubt, but far more worthy. The portraits of the great men of the Court of Elizabeth are all given—and evidently after continual and laboured study of the best authorities; we have all the immortal minds of the most glorious era in British history; and may recognize each, in a moment; for the countenance of each has been made familiar to us. Mr. Howard conveys the idea that the 'Faerie Queen' was, in reality, an allegory, in which were introduced the several famous men who made the Court of Elizabeth a marvel to all; a happy notion, happily renewed.

No. 327. 'Sketch for a Picture of the Good Samaritan,' W. J. MÜLLER. A brilliant and very effective example of colour.

No. 330. 'Fresh Breeze—Dutch Pilot Boat,' R. JUMP. The sea in this little picture is forcibly painted, and the effect of wind tells in every part of the composition.

No. 339. 'Mother and Child,' R. S. LAUDER. Scarcely an improvement for the artist, who is of established fame; the colours are too prominent and glaring, and the reflection in the glass much too strong.

No. 340. 'Highlander's Bothie,' C. HANCOCK. An exceedingly clever picture, of a striking and interesting subject; painted with much skill, and worthy of a better place.

No. 341. 'Riposo Italiano,' J. SEVERN. We have seen better pictures than this by an artist to whose high capabilities we have heretofore endeavoured to render justice.

No. 351. 'Christ in the Tempest,' G. W. BUTLAND. This, although by no means a perfect work, is one of no ordinary merit; and amply deserves a word of praise for the boldness of the design, and the manner in which the painter has overcome great difficulties. Its tone is sadly injured by that of the oak frame in which it is enclosed, which fails to harmonize with the colour; and gives to it, indeed, a crudeness and hardness which it would not possess if seen under more advantageous circumstances. The "storm on the lake" is admirably given; the waves boiling and wrathful, and the other indications of the tempest, afford proofs of no ordinary power in dealing with matter not easily made subservient to the artist's purpose. We like the boldness of the attempt; the poetic feeling that suggested it: and if not entirely successful, the painter has produced a work that does him much credit.

No. 359. 'Ballast Boat on the Texel,' J. ZEITLER. A simple composition, consisting of the boat and a few figures, which are perhaps somewhat too sketchily put in; the effect, however, compensates for this in some degree.

No. 362. 'Cattle and Figures—Autumnal Evening,' W. SHAYER. A common but always agreeable effect; a group in the foreground painted upon a fading distance, and a clear and airy sky.

No. 371. 'England's Pride,' W. KIDD. A capital bit of character; a couple of maimed pensioners of Chelsea.

No. 374. 'Interior of the Keep, Richmond Castle,' W. FOWLER. An excellent landscape, sound and true.

No. 378. 'Scene on the Coast of Brittany,' T. DARBY. The sea-shore with a low horizon, over which hangs the sun, that has, with its mantle of light, enveloped the entire extent of the view.

No. 380. 'The Slave Market, Cairo,' W. J. MÜLLER. A work of great ability; and, we have no doubt, an accurate copy of a painful and revolting scene.

No. 386. 'Samson bursting his Bonds,' H. LE JEUNE.—This picture obtained the honorary

medal of the Royal Academy; it undoubtedly bears too much evidence of being an academical study; and therefore, perhaps, its public exhibition is injudicious. Character has been sacrificed to the painting of a muscular figure. This would have been a story for Michael Angelo to have told; and none less than the most accomplished master of expression should have tempted its difficulties. Of such a subject no model can supply the essential force; for no man could dramatize the part of Samson during the number of hours necessary to paint the figure. Something more is necessary than an expression of alarm at the words—"Samson, the Philistines be upon thee!"—irresistible power should have been seen in every part of the body; but the artist has copied too faithfully the fatigued position of his model. It is the highest achievement of Art to catch and express consistently a moment of paroxysm. We regret that Mr. Le Jeune did not exhibit some less ambitious work; for he is able to take a high place in any exhibition. We have seen, elsewhere, productions of his that show genius of the rarest and best order; and judging from these we watch his career with earnest hope and confident expectation.

No. 392. 'Coast Scene,' H. BRIGHT. A white cloud, a cliff, and a sidelong glimpse of the sea, wrought into a beautiful and highly effective little picture, which seems to have occupied altogether scarcely two hours in painting.

No. 395. By the same. Is of equal beauty, but of another character.

No. 404. 'The Bay of Naples,' G. E. HERING. Another admirable transcript of a sweet scene of Italy, by an artist who is entitled to the highest praise. The point of view is judiciously chosen; the solitary figure in the foreground happily contrasts with the delicately-pictured distance, in which the noble bay is seen outspread, with the mysterious mountain towering above it.

No. 405. 'The Duke promises Sancho the Government of an Island—Don Quixote,' J. GILBERT. A work of very high merit; one of the best productions in the gallery. It is marked by boldness of tone and vigour of execution, as well as by accurate and judicious development of the characters portrayed. The figure of the duchess is very undignified; but this may be the artist's reading of the part; and it is not opposed to the intention of the author, although displeasing in a picture. Mr. Gilbert exhibits also a scene from 'Tristram Shandy,' No. 437. The two figures, Corporal Trim and "My Uncle Toby," are accompanied, in the way of accessories, by the bare necessities of the humblest condition—men even of the simplest habits would be impatient of such treatment—but the artist's motive is a worthy one; he is resolved to be tried by the expression of his figures. "His honour" is seated at a small table, while the Corporal is erect, pointing to a map of Dunkirk on the wall—the latter is language itself; and his raised left arm puts the wall of the room in its place, without the aid of any fortuitous shadow.

No. 412. 'On the River Tamar, Devonshire,' F. C. LEWIS. A picture that artists will like, and which some artists will do well to study; but public appreciation it cannot receive. It is singularly uninviting; yet, looked closely into, it exhibits a thorough acquaintance with Art.

No. 416. 'Scene from the Sentimental Journey,' W. P. FRITH. We have for a long time marked the onward and upward progress of this young artist; and, from the commencement, with a full conviction that he was destined to achieve the greatness at which he was aiming. It has been our good fortune to have cheered him, when circumstances appeared—as they do now—unpropitious; for by the "heedlessness" of the hangers at the Institution, his picture is placed where it will inevitably escape the notice of all who do not already know sufficient of his abilities, to feel assured that his contribution must possess merit sufficient to have demanded for it the post of honour in the gallery. Fair play would have made him a candidate for one of the prizes instead of the dark nook to which he has been condemned. A time will come—and that as surely as we now write the sentence—when he will obtain the most distinguished station in any collection of the works of British artists. His present picture represents the scene so often pictured, where "the sentimental traveller" feels the pulse of the pretty French *modiste*, and receives the

gracious acknowledgments of the husband for the honour conferred upon him. It is beautifully conceived; the countenances of the group are perfect in character and expression; it is elaborately finished, and yet in a free style: as a whole it may vie with any production of our younger school of Art.

No. 420. 'The Nile, with the Village of Beni Hassan in the distance, looking towards Cairo,' W. J. MÜLLER. In this view the river is seen from a cliff, rising high above its waters. Its winding stream diminishes to a silver thread in the distance, and is at length lost in the flood of light shed by the sun upon the horizon. The distant pyramids bespeak the land; but to stamp it more strongly, an Arab tent occupies the foreground with a few figures; the "ship of the desert," the camel and a feathery palm telling forcibly against the palpable ether. This is a highly-finished and valuable work, and presents a striking contrast to the Oriental street and bazaar scenery by the same hand, the figures in which seem, from the decision of manner in their treatment, to live and move.

No. 421. 'The Leith Steamer off Purfleet,' J. TENNANT. A clever picture; but the fire that issues from the chimney of the steamer is far too great, and gives an unnatural tone to the whole subject.

No. 426. 'Moses defending the Daughters of Jethro from the Shepherds,' MARSHALL CLAXTON. An ambitious work, and in many respects a successful one; containing parts that are admirably drawn and coloured, and manifesting right feeling and sound judgment.

No. 427. 'The Cottage Door,' J. LINNELL. A beautiful copy of English domestic life; very touching in character, and painted with great skill. The subject, however, is ill suited to the size of the canvass; the picture seems as if it were the fragment of a larger one.

No. 428. 'America dei Vespucci,' J. PARTRIDGE. A striking likeness of a lady whose life is a romance.

No. 430. 'Scene on the Coast of Yorkshire,' A. CLINT. A landscape of the very highest merit, which, taken altogether, may be ranked as in value the second, or at least the third, in the collection. It is a true and accurate copy of nature; highly wrought, but without the smallest token of restraint. This artist, also, will ere long establish his right to "go up higher."

No. 435. 'Effie Deans in the Prison,' T. SMART. A fine conception of a leading part in one of the most exciting of Scott's dramas; we have never seen it more completely realized. The drawing is good; and the sober tone of colour is in admirable keeping with the subject.

No. 436. 'The Unrelenting Lord,' J. R. HERRBERT, A.R.A. This is a noble work; a work of the highest class of Art, and worthy the reputation of the accomplished painter. The story is a painful one: the "lord" is giving the signal for the execution of the lady's paramour; and the flashing blade is seen in the distance in the act of descending upon the neck of the victim. It is a tragedy on canvass, and opens a mine to the imagination.

The Sculpture, as usual, is "made nothing of" here; yet this year three or four works have been sent, which, elsewhere, would have attracted marked attention. 'A Boy (in the south room) playing at Marbles'—his "last stake"—is a noble and beautiful statue; satisfactory to the anatomist, and most valuable to the lover of Art. It is the work of Mr. CARNEW, an artist of the rarest power. Above the steps, as the visitor enters, is a work of still higher merit by the same great master—'The Adoration of the Magi,' a small model; the centre of which is a Madonna and child, which is also exhibited, finished in marble. It is a fine effort of mind and hand; a glorious conception, executed with almost perfect skill. A small statue in marble, by W. C. MARSHALL, 'Rebekah at the Well,' demands a word of warm approval. It is a graceful and very elegant production, and of a size to render it a desirable acquisition to those who have neither large houses nor large fortunes, but who have the taste to prefer original creations to inferior copies.

## THE ARTS IN CONTINENTAL STATES.

**ITALY.—ROME.**—A tomb has been opened in the neighbourhood of Chiusi which contains two sarcophagi of Grecian marble, adorned with painting and rich gilding. This discovery has excited much interest, as, hitherto, all the Etruscan coffins that have been found, are either of burnt clay, travertine, or alabaster.

**Painting.**—*P. Williams.*—Universal admiration is attracted to the studio of the English artist, Penry Williams, on account of a picture which he has painted, and which is now to be seen there. The subject is a woman bringing offerings, on her recovery, to a miraculous image of the Virgin. The principal figure is riding on an ass surrounded by peasant men and women. The landscape exhibits a mountainous scene. The picture, it is said, is painted for the Marquis of Westminster, and destined for his gallery in London.

**Overbeck.**—The celebrated German artist, Overbeck, has just completed here the cartoon for a large picture of 'The Entombment,' intended for a church in his native town, Lubeck; it is full of originality, is simple in composition, and shows much just thought. The cartoon, it is said, will be placed in the collection of Count Raczinski, in Berlin.

**ROME.—Sculpture.—Thorwaldsen.**—The great Thorwaldsen has now finished the six bas-reliefs for the King of Wurtemberg. Four were exhibited last year, the other two are, 'a Shepherd who finds the God of Love in a Bird's nest,' and 'Love complaining to Venus that he has been stung by a Bee concealed in a Rose.' The models for the statues of two apostles, destined for the metropolitan church of Copenhagen, are completed.

**Bissen.**—The Danish sculptor, Bissen, has modelled a 'Venus adorning her Hair,' a 'Love sharpening his Arrows on a Stone,' also other works, which show a fine fancy and good execution. He has executed eighteen statues by order of the Danish government—a government which does much for arts and artists.

**Sohn.**—A young German artist, named Sohn, has discovered a substance, in which he has copied some of the best works of Rauch, Swankhaler, and Thorwaldsen, and also some antique groups. He is now at Paris, and he proposes to model some of the groups in the garden of Versailles and the Tuileries; he calls the substance, French Meerschaum.

**FLORENCE.—A New Theatre.**—Various Italian and foreign artists, among whom is one Englishman, have presented plans and elevations for a magnificent theatre to be built here, and to be called 'Teatro Leopoldo.' It is proposed that the theatre should stand alone with spacious arcades for the carriages that come and go, so that the ladies are guarded from all fear of rain; before the theatre will be a large square or 'piazza.' On one side will be the station of the fire-engines; on the other, a large hall for scene painting, and apartments for other decorations. In short it is proposed to be a model-theatre, and when the plan is chosen we shall inform our readers. Marble and granite will be the materials employed.

**BOLOGNA.—Works on Art.—History of Architecture.**—The Marquis Amico Ricci, deservedly celebrated as an excellent and correct writer on the Fine Arts in many works, especially that on Arts and Artists in the "Marca of Ancona," has commenced a gigantic labour—"the History of Architecture in Italy." The first volume is now printing, and our correspondent assures us it is an eminently classical work; which we believe from the talent of the author.

**Lives of Painters.**—The venerable Marquis Amorini, president of the Academy of Fine Arts, continues, unweariedly, his lives of the Bolognese painters. We have now the lives of the five Carracci. All are written with great care as to the correctness of facts; clear, just, and impartial criticism, and a fine taste in Art, alike honorable to the venerable president, and the academy to which he belongs.

In other parts of Italy the following works are being published:—

At MILAN, the first Italian edition of Stuart's "Antiquities of Athens." The architect, Alvisetti, superintends the work, of which eighteen parts are already published.

At TURIN, the Sardinian Consul general, Barranta, publishes a large work called "The Beauties of the Bosphorus." The first part, in quarto, is already out.

At VENICE, "Feste Veneziane" with illustrations by Professor Passini.

At FLORENCE, the great work by the cavalier, Inghirami, on vases, entitled, "On the fictile Vases," is nearly completed.

**FRANCE.—PARIS.—Improvements in Paris.**

—Workmen were employed in the following places, at the close of last year, either in new erections, or in repairing old buildings. Employed by Government—in the Jardin des Plantes, Polytechnic schools, Pantheon, Normal schools, Luxembourg, College of France, Palace of the Fine Arts, Palais d'Orsay, Church of the Magdalen, Archives of the Kingdom, Guardhouse des Celestines. At the expense of the city of Paris—in the Hotel Dieu Saint Severin, Saint Etienne du Mont, Saint Sulpice, Hospital for the Blind, Champs Elysées, Notre Dame de Lorette, Saint Vincent de Paul, Saint Germain l'Auxerrois, La Sainte Chapelle, the Hotel de Ville, La Charité, the fountain of Molière, Street of Jervois. At the expense of the civil list—the English Museum in the Louvre. Duban, the architect of the Palais des Beaux Arts, has completed the repairs of the Chateau d'Amiens, in the vale of Chevreuse; and Ingres is about to paint the hall of this magnificent building. The restoration of La Sainte Chapelle is placed under the direction of M. Duban, and the general wish seems to be, that the plan adopted should be the original one, built in the thirteenth century: a tower seventy feet high, like that of the cathedral of Amiens.

**Monument of Molière.**—The works for this monument are about to recommence: it is desirable that they should be completed in the course of this year, so that the inauguration may take place on the 7th of February, 1843, being the hundred and seventeenth anniversary since the death of Molière.

**SAXONY.—DRESDEN.—Rietschel.**—It is not long since the masterly chisel of Professor Rietschel adorned the principal entrance of our theatre with the two intellectual statues of Schiller and Goethe. We have now to admire, by the same artist, a group which breathes the spirit of Grecian antiquity, and is excellently executed. The figures are thirteen, above the size of life, in sandstone; the subject is Orestes pursued by the Eumenides, and the moment represented is when in the Areopagus he throws himself before Minerva, imploring her aid.

**BOHEMIA.—PRAGUE.—The Tower.**—It is with great regret we see preparations making to take down the old steeple of the town-house. Three years since, when the repairs and new buildings were decided on for the town-house, it was determined, as well on account of the beautiful and grand style of the building, the old clock-work it contains, and the many historical recollections attached to it, that the steeple should be preserved. The clearing away, however, of some under parts of the building, and other alterations, had not been done with sufficient care, and the consequence is, this noble old tower has received a shock which, as the danger of its fall became immediate, has left no choice as to taking it down; and with it, from the consequence of the same accident, must also be sacrificed various adjacent parts of this most interesting old building.

**GERMANY.—VIENNA.—Monuments.**—Our readers are probably aware that at the last great music meeting here, it was resolved to erect monuments to the memories of Haydn, Mozart, Beethoven, and Gluck, the four greatest musicians Austria has produced.

**Destructive Fire.**—The splendid church belonging to the hospital, erected at the close of the twelfth century, by Otto II., Bishop of Bamberg, for the reception of pilgrims travelling to and from the Holy Land, was destroyed by fire on the 25th and 26th of October last.

**PRUSSIA.—BERLIN.—L. Von Cranach.**—Herr Forstemann, of Halle, has, in a number of the *Staats Zeitung*, put forward a contradiction of a long received tradition, namely, that the family name of Lucas Von Cranach is not Cranach, but Sunder or Sonder. Amongst other strong evidence, he brings the matriculation book of the University of Wittenberg, in which is recorded the

matriculation of John, the son of him who has been hitherto called Lucas Granach, on the 9th of October, 1517; it is thus inscribed: "*Joannes Sonder de Wittenbergh, Brander b. dio. propter defectum ætatis nondum juravit.*"

**COLOGNE.—The Cathedral.**—There can be no doubt that the completion of the Cathedral will soon be commenced. Building materials are brought, foundations are digging, and other preparations are made. It is still undecided what stone shall be used—whether it shall be brought from the quarries of Swabia, or whether a basaltic stone, from the volcanic rocks of the Rhine, shall not be preferred. The latter is hard to work, but would give an almost imperishable durability to the building. A great solemnity, it is said, will be held to commemorate the commencement of the works, which excite much enthusiasm here. The month of August is the time named, being also that of the great military manoeuvres; it is said the King of Prussia will himself be present, and that his invitations will be accepted by the King of Bavaria, the King of Wurtemberg, the King of Belgium, Prince Albert, and the Duke of Orleans.

**GREECE.—Artistical and Archeological Travels.**—We have not before noticed the travels of M. Didron, assisted by Messieurs Cenatole de Saint Aldegonde, Emanuel Durand, and Hippolyte Parfait, in the Grecian Continent and the Peloponessus, to study, and make drawings of the many fine Christian monuments that adorn these countries. They passed sometime at the convent of St. Luke in Livadia, in that of Mégaspilmon in Achaia, at Sparta, Corinth, and Salamis. The great church of St. Luke is covered with marbles from the pavement to the springing of the arches. The sanctuary and transept are enriched with mosaics, while the arches and arcades are also worked in mosaic on a gold ground. It is St. Mark's of Venice, among desolate mountains and wild precipices. Mégaspilmon is still more rich, but less beautiful. Mistra possesses the largest, the most beautiful and original churches in Greece; these edifices are half Gothic, half Byzantine. One would be inclined to say that a Frenchman, Pierre de Charnolite, who built the fortress of Mistra, early in the thirteenth century, was also the founder of these churches; in which he wished to temper the oriental style, by a mixture of the style of the "ogivales" cathedrals of France. At Corinth, the church, where it is said St. Paul preached, is cut in the rock, and has nothing of the eastern style—a proof of its high antiquity. At Salamis, the great church of the Virgin Phaneromeni is painted in fresco, from the pavement to the arches; and these frescoes contain, it is said, in all, including busts and medallions, 3500 figures: it is the Pantheon of Christian Greece. These pictures are perfectly preserved, and remind us, in style, of the statues and paintings in the cathedral of Chartres. M. de St. Aldegonde has taken casts of the inscriptions in marble which mark the date of the foundation of the churches and monasteries, and the names of the founder, and also the Christian inscriptions engraved on ancient columns, which are the archives of the church of Mistra—its marble parchments. He has also taken casts of the chiselled copper doors which close the church of Mégaspilmon, and of the small chiselled silsetes tabernacle, which contains the image said to be sculptured by St. Luke. M. Durand has copied in drawings the mosaics, a legend painted in the refectory of Mégaspilmon, and the 'Last Judgment,' which cover the west wall of the church of Salamis. M. Parfait has taken various elevations at St. Luke and Mistra.

**CONSTANTINOPLE.—A Turkish firman prohibiting an engraving.**—A periodical called "La Revue Orientale," printed at Paris, has published in one of its numbers an allegorical print with the title, 'La Regeneration de l'Empire Ottoman,' which represented, by symbolical figures, the four fundamental principles of the late celebrated firman, which is a species of new constitution of the Turkish empire. It is well known that these four principles are—1st, Equal civil and political rights to the entire population;—2nd, Complete religious freedom;—3rd, The separation of the spiritual and temporal power;—4th, The right of possession granted to foreigners. The Sublime Porte has, by an express firman, prohibited this engraving.



## ART APPLIED TO MANUFACTURES.\*

## NO. II.—DRAWING CLASSES AT EXETER HALL.

We have been much gratified by witnessing, at Exeter Hall, the commencement of an experiment, on a grand and comprehensive scale, for rendering linear drawing a part of popular education, as music has now become. The system adopted by the committee of council is that of M. Dupuis, which is followed at the Normal School at Versailles: thus England is indebted to France for having methodized systems of instruction in two of the sister Arts, for the purpose of educating the masses—Mr. Butler Williams teaching perspective drawing with the use of the models of M. Dupuis, as Mr. John Hullah teaches part-singing according to the formulæ of M. Wilhem.

The principles before laid down as the basis for a course of instruction are carried into operation by the method of M. Dupuis, though in a different way: models only are used; illustrative diagrams drawn by the teacher being merely exhibited to exemplify the theory, not to be copied. The pupils draw from solid forms wholly, not from drawings; therefore every line they make is the result of intelligence, and a test of knowledge. Before they begin to delineate, they are made to understand what they are about to do, and the scientific rule they are taught to exemplify. This is, in our opinion, the only sound and true theory of elementary training in the *science* of drawing: for with the *art* this introductory course has nothing more to do than exercising the hand; its object is limited to teaching the pupils to see correctly the apparent forms of objects, and the seeming direction of lines, and to know the optical laws by which the real forms and actual direction of lines appear differently to the eye, according to the angle of vision under which they are seen: the pupils are not at first required to draw evenly or neatly, but only to express intelligibly, by rude lines, their comprehension of the rule exemplified by the model. To make this clear, let us describe the process of the initiatory lessons, as they are given by Mr. Butler Williams, at Exeter Hall, to three successive classes of adults, sixty or seventy in number, two of males and one of females, on the evenings of Mondays and Thursdays. The pupils are seated at desks ranged in rows, each pupil having before him or her a black board, with a sponge attached to it and a portcrayon with white chalk: in front of them stands the teacher on a platform, having beside him a stand with a sliding top terminating in a ball and socket joint, to which is affixed each of the models as it is successively required; so that the model may be elevated and depressed, and placed in any position at pleasure. The used set of models includes three kinds: the first consisting of single and parallel lines, curves and angles, and outlines of simple geometrical figures, in iron wire, about the thickness of stair-rods; the second of similar forms in wooden bars, of about an inch and a half square, including the frame of a cube, and combinations of curved and straight lines, angles and circles; and the third of solid forms, such as the sphere, the ovoid, &c., of a large size, and painted white: the whole apparatus is most ingeniously designed and well made. In the introductory lessons which the classes at Exeter Hall are now receiving—the first having been given on Monday the 14th of February—only the wire outlines are needed; and they are employed chiefly to illustrate, conjointly with diagrams, the rationale of linear perspective, as exemplified in the laws of vision. They also serve to exercise the eye and hand of the pupil in perceiving and delineating the inclination of lines. The teacher has, of course, to look seriatim at the performance of each pupil, and to point out individual errors, explaining the rule again if not understood by all: this makes the conducting of a drawing-class a troublesome as well as an arduous duty; for, excepting only the perpendicular line, every line or shape appears differently to each, so that one pupil is no guide to another. This, however, ensures a self-dependence, which, though it may retard progress at first, promotes certainty.

It would be premature to offer an opinion as to the ultimate success of M. Dupuis' method: its formation on right principles is sufficient to



justify its adoption, especially since the Normal School of Versailles affords satisfactory evidence of its efficiency; but we have a doubt as to its being the best or the most simple and expeditious course, and we shall be glad to have this doubt removed by the result. Meanwhile, we may be allowed to state the objections that present themselves at the outset. In the first place, the models mostly represent arbitrary forms, that suggest no ideas of real objects; and thus the fancy is not awakened sufficiently to relieve the tedium arising from the constant repetition of the same forms seen under different points of view. The models designed by Mr. Deacon are suggestive of a variety of buildings, as is shown in the accompanying sketch, which is only a picturesque version of one of many combinations, of which the different pieces are susceptible. M. Dupuis' models are susceptible of very limited combinations, though the pieces are much more numerous than Mr. Deacon's. In the second place, the wire outlines represent nonentities; they are diagrams, useful to comprehend, but not so beneficial, to copy, as the same forms in a solid shape: for instance, we saw Mr. Butler Williams's class very much at fault in drawing a detached horizontal line foreshortened—and well they might be, for it is a very difficult matter for a beginner; but had this line been the edge of a square or other form, the task would have been easier, because the purpose and inclination of the line in its connexion with others would have been more evident to the mind. We cannot approve of copying representations of outline by itself; knowing that it is only the boundary or outer edge of solid form, and as such has no separate existence, and is only discernible in a plane or solid form: there is less objection to using wire outlines merely as demonstrations of the effect of the angle of vision on the appearance of lines; but we think planes would be preferable, because they represent sections or superficies of solid form. The difficulty of using planes in large classes, if they are to be viewed geometrically, that is, placed directly before the eyes of the pupils, is that one plane would only suffice for one or two files of delineators: but if drawn perspective, they would, in our opinion, be preferable to outlines, for the reasons before stated; and also because the forms would be more distinctly visible. In the instance before mentioned of the horizontal line foreshortened, some of the class complained that they could not see it; the light was partly the cause of this, and the defect therefore remediable in part; but the superior distinctness of an outline defined by a broad mass of light reflected from a white surface, standing out at a distance from a dark background, is unquestionable. Another objection to the use of wire outlines to draw from is, that the imitation of a cylindrical substance by a single line involves a fallacy; and although the delineation is not exact, being employed not as an imitation of the object, but as a test of knowledge, still it is not well for pupils to start with practising a false mode of delineation. In delineating a plane in geometrical elevation, the definition of

the outline completes the representation; and this, requiring no acquaintance with perspective, would be a good introduction for young people who have never taken a pencil in hand, and know nothing of the science. In the third place, the models are numerous, and necessarily costly; needlessly so, because they are too many: this fault is easily remedied, and must be, if they are to be extensively adopted. Our objections are not to the system, but to some of its details; and in offering them at this early stage, we are desirous to call attention to what we consider defects in M. Dupuis' models, with a view to their being remedied before manufacturing sets for distribution. Mr. Butler Williams is not only competent to decide upon the expediency of any alterations, but candid enough to consider any suggestions that may be offered. We would recommend Mr. Deacon to have a set of his models made on a large scale, with introductory plane forms for young beginners, adapted to large classes. We should be glad to see a comparison instituted of the effects of his teaching, with that on M. Dupuis' plan. From the experience we have had of Mr. Deacon's success, both with young and adult pupils, we incline to the opinion that his would be found quite as efficacious as that of M. Dupuis' for training teachers; and more expeditious and pleasing for teaching the young, and initiating adults in the practice of sketching from nature. Let both be tried: there is a field wide enough for them and more. Good teachers are wanted; the harvest is plentiful, but the labourers are few. We rejoice that the "committee of council" have adopted a plan based upon sound principles; the result, notwithstanding our objections, cannot but be favourable to the progress of the Arts, as well as beneficial to the individuals who will thus learn to use a sense that has comparatively lain dormant for want of cultivation. Any rational system carried out by Government means, and supported by Government influence, must have advantages over others; and in the present case there are classes ready formed on the spot: but it does not, therefore, follow that it is the only system, or the best; even if it were, competition is a wholesome stimulus to improvement, and will tend more effectually to spread knowledge that will be the means of cultivating the study of form.

Thus far we have treated only of the *elementary* part of teaching drawing; which is positive science, and forms the basis of the superstructure of Art. To this point every one may attain; for it is a process dependent upon the understanding, requiring but little manual dexterity, and not calling for much exercise of taste or fancy. The student will have gained the power of seeing with correctness and intelligence, and of delineating distinctly the shape of any object of fixed form that he shall first thoroughly be acquainted with: for knowledge of the object to be represented is essential to accurate delineation. At this point the Art of Drawing comes into play; for to make a pleasing and attractive picture of one or more objects, requires the exercise of those powers of

\* Continued from page 45.



mind and hand which go to make an artist; and the object of this elementary course of instruction is not to produce artists—though for this purpose it is valuable as ancillary to further progress—but to enable every one to perceive and delineate the forms of things so as to express ideas of shape, which cannot be conveyed to another without drawing. In effect, the end of this course of linear perspective drawing is to exercise the sense of vision in relation to forms, by training the mind and hand to understand and delineate what the eye perceives.

M. Dupuis' models also extend to the study of the human figure; but this branch of the subject, and the application of models to picturesque drawing, requires a separate paper.

W. S. W.

#### WORKS IN PROGRESS.

**SEPULCHRES OF TARQUINIA.**—The result of the labours of the learned archaeologist, Byres, on the sepulchres of Etruria, is about at length to be published, after having been long supposed to be lost to the world. The original prospectus of the work was issued in 1767, and the plates were drawn and engraved on the spot by Mr. Norton, under the superintendence of Mr. Byres, while the paintings were fresh and uninjured. The announcement of such a work excited the deepest interest wherever it became known, among all men of antiquarian taste and knowledge; but the deaths of the author and his coadjutor, together with the invasion of Italy by Napoleon, caused the work to be lost sight of, and the plates remained packed up at Leghorn from 1796 until 1840, when they were sent to England. Many of the paintings represented in this work have now entirely disappeared; hence it acquires an increased interest. Even in 1780, M. Agincourt, who was then at Rome, states that they were at that time so much faded, that he was indebted for drawings and details of those interesting remains to Mr. Byres, a Scottish architect, whom a long residence in Italy had eminently fitted to treat the subject. Lanzi, in his "Saggio di Lingua Etrusca," says, that "certain of the sepulchres of Tarquinia, judiciously selected from the multitudes which are to be seen around Corneto, would be given in coloured plates, by Mr. Byres." A very mysterious subject is represented in a grotto at Corneto, the painting of which Mr. Byres has engraved upon copper, in the finest taste. The labours of Mr. Byres were alluded to by Winkelmann, as also by Italian antiquarians. The plates are engraved in line, they are 57 in number; and will appear in monthly numbers, accompanied by letter press containing all that is known of the sepulchres.

**THE DEATH OF DOUGLAS AT THE BATTLE OF LANGSIDE.**—Painted by C. Landseer, A.R.A. Etched by J. G. Murray. Publishing by Mary Parkes, Golden-square.—This is a large plate, the subject giving abundant scope for admirable grouping, and a display of numerous figures, of which the artist has skilfully availed himself. The story is found in one of the earlier novels of the Waverley series; placing at the disposal of the painter some of the most striking characters that figure in the "Monastery" and the "Abbot." The battle of Langside crushed the hopes of Mary Queen of Scots and her adherents, and in the plate before us, she is seen proffering to one of the most devoted of her followers, who is dying in her cause, all in her power to bestow—consolation and acknowledgments. It will be remembered that George Douglas, subdued by the fascinations of the Queen, facilitated her escape from the castle of Loch-Leven, and attached himself to her fortunes. He is in the print before us extended on the ground in the agonies of death, and even while vision is departing from his eye, it is yet fixed upon the features of the Queen, who is bending over him. The figure is in armour, but the head is unhelmed, and the whole is deeply expressive of approaching dissolution. Immediately behind the Queen are the Abbot Ambrosius, Lady Fleming, and Roland Grene. The figures on the left of the composition are Sir Halbert Glendinning and Adam Woodcock, behind whom is a mounted knight, the bearer of news from the immediate scene of conflict; Catherine Seaton is in anxious attendance on the Queen. Of these, together with a few others, is the composition made out; and they are just sufficiently numerous to give importance to the event without dividing the interest. The grouping is highly successful, and the eye is led to the principal figures without any forced effects. The work, which is mezzotinto, is marked by many of the best qualities of its style.

**ALFRED.**—Painted by S. A. Hart, R.A. Engraving by J. G. Murray. Publishing by Mary Parkes.—This when perfected will be an engraving of high pretension; much of the work is little advanced beyond the outline, but the character, expression, and drawing, ably sustain the reputation of Mr. Hart. A beautiful simplicity pervades the picture, which consists of only three figures—the infant Alfred, the subsequent deliverer of his country; his mother; and an aged bard, to whose minstrelsy both are listening. We repeat our conviction, that this work is in promise altogether an effort of a high class.

MR. ALEXANDER HILL, the enterprising publisher of Edinburgh, announces for publication two works of much interest and considerable merit. The first is "Windsor Castle—Summer Evening," the painter D. O. Hill Esq., (we believe the publisher's brother); a production, to the great merit of which we have already borne testimony, on the authority of our esteemed correspondent in Edinburgh, where the picture was exhibited, and where it obtained high and extensive fame. The other is a work with which all visitors to the Royal Academy are well acquainted; for in the exhibition, 1841, it was a very primary attraction, not alone for its admirable qualities as a production of Art, but for the able and skilful treatment of an exceedingly striking and interesting subject. Very few, indeed, have forgotten the gratification they received from examining Mr. Duncan's picture of "Prince Charles Edward (the "Pretender," as he is called in history) and the Highlanders entering Edinburgh after the battle of Preston." It is now in course of engraving, in line, by Mr. F. Bacon. We are compelled to give this mere announcement of the intended appearance of the work; but we shall seek an opportunity of devoting to it greater space and attention.

**AFGHANISTAN.**—A work that will possess a strong, but melancholy, interest, is announced for early publication by Messrs. Graves and Co. It is descriptive of the recent operations of the British forces in Afghanistan; and will consist of views of the most beautiful scenery through which the army passed, with figures illustrative of memorable events which occurred during the campaign, and characteristic of the manners and costumes of the natives; to be drawn on stone by Louis Haghe, Esq., of a uniform size with his work on Belgium and Germany, from the original and highly-finished drawings executed on the spot by James Atkinson, Esq., superintending surgeon of the army of the Indus. The volume will consist of twenty-six plates, royal folio.

**HADDON HALL.**—Another work, to range with the series by Stanfield, Prout, Roberts, Haghe, and Müller, is about to appear. It is descriptive of Haddon Hall, Derbyshire, consisting of twenty-six of the most beautiful interiors and exteriors of this interesting remnant of the olden time. Drawn on the spot, and on stone, by Douglas Morrison, Esq. It will be published by Messrs. Graves and Co. during the present season.

**WINDSOR CASTLE.**—Messrs. Gandy and Baud's illustrations of this national edifice is announced for completion at the end of this month; and we are informed that the historical and descriptive letter-press will be written by Mr. Britton, who had formerly engaged to write the account for the late Sir Jeffry Wyattville.

**YORKSHIRE ABBEYS.**—A very splendid work is preparing to illustrate the architecture and scenic features of these interesting ruins. Mr. Richardson of York has made some fine drawings, which are to be lithographed by Mr. Haghe.

#### ARCHITECTURAL MEMS.

THE union of the Architectural Society with the Royal Institute of Architects, was consummated at a closing conversazione in the rooms of the late Society, on the 1st of March last, when Mr. Tite read a paper on the pyramids of Egypt, and a large number of the profession and friends of Art were present. Having long advocated this junction, and shown how much more might be done for architecture by the united efforts of all engaged in it; the saving of expense, and the prevention of ill-feeling that would be effected; it is hardly necessary to say we hail gladly this event, and trust nothing will occur to prevent the realization of our anticipations. Strong as the Institute now is, and numbering amongst its members all the chief professors in England as it does, very much may be expected from it: indeed, the future position of architecture in this country is now in its

hands. The election of Mr. Barry into the Royal Academy, in the face of his avowed intention of remaining a fellow of the Institute, has settled a question, too, of some importance to its progress.

The *opus magnum* of this latter gentleman, the new Houses of Parliament, is proceeding very satisfactorily, and bids fair to be one of the finest pieces of Gothic architecture modern times may boast of. The whole of the river front, comprising corridors, committee rooms, and offices, is brought up to the second story, and the brick foundations for the houses themselves are built to the ground-level. Over the main windows in the river-front are placed the arms of all the various Kings of England, one over each, very boldly sculptured in one stone about eight or nine feet square: on either side of each of these is a panel with the sceptre and other insignia. The hundreds of masons who are at work in all directions, and the carvers in their little straw sheds each engaged on his separate task, recall the labours of the old free-masons, and a period when the erection of such a building was a more common occurrence in England than it is now.

In the decoration of Trafalgar-square Mr. Barry is also proceeding rapidly: the ground is levelled and the terrace wall next the National Gallery is fast approaching to completion. As to the Nelson column there, the problem appears to have been, to do the least possible amount of work consistent with the slightest appearance of progress: and very successful they seem to have been in solving it. The builders, it is clear, like wise men, will not go on any faster than money be forthcoming, and to this the committee, who are avowedly not backed by public opinion, do not clearly see their way; whether or not, therefore, it will be ever finished, without the interposition of Government, seems a great question. The model of the capital is nearly completed; but a fresh difficulty has arisen as to the casting of it in consequence of the death of the party to whom it had been entrusted. The architect to this sad affair is certainly to be pitied.

The restoration of the Temple Church, although many men are at work, has not greatly advanced in appearance since our notice of the works in December last; still it is progressing steadily, and we may hope satisfactorily.

At the New Royal Exchange they are now beginning in earnest, a solid and excellent foundation was long ago put in at an expense of £8124, and a contract entered into with Mr. Jackson for the completion of the building for £124,700.

Recently several attempts have been made to improve the character of our shop-fronts, a wide and fruitful field for the architect of talent, which as yet has been but little worked. An exchange, a senate-house, and even a church, falls to the lot of the general practitioner but seldom, whereas private dwelling-houses and shops are matters of constant occurrence; they are nevertheless entitled to more consideration than is usually given to them; and afford more opportunities for the display of ability than are generally made use of. Amongst the most recent of the new fronts is that of the Lowther Bazaar, and the adjacent house in the Strand. The arrangement of the shop itself, and the archway filled in with glass, are exceedingly effective, and with many of the details highly creditable to the architect, Mr. Kendall. The adjoining front, however, which is a repetition in little, is too much like it or not enough, and produces a whole somewhat inharmonious. The way to improve it would be to make the house on the west side of the bazaar correspond with that on the east side: indeed this may be the architect's intention.

To the decoration and improvement of dwelling-houses we would direct the attention of all, whether those who want houses or those who build them. Hear what old Sir Henry Wotton says on this subject, and so let this note end with a text instead of beginning with one, "Every man's proper mansion house and home being the theatre of his hospitality, the seat of self-fruitfulness, the comfortablest part of his own life, the noblest of his sonnet's inheritance, a kinde of private principedom, nay, to the possessors thereof, an epitome of the whole world, may well deserve by these attributes, according to the degree of the master, to be decently and delightfully adorned."

## EXHIBITION OF THE LOUVRE.

## MODERN WORKS OF ART.—ARTICLE I.

ENTERING an exhibition of modern painting, the first impression is cheerfulness and gaiety: the scene is brilliant in itself. Before we consider details, or think of criticism, it promises gratification to our curiosity; we anticipate the pleasure of meeting old friends, and we expect to enter, as it were, into the history of their thoughts and occupations during the past year, in the speaking witnesses of them on the walls. But if we think with gladness of those whose new works we are about to see, we remember also those who will never offer us their inventions more. Among these, in entering the gallery of the Louvre this year, who, acquainted with the progress of painting, will not remember M. Buchot, so early lost to the art he so much loved, to the friends by whom he was so much beloved? M. Guenepin, whose modest merit, both as an architect, and as the head of a school of architects, many of whom have done high honour to their master, will make him long remembered. M. Danvin, whose landscapes last year gave us so much pleasure, and who died almost in an instant, while finishing new works about a month since. M. C. H. Laberge, a landscape-painter, is also dead; and M. Athanase Jovart, a young sculptor, aged only twenty-six. These are the losses that cannot be repaired. Next come the absent, and these embrace many of the greatest names. M. Ingres will send nothing to the exhibition, resolving to exhibit his works hereafter in his studio. M. P. Delaroche has but just finished his labours in the "Palais des Beaux Arts." M. H. Vernet is employed at Versailles on the "History of the Conquest of Algiers." M. Ary Scheffer is completing a new composition, whose heroine is the Margaret of Faust. "The Federation of 1790" entirely occupies M. Couder. M. Louis Boulanger is finishing the paintings in the Chamber of Peers. M. Delacroix is painting a roof in the same place. M. Vauchelet has only completed the pictures in the hall of meeting of the peers. M. Abel de Pujol has also painted some compositions there. M. Decaisnes is occupied at present in the decoration of the church of "St. Denis du Saint-Sacrament." M. Ziegler, we know not why, has sent nothing to the exhibition. These are great blanks; and we regret to be deprived of the pleasure the sight of the works of these artists conferred. But let us remember these artists have won their laurels, and regret less the absence of their compositions, since more room is left for the young and anxious student, to whom the walls of the gallery are, perhaps, the goal of many hopes; the opening of a bright future, the means of reward for many a laborious hour. But we are in the gallery; and what is the first noted event that occurs almost as soon as the doors are open? Four pickpockets are in full action; so also are the police, who inquire of one gentleman what he has lost? He replies, "Nothing." They desire him to examine, and he finds he is indeed minus various articles. The person who addressed him told him to go to the bureau of the next commissary of police, and he would find his missing goods. The depredators are quickly discovered and disposed of. Now, let us turn to the two thousand and twenty-one subjects of Art which the gallery contains. Four thousand, it is said, were presented for selection to the jury; and the number of young artists is also very great. Of these four thousand subjects, nine hundred are said to have been portraits in various styles; of these four hundred and fifty only were retained. We shall first give a general *coup d'œil*, naming some of the principal works in the exhibition, and then return to those that require longer description. In sacred and historical subjects we have in the grand style, 'The Flagellation,' by M. Lehmann; 'An adoration of the Magi,' by M. Lepaulle; 'Bathsheba,' by M. Lestang; 'Parade,' a 'Vision,' by M. Roger; 'The Miracle of the Loaves and Fishes,' by M. Laynaud; 'St. Louis dictating his *Capitulaires*,' by M. Flandrin, intended for the Chamber of Peers; 'The Estates under Henry III.,' by M. Oscar Gué; a 'Moses,' by M. Sturler; 'The Defence of Mazagran,' by M. Philippoteaux. The unfinished, but most beautiful work of Buchot, at which he laboured at the time of his death, a 'Repose in Egypt,' is also here. 'Jesus Christ giving the care of the Catholic Religion to the Fathers of the Church,' M.

Debon; 'Vision of Christ,' M. Riss; 'Christ borne away by Angels after his Death,' Charles Moench; 'Joseph explaining the Dreams,' M. Senties; and many others, some of which, not mentioned here, we shall name hereafter more particularly. The landscape-painters are very strong this year, although much regret is expressed that M. Dagnan has sent nothing. A 'View of Nice,' which he has now unfinished in his studio, is spoken of by the artistic world as a remarkable work. We have rich contributions from Messrs. Diday, André Giroux, Hostein, Calame, and Isabey, jun.; Bertin, Gaspard Lacroix, Prevel, and Mlle. M. Dupan, &c. &c. There is a very beautiful composition by M. Aligny, and some of those landscapes by M. Corot, which seem to breathe the fresh pure air of the woods and fields; also some admirable views in Brittany by M. A. Leleux. M. Biard gives several of his peculiar subjects. Our readers will not have forgotten his terrible views of scenes in the frozen regions last year. Now we have 'Jane Shore condemned to die of Hunger in the streets of London'; 'Shipwreck in the Icy Seas'; 'Hunting in Spitzbergen.' M. Décluze adds, 'The Hogarth of France has also displayed his comic vein in the 'Passage from Havre to Honfleur,' in which, without infringing on the rules of good taste, he has amusingly represented all the modifications of sea-sickness which the passengers begin to feel. The serious air which begins to overspread the party of pleasure, has the most comic effect imaginable, and the attraction is so great, that this picture of M. Biard is so surrounded, it is hardly possible to see it.' Of pictures, 'de genre,' those of Messrs. Charles Beranger, Robert Fleury, and Jacquand, are much admired. There is an admirable piece of animals, by M. Bracassat; 'Marine Views,' by M. Gudín and Morel Fazio; and M. Borget gives us 'Views in China.'

Of water-colour drawings there are some admirable specimens in a style almost rivaling oil in power. There are three pictures by M. Decamps, and a composition by M. T. Viollet le Duc, representing the 'Baptism of the Count of Paris,' in water-colours, all most remarkable productions. Amongst miniatures, those of M<sup>me</sup>. Mirbel and M. Isabey, sen., keep their usual high place. Some paintings on glass, compositions in a high style, are exhibited by M. Maréchal, of Metz, who also gives us some very pretty crayon drawings, 'A youth in a frail bark in a Storm,' and its companion, 'A Nymph sporting on Grass.' Of the four hundred and fifty portraits retained, we may note those of M. Winterhalter; a beautiful female portrait by M. Armaury Duval; by M. Champmartin 'A Family Group.' Some charming portraits of children by M. Geoffroy; the portraits by Messrs. Guignet and Eugene Deverin, by Messrs. Henry Scheffer, Bouget, and Rouillard. In sculpture we have in marble a 'Young Child reposing on the Grass,' by M. Droz; 'A Drunk Fawn,' M. Faillot; a 'Statue of Henry IV.,' by M. Raggi, destined for the city of Pau; a 'Judith,' by Mlle. de Faureau; 'A Young Woman,' by M. Le Gendre Herald. The portraits in marble by Mlle. Zimmerman, are admirable works. This lady is the daughter of M. Zimmerman, the celebrated pianist, and married lately the son of the portrait painter, M. Dubuffe.

We return to the sacred and historical subjects in detail, but shall enrich our article by a few of the general observations of M. Décluze—abridged on this year's exhibition. He is of opinion that there is much technical and material excellence; much knowledge of effect; wise and agreeable arrangement of subject, and all the artifices of Art—that the number of agreeable pictures, well composed and arranged, is considerable. What then is wanting? "Depth of thought, as regards composition; style, as regards forms." To this there are exceptions, which we shall note; but, in general, the pictures to be described are wanting in the essential qualities of Art, those which strike and move the minds of spectators. "The quality which is most precious in Art, is that faculty which some men have of expressing with force and truth what they experience, conforming, at the same time, to certain laws which are the result of good sense and general taste; while they admire the masters who have gone before them, they do not copy them; their own ideas and impressions being sufficiently strong to result in forms which give them expression." As an example of this quality,

M. Décluze cites three small water-colour drawings by M. Decamps—but great size is not necessary to a great style, nor to the expression of elevated thoughts. Of one of these drawings, the subject is 'The Siege of Clermont, in Auvergne,' of another, 'An Episode on the Defeat of the Cimbrians.' Here we have true beauty and grandeur of invention; action in the personages, that moves the heart and feelings, and draws you out of yourself; with groups that recall the most beautiful examples of antiquity. The third composition of M. Decamps is, 'Young Turks coming out of School,' a charming drawing—what buoyant life these little beings exhibit!

We turn to larger works. A large canvass, with figures a little above the size of life, is the production of M. H. Lehmann, the subject 'The Flagellation of Christ.' The figure of Christ is noble and grand, dignified in suffering. The horrid energy of the executioners we think somewhat too strongly expressed; the contrast was sufficient without this. M. Lehmann has two other works in the gallery, a 'Portrait of H. Payens,' first grand master of the Templars; and 'Women Bathing,' or rather going to bathe. In all these pictures we hail an artist who is making rapid progress. Since his residence in Italy we see his works again for the first time, and find an increased truth and beauty in his colouring, and ease in his compositions. We greatly admire 'Saint Louis dictating his *Capitulaires*,' by M. Hypolite Flandrin, 'in the presence of the Sire de Joinville, Guillaume de Nangis, de Mathieu, Abbot of St. Denis, Regent of the Kingdom, Robert de Sarbonne.' The four principal personages are portraits; the heads, hands, and all the details are painted with great delicacy and study. The subject is grave, and it is gravely treated; the painter having even disregarded the brilliancy of ornament and costume which historical truth might have permitted. 'The Adoration of the Shepherds,' by M. Cottrau, has great charm and brilliancy of colouring. We shall here conclude the present account, reserving other pictures to be described in a future article.

## VARIETIES.

ROYAL COMMISSION FOR PROMOTING AND ENCOURAGING THE FINE ARTS IN THE DECORATION OF THE NEW HOUSES OF PARLIAMENT. —We have much pleasure in being at length enabled to notice to our readers, that two meetings for this truly national purpose have been held at Gwydir House. His Royal Highness the Prince Albert presided; and the other Commissioners assembled were the Marquis of Lansdowne, the Earl of Aberdeen, the Earl of Lincoln, Viscount Melbourne, Viscount Palmerston, Lord John Russell, Lord Francis Egerton, Sir Robert Peel, Sir James Graham, Benjamin Hawes, Esq., Henry Hallam, Esq., and Samuel Rogers, Esq. Mr. Barry was also in attendance, and submitted his plans, generally, we believe, with reference to the architectural details, and the opportunity they afford for artistic decoration. The meetings are for the present postponed, but the Commissioners will recommence their inquiries soon after Easter; and we have little doubt but that the result will be equally beneficial to the progress of Art, and honourable to the genius, the intellectual advancement and social condition of the nation. Considering this subject, even in its strictly limited connexion with the new Houses of Parliament, it has become, and must continue, a matter of extreme interest. But to this point it cannot be confined. In the completion of great designs the concession of the first power is of as much importance as its gradual increase. The conception may be the individual property; the perfection of the work very frequently awakens the dormant energies of a nation. A few eminent and refined geniuses will communicate their taste to a whole people; and whatever be the manners of one generation, the next reflects them, and progresses beyond. Whether it be that the human mind is of so very imitative a nature that the excellence it sees it is desirous to vary or reproduce; or whether the love of acquisition be the useful and lower stimulant; yet it is observable, that let but one great design be well completed by one artist, or the combination of many, and instantly there arises a general desire to possess, and to extend the sphere of their productions. If, therefore, the new Houses of Parliament be

decorated in a manner we may reasonably expect, either from the known taste of the Commissioners, or the acknowledged merit of our artists, they will become the standard, the point from which opinion will radiate, until in time the private dwelling, instead of being, as it too frequently is, the mark of the frivolous luxury of the owner, will become one of the numerous instances and evidences of social refinement. Men talk of the moral and physical causes which impede the growth of national character; they extend this opinion to an idolatry; and rest content with inability. The progress of the mind is as certain as that of vegetation; but you must sow, and then cultivate the seed, if you would reap the harvest. In like manner, by incipient, steady, and vigorous exertion for the promotion of the Fine Arts, we shall gradually, but finally, insure success.

**ART-UNION OF LONDON.**—In competition for the premium offered by the Committee of this Association, now so widely spread and influential, one hundred emblematical devices were submitted to the Committee, amongst which were many of very great merit and beauty, evidently by practised hands. In the majority of them, however, there was great want of correct drawing, the most essential requirement in an outline design; while some few were positively absurd, and worthy the pages of "Punch," or any other caricaturist. The design chosen by the Committee was found to be by Mr. F. R. Pickersgill, and represents 'Wisdom Rewarding the Sister Arts,' typified by an elegantly entwined group of three female figures, kneeling at the feet of Minerva, who, seated, is extending a wreath above them. There is much dignified simplicity and fine feeling in the composition, which well fit it for the intended purpose. From the other designs, we will select a few for brief mention: the names of the authors are unknown. 'Britannia replenishing the Lamp of the Genius of Art,' one of a series, is a charming idea nicely treated; a little too Egyptian an outline, but nevertheless beautiful. 'Children, emblematical of Painting and Sculpture, led by Genius to receive rewards from the Society,' is a pretty composition; and the same may be said of 'Britannia encouraging Design to high aspirations, having first poured wealth at her feet.' 'Genius fostered in the Lap of the Society,' marked with an angle in a circle, represents the Society as a sitting female with a sceptre surmounted by a wheel, extending a wreath over a winged infant on her knee: this is an exceedingly nice design; and, indeed, we could pick out at least half a dozen others deserving of the same commendation. We are glad to find that subscriptions have been pouring in from all quarters during the last few days, and that the total amount will in all probability reach the sum which we last month anticipated, namely, £10,000. The distribution of the prizes will take place on the 26th inst., in Drury Lane Theatre, by the kind permission of Mr. Macready, who is one of the Committee, and the Duke of Cambridge will take the chair. The business of the Society having become so large as it is, more accommodation was found to be necessary than it at present possesses, and the Committee have accordingly taken spacious chambers in Trafalgar-square—a situation, being closely adjacent to the various exhibitions, and moreover in the centre of the town, well adapted to their wants.

**ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.**—On the 26th of February, a general meeting of this association was held in the Royal Hotel, when prizes to the amount of £780 were drawn. The prizes were forty in number, the highest being £100. There were two of £50 each, one of £40, two of £25, six of £20, ten of £15, and the remainder were £10 prizes.

**HAMPTON-COURT PALACE.**—It will hardly be believed, but nevertheless is true, that the officers in attendance in the great hall, recently opened to the public, have strict orders to prevent any person from sketching so much as a moulding or an enrichment, without a written order to that effect from Mr. Jesse. Anything more injurious, more contrary to the proper spirit in which a national structure should be, and, in fact, has been, thrown open for the cultivation of taste and the advantageous enjoyment of all classes, it is impossible to conceive. To carry it out fully, the servants should be directed to command her

Majesty's liege subjects *not to remember* any part of the building they may have seen, still less any of the pictures, on pain of Star-chamber process! Surely, surely this illiberal absurdity, for which not a shadow of an excuse can be advanced, needs only to be pointed out to those who have the control of the Palace, to be immediately abrogated: at all events, it ought to be so, and we look to see it done.

**THE THREE WELLINGTON STATUES.**—History nowhere presents an instance of the simultaneous erection of three such monuments as the Wellington statues, voted under similar circumstances by the public voice, to a fellow-subject. Mr. Wyatt's colossal work will be the first to be erected. That intended for the City, and begun by Sir F. Chantrey, is in progress under Mr. Weekes. The Glasgow statue is proceeding under Marochetti. It is a matter of some surprise that the last work has not been finished before; considering that likeness, character, &c., &c., are points of no importance in the eyes of the majority of the Committee.

**METROPOLITAN IMPROVEMENT SOCIETY.**—Since our last notice of this Association, Sir Lytton Bulwer, Lord Nugent, Lord Robert Grosvenor, Mr. Ewart, M.P., Mr. Brockedon, the Earl of Lovelace, Sir F. Trench, and others, have been added to the committee; and several meetings have been held, preparatory to sending a deputation to Sir R. Peel, to press upon the Government the necessity, in the first instance, of obtaining a map of London on a large scale, founded on actual survey; a document which, strange to say, does not at present exist; and ultimately, a report on the general subject of metropolitan improvements, from the first talent of the country. At the suggestion of Mr. Godwin, the Society have commenced a collection of maps and plans connected with the metropolis, and have applied to the various parishes, commissioners of sewers, &c., to aid this, which will be a very useful step.

**SCHOOL OF DESIGN.**—We state, with exceeding pleasure, that the council of the School of Design have formed arrangements for adding to the institution a branch for the instruction of females; and we add, with almost equal gratification, that they have confided the direction and superintendence of it to Mrs. M'lan, a lady whose reputation as an artist stands deservedly high—very nearly, indeed, as first of her sex in the profession; second, at least, but to one, and passing that one in a class of art, usually and properly ranked as the most difficult of attainment. We learn, also, that few ladies are more largely esteemed and respected by a very extensive circle of friends and acquaintances, alike for the energy of her mind, the amiability of her temper, and uprightness of conduct; matters, perhaps, even more essential than talent in the situation to which she has been—we understand unanimously—appointed. This establishment of a female school of design, is an event of no ordinary importance. The subject requires greater space and attention than we can now bestow upon it. In this country, unhappily, opportunities of giving employment to women are grievously limited. It is hard to point out any position which they can occupy that does not come, properly, under the head of "manual" labour, or is not mere menial drudgery. We believe that immense benefits may arise from this most judicious and laudable application of the public funds; and trust they may be augmented so as to render the plan as advantageous as it may be, undoubtedly, made.

**PAINTERS' ETCHING SOCIETY.**—In our last, we announced the formation of this Society; it is now completed, and proceeding with great ardour and rightly directed zeal. The Society has resolved upon first illustrating the Poems of Gray. They rank among the noblest compositions in the language, are of "infinite variety," and universally popular. But, we understand, the principal motive for this selection is, that within a comparatively limited space, they will be enabled to publish the whole of the Poems—an illustrated edition of Gray complete. Undoubtedly, this is a far better plan than to take an isolated poem, and, in consequence of the necessity of embellishing it largely, taking passages, all of which do not afford desirable subjects for the artist. By this improved plan, the prints will be very varied; each artist will have ample scope for the display

of genius; he will be entirely unfettered; and when the whole is completed, the Poet—the entire of his works—will have obtained a large series of illustrations—larger than under any other circumstances they could have received. The Society consists of twenty members; we are not informed concerning the whole; but we can mention the names of several, each of whom holds a foremost professional rank, and occupies a prominent place in the regard and esteem of the public; without exception, indeed, these are of established repute. Among them are Mr. J. B. Pyne, Mr. J. Wilson, jun., and Mr. A. Clint, landscape painters; Messrs. Meadows, Dadd, Frith, McInnes, O'Neil, Franklin, Scott, Melan, Ward, Joy, Gilbert, Sibson, Egg, and Poole.

**ARTISTS' EYES.**—At a recent meeting of the Academy of Sciences, Paris, M. Rocamir de la Torre presented the results of his historical researches, which he undertook with the view of confirming the justness of an opinion he had entertained on the physiological question—whether the colour of the iris of the eye exercises on vision a certain effect, and whether it tends to modify, in every individual, the sensation of colours. With this in view, he has collected together documents which give the colour of the eyes of a great number of celebrated painters of different schools, and he finds that, on grouping them according to this character, the artists of each category, whatever be the style of painting for which they acquired fame, have, one and all, a similar prevailing tone of colour in their pictures. Thus the prevailing colours were greyish in the paintings of men whose eyes were grey, greenish in those verging towards green, dark in the pictures of artists whose irides were of a dark brown, &c. A committee was appointed to examine into this memoir, composed of MM. Arago, Chevreul, and Babinet.

**THE PONIATOWSKI GEMS.**—Mr. Tyrrell, the proprietor of the Poniatsowski Gems, has published a pamphlet in defence of the originality of this series, which has been questioned in some of the newspapers and periodicals. To all persons capable of appreciating these exquisite works of Art, no vindication of their authenticity is necessary; although, undoubtedly, Mr. Tyrrell must have felt very strongly on becoming acquainted with a direct challenge of their originality. So celebrated in the North of Europe has the Poniatsowski collection been ever since the commencement of its formation by King Stanislaus, nearly a hundred years ago, and latterly so well known was it in Italy, that it is not reasonable to suppose that an imposition could have been successfully masked until now. It is not likely that all the most astute judges of our times could have been misled. In Mariette's *Traité des Pierres Gravées* it is observed, in speaking of imitations, that "For the most part, also, they (modern imitators) are inexact in their manner of engraving the names inscribed on them, and the result is, that this vicious orthography, if it is combined with any irregularity in the forms of the letters, any inequality in their size, or that the different parts of each should not be exactly proportioned, and distinctly sculptured, or even should the minute strokes which form the upright portions be thicker in one part than another, no hesitation is felt by connoisseurs in pronouncing them to be fabricated." Besides those negative rules, the same writer gives others descriptive of the marks which genuine antique gems should possess, reducing to a matter of little difficulty, discrimination in a department of art so important and interesting. Like most angry people, however, Mr. Tyrrell has been unwise; having brought a charge against "THE SPECTATOR," which in that journal has been completely refuted; and for having made which, Mr. Tyrrell is bound to apologize. Although complaints may be urged, sometimes, as to the generosity of that newspaper, its justice and honesty are, and always have been, unimpeachable.

**THE APPLICATION OF PAINTING TO ARCHITECTURAL DECORATION.**—Mr. E. T. Parris has lately read before the Royal Institute of Architects a very interesting paper on this subject, which is now beginning to occupy the serious attention of men in power. Ever since 1821, when, it will be remembered, Mr. Parris invented an apparatus for the purpose of getting to the paintings in the dome of St. Paul's Cathedral, with a view to restore them, he has given much attention to the subject of fresco, and has made many ex-

periments as to the best mortars and colours, so that his opinions are unquestionably entitled to consideration. Without pledging ourselves to any of his views, we therefore present an outline of them nearly in his own words, and may probably take some other opportunity to return to the subject. No longer ago than from 1820 to 1825, Cornelius, Overbeck, Veith, and others were employed by the Chevalier Bartholdy to paint his villa at Rome in *fresco*. The attempt to revive this method of painting was considered an experiment, and the English patrons and artists looked on and talked about it, but did nothing: what has grown out of that experiment every one knows. Oil paintings for architectural decoration are not efficient in some situations: the ceiling by Rubens at Whitehall will explain this; for since it was last cleaned the canvas of the centre oval appears quilted, in consequence of the cords which confined it rendering the surface uneven: it can be seen now only from a very few places in the chapel. Starch, rice, white of egg, and spirits, are used to destroy the gloss of oil pictures, but in every case that I have seen, the deep colours and shadows are reduced to the dulness of distemper. In all my experiments in *encaustic* painting I have never been able to remove a cloudy appearance, or to drive in the wax equally when on a surface of any size; but I believe recent discoveries of the French have brought this method to maturity. It must be very permanent, and resists the damps of a moist climate: durability without gloss is its chief advantage; further, it may be retouched at any time so that a thorough knowledge of drawing, and careful cartoons are not so essential as in *fresco*. *Fresco* has been supposed to be a secret and mysterious operation, whereas, it is in reality the most simple of all modes of painting. From numerous experiments I believe that all our usual mortars will answer equally well, so far as receiving the colours is concerned. The durability is another consideration; and must be settled by the practical man. I am convinced that the painter may obtain good walls and stuccos for *fresco*, either in England, Russia, India, or America. Vegetable colours will not stand. The colours that should be used are few, of a deep sober tone and of great intensity. As a means of decoration *fresco* surpasses all others: it combines excellently with large masses of architecture, has a grand and impressive effect, the colours never grow darker, and its durability is beyond a doubt. The colours need not all be transparent as some have said; opaque and solid lights may be laid on in the dark parts as in oil. The artist will be disappointed however, who imagines the same effects can be produced as in oil. There can be no toning down, no scumbling, no magical touches, or fortunate hits. Each part must be matured in the cartoon: all is sober, steady, hard work on a damp wall, far from the warm studio: all details must be avoided, the whole must be grand and severe, the artist must live with statues, heroes, and temples in his thoughts, and forget the temptations of annual exhibitions. He must work long days without intermission too, for, when the plaster is once set, nothing can be done with it. By the practice of *fresco* painting with few colours and limited time, the powers of the artist are more called upon than when he can take his ease, alter, and re-arrange. It is curious to note the scale of charges for architectural decoration from the arrival of Rubens, in 1630, to 1730, when Thornhill was in his zenith, and from that time to its almost total abandonment in 1842. Rubens, in 1630, for Whitehall ceiling received £7 10s. per yard. Delafosse, in 1670, for the British Museum, £7. Verrio, in 1690, exclusive of gilding, £3 12s., with £200 per annum for life, when he became blind. Thornhill, in 1725, for Greenwich, £3; and for pilasters, £1. Cipriani, in 1775, for cleaning Rubens' ceiling, £2000. Barry, for the paintings in the Adelphi, received by the exhibition of them £503 2s. It is now necessary that English artists should prove not only that they can convey their ideas in *fresco*, but that they have ideas to convey, and that they are as competent for large historical works as the artists of Bavaria, France, and Italy; this could easily be done were commissions offered them on the same bold scale as have been given to the latter. In *fresco* painting, the artist requires numerous assistants and pupils, and is not obliged to devote so much of his own manual

labour to express his thoughts. His pupils, on leaving him, have become practical workmen; and some few, like the dwarf on the giant's shoulders, may see further than their master, and so advance the Art.

**PROCESS OF ELECTROTINT.**—This new process, a patent for which has been taken out by Mr. Palmer, of Newgate-street, if brought to perfection, would be to the oil painter what the newly invented lithotint is to the water colour painter. We have seen two or three specimens, a landscape with figures and a portrait, on a small scale; and a study of grapes the natural size that promise favourably, though perhaps imperfect, especially in the delicate tints; the grapes were painted by Mr. Lance, and the electroint impression has much of the *fruity* character; the forms are solid and pulpy, the texture is well discriminated, and both the effect and handling of the painter are rendered with fidelity and force; here, too, the roughness is not so objectionable as in the more minute sketches. So far as regards the preservation of the vigorous freedom of painter's studies on a large scale, but of small size, the process of electroint appears to be even now serviceable; but much has to be done in the way of improvement before it can be employed with certainty of success in anything more finished or delicate. As to the question of impressions, the number calculated upon by the patentee is very limited. The mode of proceeding is briefly as follows: the artist paints in the usual way on a prepared surface, and from his painting a cast is taken by the electrolyte process, from which the impressions are printed by the copper-plate printer. Sufficient evidence has been given of the feasibility of the principle, to encourage perseverance in perfecting the invention, which we believe originated in a discovery of some German experimenter. Another and more practicable mode of applying the electroint process is likely to prove of extensive utility; this consists in its application to surface-printing: the artist paints his design as before, and from the electroint plate a mould is made, from which casts may be taken in the metal used for metallic relief printing; and thus the pages of a printed book may be adorned with original designs, in which the feeling and touch of a skilful painter are visible. In this operation the obstacle that exists both to electroint and electrototype, namely, the softness of the copper plate deposited, is avoided; but until some other method of hardening copper than hammering it is discovered, the application of these beautiful Arts on a large scale, as regards both the size of the plate and the number of impressions, must be limited: this, however, is not hopeless; for as the Egyptians must have had some method of tempering the copper of which their tools were composed, and with which they cut granite that turns the edge of our chisels, it may be expected that in this age of scientific discovery, the same or an equally efficacious method may be found out. Artists who feel interested in this process—and every artist ought to do so—will do well to call upon Mr. Palmer, and see and judge for themselves. He has authorised us to state that he will gladly exhibit and explain to them all matters connected with his patent.\*

**'LA ZINGARA,' AN ORIGINAL DRAWING OF A. ALLEGRI, CALLED CORREGGIO, AT MR. COLNAGHI'S.**—The Royal Gallery at Naples contains many gems of Art, such as 'The Magdalen,' by Guercino; 'The Sybil' of Domenichino, and many others. But amongst all these, the most celebrated is a work of Correggio, sometimes called the 'Madonna del Sacco,' sometimes the 'Zingara,' or 'Zingarella.' Every one knows how rare and difficult to be procured are the works of this master; and from Tiraboschi, Pungileoni, and all the biographers of Correggio we know how peculiar was the manner in which he prepared the sketches for his pictures, rendering these sketches as precious as his finished works. We have just been delighted with the sight of the drawing for the 'Zingarella,' which has every character of originality. We do not speak of the quality of the paper, of the materials, nor the history attached to it. The true artistic characters are sufficient; they are the same in every respect as in many other drawings of Correggio which we have had

\* Since the above was written, a pamphlet on the subject has been published by Mr. Thomas Sampson, to which we shall have occasion to refer.

occasion to examine: and it is sufficient to observe the manner in which this drawing is conducted to pronounce it a treasure in any collection. If it be true it has already found a purchaser, we congratulate him on his acquisition. For those persons who, instead of judging by their eyes and knowledge, prefer to judge of works of Art by the histories attached to them, we can affirm that there is enough to satisfy such *pseudo-connoisseurs* in the history of this drawing, which it can be proved was brought from Parma (the favourite town of Correggio), when Maria Louisa, the "Infanta," left it to go to Madrid as the wife of Charles IV. At a sale during the civil war in Spain the drawing was bought, which we have been admiring at Mr. Colnaghi's, Pall-mall East.

**STRAWBERRY-HILL.**—The disposal by auction of the effects at Strawberry-hill, is at length fixed for the 25th inst. The sale, which is in the hands of Mr. Robins, will occupy nearly a month, although continued daily; and must, as well from association with the name of Walpole, as from the variety and rarity of its contents, be one of the most interesting sales that has ever taken place in this country. The assemblage of valuables and curiosities, for which Strawberry-hill has long been famous, was in progressive formation during half a century, and is constituted of such productions, in every class of art and literature, as signalize the cultivated taste that has been exercised in collecting them. Admirable specimens of the most valuable, antique, and modern fabrics, have been here brought together. The porcelain is Sevres and Dresden, the richest of the respective manufactories. The numismatic cabinet contains nearly 5000 coins and medals, in gold, silver, and bronze; and the cammei and intagli are of extreme beauty. The collection of armour is not extensive, but one particular suit calls for especial notice; it is a splendid panoply, designed for Francis I. by Benvenuto Cellini, by whom there are also other works. Of the pictures, it is scarcely necessary to observe, that they are by artists of the highest reputation; and the prints and drawings beautiful and select. While Strawberry-hill was the residence of Horace Walpole, a catalogue was formed of this *embarras* of curiosities, but this is now quite out of print.

**NASH'S DRAWINGS.**—The original drawings of Mr. Nash, from which were lithographed his valuable work, "The Ancient Mansions of England," are now being exhibited at Messrs. Graves and Co's, in Pall Mall. They are forty-six in number, and, independently of their masterly execution, constitute, in historical, architectural, and picturesque interest, the most attractive series of the kind we have ever seen. It is difficult to estimate the powers of this artist without seeing his original works. His labours supply invaluable illustrations to our national topography; for next to the sayings and doings of remarkable persons, we are desirous of knowing something of the places they inhabit, or have inhabited. The mansion of Knole, or Knowle, in Kent, furnishes several subjects. By a charming view at Penshurst, we are reminded of Sir Philip Sidney; and by one at Charlote of the Lucy family, and the youthful vagaries of Shakspeare. Three subjects are taken from the magnificent mansion, Hardwicke Hall, near Chesterfield, which was built by the Countess of Shrewsbury, to whom was committed the custody of Mary Queen of Scots. There is a beautiful *memento* of Bramshill, Hants, a residence built for Prince Henry Frederick, the eldest son of James I. In this drawing a company, of the time of Charles I., are introduced engaged in the now obsolete game of bowls. Another remarkable drawing shows the garden front of Wollaton, near Nottingham, one of the most beautiful remnants of the Elizabethan style. There is, indeed, not one view in the entire series that does not advance claims to the highest consideration, being all nearly akin to historical pictures.

**THE HEROES OF WATERLOO.**—Another work of very great interest is about to be exhibited, privately, in the gallery of Messrs. Graves and Co., but during the *next four days only*; so that all who desire to examine it must "make haste." Some time ago, indeed, we were about to say some years ago, we offered some observations on a work in progress by J. P. Knight, Esq., A.R.A. It is now finished, having occupied the greater part of his time since the year 1838, when it was commenced. It is entitled, 'The Heroes of



Waterloo; and contains a series of portraits of all the leading officers who shared in the glory of the eventful 18th of June, 1815. We have rarely seen a more successful work, considering the very unmanageable nature of the materials; for the difficulty of grouping them, so as to give that which was indispensable, a *likeness of each*, was so great as to defy the utmost strength of genius "to cope withal." Either the historical character and pictorial effect must have been sacrificed, or the picture must not have rested its claims to value upon its preservation of the forms and features of the many great men represented in it. This disadvantage will be at once obvious; but the evil is amply compensated for. We recognize in a moment every individual of the assembly; from the chiefest of them all—the Duke himself—down to the historian of his acts and mind, Colonel Gurwood. And this, after all, is the grand purpose of the artist; his production, so considered, does him infinite credit, and may be looked upon as an historical record, that will be valuable not alone to the existing age, but for centuries to come,—as long, indeed, as the memory of the battle of Waterloo shall continue a cherished memory of Great Britain. We are glad that this picture is to be placed in the hands of a competent engraver, and to be produced on a scale sufficiently large, to give the resemblance with accuracy. It will be a most desirable acquisition to every British soldier, to leave as an heir-loom to his descendants; for it will supply in one volume, as it were, the personal histories of nearly all the most distinguished officers who rendered the nineteenth century glorious and famous. We had forgotten to notice, that the scene takes place in the waiting room of Apsley House. The Waterloo heroes are the guests of the Waterloo hero; and they are represented as assembled previous to the annual dinner by which the Duke commemorates the victory, to which they, each and all, contributed. The party is in the act of rising, to be ushered by his grace into the dining-room.

**WYATT'S STATUE OF THE DUKE OF WELLINGTON.**—The model of this great work is finished, and has been shown by the sculptor to a party of his friends, from more than one of whom we have learned that it will be in all respects worthy of the original, the country, and the arts. It is, as our readers are aware, to be affixed above the gateway leading into the Green-park, directly opposite to Apsley House,—a site most injudiciously chosen, and objectionable on many grounds; chiefly, because its immense magnitude will be lost, if placed so high: it is understood that this situation for it, is opposed to the views and wishes of the sculptor. Some idea of its prodigious size may be formed from the facts, that the ears of the horse measure two feet in length, and that a mounted dragoon may ride under its belly. It will be the largest equestrian statue ever executed. We shall, perhaps, before next month, have an opportunity of examining and reporting upon it more fully. We learn from so many safe authorities that it will be a work of the loftiest genius, that we feel justified in even now congratulating the age upon an acquisition worthy of it; the more so, as the outrage upon art, decency, and common-sense, and the libel upon the Duke, is of a certainty to be perpetrated at Glasgow.

**BURFORD'S PANORAMA OF THE BATTLE OF WATERLOO.**—This Panorama was exhibited by Mr. Burford some twenty years ago; that is to say, it is repainted from the same drawings. The spectator is supposed to be placed near La Haye Sainte, whence he commands a view of the operations generally of both armies. The point of time chosen by the artist, is the last grand effort made by Buonaparte on the appearance of the Prussians. He concentrated his artillery in front of La Belle Alliance, and under cover of nearly 300 pieces, advanced the twelve columns of the Imperial Guards under Ney, who had not yet been in action. The first column ascended the heights supported by cavalry, notwithstanding the appalling fire that was opened on them from the front and flanking batteries. It was upon this occasion, that the Duke of Wellington gave the memorable command, "Up, Guards, and at them!" when the dark columns of the enemy were attacked by the British infantry, and repulsed with immense slaughter. The Duke

of Wellington and his staff are immediately in rear of the Guards, and the Marquis of Anglessea is leading the grand charge of cavalry which completed the confusion of the French lines. The picture is carefully painted throughout, and the reality approached as nearly as is possible upon canvass.

**DAGUERRETYPE PORTRAITS.**—Unwearied experiment has astonishingly improved the knowledge of the application of the Daguerreotype to portraiture. We cannot help remarking this from some specimens publicly exhibited by M. Claudet; yet, viewing the discovery and its capabilities in the same light in which it appeared in its earliest state, the general complaint against these portraits has been their extreme coldness of tone: this defect, however, M. Claudet has succeeded in obviating, by great improvement in the management of the back ground, which cannot fail to augment the popularity of these portraits.

**LEATHER IMITATIONS OF CARVING.**—We have been gratified by an inspection of a collection of imitations in leather, of wood carvings, in every variety of taste. Among the specimens are entire panels in the *cinqcento* and Elizabethan styles, as also in every kind of florid and figure carving usually met with in wood. Colour and gilding are received by these works with admirable effect; and when painted to resemble oak, they are with difficulty distinguishable from veritable carvings. The process of their production is simple; so much so as to render the cost of this kind of decoration small, compared with the expense of carving. The leather is prepared by being subjected to the action of steam in a tank, whereby it is reduced to the consistence of gelatine, in which state it receives the destined impression from a metal die—thus are produced, in every degree of relief, figures, flowers, fruits, foliage, &c. &c., as adapted to interior embellishment.

**ISLINGTON ART-UNION.**—We have received the prospectus of a projected Art-Union, to be entitled the "Islington and North London Art-Union." On the subject of these admirable associations, we have already on every occasion of their falling under our notice expressed our sentiments; indeed there can be but one opinion on the subject, for the increase of the number of these institutions shows that it is desirable to multiply the benefits already arising from them. The plan proposed differs from that of the London Art-Union in some main points, one of which is the determination of the managing committee "not to expend its resources in the production of engravings, but in addition to the larger prizes, to distribute various small ones, of which a selection of prints may form a part." The subscriptions are fixed at half-a-guinea, and the state of the funds at the closing of the subscription books will, of course, regulate the number and value of the prizes. The committee have determined that no prize shall ever exceed one hundred pounds in value; until the annual subscriptions amount to two thousand pounds. The London exhibitions of Art are named as those from which works may be selected, provided the prize drawn shall in amount exceed ten pounds. The holders of prizes of amounts below ten pounds may select "pictures, drawings, medals, engravings, casts, or other works of Art, the productions of living artists, subject to the approbation of the committee." Subscribers, to whom may fall prizes of or exceeding one hundred pounds, will have the option of choosing two works of Art. This Art-Union is announced upon principles which ought to secure it abundant success; and it exhibits an example of spirit and taste on the part of the inhabitants of the northern suburbs, which will not assuredly be lost upon the other wealthy and populous districts of London.

**ARCHITECTURE AT KING'S COLLEGE.**—PROFESSOR HOSKING, in his introductory lecture, after pointing out the numerous branches of knowledge with which an architect must be well acquainted, if he desires to discharge his duties satisfactorily, dwelt forcibly on the fact that the profession of architecture does not hold that place in public estimation to which it is most justly entitled. Architects are confounded in the public mind either with artisans or with draughtsmen; whereas they are entitled to rank as much above the latter as the latter do above artisans. Dilating on the different arrangements required for the

palace, the courts of law, villas, galls, picture galleries, and private dwellings, the lecturer remarked, that to recommend attention to the arrangement of peasants' cottages might seem to be trifling: certain, however, he was, that if more study were given to these, less would be needed for hospitals and workhouses. With respect to his opinions of Vitruvius, long since published, he had to complain of many mis-statements and unmerited abuse. After mature consideration, his opinions on this head had not at all changed. He was convinced that a man might as well attempt to learn history from the "Seven Champions of Christendom," or "Gulliver's Travels," as to become an architect by studying Vitruvius. Different styles of architecture might be compared to different languages; they were the media through which thoughts were to be expressed. How few men can speak, still less think, in many tongues. So was it with styles; and he would advise the student earnestly to use one style well, rather than many badly. The degradation which the profession suffered by the present system of competition was forcibly pointed out. The difficulties of arranging proper conditions and obtaining a proper tribunal, Mr. Hosking considered were insurmountable. He strenuously advised all who wished to make their profession respected, to furnish no design without a fee: those who are to have the advantage ought to pay for it. If this were done, the ideas of all the competitors might be used, and the selected plan thus rendered more successful.

**DEATH OF MR. GEORGE CLARKE.**—We regret to announce the death of this sculptor, which took place suddenly, at Birmingham, on the morning of the 12th ult. He was in his 47th year, and has left behind him a family of nine children, unprovided for. At the time of his death, he was engaged in casting the leaves for the foliage of the Nelson monument. His principal work was the statue of Major Cartwright, in Burton-crescent.

Pictures sold at the British Institution during the last month:—No. 374. 'Interior of the Keep—Richmond Castle,' W. Fowler, £6. 'Wethered,' Esq. 73. 'Campagna of Rome—Herdsman preparing to drive the Cattle,' C. Josi. 266. 'Study from Nature,' E. Grimstone, 10 guineas, W. Meyrick, Esq. 54. 'Gleaning—a Scene in Kent,' W. F. Witherington, R.A., 25 guineas, T. Garle, Esq. 67. 'The Lake of Zug, the Rigiberg, &c.,' Charles Runciman, 20 guineas, H. Holland, Esq. 184. 'View of St. Ann's Hill,' T. S. Wainwright, Rev. H. L. Bennett, 244. 'Olivia—Vicar of Wakefield,' T. M. Joy, £15, Sir Edward Bowater, 379. 'South-east View of Windsor Castle,' R. B. Davis, 40 guineas. 320. 'Flemish Peasant,' J. D. Wingfield, £25. 40. 'View from Bowhill, near Chichester,' Copley Fielding, 40 guineas, the Hon. the Vice-Chancellor Wigram, 58. 'Too big for the Basket,' J. Bateman, £25, C. W. Packe, Esq. 43. 'Amalfi,' J. Uwins, £40, C. W. Packe, Esq.

**SALES OF THE MONTH**—past and to come.—Mr. Phillips, on the 23rd and 24th ultimo, sold the cabinet pictures of M. de St. Denis, among which the following subjects realized the prices affixed:—'Interior of a Corps de Garde,' Greuze, 30 guineas; 'Landscape,' S. de Kouing, 24 guineas; 'Cattle and Landscape,' 23 guineas; 'A Lady listening to a Cavalier playing the Guitar,' Watteau, 30 guineas; 'A Young Lady listening to a Gentleman reading Delfs,' Van der Meer, 66 guineas; 'The Fortune-teller,' Watteau, 68 guineas; 'Cattle, and distant View of Dort,' Van Stry, 47 guineas; 'The Interior of a German Kitchen,' Van Hirsch, the Sorcerer of Luxembourg, 48 guineas; 'Drawing-room in the Government-house at Luxembourg,' Van Hirsch, 50 guineas. The two last-named pictures were purchased by the Marquis of Lansdowne. 'An Infant with a Paroquet,' Greuze, 80 guineas; 'A Cavalier with a White Horse,' Philip Wouvermans, 30 guineas; 'La Belle-Paysanne,' one of Greuze's most celebrated works, 280 guineas; 'Portrait of Madame de Montespan,' Watteau, 40 guineas; 'Winter Scene,' Van Stry, 42 guineas; 'Interior, with Village Musicians, &c.,' Zorg, 43 guineas; 'Interior of a Church,' De Witt, 47 guineas; 'A Lady surrounded by her Children,' G. Netscher, 44 guineas; 'Landscape, with Figures,' Albert Cuyp, 36 guineas.

Messrs. Christie and Manson will sell by auction the pictures, drawings, &c. &c., of the late Sir David Wilkie, about the end of this month, but the day of sale is not yet definitively fixed. It is worthy of note, that at a recent sale at Sotheby's, an unlettered proof of 'Bolton Abbey in the Olden Time,' published at eight guineas, was sold for twenty-three guineas; and, at the sale of Mr. Wallack's prints, a lettered proof of Wilkie's 'Kent Day,' produced twenty-two guineas. This is encouragement to publishers to issue works of which time will increase the value. We rejoice to learn that our anticipations relative to the publication of Eastlake's 'Pilgrims arriving in sight of Rome' have been fully realized. A fine impression is, already, scarce.

# SOCIETY OF BRITISH ARTISTS. SUFFOLK-STREET, PALL-MALL EAST.

THE Nineteenth Annual Exhibition of the Society of British Artists was opened to the public on Monday the 28th ult.: at so late a period of the month—almost on the eve of publication—it will be impossible for us to do more than notice the collection in general terms. It is of the average quality; to describe it as possessing much merit, or even as holding out great promise, would be only to mislead the public and the artists; while, to decry it as discreditable and valueless—as we perceive two or three of the diurnal critics have already done—would be equally ungenerous, unjust, and unwise. It consists of 804 works; he who looks among them merely to find fault will have plenty to satisfy his appetite; but those who desire to be pleased, or, at all events, are willing to see what is good, will find much wherewith to be content.

The whole character of the Society has, however, undergone a change—a change thorough and complete; and one which we cannot describe as an improvement, although it may be advantageous to the members, and one, which we are willing to admit has been, in a degree, forced upon them.

In former times, until within the last three or four years, indeed, the Society in Suffolk-street, was regarded as a sort of nursery of genius; a state of preparation for the paradise of the Royal Academy. And our memory reverts to the time when among its exhibitors were many who have since been elevated to high places. The greater minds rose and soared to a purer atmosphere; still, many men of large ability and extended popularity remained; and year after year saw upon their walls, the productions of younger candidates for fame, who made here their reputations to have them confirmed elsewhere.

This advantage the Society has latterly sacrificed. Last year we saw the lingering relics of the good old system; this year there are scarcely any traces of it; and next year it is (as we understand) to be exploded altogether. In other words, the exhibition at Suffolk-street will consist, hereafter, exclusively of the works of members of the "Society of British Artists." This plan will, at all events, have *honesty* to recommend it; the public and the profession will comprehend the case exactly; and contributors will have no ground of complaint that their pictures have been intentionally ill-placed in order to compel them to join the Institution. Viewed apart from prejudice, there is reason and some justice in this resolution. The Society has still to encounter the disadvantage of an income not equal to the expenditure; their costly building still hangs like a dead weight around their necks; and it seems but fair that all who partake of the benefits it confers should participate in the sacrifices necessary to obtain these benefits.

To form a correct judgment upon this matter, we ought to revert to the past history of the institution. The Society was formed in 1824. The earliest of its catalogues upon which we can lay our hand is the third—i. e. 1826; it then consisted of twenty-eight members; in 1827, the number was twenty-nine; in 1832, it was still twenty-nine; in 1837, instead of an increase, there had been a considerable falling off. We find by the fourteenth catalogue that its members amounted to no more than twenty-three. In 1840, it had somewhat augmented, being twenty-eight—exactly the number, however, to which it was limited in 1826—two years after its formation. Now all this while, the artists who contributed nothing to its support, were as much benefited by it as those who were bearing the "heat and burthen of the day;" their pictures were, up to this period, as well placed as those of the members, and it is notorious that large sales were annually effected of the contributions of parties who received all and paid nothing.

This, when we look closely into the subject, seems neither fair nor just; and it does appear reasonable that some plan should have become necessary for more equitably dividing the responsibilities, anxieties, and expenses consequent upon the maintenance of the Institution.

Whether there could have been a purer and manlier mode than that which *has* been adopted, is a question we are not prepared to answer; that mode may be stated in a few words—it was so to discourage voluntary contributors who sent pictures that they should be induced to withhold their

contributions altogether, or be compelled to join the Society in order to secure "good places," and obtain equal chances of sales.

That this project has answered as far as the interest of the Society is concerned, will be sufficiently obvious to all who examine—as we have done—the catalogues of past years, and contrast them with that more immediately before us—the catalogue of the year 1842. There are now THIRTY-SIX MEMBERS; eight have been added to the body within two years, since 1840; while, during the seventeen years preceding, it had received no additions whatever.

And these accessions have been, in the strictest sense, satisfactory; among those who have this year joined the Society are Mr. T. B. Pyne (a landscape painter of acknowledged talent; one, indeed, who holds a very high rank in his profession, and would confer credit upon any institution); Mr. Boddington (another landscape painter, to whose abilities we have borne testimony upon almost every occasion in which we have been called upon to notice an exhibition, either metropolitan or provincial); Mr. Hill, (a portrait painter, whose works are marked by much force and delicacy, and hold out a promise of great excellence hereafter); Mr. Zeitter (who in his own peculiar style—and that a right good style—has very few rivals anywhere) and we believe there are two others elected since 1841, to whom we cannot directly refer, as the catalogue for 1841 is not at hand for reference.

These facts should not be lost sight of. It becomes, therefore, alike the interest and the duty of many artists, whose professional rank or merits cannot secure them "good places" elsewhere, to consider whether it be not their wisest plan to join this Society; and, by joining it, to infuse purer blood into its constitution; to render it worthier public patronage; and advance its character by rendering its annual exhibitions more conspicuous for excellence than they have hitherto been.

At all events, we do think that the Society will do rightly and honestly to declare their intentions in a plain and straightforward manner; not to place at all the offered contributions of artists who will not become members, and so share the responsibilities, anxieties, and expenses of the establishment—a mode far worthier than that which they now pursue, and have, of late years, studiously adopted.

It just strikes us, that there is, or rather was, a bye-law of the Royal Academy, which rendered ineligible to election into that body, a member of any other institution connected with the Arts. We believe, if, indeed, it ever existed—of which we are by no means sure—that it has been either abrogated or suffered to become a dead-letter. The recent election of Mr. Barry (who still continues a member of the Institute of British Architects) into the Royal Academy is a case in point. But sure we are, that if proper steps were taken, a rule so unsuited to the present times—although wise and necessary when the means and appliances of the Royal Academy were scanty—would be instantly dispensed with.

As we have said, the late period of the month at which the exhibition was opened, precludes us from noticing its contents; and we have thought that such remarks as those we have submitted were more pressing and might be more useful.

## ART IN THE PROVINCES.

THE ROYAL HIBERNIAN ACADEMY.—The last day for receiving pictures, by the Royal Hibernian Academy, will be the 16th April. English artists should bear in mind that the "Irish Art-Union" will have a large sum to expend in the purchase of works of Art: we understand between £3000 and £4000; and that the selection of prizes is not limited to artists of any country. We repeat our entire conviction that, although the choice of pictures rests with a committee, that committee consists of noblemen and gentlemen whose names afford sufficient guarantee for the integrity and judgment to be exercised. We feel assured that no really good and valuable works, of comparatively moderate size, that may be sent to Dublin, will be returned to London. Cases containing pictures should be, we imagine, addressed to George Petrie, Esq., secretary, Royal Hibernian Academy, Abbe-street, Dublin; and

forwarded *via* Liverpool; the carriage must be paid by "uninvited" contributors.

BRISTOL ART-UNION.—A meeting has been held in the committee-room of the Literary and Philosophical Institution at Bristol, to consider the formation in that city of an Art-Union, upon the plan of those instituted in London, Edinburgh, Liverpool, &c. It was expected that the Rev. John Eagles would preside, but that gentleman was prevented by another engagement. Mr. Robert Tucker, who acted as Honorary Secretary, read the minutes of a meeting held on the 28th January, at which it was resolved that such an association be formed, and that this meeting be held in furtherance of that object. Mr. Tucker represented the benefits and advantages derivable from the formation of such a society, and called attention to certain practicable improvements in the administration of the affairs of the proposed institution, which would tend much to the benefit of the subscribers. After some remarks from the Chairman, a short conversation took place between that gentleman and Mr. Tucker, on the propriety of electing artists to seats in the committee, when both concurred in an opinion that no better plan could be adopted than that on which the Art-Union of London was modelled. Mr. Kennedy, in answer to a question, said, that a reserve would be made from the funds to meet expenses, so that no subscriber would be liable to any call beyond his subscription. Mr. Tucker then read the rules of the London Art-Union, together with an address which he proposed for circulation, both of which were approved by the meeting.—At a subsequent meeting held at the same place, and with the same view—the Rev. John Eagles in the chair—Mr. Tucker, the Honorary Secretary, *pro tem.*, having read the minutes of the last meeting, announced that his Grace the Duke of Beaufort had condescendingly expressed his willingness to accept the presidency of the society. Some conversation ensued with respect to confining selections to the works of the artists of Bristol, against which serious objections were urged. The Reverend Chairman said that Bristol was, of all others, a place especially in which an Art-Union ought to be formed. It had, from nature, the most beautiful scenery that could be desired for the pencil of Art—scenery abounding in all the varieties of grandeur and beauty, and she had produced artists of distinguished fame throughout the world. She could claim as her own Sir Thomas Lawrence, once President of the Royal Academy; Turner, whose intrinsic genius, however chequered by his eccentric vagaries, no man could deny; and Bayley, who was equalled in his art only while Chantrey lived. Bristol, if not the birth-place of the men, was at least the birth-place of the genius of Danby, Rippingille and Bird, whose home and domicile during the zenith of their fame was here. With respect to Bird, Bristol had been unjustly defamed; and the character of her merchants charged with illiberality, and even malevolence, towards the genius of Bird. He had been requested to state the truth of the case in this matter, and had adduced facts, with substantial proofs of them, in vindication of the character of Bristol. He was convinced that, if fair encouragement were given to the Arts in Bristol, her artists would in future fully sustain her fame for talent in times past. After some resolutions of minor importance, thanks were voted to the Chairman, and the meeting broke up.

LIVERPOOL ARTISTS' CONVERSAZIONE.—SIR,—It is beyond all question, that great and permanent advantage is gained by a free intercourse among artists and patrons of Art; and much good must result from a plan which "combines the amenities of social life with the encouragement of the Fine Arts." Impressed with this conviction, and in the hope of imparting an additional interest to them, I proposed the formation of a Society in Liverpool on a novel plan, to be called the Artists' Conversazione; whilst it is calculated to extend greatly the connexion of the artist, by bringing both himself and his works into more intimate knowledge with those gentlemen who feel a pleasure in patronizing rising talent, it, at the same time, gives to the non-professional member of the Society, at the close of each season, the possession of two sketches, which he will estimate as pleasing reminiscences of the several artists' styles, in addition to their value as works of Art. It is gratifying to find that both artists and patrons entered into the plan with avidity, and consequently there is no doubt but it will be productive of lasting benefit. The peculiar feature of the Society is, that it consists of an unlimited number of members—one-third professional, and two-thirds non-professional; each professional member presents to the Society, on each evening of meeting, an original sketch as his contribution. There are four meetings in the year: on the last of which the presentation sketches are to be distributed by lot among the non-professional members, by which means each gentleman becomes possessed of two original sketches at the end of the season. All expenses of tea and coffee are defrayed out of the subscriptions of the non-professional members. The first meeting was held at the Adelphi Hotel, on Wednesday evening the 23rd of February. In addition to the presentation sketches, there were on the table many fine works on Art, and several pictures in progress were introduced by the respective professional members, which added greatly to the interest of the evening, and some substantial proofs were afforded of the benefits resulting from the Society.—I am, &c., SAMUEL EGLINGTON, Secretary to the Liverpool Academy of Arts.

## CORRESPONDENCE.

## THE SCOTTISH ART-UNION.

TO THE EDITOR OF THE ART-UNION.

SIR,—We have, at different times, observed in the ART-UNION various letters and articles on the subject of the Association for the Promotion of the Fine Arts in Scotland, the object of which seems to be to create an impression that Scottish Artists act in a most illiberal manner towards their brethren in the south, by using every means in their power to induce the Association to exclude from their purchases the works of English artists not resident in Scotland.

So far from the artists interfering in this matter, when the Association was first formed, they held a meeting to consider whether they should co-operate in any way with the Association, and they came to an unanimous resolution, that it would be improper, on their part, to interfere or to express any opinion as to its management. Accordingly, no artist has ever been a member of the committee of the Association, or has ever had the least control in the management of its affairs.

This principle of non-interference was carried so far, that when, some time ago, it was in the contemplation of a number of the artists to make an application to the Association to throw open its benefits to ALL ARTISTS, the resolution above-mentioned was thought to stand in the way of their taking such a step. But this resolution, though framed with the best intention, has had no good effect, and, as it has not protected artists from unjust suspicions, it cannot exclude any one from vindicating himself from unjust censures.

We (the artists subscribing) therefore come forward, and, through the medium of the ART-UNION (which we have no doubt will be as open to us as to those who have censured us), deny the truth of these accusations; and state to the public and to the Association, that there is nothing we so much desire as the opening of the Association to artists from every quarter. That we think that in their purchases the committee should be guided by the merit displayed in the works, and by no other consideration; in short, that they should act on the principle so admirably expressed in the late Sir Francis Chantrey's will, that regard should be had by the judges "solely to the intrinsic merit of the works, and that they should not permit any feeling of sympathy for an artist or his family by reason of his or their circumstances or otherwise to influence them."

We desire no monopolies, considering them equally hurtful in Art as in everything else. All we wish is the advancement of Art—British Art—which we think will be best forwarded by fair and open competition.

We are, &amp;c.,

HORATIO McCULLOCH, R.S.A.

DAN. MACREE, R.S.A.

CHARLES LEES, R.S.A.

W. JOHNSTONE, A.R.S.A.

JAS. E. LAUDER, A.R.S.A.

JOHN SHERIFF, A.R.S.A.

ALEX. CHRISTIE.

JOHN C. BROWN.

CHARLES H. WILSON, A.R.S.A.

KENNETH MACLEAY, R.S.A.

JOHN BALLANTYNE, A.R.S.A.

WILLIAM BONNAR, R.S.A.

MONTAGUE STANLEY, A.R.S.A.

A. BINNING MONRO, H.R.G.A.

[The above letter is forwarded for insertion in the forthcoming number of the ART-UNION. But for anxiety that the letter should be in time for the April number, more signatures could have been obtained.]

Edinburgh, March 23, 1842.

[We have never received a communication that has given us greater satisfaction than the one we here publish. We rejoice to be made the instrument of conveying to British Artists generally, the liberal and enlightened sentiments of their brethren of the north. The letter does them infinite honour; and we think cannot fail to produce an impression upon the "Society," by whose unwisely exclusive system it has been called forth. We trust we may be permitted to defend ourselves from the charge advanced against us—or, at least, implied—that we have represented the Scottish Artists as having been a party to this system, by endeavouring to "induce the association to exclude from their purchases the works of English Artists, not resident in Scotland." We really cannot call to mind any observation of ours that can bear such construction; but if we *have* made any remarks that convey such a notion, we readily and cheerfully recall them.]

SIR,—Agreeing as I do in principle with the observations you have appended to the letter in your last number, in which "A Member of the Art-Union of London" objects to the restriction of purchases by the Edin-

burgh Association to works of *Scottish Art*, it is impossible to deny that, when tested by its success in improving the character of our Exhibitions, that Association has hitherto fulfilled the end in view. The great progress displayed in successive years, proves that the stimulus of even a limited competition has, *as yet*, been sufficient among our artists. But it is obvious to all impartial observers, that this state of matters cannot continue, and that the very plea of past success becomes the strongest argument for opening up a competition, that must stimulate to further exertions. It is, therefore, to be hoped that your remonstrance will have its due weight, and that the committee will ere long turn their attention seriously to this very important question, apart from all narrow views. Indeed the time seems to have arrived, when the most advisable disposal of now vast resources of this body ought to be re-considered, and their whole constitution reviewed. Principles and details admirably suited for the due administration of some hundreds, may be questioned when applied to a revenue of as many thousands; and the committee would do well to borrow a hint from the recent proceedings of the Art-Union of London, as noticed by your correspondent, "Vigilans," in your number for this month.

You express your conviction that, "no one annual exhibition here, ever contained *good* pictures by Scotch artists to the value of £6000 or £7000;" and you are quite correct, if "value" is to be tested by the scale of prices paid elsewhere for similar works, executed by artists of equal professional repute. But it is a notorious fact that, as the funds of the Association have been annually augmented, the demands of the artists have advanced; and it would seem that each of them, convinced of the truth of your remark, has resolved to do his utmost towards relieving the committee of their unmanageable wealth, by asking an exorbitant quota in exchange for his own exertions. The plan adopted by the committee to cure this growing evil has enormously increased it, besides introducing a practice painful to themselves and degrading to the artists. That in many instances the committee offer a sum considerably below that demanded, is notorious, and it is no secret that unpleasant remonstrances have sometimes been the natural result of this most objectionable proceeding. Nor does the mischief cease here; for an artist who has received twenty or thirty per cent. less than the price which he in good faith affixed to his picture, is in some degree compelled to provide against the recurrence of a similar disappointment, by demanding on the next occasion a sum proportionally higher than he means to realize. It is whispered, that by this means even more has been sometimes obtained, than was expected or wished; and of course, under such a system, the motives of the committee are exposed to constant cavil. Far better would it be that the committee openly refuse to purchase such works as they consider priced above their value; but here again occurs the difficulty, that being, by the constitution of the Association, obliged to expend annually the subscriptions, they would, by adopting this resolution, be thrown back upon pictures unworthy of purchase or encouragement. Even this, however, seems the lesser evil of the two, and if practised for one year, the necessity for this measure would probably not recur.—Yours, &c.,

Edinburgh, March 8.

D. D.

SIR,—You say in your attack on the Art-Union of Scotland, that you will pay attention to any defence that may be sent you on the subject of the rule referred to by you and your correspondent.

Before you denounce, you should maturely consider the question in all its bearings; this you do not appear to have done; you seem to overlook the grand point, that the Scotch Art-Union is established for the express purpose of fostering and encouraging native talent; and will that be done if Irish and English artists come into the field? I throw not.

Then again, look at the wealth of England as compared with Scotland; it is to that land we look for aid. And would not the object of the Art-Union, North Britain, be frustrated, if the selection were not confined to Scottish artists? The generosity of England is so well known and understood among us, that we shall be sure to gain by our plan; and I do not think we have anything to fear from your rather ill-natured attack.

On the other hand, the English Art-Union would lose by confining its selection to England, for there would be shut out the finest, or some of the finest pictures produced; and again, England will benefit by fostering Scottish talent. Where is a name equal on the English list of Painters to Wilkie? And the Art-Union of

Scotland may be the means of bringing out another; indeed I think they would be delirious to their duty did they otherwise; and so the wealthy men of England would have an opportunity, I am sure they would gladly avail themselves of, of enriching their cabinets with gems, such as a Wilkie, or a Scotch artist only could produce. I do not know what you can mean by warning Englishmen against the applications on the part of the Art-Union, North Britain; they will subscribe with their eyes open, and you take it up as though some fraud were attempted.

Neither can I discover anything narrow-minded in the fact of a Society being established for the encouragement of *native talent*, and accepting foreign aid.

Yours, &amp;c.,

DUN SCOTUS.

[We insert the above letters, the one a comment upon, the other a reply to, our observations last month in reference to the illiberal and unwise principle upon which the Scottish Art-Union is conducted. We did not, indeed, expect an answer to our objections—and we have had none; for "Dun Scotus" leaves the matter where he found it, and will not alter the opinion of a single individual as to the policy and practice of changing a rule alike injurious and discreditable.

"DUN SCOTUS" is not, we presume, a *selected* champion; for instead of aiding he most materially damages the party he advances to defend. It would be very easy, but very unprofitable, to take his arguments to pieces.

The fact is, that the law of the committee of the Scottish Art-Union *must be abrogated*, or instead of augmenting their subscriptions annually, they will dwindle from year to year.]

MODELS FOR TEACHING PERSPECTIVE  
DRAWING.

SIR,—In the last number of the ART-UNION, I observe the name of a gentleman whom you state has recently introduced models as a novel system of teaching perspective. Precisely the same sort of models were used by the late Mr. Nattes for a period of nearly fifty years, ending in 1819; and I have ever since then continued the use of them in teaching practical perspective. You may see the boxes of models at Mr. Smith's, 34, Marylebone-street, Piccadilly (to whom I have made over the furnishing of them), if you think fit to call; and you will also see a very useful and ingenious additional set of models of buildings, &c., calculated to further the same object, which Mr. Smith's nephew has constructed. I give you the trouble of this, that you may know that the system alluded to in your work is not new, and that certainly Mr. Nattes was the artist who first brought the use of models into notice. I cannot but add that you will have conducted to the advancement of the science of perspective by your mention of the very admirable plan of communicating it, as it is a most complete and effectual method of attaining that which otherwise must ever be found not only a difficult task, but really a very dry one.

Yours, &amp;c.,

CHAS. RUNCIMAN.

5, Oxford Terrace,  
Edgware-road, Mar. 10, 1842.

[We have seen the models alluded to, and cannot agree with our correspondent that the little paper models sold by Mr. Smith are "precisely the same sort" as those figured in our last number; for useful as they are, they are neither so numerous, so well made, nor so ingeniously contrived as Mr. Deacon's; neither are they susceptible of those varied and picturesque combinations of geometrical figures into forms suggestive of actual buildings, which constitute the great merit of Mr. Deacon's. Our correspondent incorrectly assumes that the system advocated of teaching drawing from models was put forward as novel; the writer of the articles alluded to, was well aware that models had been occasionally used for years past, and more especially by that distinguished artist and teacher, Mr. J. D. Harding; and he has been gratified to find, that since the appearance of Mr. Deacon's models, the practice of teaching drawing from models has become much more popular than before. Some teachers, who had almost given up the occasional use of models, now employ them more frequently; and others, who had never made use of them previously, now resort to this means of teaching elementary drawing.]

CORK.—A letter, published in the *Cork Examiner*, states that Mr. Hogan, the distinguished sculptor, is engaged in completing his statue of Mr. Crawford. "The marble for which is said to be the most splendid and most transparent block that ever entered the Eternal City—being excavated from the first quarry at Carrara, and known by the name of Grestallo. It is more than 11 feet, and measures nearly 260 cubic palms—the largest block recollected to have been removed from that celebrated cave, as such pure marble runs chiefly in small pieces, and is generally used for busts and cabinet figures—always bearing an exorbitant price, even at Carrara."



## REVIEWS.

**THE TOWER; ITS HISTORY, ARMORIES, AND ANTIQUITIES.** By J. HEWITT. Published by W. SPIERS, 17, North Audley-street.

This might be the title to a voluminous history, considering the importance of the subject; but it is prefixed to a brief and unpretending essay upon arms and defensive armour, comprehending a period commencing with the Conquest, and terminating with the substitution of buff for steel in the seventeenth century. The Tower is described, gun-founding treated of, and the contents of the Jewel House are enumerated; but we are most interested in the treatise on armour, not only because it appertains legitimately to the category of subjects to which the artist applies himself, but because judicious study has been so neglected, that there are continually exhibited works of Art, the value of which is depreciated by the most glaring anachronisms. French artists spare no pains in the cause of accuracy in ancient armed and civil costume; and the result is, as may be expected, a singular fidelity to time and circumstance. Artists have complained of having no means of making themselves acquainted with the varied fashions of armed costume; and we can see abundant reason for such complaint, even up to the conclusion of the first quarter of the present century. Before Sir S. Meyrick arranged the armour in the Tower, chronology was, in that collection, everywhere outraged; and the complaining antiquarian was offended by the most absurd associations. William the Conqueror was equipped in a suit of plate armour; and even some of our latest kings, among whom were George I. and George II., were represented in like manner, armed at all points. The armour attributed to Henry V. was composed from suits of the periods of Henry VII. and Charles I.; John of Gaunt was accoutred as a knight of the time of Henry VIII.; and the helmet given to Queen Elizabeth was of the reign of Edward VI. We could multiply instances of similar discrepancies in the Tower armoury; but enough has been said to show into what errors artists have been led who placed any reliance in its arrangement previously to the changes effected by Sir S. Meyrick. It has moreover been a matter of some difficulty for unfriended artists to obtain permission to sketch in the Tower; we cannot, however, help thinking, that, for the sake of truth in historical Art, if representations were conveyed to the proper quarter, every facility would be afforded for study and research. It is gratifying to observe, that this collection has of late been improved by the addition of a few of the most remarkable suits of armour used at the Eglintoun tournament.

We have seen even the followers of the Conqueror painted in panoply; the heroes of the reign of Edward III. have been similarly treated; as have also the Paladins of Tasso, Scott, and of almost every esteemed writer whose *historia personæ* lived and moved before the period of our Richard II. Of English historical painters, West has, perhaps, been the most accurate in the chronology of the equipments of his armed figures; but for this he was indebted to the information kindly afforded him by Sir Isaac Heard, rather than to any research of his own. There is, however, one remarkable error in a picture by this distinguished painter, 'The Battle of Crecy,' now at Windsor. He has therein subscribed to a vulgar impression, by painting the Black Prince in black armour. There is no authority to show that this epithet was applied to the Prince because he wore black armour; but it may have arisen from his surcoat and caparison, which were both sable when he attended tournaments in France and England, but in the field of battle he always wore a surcoat emblazoned with the arms of England.

The defensive armour worn by the Conqueror and his followers was the hauberk—a cloth or leathern tunic covered generally with flat rings, sown on horizontally and contiguously. Sometimes this vestment was mailed with small plates of iron of other forms according to the taste of the wearer. The haubergeon was also in use at this period, and as well among the Saxons as the Normans. As mailing or covering a coat with *mailles*, or flat rings was the only method then known of guarding it with iron, the difference

between these defences existed rather in their fashion than in the manner of arming them. The head was defended by a hood overlaid with iron, in the manner of the hauberk to which it was attached; and this covering was surmounted by a head-piece, from the front of which descended a bar of metal called a *nasal*. The legs were protected by mailed hose, called *chausses*, which reaching to the top of the thigh, were covered by the hauberk or haubergeon. The offensive arms of the Norman knight consisted of the lance, at the end of which floated a streamer; the long sword and iron mace were also in use.

From the twelfth to the fourteenth century the hauberk was worn with tight sleeves; but considering the length of the interval, the improvements were not remarkable. It was made to fit the figure more closely from being drawn in at the waist, and the feet were protected by lengthening the chausses; the hood continued in use, but was separated from the hauberk.

Thus was constructed the first armour used in England for the defence of the entire person; and this we may term pure or unmixed mail, from its being formed entirely of the *mailles* already mentioned. It is a common error to speak of all kinds of defensive armour indiscriminately as *mail*, though the meaning of the word clearly defines the kind of defence to which it ought to be applied. There were three fabrics of armour entirely distinct from each other; these were mail, chain armour, and plate armour; a fourth may be added, being the mixed armour in use during the long period necessary in those ages to the improvement of the body defence into the ultimate casing of steel plates. Although the term mail is applied to most descriptions of armour consisting of rings and small *lamine*s of metal, it can, however, only properly designate vestments armed with the former, for the latter were cut into every shape which fancy and caprice could suggest. To distinguish two of these, Sir S. Meyrick proposed the terms *rustred* and *legulated*; another kind is sufficiently described by the simple appellation, scale armour. We cannot, in an article so brief as this must be, even enumerate the varieties of *pourpointrie*, or paddings employed for the protection of the person, as it is our object merely to mark the term of the prevalence of this or that fashion of armour (than which, we can here do no more), for the purpose of exhibiting to artists the necessity for observing that consistency which gives value to their works.

No part of the knight's harness was subject to so many changes as the helmet. During more than four centuries and a half the security of the head and face was an object of continued solicitude and experiment; but even in its latest and most elaborate construction the head piece was not sufficient, successfully to resist a skilful assault. Henry II. of France, received at a tournament in 1159, a wound through the bars of his visor which ultimately deprived him of life; an accident which had the effect of diminishing the popularity of these gallant assemblies; indeed, from about this period may be dated the positive decline of such amusements.

As early as the commencement of the thirteenth century detached plates of steel were in use. The first of these were the elbow pieces, after which knee plates, called *poleyns*, were added, then succeeded aillettes for the shoulders, and thus piece by piece the frame was encased in a suit of steel plates. Mixed harness, as an improvement upon a defence entirely of mail or chain, was worn of necessity only until the suit of plate was perfected. It can be said to have been generally in use only towards the end of the thirteenth century, and to have prevailed during a hundred years.

It is a curious fact, that a knight equipped for the tournament was encumbered with a mass of metal nearly equal to twice the weight he bore when armed for the field of battle. Defensive armour attained its utmost degree of perfection towards the end of the fourteenth century. The work under notice presents us as a frontispiece with an engraving of one of the most beautiful suits of armour in existence. This is the well known panoply in the Tower, which was made for Henry VIII. It is highly ornamented; but the most striking part of it is the *lamboys*, or steel plates pendent from the breast plate and garde-de-reins, and so forming a kind of skirt.

The accompanying engraving (No. 1.) of this

splendid equipment we extract from the work under notice.

This suit was fabricated to commemorate the marriage of Henry VIII. and Katharine of Arragon; and upon various parts of it are engraved the devices of each—the rose and the pomegranate. Upon the bars of the genouillieres is engraved the sheaf of arrows, the device adopted by Ferdinand, the father of Katharine, on the occasion of his conquest of Granada. The badges of Henry, the the portcullis, the fleur-de-lis, and the red dragon, are also seen in many parts of the suit; and on the lamboys appear the initials "H. K.," within a true-lover's knot. On the croupiere of the horse are the same letters, similarly united by a knot, which also includes a love symbol formed of half a rose and half a pomegranate. The breast plate is embellished with the story of St. George, on foot, encountering the dragon; and the back plate with that of St. Barbara. On the poitral, St. George is seen mounted, destroying the dragon; and in another design he is accused before Dioclesian. The croupiere contains six subjects—St. George extended upon the rack; a saint partially enclosed within the brazen figure of a bull filled with oil, which is about to be boiled by lighting a fire beneath; a female saint suffering decapitation, while in the background is described the retribution that awaits the persecutor; another saint about to be decapitated; St. Agatha led forth to be scourged; and St. Agatha being built up in prison. Round the lower parts of the horse armour appears repeatedly the motto, *Dieu et mon Droit*; and, in addition the subjects mentioned, the minor spaces of the equipment are filled up with arabesques, heraldic devices, human figures, animals, &c. This armour is of undoubted German fabric, and has been gilded, whence a superb effect must have been communicated to it. Much of the tracery is almost lost, but this could be restored by the process of regilding.

When plate armour had attained its utmost perfection, the suit was composed of the following parts:—The helmet, being of two kinds, the war helmet, and that for the lists; the gorget, covering the neck; the pauldrons, defending the shoulders; the rerebraces and vambraces for the arms, united by the elbow plates; the gauntlets; the breast and back plates; taces which were appended to the lower part of the breast plate; the garde-de-reins, similar pieces attached to the back plate; *cuisses*, small supernumerary plates to strengthen the defences of the hips and thighs; *cuissees*, or thigh plates; genouillieres, knee plates; jambaes for the legs; and sollerets or steel shoes, to which were attached the spurs. The additional pieces for the tournament were the placcate; a second breast plate; the volante-piece, more effectually to secure the helmet; the grande-garde, a piece of armour covering the breast and left shoulder, secured to the breast plate below by screws; the shoulder shield, a fixed shield protecting the left shoulder; the garde-bras, a similar piece covering the left arm; the tilting gauntlet, which was a long gauntlet for the bridle arm; the equipment for the tournament was completed by the ankle-guard, in addition to these supernumerary pieces.

In the early part of the seventeenth century the integrity of the suit was broken by the abandonment of the plates used for the defence of the feet and legs. The custom of wearing armour to the knees continued until the time of Cromwell, because the cavalry did not until then cease to use the lance; but when this weapon fell into disuse, the thigh plates were laid aside. The cavalry of the time of Charles II. wore the coralet, with the additional of shoulder and arm pieces.

The little work before us is not only an excellent guide to the Tower armories, but it will supply artists with a fund of information on this interesting subject. The accompanying cuts exhibit some specimens of head-gear which were in use at periods subsequent to the reign of Edward III.; for the use of these we are indebted to the proprietor of the work.

Fig. 1 (No. 2) is a salade; time of Henry VI. 2. Bassinet; time of Richard II. 3. Burgonet; time of Henry VII. 4. Burgonet; time of Henry VIII. 5. Tilting helmet; time of Elizabeth. 6. Morion; time of Elizabeth. 7. Combed morion; time of Elizabeth. 8. Spider helmet; time of Henry IV. of France. 9. Helmet; time of Charles I. 10. Open helmet; time of Charles I. 11. Barred helmet; time of Charles II. 12. Pot helmet; same



period. The cuts of ancient and curious weapons which we have also, by permission, selected from the illustrations, give a correct idea, allowing for size and proportion, of the method of arming the infantry of earlier times. (No. 3.)

From the importance to artists of the subject of this little treatise, we have noticed it at some length, with the hope of inducing more attention to armed costume in the works of those who paint history, and what our neighbours call, *le moyen age*.

The book is compiled from official documents in the Tower, and published by authority of the Board of Ordnance. Its appearance at this time is accidental: it was undertaken some months previous to the late fire, and but for that calamity, would have been published before. A singular circumstance in connexion with the work is that during the week immediately preceding the conflagration, that portion of the matter which describes the Grand Storehouse, was written. For want of a hand-book such as this, the antique

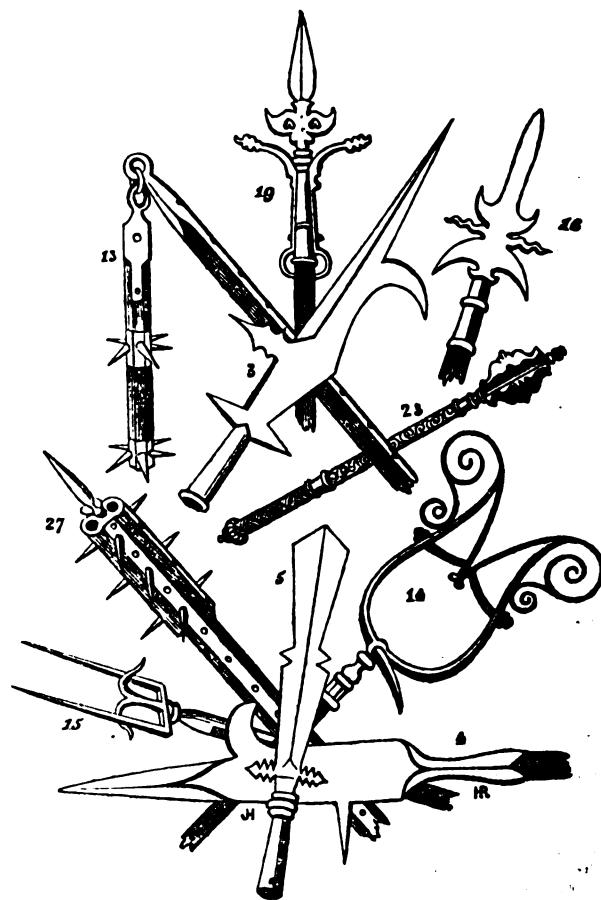
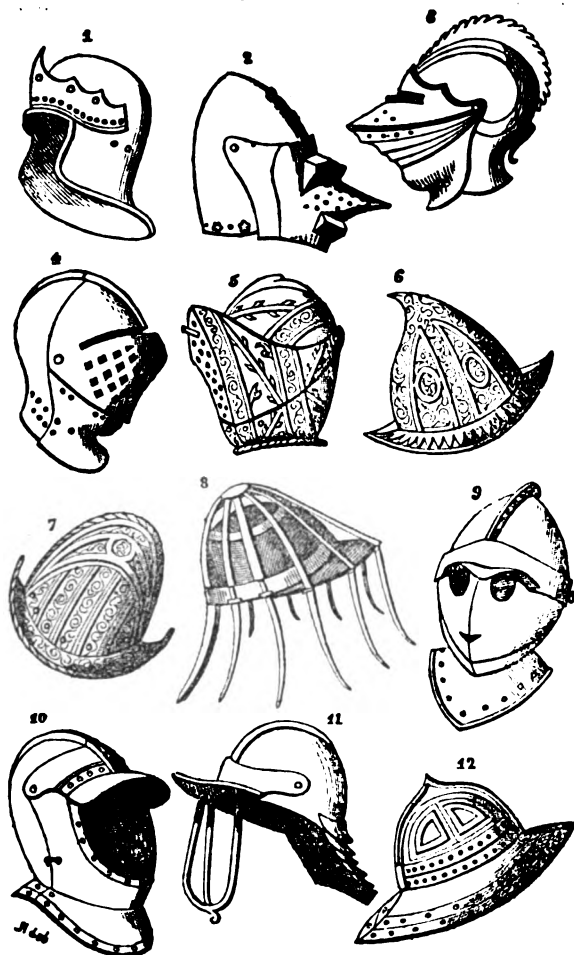
contents of the Tower armories must have been wholly unintelligible to the masses who have visited them since the fees have been reduced; and others deeply interested in such remains must have sought information in the tomes of Meyrick or Grose. The well directed labours of Mr. Hewitt have supplied a deficiency which we ourselves have felt; his well arranged digest of the contents of the Tower armories will be useful to all who may desire to know more of the armour than is afforded in the verbal summary of a warder.

Fig. 1.



Fig. 2.

Fig. 3.



REVUE GENERALE DE L'ARCHITECTURE ET TRAVAUX PUBLICS. Edited by M. CESAR DALY, archt. Nos. I. to XVIII. WEALE, London.

This very valuable monthly periodical, which addresses itself to architects, engineers, and archaeologists, and is written by some of the first men in their respective paths, in Paris, is much less known in England than it deserves to be: could we succeed in rendering it more so, we should confer a favour, not so much on the proprietor of the work in question as on the public. In all matters of Art, and all investigations of antiquity, our neighbours are at this moment most actively on the alert: further decoration of their beautiful capital, and the restoration of all their ancient buildings, are now dominant desires, and are displaying themselves universally in numerous ways. Any work, therefore, which will keep us *au fait* of their efforts to these ends, show us by engravings the prevailing character of their new buildings, and make us acquainted with all fresh information in the various departments of Art which may there arise, must, we should think, be eagerly welcomed, when known, by a large class of readers; especially if, as in this case, it be conducted with liberality and talent. Each number contains thirty-two pages of letter-press (large 4to.), three detached engravings, and numerous illustrative wood-cuts: it is beautifully printed, and, in all respects, well got up. Amongst the most important papers which the numbers already published contain, may be pointed out an "Essay on Byzantine Architecture," by M. Albert Lenoir, the well-known architectural antiquary; "on the Christian Architecture of the West," and the "History of Ornamental Sculpture in France," both by the same author; "on the Nimbus in Works of Middle-age Art," by M. Didron, one of the most zealous and able writers in France; and on the "Use of Bronze in Works of Art," by the talented conductor of the work, M. Daly. In one of the last numbers published, are given views and details of the facade of the Chateau Gaillon, erected in the year 1500 for the Cardinal d'Amboise. This facade, which is set up in the court of the Ecole des Beaux Arts, is an exceedingly interesting specimen of the Renaissance period, displaying a curious mixture of Gothic and Italian forms. All the parts are given at large, so as to become really available to designers, and are accompanied by an ample history and description from the pen of M. Lenoir. We cordially recommend the work to our readers.

THE PRINCESS ROYAL. W. C. ROSS, A. R. A. Engraved by H. T. RYALL. Published by T. M'LEAN.

This engraving will be hereafter accounted one of the select portrait gems of our time. The work is slight and free—the lines are well defined and decisive without being hard, and the flesh, with the happiest effect of *morbidezza*, would seem to yield to the touch. The portrait is a miniature; and is at once highly interesting from the expression of intelligence given to the features. All who see this engraving will be immediately struck with the resemblance of the Princess to the illustrious race whence she is sprung. In the lower part of the face she bears a singular likeness to her royal mother and other female members of the family, while the upper parts resemble the corresponding features of George the Fourth.

Portrait of the DUKE OF WELLINGTON. Painted by H. P. BRIGGS, R. A. Engraved by H. T. RYALL. Published by COLNAGHI and PUCKLE. Often as portraits of this great man have been presented to the public in every popular and available department of art, we have seen none more satisfactory than this. Mr. Briggs, in his picture, has consulted well the character of the Duke, as one to whom ceremony is distasteful—for nothing can exceed the simplicity of the arrangement. The *solo pinqi* aversions of the Duke seem to serve him but little, for even until the latest hour of his life the public will have before them one of these pictorial bulletins. The background is perfectly plain—but a word of that anon. The portrait is a half-length, and the Duke is standing with his arms folded, habited in a plain frock buttoned up to the throat; the eyes are cast downward, and the entire position is a thinking one. The head is admirably set upon the shoulders,

and seems capable of movement, the reverse of which is so often the case in our (as the Germans call it) "portrait-land." The entire treatment of the work reminds us strongly of the unabashed simplicity and uncompromising style of the late John Jackson, R. A. There is extraordinary power in the head—the hair is white, but without flatness or insipidity, and the shadows so truly graduated as to disengage it entirely from the background. The Duke's Peninsular honours and the glories of Waterloo are not forgotten; the latter are commemorated by the medal on the left breast, which materially aids the earnestness of the whole. Of the work of the engraver it behoves us to speak distinctly: the power and expression of *mezzo-tinto* engraving can never go beyond the effects of this plate; the figure is absolutely brought up to the white margin by the air and transparency thrown into the background; in short, the entire work is a combination of the happiest results of painting and engraving.

THE LAUNCH OF THE TRAFALGAR. Drawn by W. RANWELL. Lithographed by T. PICKEN. Published by Messrs. ACKERMANN and Co.

The size of this Lithograph is 30 inches by 21, and it is altogether one of the most important we have ever seen of its class. The point of time is the moment when the magnificent vessel has cleared the ways, and is fairly afloat. To do justice to such a scene as the launch of a first-rate, so near the metropolis, honoured by the presence of royalty, and touching with the talisman "Trafalgar" the chord of patriotism in the bosom of every Briton is an essay sufficiently daring; but the artist has acquitted himself to admiration. The print derives considerable value from the assistance of which the artist had opportunities of availing himself in its execution, for instance, Mr. Lang, from whose designs, and under whose directions, the Trafalgar was built, consented to draw the vessel, whence an undoubted resemblance of the noble ship is assured. The view is taken from the city side of the river, which, as the foreground, is crowded with craft of every description; the ship is shooting up the stream, and presents her broad side to the spectators, her main deck rising so high above all the surrounding vessels as to reduce them to a most insignificant account. The work throughout is so elaborate and careful as to present the appearance at first sight rather of an engraving than a lithograph. The print is a valuable acquisition to all "naval men;" and, indeed, to every Briton who desires to possess a worthy record of our "wooden walls." We are not acquainted with the artist, and know not if he has produced other works; but he has given evidence of ability bordering upon genius in the treatment of his subject.

THE COTTAGERS SABBATH; a Poem by SAMUEL MULLEN. Published by THOMAS MILLER, 9, Newgate-street.

A most pleasant and profitable poem; the production of a gracefully and happily toned mind; very simple in style, and very true to nature. It is illustrated by 17 vignettes, well engraved by Mr. W. R. Smith, from the designs of H. Warren—an artist whose pencil would confer value upon any publication. We have an especial object in noticing it—apart from its own intrinsic merit. It is, we believe, the first book issued by Mr. Thomas Miller; who has recently commenced business as a publisher. He has for some years obtained—and steadily maintained—high reputation as an author; his own earlier volumes, of poetry, have justly, a national fame; and his more recent novels rank foremost among works of fiction of our age and country. He is better known as "the basket maker;" for this humble calling he was pursuing when he first began to publish. We earnestly hope he will find, in the selling of books, equal fame, and more profit than in the writing of them.

THE ABBOTSFORD EDITION OF THE WAYERLEY NOVELS.—Our attention has been directed, but not until we were closing our labours for the month, to the advertisement which occupies a page of the ART-UNION. It is scarcely necessary to recommend to our readers the work to which it refers; it will be in all respects a magnificent undertaking; worthy of the Arts, the country and the estimable publisher whose name is unspeakably associated with that of Sir Walter Scott. He is producing the volumes on a scale of great liberality; few men, indeed, have ever

manifested a stronger anxiety to consider their labours deserving of the highest possible recompense—the enormous sale upon which he may calculate justifies such a course. We shall have more to say upon this subject ere long.

#### TO CORRESPONDENTS.

We have received an anonymous communication from Paris, upon the subject of the paintings executed by Paul Delaroche at the "Ecole des Beaux Arts." Had the writer not descended to personal abuse, or ill-tempered censures of literary men and artists—had he even evinced the slightest regard for the commonest rules of that courtesy which is due to all men, as it is the right of every man, we should gladly have given his letter insertion in our journal. But much as we respect truth, we must regard also the *mode* of its expression; and although truth requires no ornament, it is in our minds far too sacred a subject to be connected with vulgar passions. We are well acquainted with the variety of opinions upon the mediums employed by Paul Delaroche and other artists in their works at Paris. Mistakes upon this point have probably arisen, from the supposition that mural paintings are of necessity executed "al fresco;" nor were we unacquainted with the state of the frescos in Italy; but as men cannot give to plaster the durability of granite, or prevent the effects produced by earthquakes, and as it is not possible to combine in one age the advantages derived from the knowledge and scientific progress of many centuries, we are not surprised at an effect, for which it appears to us there is a well-acknowledged, adequate cause. We are, however, obliged to our correspondent for the information relative to "the various paintings on walls in churches and elsewhere at Paris;" we shall give it every becoming attention. We solicit contributions from every quarter, and from all men—from the young artist and the experienced professor—men of literature and the amateur; but as we do not pretend to a vigilance that we cannot exercise, so are we also decided on not making our columns vehicles for prejudice or abuse. Let him write in a different vein, and he will not find us heedless readers.

"UTILITY OF ART."—We thank W. C. S. and W. H. H. for their communications. The arguments of those who contend against what they term the "Utility of Art" are so palpably absurd, as really to demand no serious attempt at refutation. Society is in advance of the propounders and supporters of such theories; they have been born some centuries too late.

ART-UNION FOR SCULPTURE.—The hints and opinions of "A Subscriber" on this subject are not new to us. Much surprise has been expressed that a society has not been formed for the encouragement of Sculpture on the plan of an Art-Union. Our Sculpture consists for the most part of busts, monuments, &c., and we would gladly see the adoption of any effective means of elevating its character. We shall recur to this subject hereafter.

CITY MEDALS.—A correspondent (T. M. B.) writes to us on the subject of the proceedings of the Corporation of London, with respect to commemorative medals issued by that body, particularly alluding to the Exchange commemoration medal noticed in our last number; in addition to which unworthy transaction, "T. M. B." mentions circumstances in connexion with the issue of a former medal (that struck on the occasion of Her Majesty's visit to the City), which reflect deep disgrace on the greatest and wealthiest municipal body in the world. Of this, one of Mr. Wyon's best productions, it is said only a sufficient number were struck for the Aldermen and Common-Council; and our correspondent asks why an unlimited issue (to be paid for of course) was not permitted? Verily it were not difficult to assign reasons for such restriction. It is to be lamented that City affairs are administered by persons ("a plague upon their bringing up") under a certain standard of education.

LINE ENGRAVING.—We are, of course, desirous of seeing a greater degree of encouragement bestowed upon this beautiful and most important branch of Art, and concur entirely with the spirit of the remarks of "Candidus." The use of the electrotype is much to be deprecated for the supply of engravings to the Subscribers of the "Art-Union of London;" but we cannot help thinking that it arises only from a resolution of temporary expediency. We shall, however, seek further information.

Mezzotinto plates of all sizes are prepared to order by any of the houses which supply engravers with the line surface plate.

An Amateur who wishes to secure "an early copy of the work in preparation by THE PAINTERS' ENCHINO SOCIETY," is informed there can be no doubt of their intention to issue copies strictly in the order in which they are subscribed for. He may attain his object by writing to either of the members, whose names he will find printed elsewhere; or if he pleases, we will forward a letter for him to their secretary.

We fear we shall be again compelled to postpone an article on "Clay for Modelling." We have also, in type, three or four "Letters from Correspondents;" and several reviews of published works.

A few copies of the ART-UNION for March, with the sheet containing examples of wood engraving, still remain with the publisher; and may be obtained, of course, without any increase of price.

## MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What an universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike, the attacks of time and the feeble competition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francia, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from their use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The SILICIA OIL COLOURS are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

Pale and Deep Red.	
Pale and Deep Blue.	Pale and Deep Yellow.
Pale and Deep Orange.	Pale and Deep Purple.
Pale and Deep Green.	Pale and Deep Brown.
White and Half Tint.	Grey and Black.

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This Medium having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and M'guelps, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

## Glass Medium in Bottles.

- No. 1. For first and second painting.
- No. 2. For rubbing up powder colours with.
- No. 3. For third painting, finishing, and glazing.

Any of the above Media may be thinned, according to the taste of the Artist, with Florentine Oil.

## Glass Medium in Powder.

Nos. 1, 2, and 3.

If these powders be mixed stiff upon the palette with a small portion of Poppy Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

Artists are recommended to replenish their Colour Boxes with Colours prepared in Medium, as they will be found better in every respect than those prepared in the ordinary oils.

It is also requisite to remark, that while Artists continue to use colours as commonly prepared in oils, they only reap half the advantage resulting from the great improvement in the art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved them.

**SILICA GROUND CANVASS.** This Canvass, not being prepared in the usual method with common oils, causes all colours used on it to dry from the bottom, and not from the surface, as is now the case, thereby, in the painter's phrase, giving a light within.

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And many other Artists of Eminence.

T. MILLER gladly embraces this opportunity of publicly expressing his grateful acknowledgements to his numerous Patrons and Friends, both in this country and on the continent: and particularly those gentlemen, who, unsolicited, have so kindly forwarded to him letters testimonial of their entire approbation of the Glass Medium. Nor must he omit to mention (which he does from a sense of gratitude, rather than from a feeling of vanity), the presentation of a Silver Cup, by an artist of eminence, for his invention of the Silica Colours;—and Artists and the Public may be assured, that, with such a flattering stimulus to exertion, as the sufferages of gentlemen of first rate talent, he is not likely to relax in those efforts, whereby he first obtained their notice and approbation.

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Pale and Deep Orange.	Pale and Deep Purple.
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Pale and Deep Gray.	White and Black.

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## EXTRACT FROM EDITOR'S NOTICE TO ABBOTSFORD EDITION.

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It was a favourite pursuit of SIR WALTER SCOTT throughout life, but especially in his most active period, to collect and arrange objects of Art connected with the historical events and personages recorded and illustrated by his pen: and it cannot be doubted that a series of Engravings, representing the Pictorial and Antiquarian Museum at Abbotsford, would furnish the most instructive graphic commentary that the body of his writings could receive from any one source whatever. This collection, therefore, valuable in itself, and doubly interesting as having been made by such a hand, has now been studied with care, and its various curiosities faithfully copied, for the exclusive purposes of an Edition of the Waverley Novels, which is to bear the title of

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INTERIOR of HIGHLAND Hovel.  
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CHARLES EDWARD'S PURSE, worn by him in 1745.  
BAILE MACWHEELER in DISTRESS.  
PICTURE GALLERY in HOLYROOD.  
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TARGET of PRINCE CHARLES EDWARD.  
HIGHLANDER MARCHING.  
SETON CASTLE, in the days of Waverley.

TRANENT CHURCH-YARD, where the Highland Army lay the Night before the Battle, and where Colonel Gardiner was buried.  
BATTLE of PRESTONPANS.  
PINKIE HOUSE, the Head-quarters of CHARLES EDWARD after the Battle.  
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HIGHLAND NOBLEMAN (Duke of Perth), out in the Rebellions, from the Original at Drummond Castle.  
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UNWATER.  
MADAM ROSEBAG.  
CRAIGHALL-RATTRAY, the Glen in which Baron Bradwardine lay concealed.  
MACWHEELER in ECSTASIES.  
RING worn by CHARLES EDWARD in 1745.  
FLORA MAKING FERGUS'S WINDING SHEET.  
CARLISLE CASTLE, Fergus MacIvor going to the Scaffold.  
HIGHLAND CHIEF, (*Alasdair Rannach*, of Glengarrig), ca. 1745, from the Original at Inverrie.  
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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 40.

LONDON: MAY 1, 1842.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

## ROYAL COMMISSION OF FINE ARTS, WHITEHALL, APRIL 25, 1842.

1. The Commissioners appointed by the Queen for the purpose of inquiring first, whether, on the re-building of her Majesty's Palace at Westminster, wherein her Parliament is wont to assemble, advantage might not be taken of the opportunity thereby afforded of promoting and encouraging the Fine Arts in the United Kingdom; and, secondly, in what manner an object of so much importance might be most effectually promoted, have resolved, that it would be expedient, for the furthering of the objects of their inquiry, that means should in the first place be taken to ascertain whether Fresco painting might be applied with advantage to the decoration of the Houses of Parliament.

2. Although some years must elapse before the walls of the new buildings can be in a fit state for paintings of any kind, yet, as Fresco painting has not hitherto been much practised in this country, and as, therefore, candidates for employment in that mode of painting, whatever their reputation or general skill may be, will probably find it necessary to make preparatory essays, her Majesty's Commissioners think it expedient that the plan which they have resolved to adopt, in order to decide on the qualifications of such candidates, should be announced forthwith. With this view—  
Her Majesty's Commissioners hereby give notice—

3. That three premiums of £300 each, three premiums of £200 each, and five premiums of £100 each, will be given to the artists who shall furnish cartoons which shall respectively be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.

4. The drawings are to be executed in chalk, or in charcoal, or in some similar material, but without colours.

5. The size of the drawings is to be not less than ten nor more than fifteen feet in their longest dimension; the figures are to be not less than the size of life.

6. Each artist is at liberty to select his subject from British History, or from the works of Spenser, Shakespeare, or Milton.

7. The finished drawings are to be sent in the course of the first week in May 1843, for Exhibition, to a place hereafter to be appointed.

8. Each candidate is required to put a motto or mark on the back of his drawing, and to send, together with his drawing, a sealed letter, containing his name and address, and having, on the outside of its cover, a

motto or mark similar to that at the back of the drawing. The letters belonging to the drawings to which no premium shall have been awarded will be returned unopened.

9. If a drawing, for which a premium shall have been awarded, shall have been executed abroad, or shall have been begun before the publication of this notice, the judges appointed to decide on the relative merit of the works may, if they shall think fit, require the artist to execute in this country, and under such conditions as they may think necessary, an additional drawing as a specimen of his ability; and in such case the premium awarded to such artist will not be paid unless his second drawing shall be approved by the judges.

10. The drawings will be returned to the respective artists.

11. The competition will be confined to British artists.

12. The judges hereafter to be appointed to decide on the relative merit of the works will consist partly of artists.

13. The competition hereby invited is open to all artists, although it has more immediate reference to Fresco painting.

14. The claims of candidates for employment in other methods of painting, in other departments of art besides historical painting, and in decoration generally, will be duly considered.

15. Her Majesty's Commissioners will announce at a future period the plan which they may adopt in order to decide on the merits of candidates for employment as oil painters and as sculptors.

16. The range of choice in regard to subjects which has left, in paragraph 6, to the discretion of the artists, has reference to the present competition only, and is not to be understood as implying the adoption of any particular scheme for the decoration of the Houses of Parliament.

17. The judges to be appointed to decide on the relative merit of the drawings will, it is presumed, be disposed to mark their approbation of works which, with a just conception of the subject, exhibit an attention to those qualities which are more especially the objects of study in a cartoon; namely, precision of drawing, founded on a knowledge of the structure of the human figure; a treatment of drapery uniting the imitation of nature, with a reference to form, action, and composition, and a style of composition less dependent on chiaro-scuro than on effective arrangement.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

THE EIGHTH ANNUAL EXHIBITION of the NEW SOCIETY of PAINTERS in WATER COLOURS is NOW OPEN, at their Gallery, Fifty-three, Pall-mall. Admission, 1s.; Catalogue, 6d.  
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The SECOND CONVERSAZIONE will be on SATURDAY next, the 30th instant.

EDWARD HASSELL, Sec.

CLOSING of the PRESENT EXHIBITION.

—BRITISH INSTITUTION, PALL-MALL.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY from Ten in the morning till Five in the evening, and will be CLOSED on SATURDAY, MAY the 7th.—Admission, 1s.; Catalogue, 1s.

N.B.—The GALLERY will be RE-OPENED the end of the Month, with the Works of the late Sir DAVID WILKIE, R.A., and a Selection of the Ancient Masters.  
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No carriage expenses will be paid by the Institution, except on works from those artists to whom the Exhibition circular has previously been forwarded.

Artists in London are referred to Mr. Green, 14, Charles-street, Middlesex Hospital; and to Mr. Chamberlain, at the Suffolk-street Gallery.

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Pass into Spain from Cauterets to the Baths of Ponticouze.

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Lac de Gaube, near Cauterets.

Château and Town of Pau. Birthplace of Henry IV. of France.

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Pierrefitte; Valley of Argelez.

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## THE ART-UNION.



LONDON, MAY 1, 1842.

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## COPYRIGHT.

THE bill which Mr. Emerson Tennent has just brought in for extending the Copyright of Designs for ornamenting articles of manufacture is too deeply interesting to artists and to the public generally, not to attract the attention of all who are interested in securing the rights of property to industry and talent on the one hand, and all who deem that the moral interests of society will be promoted by the diffusion of taste on the other. Often as the subject of copyright has been discussed, there are still many errors prevalent respecting its nature and importance, and there is none more common nor more flagrantly absurd, than a belief that authors and artists are looking for a special boon at the expense of the rest of the community. Mr. Emerson Tennent's bill relates chiefly to designs for calico-printers, but it involves principles of much wider range; it raises the question whether a man has a right of property in the thoughts of his own mind; whether the work of the head is to be thrown open to every invasion of fraud and plunder, while the productions of the hand are secured by every fence which legislative wisdom can devise.

That a man's thoughts are his own is a proposition which nobody would dream of disputing; that these thoughts are of no value to the community, while they are confined to his individual consciousness, is equally undeniable; the exact question then is, whether the production of thought for the benefit of society deprives the producer of all right of property in the results of his mental labour, and transfers the right to that host of freebooters, calling themselves free-traders, who love "to reap where they have not sown, and to gather where they have not strawed." This convenient phrase, "free trade," has been for ages a genteel expression for open robbery; the buccaneers called themselves "free-traders" in the last century, and the slave dea-

lers have adopted the same designation in the present. Their notion of freedom is not original; it is at least as old as the days of Cromwell. "I wish I were free! I wish I were free!" shouted one of the Levellers at one of the tumultuous assemblies called organs of public opinion, because they were craftily directed to forward private ends. "Free!" replied an officer, "are you not free to do as you please?" "Ay," answered the honest politician, "but I am not free to make you do as I please." Equally ancient, and even more so is the notion of "fair exchange" promulgated by these ingenious economists; it is borrowed from the moral code of the Arabs and Turcomans, and may be stated in the simple aphorism, "Seize all that you can grasp, and give nothing in return." Their notion of property is also venerable for its antiquity; when translated into plain English from the jargon in which it is disguised, we find that they simply mean to say, "what's yours is mine, and what's mine is my own."

Let us take an instance of one of the many possible wrongs which may be perpetrated under the name of free trade. A painter has produced a picture in which are combined the finest suggestions of sublimity and beauty that can be derived from form and colour. The thoughts of years, the study of a past life, the researches of unwearied industry, repeated trials and repeated failures have been working together and breaking down health, spirits, and constitution before the glorious composition, passed from the airy nothingness of ideality into embodied vitality on the canvass. Is this, which actually partakes more of the nature of creation than of fabric, a property recognised by law? Is this design or this composition, the result of toil and suffering, and hopes and fears, such as none but an artist can appreciate, secured to the producer? Not a bit of it; he has property in the piece of canvass, but the entire design with all its details belongs to you or to me, or to anybody else who can find an opportunity of copying it. You are at perfect liberty to bribe his servants, or the officers of any exhibition to which it may be entrusted, to copy it in any way which an unscrupulous conscience can suggest or manual dexterity execute. You may engrave, lithograph, or daguerreotype; you may carry off the outline on tracing paper, or employ some inferior artist to steal a sketch; you may caricature or represent faithfully; you may exhibit the subject on sign-posts and tea-boards, until it has wearied out the world by sheer repetition; but you need not bestow a thought upon the original artist, because forsooth his right would interfere with the "freedom of trade." Some old philosopher has said, that "nonsense will pass for wisdom when it is frequently repeated;" and it appears also, that robbery may be accounted honesty provided it has the same advantage.

Take another instance: a calico-printer is anxious to raise the standard of taste in the article of furniture cottons; he actually engages artists of the first taste to visit Spain, and bring him designs from the arabesques of the Alhambra, and the Alcazar of Seville; he spends large sums in having patterns framed from those designs, so as to accommodate them to the materials on which they are to be printed; as nothing but a high price will remunerate such an outlay, he has these designs printed on the best cloth that can be made, in the finest and permanent colours that can be procured. You, gentle reader, may probably suppose that he will be allowed to reap the reward of enterprise, outlay, and public spirit. No such thing; long before he can come into the market, with such a publicity as to command a remunerative sale, any unscrupulous rival may copy his designs without contributing a fraction towards their cost, print them on inferior cloth with fading colours, and not only undersell the original proprietor in the market, but actually ruin his entire sale, by leading purchasers to believe that the deficiencies of the

counterfeit extended to the original production. Ordinary persons might suppose that such a proceeding was not very unlike fraud,—but the class of political economists, profiting by such transactions, will tell you that it is a necessary consequence of the freedom of trade; and add, with more truth, that they could not get on very well without such a system.

Any one who will take the trouble of wading through the evidence brought before the committee of the House of Commons on the Copyright of Designs, will find therein an edifying code of morality, such as could not be surpassed if the banditti of the *campagna di Roma* took it into their heads to draw up a system of ethics. The policy of encouraging piracy as a branch of national industry was very eloquently recommended to the legislature by several worthy witnesses; and, in order that their logic should correspond with their moral science, they assigned reasons so utterly inconsistent, or rather so completely contradictory, that they could supply all the Universities of Europe with professors of self-refutation. But people must make mistakes when the train of reasoning is directed by the breeches-pocket.

One argument, or rather semblance of argument, is frequently urged by this sapient school of political economists, which they believe to be conclusive against the claims of authors, artists, and designers. They aver that "there is nothing new under the sun," their own nonsense not excepted, and that consequently every composition of skill, talent, or genius, is but a fresh arrangement of old materials accumulated by the exercise of similar qualities of mind in past ages; and hence they infer that society has a right to the results of which it has furnished the essential elements. Let us try the validity of this result by applying it to a parallel instance. There is no doubt that the most skilful farmer is indebted for a great portion of his harvest to the agricultural knowledge which has been accumulated by the experience of past ages; but does this give any right to John Nokes or Peter Styles to enter into his fields and carry off as many sheaves of his wheat as they in their wisdom believe to be a surplus produce obtained only through his derivative knowledge? No doubt we are all indebted to science, using the word in its proper sense, accumulated knowledge; but it is the application of that science which gives it value, and every man knows that to give value is in all human affairs but another form of expression for the creation of property. The combining power of the artist or designer is actually as much his own as the superintending skill of the agriculturist.

In fact, the processes by which intellectual property is created differ in degree rather than in kind from those by which material property is produced, and an examination of the differences would prove that the former has the greater claim to protection, inasmuch as there is more individuality engaged in the production. Society lends far less aid to the poet, painter, or designer, than it does to the mechanic or artisan; and we should be glad to know on what principle society claims to take most from those to whom it gives least.

Intellectual property is recognised by the laws of every civilized community: and strange, indeed, would it be if the labour of the head should be refused any share of the protection accorded to the labour of the hands. But, at the same time, it is undeniable that there is a less scrupulous observance of intellectual than of physical rights; and that men will not hesitate to filch ideas who would shudder at the notion of robbing a house or picking a pocket. Property, which from its immateriality, can be stolen through a window, without cutting out a plate of glass; which can be carried off by the eye, without being traced or found upon the person; which is beyond the jurisdiction of those laws that punish by a criminal, and not by a civil process; which is guarded neither by high moral feeling, nor the dread of moral re-



proach, enjoys but a precarious security. Are we therefore to declare, that the property most liable to be invaded is that to which the protection of law should ostentatiously be refused? In other cases, facility of injuring valuable property has been set forward as a reason for investing that property with additional fences and securities; we may instance the case of forgery; but in literature and art the very helplessness of the proprietors is assigned as the cause why law should afford no aid to the maintenance of their rights. We have been told from our infancy, that law was instituted to defend the weak against the strong; and now comes a school of politicians maintaining that weakness is a proper and sufficient ground for withholding legal protection altogether.

The advocates of piracy very rarely condescend to argue the morality of the question; like the slave-dealers, they assert that, because trading with other men's labours and trading with other men's lives, has been allowed in ages of barbarism and ignorance, that therefore the system of wrong should be perpetuated, and injustice beget injustice to the end of the chapter. There is an association of calico-printers to maintain piracy, as there was an association of merchants to support the slave-trade; the arguments of both have a whimsical identity, and are equally remarkable for displaying a splendid contempt, both for logics and ethics.

Thus we are told that piracy in design, though not justifiable on abstract principles, is beneficial to the community by keeping down the price of printed calicoes, just as the slave-trade was recommended for supplying cheap sugar. Experience, however, has shown us that the surest means of insuring a cheap supply of anything is by competition; there will always be such a competition if all the calico printers be placed on the same level and started fairly in the same race, protection to design being granted as a counterpoise for the very light weight of conscience with which some of them are loaded. But excellence is desirable as well as cheapness; and excellent designs will not be produced unless there is some reasonable prospect of a remunerative sale. The printing of the choicest patterns on the best materials is necessary for encouraging the production of tasty designs; and a restriction in the use of the pattern, so as to remunerate the designer, is simple justice to him and an injury to nobody.

One of our philosophic wisacres has controverted these positions. He says, "It would be a scandalous grievance if every servant maid could not wear the same print in cotton that her mistress does in silk or muslin." In Sheridan's farce of the *Critic*, we find that when *Tilburina* goes mad in white satin, her attendant goes mad in white dimity; but it is certainly an improvement to extend the connexion between maid and mistress to cases of sanity. Perhaps this learned *arbitrator elegantiarum* would condescend to draw up a code for regulating the relations between the costume of the drawing-room and that of the kitchen, and prepare a tariff of the substitutes for furs and feathers to be worn in the lower regions. Assuredly men must have been driven hard to find arguments, when they discovered it to be a grievance that the maid should not wear the same patterns as the mistress. Still this pompous blockhead has unwittingly directed attention to a fact of considerable importance to the discussion, the advancement of a taste for elegance and refinement corresponding with the general progression of society. This taste has become a want which must be gratified; and if handsome patterns are not produced at home, they will be, as indeed they are, imported from abroad.

France is decidedly superior to England in the Art of Design, and this superiority is evinced not only in the production of magnificent and costly, but also in the more chaste and simple patterns. How could it be otherwise? In France property in design is recognised and taken under the full protection of law. So long as July 14th, 1787, a

decree of the royal council gave a copyright of fifteen years in silk tapestries, and of six years in patterns designed for dress and other purposes. The words of the decree are so remarkable, that we must make a short extract:—

"The King, in Council, having caused to be laid before him the representations and memorials of the manufacturers of Tours and Lyons respecting the attacks upon their property and the general interest of manufactures, by copying and counterfeiting designs, his Majesty recognises that the superiority which the silk manufacture of his kingdom has acquired, is principally due to the invention, correctness, and good taste of designs; and that the emulation which animates the manufacturers and designers will be annihilated, if they were not assured of reaping the reward of their labours; and that this certainty in accordance with the rights of property, has maintained this manufacture to the present time, and secured for it a preference in foreign countries."

Compare this decree with the following open, deliberate, and avowed attack on intellectual property, contained in a petition presented to the House of Commons by a numerous and wealthy body of the manufacturers of Manchester, described by Mr. Thompson, of Clitheroe, as "that section of the print-trade whose chief distinction is their unscrupulous morality with regard to property in designs." Their precious petition sets forth,

"That the inventors and printers of designs have no just title to any further advantages than those they must always necessarily possess—the means of entering the market with a pattern before any other house can do so; of being the only holders until other houses can bring it round, and of being known in the trade as the originators of that pattern."

The coolness with which this astounding proposition is put forward is admirable. It is just as if Fagan's gang had proclaimed "That the earners and possessors of money have no just title to any further advantages than those they must always necessarily possess; the means of entering the market with cash before the thieves can do so, of being the only holders of gold until artful dodgers abstract it, and of being known in the trade as persons capable of earning money." The morality of both is alike, and if there be any difference it is in favour of the pick-pocket, for he runs some risk who steals by means of the hand, which is evaded by those who steal by means of the eye.

But copyright is necessary even to secure the miserable advantages which the worshipful body of pirates concede to proprietors. Did they never hear of workmen being bribed to betray patterns, and of the counterfeit appearing in the market at the same time as the original? Three months' copyright are now allowed; and it is notorious, that the pirated patterns of successful designs are prepared so as to enter the market on the very day that protection expires.

While the art of printing has made gigantic strides, that of pattern-drawing has actually retrograded, and we are forced to depend for designs on the artists of Paris. We are told, indeed, that designers are engaged at print-works, but with some few exceptions their art is treated as a mechanical employment and rated at weekly wages, and the rate of their wages is in some instances below that of the more respectable class of operatives. Here then is a branch of intellectual industry which we are actually banishing from the country by cruelly and unjustly refusing protection to its produce. "Such," says Mr. Thompson, "are the effects of inadequate protection. Insecurity of property produces on industry and exertion the same withering effect, whether the spoiler be a Turkish Pacha in the despotic East, or an English pirate in this land of liberty and law."

Copyright, it has been said, will establish a monopoly; but it will do so only in the same sense that the possession of any property estab-

lishes a monopoly. Are we to deprive the squire of his estate, because he has the monopoly of all the land in the parish? We should be very glad to ask the advocates of piracy if they are excluded from producing new designs when they are prohibited from copying the inventions of others? They may tell us that they have neither the talent to devise patterns themselves nor the liberality to remunerate the talent of others. What, then, is their demand when they resist the establishment of a copyright in design? It is simply that the nation should sanction piracy for the purpose of giving prizes to stupidity and rewards to avarice.

We do not confine our claims for the protection of intellectual property to copyright in designs, though we have dwelt chiefly on this branch of the subject, because it involves the widest and most pressing interests, and also because in this branch the policy of piracy has been openly avowed and defended. We have examined serially the chief arguments, or rather apologies for argument which they have brought forward, and shown that they are not one whit better than palliatives of selfish injustice, which, in a case where their own interests were not involved, could not possibly have imposed upon themselves. On the score of morality nothing more need be said; but it is necessary to make some remarks on the connexion between copyright and the general interests of the country.

Production of novelty is utterly impossible in a country where a system of copying is carried on to a great extent. The Americans are just beginning to discover that the reprinting of English works is fatal to the growth of their native literature, and are lending an ear to the proposition for establishing an international copyright. It is true that Leopold, King of the Belgians, has actually taken the trouble of recommending the piracy of English books to the printers of Brussels, they being already notorious for their piracy on French and German works. But the Belgian monarch stands nearly alone in this exhibition of public morality; the other potentates of Europe have learned that an honest protection of intellectual property is necessary for the development of original genius and talent.

It is utterly absurd to suppose that the English are naturally inferior to the French in taste and the Arts of Design. But it is unfortunately too true, that in France the taste of the people has, for more than a century, been sedulously cultivated; and that for half that space of time the property in designs has enjoyed a far greater amount of protection than has been yet claimed for it in England.

We are of opinion that Mr. Emerson Tennent's bill does not go quite far enough. The painter ought, as in France, to have the copyright of his pictures secured to him for life; and three years is too small a term for some of the models which might be designed for casting in metal. There are also certain classes of printed goods, such, for instance, as hangings or imitations of tapestry, to which so short a term of protection as nine months is miserably inadequate. Proprietors in France have the option of the duration for which they will register a design; such a rule should also be established in England, and the fees for registration should rise by a graduated scale, according to the extent of the protection afforded. If manufacturers knew their own interests, they would combine to obtain the establishment of copyright instead of resisting it with so much pertinacity. They would see that a good pattern may become a valuable property, and, at the same time, cost less than the multitudinous variations of frippery trash which are now produced under the name of patterns.

They complain very loudly of the caprices of fashion requiring a constant succession of novelty and variety; it would be very surprising if fashion were not capricious when no efforts are made to give patterns the stable elements of beauty and taste. At present the calico-printers work so

much by guess, that they do not calculate on more than one pattern in five meeting with perfect success. No stronger proof could be given of the absence of security to all parties, arising from the primary injustice of refusing protection to the intellectual efforts which are made to devise a remedy. It is impossible to visit certain print-works without seeing patterns applied to materials for which they are utterly unsuited. We have seen a pattern, which was beautiful in chalis, rendered supremely ridiculous when transferred to muslin, and absolutely disgusting when exhibited on coarse calico. The relations between the designs and the substances on which they are to be employed as patterns, are never taken into consideration by the pirates: acting on the principle of the patron of kitchen-wench, who would have the gowns of every servant display the same forms and colours as that of her mistress, we have witnessed several incongruities which would supply materials for caricature to all Europe. The frauds of pirates are also very injurious to consumers. The manufacturer, who goes to the expense of a superb pattern, will also incur the cost of fast colours and sound material; the pirate will rarely do the one or the other; and thus a fading trashy article is foisted on the public under the guise of one that is really valuable. This is "sailing under false colours" with a vengeance; and that it is by no means an uncommon practice the purchasers of furniture cotton have learned by bitter experience.

There is a portion of the calico-printing trade which invents; there is another portion which pirates its inventions: both have appealed to the public; the one for protection, the other for free scope in privateering. The question between them, when stripped of the verbiage with which it is encumbered, is not, after all, very difficult of solution. It ultimately comes to this, "Ought property to be protected?" We never have been disposed to argue a question of principle on the low grounds of political or commercial expediency; but in this instance expediency, however viewed, supports the arguments of principle: security of property must ever be a stimulus to production, and must, therefore, give the advantages of the cheapness arising from competition to the consumers.

France exports her printed articles to every quarter of the globe where fashion and refinement are to be found; and she beats us in every market where superiority of elegance and taste is a more important consideration than the difference of cost. Now, this is precisely the form of manufacture in which an outlay brings the quickest and most profitable returns. The profits of taste enable the French manufacturers to bear up against the disadvantages under which their country labours; they have, however, failed in every effort to rival our low-priced goods, or to compete in any branch of trade where mechanical ingenuity and dexterous manipulation are elements of success.

There are many persons who are discouraged from supporting the just claims of the proprietors of designs to protection, because they believe that the change would affect the entire cotton and weaving trades, with all their vast and varied interests. But the truth is, that the present staple-trade in cotton is very slightly connected with the question. Low-priced calicoes do not depend for sale upon their patterns; three-fourths of our exported cloths would be neither diminished nor raised in value by the printing. In fact, the call for protection is raised in order to create in England a branch of trade which as yet can be scarcely said to have a sensible existence—the trade in which the element of taste will be of more importance than the element of cheapness. We want, that instead of being beaten by the fine prints of France in our own markets of London, we should compete with her in her market of Paris.

There is no doubt that a limited extension of copyright will now be granted by parliament; and

though this will be a far less complete measure of justice than that for which we contend, yet we have no doubt that its beneficial effects will be sensibly felt, and that many who are now the opponents of a limited copyright, will be convinced of their errors by experience, and join their more enlightened brethren in seeking a further extension of protection. We know that since the measure has been discussed, many converts have been made to the rights of property, and that the productions of mind are more generally recognised as entitled to security than they were when first the question was mooted. France has gained the honour of being the state in which intellectual property is most sedulously guarded; and we cannot better conclude these remarks, than by inviting the attention of our readers to the following tables, for which we are indebted to Mr. Thompson, of Clitheroe, giving the duration of protection extended to intellectual property in both countries:—

## ENGLAND.

Nature of Property.	Term of Duration.	Additional Protection.
<b>LITERARY PROPERTY.</b> General Literature, Drama, published or acted .....	28 years	and for the life of the author if he survive that period.
<b>MUSICAL COMPOSITIONS.</b> Oratorios, Songs, Waltzes .....	28 years	Ditto.
<b>FINE ARTS.</b> Designs as Prints, Maps, Charts, &c. Sculpture, Models, Casts.	28 years	Ditto.
<b>INDUSTRIAL ARTS.</b> Designs to be cast, modelled, or embossed, or chased or engraved, being of any metal or mixed metal.	14 years	and if the author survive 14 years longer.
Designs ditto on any other substance ....	8 years	
Designs to be worked into or printed on certain textile fabrics, and also designs for the shape or configuration of any article, &c., ribbons, Spitalfields silks, Paisley shawls, goods figured in the loom or embroidered, ladies' habit-shirts, satin shoes, &c. ....	1 year	It is proposed to protect glass or earthenware for three years, and to extend similarly the copyright for carpets and paper-hangings.
Designs printed upon linen, cotton, calico, and muslin .....	3 months	9 months proposed.
Designs printed on silk, wool, or hair, or any mixture of cotton, linen, woollen, silk, or hair, chalis, mousseline de laine, &c. ....	3 months	9 months proposed.

It is proposed that design ornamenting any other article, except lace, for which no copyright is specified in the above schedule, shall have the protection of twelve months.\*

\* The producer of a design will do well to remember the absolute necessity of registering it. The act expressly provides, "That no person shall be entitled to the benefit of this act, with regard to any design in respect of the application thereof to ornamenting any article of manufacture, or any such substance, unless such design have, before publication thereof, been registered according to this act, and unless at the time of such registration such design have been registered in respect of the application thereof to such article of manufacture, or such substance, and unless the name of such person shall be registered according to this act as a proprietor of such design, and unless, after publication of such design, every such article of manufacture, or such substance, to which the same shall be so applied, published by him, hath thereon, if the article of manufacture be a woven fabric for printing, at one end thereof, or if of any other kind or such substance as aforesaid, at the end or edge thereof, or other con-

## FRANCE.

Nature of Property.	Term of Duration.	Additional Protection.
<b>LITERARY PROPERTY.</b> General Literature.	28 years	and life of the author and spouse, with 20 years after their decease to the heirs.
Published drama, acted drama. ....	28 years	20 years to the heirs.
<b>MUSICAL COMPOSITIONS.</b> Musical pieces for the stage. ....	28 years	5 years to the heirs.
Operas, Concert Pieces, Songs. ....	28 years	20 years to the heirs.
<b>FINE ARTS.</b> Sculpture, Painting, Engraving, Maps, Charts, Plans, &c. ....	LIFE.	10 years to heirs after decease.
<b>INDUSTRIAL ARTS.</b> Designs for figures, whether cast or worked in metal, wood, or any other material. ....	LIFE.	10 years to heirs after decease.
Designs reproduced by mechanical not artistic means, whether woven or printed on any material. ....	1, 2, 5 years or PERPETUITY.	At the will of the manufacturer.

Compare these tables, and the cause of French superiority in the art of design will no longer be difficult to discover.

In closing this subject—for the present, that is to say, for we shall be compelled to recur to it again and again—we desire to offer a few suggestions to the Artist. In his case, the law is to undergo no improvement. The cotton-printer, the paper-stainer, the carpet-weaver, every inferior grade of designers, indeed, is to have (need we say how cordially we rejoice at it) some advantage, though trifling. But the great creator of intellectual enjoyment, the great promoter of social and moral improvement, by the surest means of effecting it, the ARTIST, in the highest meaning of the term, is to remain precisely where he was—*totally without protection*. His designs may be stolen and multiplied once or a thousand times, and he is denied even the right to ask for redress. The law gives him none. To say nothing of the power of copying his picture by engravings—line, mezzotint, aquatint, lithography, or by any of the new processes that would make a monster of the Apollo—by any person who "gets hold of it;" do we not perpetually meet in shops in the Strand wretched daubs which purport to be originals of the master, and which are sold openly, because there is no dread of punishment for the fraud or the forgery? An engraving, indeed, may not be copied; let an imitation of one be painted on a pocket-handkerchief, and the copyist may be punished; but let a pirate buy his way for a shilling into the Royal Academy Exhibition, and steal one of the almost divine creations of Eastlake, and he may go "scot free," laughing at the just complaints of the painter.

Artists must stir in this matter; must call upon the Legislature to do that which it ought to do, and we are sure would do, if the case were brought properly before it.

Let the members of the Royal Academy set the example.

venient place thereon, the letters "Rd.," together with such number or letter or number and letter as shall correspond with the date of the registration of such design, according to the registry of designs in that behalf; and such marks may be put on any such article of manufacture, or such substance, either by making the same in or on the material itself of which such article or such substance shall consist, or by attaching thereto a label containing such marks."

## CORRESPONDENCE.

## THE SCOTTISH ART-UNION.

Edinburgh, April 18, 1842.

SIR,—I venture to offer some remarks upon the articles and letters which have at different times appeared in your journal, on the subject of Scotch Art and Artists, and on the Scottish Association. I believe that artists here give you credit for being a sincere well-wisher to Art, and most anxious to promote its interests, where you can; but they are not convinced that in all you have published on our Art, and on subjects connected with it, you have carried out your good intentions, but rather the reverse; this, however, they attribute to the very questionable sources whence you seem to derive your information, as a profound ignorance of the sentiments of Scottish artists and of the real state of our Art is visible in all communications sent to you, and in the comments made upon them, or it. I trust, Sir, that an amendment of this will secure to your paper that popularity amongst Scottish artists which its objects and the disposition of its Editor merit, and you will, I hope, pardon the frankness of my observations. I think that in making them, I exhibit myself, as I am, your sincere well-wisher.\*

I shall now turn to the subject of our Art-Union—our great Association for the promotion of the Fine Arts. When this Society was founded, the patronage of Art in Scotland had so dwindled away, that artists could not sell the works which they yearly exhibited, and our school was threatened with extinction. Our nobility and upper classes purchased very few pictures, portraits excepted, and although our middle classes honour themselves by purchasing to a certain extent, their patronage is not sufficient to support a school, nor can it exalt Art; as pictures of familiar subjects are invariably preferred by this class of buyers. The prospects of Scottish Art were indeed gloomy, when a Scottish artist first suggested an Association for its promotion, which project was afterwards brought forward by a gentleman who displayed an earnest zeal in the cause, and became the first Secretary to the new Society.

Now, Sir, under these circumstances was it strange that the patriotic band of subscribers should think only of their own neglected, suffering, but deserving school? Its salvation was their great object. The "committee system" was adopted in preference to the "money prize system," and any one, even slightly acquainted with the history of Art, must, I think, acknowledge, that in *theory* the first is greatly the better plan; I was its ardent supporter. I cling to it still, but I must confess that a contemplation of its *practice* has somewhat shaken my faith in its perfection.

Your correspondent "D. D." says that Art has been improved by the Association, this I must deny. It has, it is true, prevented the extinction of our school, as our artists have remained at home instead of seeking fortune elsewhere, and many of these artists being young men and full of talent, with years and experience, have improved of course; but Art, I repeat, has not been improved by the operations of the Association, there is not an artist who will not accept of any commission rather than paint for the Association. We have artists eminently calculated to shine in historical painting; but they must live, and portraiture or cabinet pictures offer a comparatively certain source of

\* As we have not thought it right to erase any of the observations contained in this letter, in reference to other parties, we have felt bound to retain this, applied to us. We must, however, be permitted to offer a comment upon it. We have strenuously laboured to obtain in Scotland, Ireland, and the provinces, the safest co-operation we could; our first object being integrity, our next ability. The gentleman who has, hitherto, or at least up to a recent period, acted for us, we believe to have been influenced only by a sense of justice; and we certainly consider that he has discharged his duty with strict impartiality and sound judgment. We should be unjust to him, if we did not say so much. We are, ourselves, fully aware of the difficulty—not to say impossibility, of so thinking and so writing as to content all parties upon whose works observations become necessary. The critic, if he be actuated by generous feelings as well as just principles, has, often, a most irksome, and, sometimes, a most painful task to discharge; and he too generally finds that where he makes one content he makes a score discontent. For ourselves we have always borne in mind the axiom,

"Ten censure wrong for one who paints amiss."

And ever write under a conviction that, "if to do were as easy as to know what were good to do, chapels would be churches, and poor men's houses princes' palaces."

revenue, whilst, if an artist devote his time to the production of a picture of a high class, he is compelled, if he wish to sell it, to submit to the judgments of men whose taste he has every reason to question—his picture will not be hailed with the approbation which the attempt itself merits; on the contrary, he will be harassed with all manner of criticism, not the less discouraging, because often absurd; and finally if he get an offer at all, it will probably be less than two-thirds of the price he asks. It may be urged that two-thirds are offered because the artist asked too much: permit me to enter briefly into this question of price.

I have alluded to the state of the encouragement of Art when the Association was founded; prices, of course, were correspondingly low, but the committee in their endeavour to make their funds go far, commenced with their baggaging system that very year; they struck the first blow in this war. Next year prices rose, partly because the market was improved, and *justly so*, and partly as a measure of protection; from that time to this prices have been a source of dissension and ill-will.

The most absurd observations have been made upon this subject by many people—one wiseacre, in a letter published in your journal, sought in Holland and Belgium for a scale of prices to guide us; that letter was unanimously viewed by the artists of Scotland with the contempt it merited, and I have only noticed it as a glaring instance of the twaddle which has been written on the subject.

A question which arises is, who are the men who pronounce upon the prices? The answer is, a dozen of gentlemen, elected *nominally* by the Association, but in reality by their dozen of predecessors; some of whom, it is true, love Art, some of whom know something of it, and some of whom manifestly know nothing of it at all. These gentlemen exhibit their capacity for judging of prices by paying enormously for indifferent pictures, and depreciating others of real merit. Whilst I make this statement with regard to the committee, I am bound in justice to admit, that whatever be their motives, some artists unquestionably estimate their pictures at enormously high prices; these generally accept whatever is offered, and their conduct may, perhaps, be explained by the hypothesis of "D. D." that their price is protective. But this is very far indeed from being the case with all: in fact it is so with a very small minority, and the *sweeping* accusations brought against artists in this point have been most unjust.

I am one of those who think that the purchase of English pictures by the Association, will do much to settle the disputed question of prices, and without entering into any discussion as to the propriety of *now* throwing open the Association—having already accounted to you for the first adoption of the exclusive system—I hail the letter of the artists published in your last paper with much satisfaction. I cannot concur in the observations of *Dun-scotus*; but at the same time, I must say that I think them quite as good in their way on the one side, as many that have appeared on the other.

Our Association, most probably, must adopt the "money prize system," that is, if better committees cannot be found. That of this year is by far the worst which we have had; you will hardly credit the fact, that these gentlemen utterly abjure the commonly received notion that to encourage anything, the true system is to buy the best which the market produces (to adopt a vulgar way of talking). Instead of commencing with the best pictures and then working gradually down the scale, they generally (with a few exceptions doubtless) commence at the other end: some of the worst pictures in the exhibition being bought the first week; and under the specious pretence of encouraging youthful genius, indifferent things are purchased because painted by boys! You, or any one who has thought on the history of Art, must at once see the dreary consequences of such absurd proceedings. No sooner, however, does a young man paint a really good picture and take a position as an artist, than he is abandoned by the committee: he is not then weighed in the scale by the progress which he has made, but by a comparison with men of long tried ability, and his picture is left on the walls unsold. I appeal to the Exhibition of this year in support of this shameful fact.

The committee, at times, buy pictures from *charitable* motives, at times, because *influenced by the pressing representations of friends of the artist*; frequently from motives which it is impossible to penetrate—merit in the work manifestly having nothing to do with them; all this tells against the true encouragement of

Art. Some members of committee seem to supply the places of taste and judgment with crotchets and strange fancies: one declares himself the enemy of one kind of Art; and another of some other class; some won't hear of buying water-colour drawings for instance, and so on. To this the artist also is exposed. It is unpleasant to contemplate this state of things.

This letter is already too long, and therefore I cannot venture to enter upon any speculations as to the cure of the evils of which artists have so much reason to complain. The committee should be reduced in number, the secretary deprived of his vote (how he came to have one, and how he comes to *retain it*, is the wonder); a more decided expression of public opinion is also wanted. Unfortunately little can be hoped from our press; the lucubrations of our editors on the subject of Art, having little or no weight with the intelligent. In fine, if we cannot achieve an improvement of the committee system, we must *abandon it*. We have an Association on "the money prize system," but hitherto it cannot be said to have effected any real good, prizes of a sufficient amount to do a great deal *have been* distributed, but these are always frittered away—thus, if a man gets £100, he buys ten £10 pictures; besides, under this system, there has been a case or two of more abominable jobbing than ever has taken place in the first Association. I hear, however, that an attempt is to be made to amend these evils. The greatest objection to the system is, the low state of judgment and taste amongst the Scottish public. There is, however, evidence of a growing taste; and a probable result of "the money prize system" being adopted, would be the promotion of taste amongst the public, as prize holders would be called upon to think seriously of the subject in making a choice.

Almost all that has been published, hitherto, on the subject which I have been reviewing, has been against the artists; they have patiently endured these attacks whether printed or spoken, their position has been one of doubt and difficulty, and a warm appreciation of the efforts made by their countrymen in their favour has often sealed their lips when they had cause to complain; but the evils under which they labour, instead of diminishing, seem to increase from year to year, and they can no longer be borne; something must be done to carry out the intentions of the subscribers to an Association, declared in its title to be, for the *PROMOTION OF ART*—to those subscribers let the artists appeal.

In these observations, I disclaim all imputations upon the members of the committee as individuals, as such, I firmly believe them to be actuated by good motives, *according to their lights*, but every one has a right to express his opinion of them as a *committee* acting for a powerful public body associated for a most important purpose, but of which purpose they have wholly lost sight.

Yours, &amp;c.,

A SCOTTISH ARTIST.

[We leave the above letter to speak for itself. It is needless to repeat that our columns are again at the command of any champion who will take up the gauntlet. We earnestly hope the committee will not take offence at these communications; and presume, very respectfully, to entreat them to consider seriously whether the suggestions offered are not of great importance; and whether some steps ought not to be taken by them, even though they should go to the extent of sacrificing the whole of that which most of us love to cherish—PATRONAGE.]

## VEHICLES.

Wraxall, near Bristol, April 23rd, 1842.

SIR,—I have to complain, that in your correspondent J. H. M.'s comments upon the communication which you did me the honour to insert in the January and February numbers of the ART-UNION, my meaning has been most sadly perverted, and that garbled and misquoted passages have been made to represent language which in its original position really appears to be sufficiently intelligible to ordinary capacities. Having nothing to lose, nor ought to gain, by the attempt to introduce for experiment the properties of an aqueous solution of borax in combination with oil, for painting, I certainly did not anticipate such blundering and uncivil remarks as those with which J. H. M. has concluded his letter. Of course I deny that pigments, if mixed agreeably to the directions prescribed in my communication, can be washed off by means of water. Such an untoward result would at once imply the use of *too much* of the boracic solution.

Secondly.—I deny having stated any inference of *my own* relative to the insufficiency of turpentine, having merely advanced a few hypothetical reasons why *others*

have objected to the use of *turpentine alone* as a diluent for oil.

In answer to the insinuation, that I had omitted to state in what respects water is preferable to rectified turpentine as a diluent for oil, I should say, 1st, by its enabling the artist "to lay colour, pile upon pile," without the liability of each successive addition to deviate from the precise spot upon which it might be placed. 2nd. From the absence of that resinous property which commercial rectified turpentine generally possesses. And, 3rd. From its economy.

In reply to the question, "does Mr. C. mean to recommend the use of such substances as glass of borax, or borate of lead, as driers for his vehicles?" Mr. C. does not specifically name any driers whatsoever, but has left the choice of such matters to the discretion of the artist.

I do object to the translation of my words, "any metallic oxide" into *litharge*, for I am strongly impressed with the idea that every salt and oxide of lead that is employed by artists, should be replaced, if practicable, by some equally efficient substitutes that are less sensible to the chemical influence of several of the gasses. It may, therefore, be inferred that I do most respectfully disclaim any willingness to recommend "a vehicle whose ingredients are precisely the same as those of Mr. Hardy."

With regard to J. H. M.'s difference of opinion as to the theory I ventured to suggest relative to the discolouration of pigments composed of white lead and oil, when deprived of a free current of atmospheric air; I still maintain my own, which may be thus simply expressed, viz., that during the desiccation of oil certain gasses are generated which possess the property of acting specifically upon the salts and oxides of lead with which the oil may be combined, and that this specified action may alter their colour.

Admitting the truth of J. H. M.'s very popular experiment, viz., the discolouration of paper that has been moistened with dilute solutions of salts of lead, when subjected to an atmosphere containing sulphuretted hydrogen gas; I pass, with much surprise, to the concluding passages of his letter, viz., amongst other things tending to the purpose of rendering Mr. C.'s argument effective *by all the means in his power*, he has quoted a formidable list of eminent chemical authorities on so simple an affair (please to attend to the words), *as the addition of water to borax until it can dissolve no more!!* Adding that, "whatever benefit Mr. Coathupe might have intended to derive from those celebrated names, they clearly show that great chemists may be greatly mistaken in matters, respecting which ordinary folks would not have had sufficient ingenuity to find any difficulty whatsoever."

From this very shrewd remark, it might be imagined that I have aspired to the reputation of being considered a "nostrum monger," and that ambition, or avarice, has urged me to attempt to prove some extraordinary fallacy.

Now, the real truth is simply this—the whole of my former communication consisted of suppositions *derived from data furnished by artists*—of experiments emanating from such suppositions—of a recommendation to artists to test the qualities of an innocuous volatile diluent for oil, as a substitute for turpentine (or in conjunction with it, if they pleased), and so far only as it might appear available for specific, or for ordinary purposes; of a very full descriptive account of the substance borax, which had been recommended to the notice of artists under a variety of modifications, through the pages of the ART-UNION, and finally, of a few chemical investigations of the properties of some of the compound vehicles for pigments that had been publicly advertized. Regretting that so much time should have been so uselessly bestowed,

I am, yours, &c.,  
C. THORNTON COATHUPE.

#### MODELS FOR DRAWING.

34, Marylebone-street, Piccadilly.

SIR,—Seeing in your estimable publication of last month, some observations respecting a set of drawing perspective models that I have prepared for some years for Mr. Runciman, which are calculated in some measure to injure their utility and sale, and trusting to your known impartiality, I ask as a favour to correct a mistake regarding their description.

You call them "little paper models," which, with other remarks, may impress the public with the notion that they are mere common-place children's toys, when they really have higher pretensions, and the same object in view as those mentioned by you, although quite distinct in form. Now, I beg to assure

you that they are not paper, but geometrical cubes of solid wood, covered with white paper for the purpose of illustrating more distinctly the degrees of shadow of those parts opposed to the light, than the dark yellow wood. The separate pieces are, I think, as large and as capable of the same number of variations; as the accompanying few diagrams will, I hope, convince you. I remain,  
Yours, &c.,  
JAMES SHADE.

#### AN ARTIST'S COMPLAINT.

SIR,—As an artist, however humble, I think I have a right to complain of uncourteous and unfair treatment on the part of a brother artist. It would be equally unwise and unjust in me to complain of censure, when it comes from a quarter justified in applying it and entitled to respect. Censure, when generously given, is often more useful to the young artist than praise. But the authority from whence it proceeds should be above suspicion of impure motives.

I enclose you a copy of a weekly publication, entitled "Punch," and I ask you to say if the remarks are justifiable. From what I, in common with other artists, know of your right and generous feelings, I am sure you will condemn these observations, the more when I tell you they are written by Mr. —, a member of the Society of British Artists. I have, of course, authority, from persons *who know the fact*, for making this statement.  
Yours, &c.,  
T. K. PEXSON, Member of the New Society of Painters in Water Colours.

[We consider it our duty to insert the above letter; the complaint is perfectly justifiable. If an artist goes out of his way to wound the feelings or prejudice the interests of a brother artist, he does that which ought to be severely condemned. It is not his *business* to review an exhibition; and we can scarcely conceive it possible that it can be a *pleasure* to him to do so. Sure we are that it is by no means a pleasant task to ourselves. We believe that occurrences of this kind are very rare.]

#### ST. STEPHEN'S CHAPEL, WESTMINSTER.

SIR,—It must be known to many readers of your journal, that soon after the lamentable destruction of the Houses of Parliament by fire, many drawings were made of the ruins, and particularly of this famed chapel. Messrs. Britton and Brayley published a very interesting volume on the history and architecture of the ancient palace; and Mr. Mackenzie was employed by the Commissioners of Woods and Forests, to make a series of elaborate drawings of the chapel. It is reported amongst artists, that these are given out for engraving, and that they are placed in the hands of inferior engravers, whereby the drawings, the architecture, and the first class of artists will all be depreciated in public estimation. Coming from a wealthy Government office, the works should be of the highest order, worthy of the subject, the country, and its artists! I think it your duty to direct public attention to the subject.  
Yours, &c.,  
A. B.

#### LITHOGRAPHIC ART-UNION.

SIR,—It is proposed to establish a Society upon the principle of the Art-Union of London, to be called the "*Lithographic Society*," with the twofold object of encouraging the efforts of British artists in Lithography, and also of promoting a general love of Art, by a wide circulation of some of the best productions in this very beautiful and effective branch of engraving.

The plan suggested would be, to form a Society consisting of members paying an annual subscription of half-a-guinea and upwards, and to appropriate the funds thus raised to the *purchase* of copies of the best works in Lithography executed in this country; such, for example, as David Roberts's 'Palestine,' Nash's 'Mansions of England,' Müller's 'Francis the First,' &c. &c.; such works to be *drawn for once in every year* by members as *prizes*; and also to set apart a portion of the funds for the purpose of having two or more drawings executed in each year, in the best style of Lithography, copies of which should be *distributed gratis* to each member of the Society.

Any persons who may wish to assist in forming and establishing such a Society as is above suggested are requested to communicate (by letter, postage free) with M. A., Post-office, St. Albans.

Yours, M. A.

#### OBITUARY.

MR. JOSEPH THEAKSTON.

Mr. Joseph Theakston, the sculptor, died, at his house in Belgrave-place, on Thursday, the 14th April, aged 69 years. He was the last of the scholars of the elder Bacon, and formed his style on the amenities of that eminent artist. He was several years under the more eminent Flaxman, wrought in the studio of Bailey, and for the last twenty-four years of his life was in the employment of Sir Francis Chantrey, and carved most of the draperies, &c., of that artist's statues and groups. He was, perhaps, the ablest drapery and ornamental carver of his time, as he was certainly the most rapid. To look at him while working, which visitors loved to do, his hand seemed scarcely to move; and few could imagine the rapidity of his execution from his quiet manner of handling his tools. This proceeded mainly from his great knowledge of all the varieties of drapery, and from a sense of perfect ease and flowing nature of the draperies of Chantrey. When he began to carve a statue, he knew perfectly well what was required of him, and cut away the superfluous marble at once. He had not to try again and again, like most other artists, and by frequent touching and retouching accomplish his object. While seeming to work least he was working most; and so well did his sleight of hand assist his knowledge and taste, that he may be said never to have struck the chisel with the hammer in vain. Besides aiding in the works of others, he produced several original works of his own, and he had more than common skill in Gothic architecture. He was born in the city of York, of respectable parentage; was by nature gentle and affectionate, yet firm, as most calm hearts are. He was buried, by the side of his wife, at Kensal-green. These words (which we borrow from the *Times* newspaper) are written by one who knew his worth as a man and his merits as an artist, and respected both.

GEORGE BARRETT, ESQ.

The Arts have sustained a severe loss by the death of this excellent artist and estimable gentleman, who has so ably contributed to their advancement both with the pencil and the pen. He was one of the oldest members of the Society of Painters in Water-colours; and their present exhibition contains ample proof that his great powers continued unimpaired to the last.

We shall next month be in a condition to supply our readers with that which they will ardently desire to possess—some particulars of his life, and his interesting and valuable career as an artist.

[We take this opportunity of requesting the kindness and courtesy of correspondents in reference to memoirs of deceased artists, or of persons connected with the Arts. In us it would be indelicate to make early applications to relatives; but others can do it for us; and it is scarcely necessary to say that by so doing they might very essentially aid us in a most important part of our duty.]

Madame Vigée Lebrun, a paintress of history and portraits, member of the Ancient Academy of Painting in France, and of almost every academy in Europe, died in Paris on the 31st of March, at the age of eighty-seven.

The distinguished archeologist, M. Neston l'Hôte, is dead. He had made two journeys in Egypt, under the auspices of the Minister for Public Instruction. He has left most important notes on Egypt, drawings of its monuments, and impressions of hieroglyphics. A commission has been named, to superintend the publication of these researches, in as complete a manner as those of M. Champollion.

#### THE ARTS IN CONTINENTAL STATES.

FRANCE.—PARIS.—*Statue of Silver of Louis XIII.*—It is said, that the Duc de Luynes has given a commission to M. Rudde, the sculptor, to model a statue of Louis XIII., to be cast in silver, and placed in the hall of Louis XIII., which was painted by M. Ingres. It is to be cast by M. Louis Richard; the pedestal is to be of bronze; and it is said will cost 15,000 fr.; the statue itself, 40,000 fr. It was M. Louis Richard who cast the gates for the church of the Madeleine.

*The Monument of Napoleon.*—The *Messenger*, an official journal, announces that the Minister of the Interior has awarded a gold medal, of the intrinsic value of 1000 fr. (£40), to each of the ten artists whose plans were most highly approved by the committee of judges of the tomb



of Napoleon. These medals are now being coined at the mint. M. Visconti is finally entrusted by Government with the erection of the monument, with the limitation, that his plan be consistent with the last programme issued by the committee. M. Marochetti has at the same time received the official order from Government, to erect an equestrian statue of Napoleon in the middle of the *Cour d'Honneur at the Hotel des Invalides*. The artists who are to receive the prizes are, 1. Baltard, 2. Duc, 3. Duban, 4. Labrousse, 5. Lassus, 6. Isabelle, 7. Deligny, 8. Gayrad, 9. Triquetti, 10. Danjoi. It is said, that the commission has met again to-day, (April 4th), to decide on giving a medal to six other artists, who were competitors; another on *dit* denies this.

**Ecole des Beaux Arts.—Competition for Prizes.**—The students who are to compete for the great prizes of 1842, at the *Ecole des Beaux Arts*, commence their works in the following order:—The engravers take their places on the 15th of May, and remain ninety days; the sculptors on the 10th of June, and remain seventy-two days; the architects on the 10th of May, and they will remain one hundred and five days; the painters on the 1st of June, and will remain seventy-two days.

**AVIGNON.—Picture ordered by Government.**—The Minister of the Interior has ordered a large historical picture, from a young artist of much merit, M. Jules Varnier. The picture is intended to adorn the town house of the town of Orange, and the mayor of Orange chose the subject, which is very happily selected, recalling a scene honourable to his fellow citizens, namely, 'The National Guard of Orange putting a stop to the Massacres at Avignon during the Reign of Terror.'

**SWITZERLAND.—The Artists of UNTERWALDEN.**—It is remarkable how many artists this canton has produced. Perhaps it is the loveliness and grandeur of the scenes amidst which they live, that refine the taste of the inhabitants and inspire a love of the beautiful. This is seen in their churches, in their houses, in the picturesque dresses of the women, and even in the tasteful arrangements of their festive meetings. Unlike his neighbour, the Bernese, who follows the plough over a heavy soil, the peasant of Unterwalden pursues the lighter labours of the orchard, or the care of his cattle, for which the soil is best adapted. He seldom becomes as rich as a Bernese, but his life is more easy, his temper is cheerful and serene. The churches of Stanz, Sachseln, and Alpnach, are adorned with columns of the beautiful black marble, from the quarries of Stanz and Melchthal; and with a good taste, that does honour alike to the architect and the inhabitants.

In these romantic and solitary valleys, dwell and have dwelt sculptors and painters of no small talent. Towards the close of last century, the sculptor Jost practised his art, with little aid but from his native genius; and of the existence of this last, the works he has left offer abundant proofs. He never quitted his native valley, and the artist could leave no patrimony to his son but having taught him the art of making crucifixes.

Jost's countryman, Christen, was more fortunate. A benevolent Swiss sent him to study at Rome, and he went afterwards to Munich, and then returned to Switzerland, where he has left many busts of distinguished persons. At Kerns, in Upper Unterwalden, old Abart still lives, but his statues in wood of Nicolas von der Flüe, Hirten, &c., are less in request than they were in his younger days. Franz Kaiser, who is now thirty-one years old, studied first under Jost, Abart, and Imhof; he then passed three years at Munich, and finally two years at Rome. At Rome, he executed several works on interesting subjects of Swiss history; 'William Tell in the Moment of Ecstasy, when he sees his Child safe from his Arrow,' 'The Dragon-slayer,' 'Struthan von Winkelried,' 'Arnold von Winkelried, the Hero of the Battle of Sempach,' &c. In all these statues, the heroic spirit is expressed in noble forms, with a pure design, that recalls classic antiquity. This admirable artist has now returned to his solitary valley, where many impediments offer themselves to his career. The materials he requires are expensive, and difficult of transport; the encouragement he receives is

small, for in Switzerland, the rich are seldom lovers of art, and the lovers of art are seldom rich. If some traveller who has heard the name and fame of Franz Kaiser stops to visit his studio, he admires the talent displayed in his works, and ends by purchasing a dying lion for a letter-weight, or a sleeping hound for notes.

The painter Wursch was born at the beautiful village of Buocha, on the Vierwaldstettersee, in the latter half of the last century. Many of his pictures are to be seen in the churches and private houses of Unterwalden. His masterpiece is 'Nicolas von Flüe,' in the government house of Sarnen. Amongst his works may also be noted, a 'Crucifixion,' in the chapel of Grafenort. There is much feeling and mind in his pictures; they are well designed and coloured, but have little ideal beauty. The expression of desolation and religious sorrow that surrounds the mother of Christ, in the last mentioned picture, is very striking. Wursch was professor of painting in the Academy of Besançon for many years; he lost his sight, it is said, by too much study, and returned to his native village, where, at the time of the French invasion, he was shot dead by a French soldier, while in the act of exhorting to peace. At the present moment, the little town of Stanz possesses three excellent painters. Zelger, who has devoted himself entirely to painting Swiss scenery, and who most admirably represents it; conveying the feeling of the still loneliness that pervades the scenery of the high Alps, as well as representing its peculiar features. The dark wood, the torrent springing from its bosom, and losing itself as it descends in foam; the gloomy valley; the deep precipice—these are Zelger's favourite studies. Some of his works are lithographed, but in that style no just idea is conveyed of his oil pictures. His last work is 'The Tirlis, seen from the Engelberg Road.' The glacier of this mountain king is glancing under a dark sky; in front and below are green hills, with broken and reflected lights, and lower, is a precipice, where the illusion is wonderful: you seem to look into it. The fault of Zelger's pencil is a want of lightness. H. Kaiser, the brother of the sculptor, having completed his studies at Rome, has established himself at Stanz, and he has already been worthily employed in painting several pictures for churches in Freyburg and the convent of Engelberg.

Paul Deschanden, also now at Stanz, has passed several years in Italy, at Florence, and at Rome, and he has returned imbued with the simplicity, pious feeling, and truth, of the early Italian masters. It is easy, also, to see how deeply he has studied Raffaele, by the style of his designs and his manner of colouring. In the restored chapel at Lucerne, are four pictures by him—'Jesus a Child,' 'Jesus struggling with Death,' 'Jesus Risen from the Dead,' 'Jesus as Judge of All.' There is a fine poetic feeling in the contrast of the figure of the Saviour just risen from the grave, the weakness of mortality apparently still clinging to him, and the force and power expressed in his figure at the last judgment. Among other works, Paul Deschanden is now employed on two pictures of Moses and St. John. These are to be exhibited at the first Swiss exhibition. It is said, when the works he has begun are completed, this artist will go to Munich.

**BAVARIA.—MUNICH.—Zalography.**—A commission has been received at the celebrated manufactory of stained glass, annexed by his Majesty to the porcelain manufactory, from St. Petersburg, for an immense window, which is to form one of the ornaments of the Isaacs church. It is to be painted from designs by the Bavarian architect and private councillor, M. de Kleaze. The painting will be about thirty feet in height, and will therefore surpass in size any work hitherto executed in *zalography*, or stained glass.

**PRUSSIA.—BERLIN.—Academy of Fine Arts.**—The celebrated pianist and composer, Liszt, is named a member of the Academy of Fine Arts here.

**RUSSIA.—ST. PETERSBURGH.—Statue of Poniatowski.**—Some claims having been made in regard to the statue of Poniatowski, the emperor has ordered the statue by Thorwaldsen to be broken in pieces, and also the clay model.

## THE ANNUAL EXHIBITIONS—1842.

### THE SOCIETY OF PAINTERS IN WATER COLOURS.

**THE THIRTY-EIGHTH** Annual Exhibition of this Society was opened to the public on Monday, the 25th of April. It has now attained to a vigorous age; year after year its influence has been made manifest over a class of art essentially English; and there can be no question that from its establishment may be dated the very vast improvement which the art of Painting in Water Colours has undergone during the present century. There are, undoubtedly, many whose attachment to the *old* style makes them sceptical as to the value of the *new*; and some examples, produced thirty years ago, are quoted as proofs that modern skill is not in advance. But of the *general* improvement on the part of the artists there can be no question. The public feeling, opinion, and patronage, have kept pace with them. Of the year's produce, when exhibited, very few return to the producer's home. Already a large proportion of the present collection are marked with the agreeable word "sold."

The society, as a whole, has, we have no doubt, carried the art of Painting in Water Colours as far as it can be carried. Some great and original mind may, possibly, strike out a new path, and lead the way to improvements of which we can now have no conception; but until this has been done, the annual exhibitions will exhibit only the *same* pictures we have seen—differing only in subjects from those which the respective artists have already produced. We cannot, therefore, speak of the exhibition as a "move forward;" it is something to say there is no retrograde movement; that no member has fallen off; but that each maintains his reputation to the full. Two or three recent accessions, however, have given to the society additional strength. And as, no doubt, they will manifest their accustomed judgment and acuteness in augmenting the body—in this respect, changes for the better may take place from year to year.

Public gratitude is due to the society for the stimulus they have so long given to the art: to them we are mainly indebted for the supremacy it enjoys and retains in England. On the whole, perhaps, it is not to be regretted that in the collection there is no peculiarly attractive work. The interest, consequently, is not concentrated, but scattered. And it is scarcely too much to say that of the entire assemblage there are very few that can be justly described as mediocre; and scarcely half-a-dozen that may be characterised as bad. Of the 338 pictures exhibited, there are certainly 300 which possess high merit.

No. 1. 'View of Como,' W. CALLOW. A rich and true copy of a scene with which genius has so often made us acquainted that we may fancy every portion of its shore to be as familiar to us as the banks of our own fair Thames at Richmond. The pencil of the artist and the pen of the poet have been equally eager and earnest to extend the fame of its exceeding beauty.

No. 2. 'Hotel de Ville, Brussels,' S. PROUT. We rejoice to meet our old and honoured friend in all the freshness and vigour of his younger days. It is not always that sickness impairs the mind; although it may postpone the production of evidence of its power. We trust, however, that we may regard this work as proof of the estimable artist's recruited health; for it is a more than usually elaborate performance, and manifests labour as well as thought. It is, indeed, remarkably full of details: the groups around the edifice are numerous and characteristic; each being a portrait, illustrative of the habits of the people, and the costume of the country. The same manly and masterly touch that distinguishes the paintings of Mr. Prout is expressed in every portion of the picture; and though competitors in abundance have started up of late years, they have not yet surpassed the painter by whom they have been taught; the best of them may be proud to own they have profited by his lessons.

No. 8. 'Girl with Pitcher,' O. OAKLEY. The production of a new member; and one who must be regarded as a valuable acquisition to the society. He is true to nature; and yet true as poetical painters ought to be, seeing only, or at least noting only, that which is agreeable as well as faithful.

A gnarled oak may be, at times, a useful accessory to a picture, but who would tolerate the artist who painted nothing else? There are many "Graces" in our English corn fields, although rude and coarse "Moggys" are plenty enough. Mr. Oakley is right in copying the former, and he has done so, we think, without exaggeration, very delicate and beautiful as his portraits are.

No. 28. 'A Family of Primitive Christians reading the Bible,' J. W. WRIGHT. A well conceived and ably painted work, drawn with a vigorous pencil and coloured with corresponding force. The portrait of the young wife with her first-born is especially fine.

No. 42. 'Torc Lake, Killarney,' W. EVANS. A delicious picture of a most delicious scene, and one, the truth of which will be at once appreciated by all who have visited the far-famed lakes.

No. 46. 'Study of Gypsies,' O. OAKLEY. Another of Mr. Oakley's admirable pictures—a group such as we have met scores of times in some secluded dell away from the main road.

No. 47. 'View from the Churchyard at Thun, Switzerland,' W. CALLOW. A picture of high merit; affording a clear and convincing idea of the reality.

No. 49. 'View on the River Lowther,' P. DE WINT. A fine, broad, vigorous, and most effective English landscape, painted in a bold and manly style.

No. 54. 'Dorney Common,' W. EVANS. A sweet composition; very graceful and beautiful, abounding in small episodes, which show the artist to be a close observer.

No. 58. 'Don Quixote, fed by the high-born Damsels,' J. M. WRIGHT. A capital picture; full of point and character, and atoning for much hardness of style by the feeling with which the artist has entered into the design of the author.

No. 83. 'The Necropolis at Glasgow,' H. GASTINEAU. An interesting subject, pictured with much skill. Introduced into it are the monuments to Knox, Dick, and "Mr. Lawrence, a young sculptor."

Nos. 86 and 87. 'Falls on the Rhine, at Schaffhausen,' 'On the Frome at Stapleton, near Bristol,' G. A. FRIPP. Two clever pictures; ably contrasting the scenery peculiar to Switzerland and England.

No. 88. 'Torc Fall, Killarney,' W. A. NESFIELD. Although the artist intimates that his sketch was made "during a clearing," under his "superintendence," we must be permitted to suspect that his fancy has greatly exaggerated the breadth of the fall, and surely he has added something to the "dacent draperies" of the "boys" who are in attendance.

No. 92. 'A Composition,' J. VARLEY. With much that is natural, and much that is unnatural, this is still a remarkable work. A piece has been added to the right of the picture; its value would have been enhanced, if precisely the same quantity had been cut away from the left.

No. 96. 'The Highlanders' Burying-ground, on an Island in the Loch Maree, Ross-shire,' W. TURNER. A remarkably picturesque and interesting subject, treated with much ability.

No. 101. 'View on the South Downs, with Cisbury-hill, near Worthing,' Copley Fielding. A work of extraordinary merit. A triumph of art over a most unpropitious subject. We have here nothing but a bleak and brown heath, in the distance some sloping hills, and in the foreground a couple of figures; yet all the parts are made to harmonize so happily that we do not miss the accessories, usually considered essential to make up a picture. The whole is beautifully toned; the production of a great and justly popular master.

No. 102. 'Ferry on the Thames,' W. EVANS. A most exquisite picture, full of beauty and interest.

No. 112. 'Fingal's Cave, Isle of Staffa,' Copley Fielding. A noble picture; conveying a fine idea of one of the grandest of nature's works.

No. 122. 'A Match Girl,' O. OAKLEY. Another rustic portrait, true to the life, although of passing grace, delicacy, and beauty. The sad feeling of desolation in the hopeless orphan girl is finely expressed. The work is one of great merit and of great value. It is, perhaps, the most striking and interesting of all Mr. Oakley's contributions; they are just the works which tell with the mass, while they do more than merely satisfy the connoisseur.

No. 130. 'The Castle Chapel,' G. CATERMOLE. A noble composition, full of fine feeling. The castle inmates are at prayers, on the eve, it may be, of some attack, for the countenances express a solemn awe of some approaching trial rather than a pure devotional feeling. The picture is rather sketchy in style, but is full of character.

No. 113. 'Tréport, Coast of Normandy,' C. BENTLEY. A fine copy of the sea, the several accessories to which are admirably rendered.

No. 143. 'Lisbon, from Porto Brandas,' J. HOLLAND. A noble and beautiful work, the production of a skilful pencil and an accomplished mind.

No. 144. 'Endsleigh, a Seat of his Grace the Duke of Bedford,' J. D. HARDING. Perhaps, on the whole, the most delicious landscape in the collection; very true to nature, but subjected to all the refinements of art. The subject is a simple one—a river, running between sloping banks; in the fore-ground is a small rock, upon which cows are standing; the thick foliage overhangs the current, now eddying along, and now breaking onwards. It is in all parts perfect.

No. 151. 'A Farmer's Boy,' W. HUNT. Of many capital pictures by Mr. Hunt, this is, perhaps, the best; the portrait is real, in no degree exaggerated, alike free from coarseness and over-refinement. The boy is, indeed, just such an one as we have met, a score of times, when the music of the scythe is heard in the meadow.

No. 153. 'Narcissus and Echo,' J. CRISTALL. A work of great merit, although, apparently, unfinished; and the Echo is a thought too substantial.

No. 154. J. VARLEY. The very antipodes of Mr. Harding, a bold, rough copy of nature, or rather of what nature may be, for the picture is a creation of the artist's fancy. It is painted with great vigour, and, in parts, possesses excellence rarely surpassed.

No. 164. 'Thoughts in a Church-yard,' the late G. BARRET. The admirable and estimable artist will be "missed from his accustomed" walk; this memory of him is especially interesting; it exhibits the tone of his mind towards the close of his valuable life; for it is one of the most recent, if not the latest, of his productions. He was a most pleasant painter, one who delighted in the cheerful looks of nature; and although it has been objected against him, that he "liv'd too much i'the sun," no artist ever more ably or more truly pictured the great producer of existence, either at his rising or his setting.

No. 167. 'Saying Grace,' W. HUNT. We cannot speak of this as we have spoken of No. 151. Here the boy has a forced expression: the countenance is more that of a repentant, but hopeful, Magdalen than of an embryo farmer returning thanks for a bountiful meal. It is painted, however, with great care; the face is wrought up to a marvellous degree of refinement.

No. 171. 'Powis Castle,' D. COX. A powerfully painted work. Mr. Cox "comes out" this year with renewed vigour.

No. 172. 'Scotch Peasants, Loch Etive,' Another graceful and pleasing picture by Mr. GASTINEAU.

No. 175. 'Hospitality to the Poor,' G. CATERMOLE. A work of the very highest merit; admirable in conception and execution; all the details are well made out, and the story, simple though it be, is told with emphasis.

No. 178. 'Cattle returning from Milking,' J. D. HARDING. This also is one of the most agreeable landscapes in the collection; painted with great delicacy, and producing pleasure by the skilful admixture of nature with art; the veritable with the imaginative.

No. 179. 'Vessels in a Breeze,' Copley Fielding. Another of the many admirable contributions of the artist, who seems equally "at home" on the open sea, the sandy beach, the green wood, the mossy down, and "mountains inaccessible."

No. 195. 'Porch at Montacute, Somersetshire,' JOSEPH NASH. Mr. Nash has done more than any living artist to restore admiration, and consequently appreciation, of the fine old structures of a remote age, when "the good old English gentleman" built for posterity. This is an example of a class of art in which the painter is unrivalled: he conveys a noble idea of the beauty and grandeur of an ancient edifice; and his restorations always

carry back the spectator to "the high and palmy state" in which they flourished. Nothing can be more judicious and nothing more agreeable than his introductions of figures in the habits of the times in which the parties lived. Considered as mere productions of art, his paintings are admirable; but they derive additional value from the evidence they supply of matured thought and study.

No. 200. 'Venice,' J. HOLLAND. A beautiful transcript of a fine passage.

No. 201. 'A Day on the Upper Lake, Killarney,' W. A. NESFIELD. A most sweet picture, giving a good idea of the scenery that surrounds the lake, and of the stag-hunt, for which its shores are famous.

No. 214. 'Petrarch's House, at Arqua,' S. PROUT. A subject of much interest, skilfully and accurately painted.

No. 215. 'A Barn-door,' R. HILLS. Although it would be impossible to describe the works of the excellent and estimable secretary of the society as on a par with those of many whom he has in a measure called into existence, his pictures always convey pleasure—in spite of the glaring green he perseveres in introducing into them.

No. 216. 'The Wedding,' Mrs. SEYFFARTH. A finely painted work; but the sentiment is not true. The broken-hearted bride is made to leave her home for the church, with her rich bridegroom, in the presence of her deserted lover. There are parts in the picture of great excellence. How capital is the portrait of the young heedless girl who is forcing on her glove! But, as a whole, it fails to produce the effect desired and intended.

Nos. 222, 223. 'Camellia Japonica; Convolvulus,' V. BARTHOLOMEW. It is difficult to conceive that mere copies of flowers can ever surpass these. The works of this artist are of astonishing accuracy, and of marvellous beauty.

No. 234. 'New Year's Eve,' A. CRISHOLM. In spite of a murkiness of style there is great merit in this work—a subject from Burns, full of incident and interest. It is good, but mainly because it is true.

No. 239. 'A Corn Field,' P. DE WINT. A capital work, one of the best of its class; it strikes us, however, that the picture would have been more effective if the figures and other objects in the fore-ground had been somewhat less in size.

No. 239. 'Scene from the Black Dwarf,' FREDERICK TAYLER. A triumph over a difficulty. The figure of the Dwarf, although true to the author, is not repulsive; and that of the fair maid to whom he presents the rose is very happily rendered. The party ascending the hillock is beautifully and skilfully grouped. The execution of the work is of high merit. The screen contains several small pictures by Mr. Tayler, and all of them are of great excellence. No. 261, 'The Old Admiral and his Daughter,' is capital. In No. 270, 'Sophia Western playing the Squire to Sleep,' the artist has caught the very spirit of Fielding. In 285, 'Interior of a Keeper's Cottage,' there is a group of dogs, wonderfully real; and in 288, 'Market Girl,' there is nature itself.

No. 306. 'F. Stone.' Mr. Stone is this year by no means a large contributor, and this is to be regretted, for there is a manifest lack of "figure subjects" in the exhibition, in consequence of which landscapes have, necessarily, an undue preponderance. Nos. 306 and 310 are, we believe, the only works he has sent; and they are not sufficient to sustain his reputation, although very graceful and effective "portraits," for portraits they are, although designed to illustrate passages in the "Penseroso," of Milton.

The space to which we are compelled to limit ourselves is exhausted, yet we cannot pretend to have noticed half the works of interest and merit exhibited in the gallery. It will, no doubt, be visited by all who really love art, appreciate its higher qualities, and desire to watch the progress of "our English School."

A visit to the Exhibition will be a rare treat to the public; it is so compact and so complete; there is so small an admixture of the inferior with the excellent, and so much to interest, gratify, and encourage. A daily visit to this gallery is, in fact, a daily lesson in the art of painting in water colours, and where a vast deal may be learned from the best of our English masters, at the cost of a shilling.

## NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE eighth annual exhibition of this Society, was opened to the public on Monday the 18th of April. The private view, which took place on the Saturday preceding, was attended by the Premier, and a large number of distinguished lovers of the arts; and on the day before, the Prince Albert spent above two hours in the gallery, where he purchased one picture, the work of Mr. Edward Corbould, at the price of 200 guineas. This fact is worthy of record, as among the encouraging signs of the times. His Royal Highness occupies a position which gives him immense power to foster the arts of his country—for Great Britain is his country, in a more important sense than that which gives a claim from the mere accident of birth; and the Prince has already afforded abundant proof that he so considers it. It is therefore gratifying to find him entering an exhibition-room, and selecting, at the suggestion of his own natural taste and unbiassed will, *the best picture it contains*. It argues, *safely*, for the hereafter state of British Art, shows that he is guided by sound judgment, uninfluenced by a mere care to patronage (for we believe, until he entered the gallery, he had never heard of Mr. Corbould's name), and disposed, or rather determined, to bestow the sanction of his approval only upon true merit. To what an opposite conclusion must we have arrived, and how full of melancholy forebodings would have been the circumstance, if instead of purchasing this work, he had bought the piece of canvass for which some tasteless amateur paid the like sum, 200 guineas, at the exhibition of the Society of British Artists.

The "New Society of Painters in Water Colours," has made extraordinary progress from year to year; each exhibition has been a decided improvement upon its predecessor. A natural consequence has resulted from its success: greater caution in the choice of members as vacancies occur. The more recent elections are all good; and although some of the older contributors remain unrivalled, the infusion of new blood has given a stronger and healthier tone to the whole body. Men of matured experience and established reputation, such as Mr. Warren and Mr. Haghe, must "look sharp," when they find neophytes like Messrs. Topham, Jenkins, and Absolon, treading so closely on their heels; to say nothing of Miss S. Setchel, who promises to rival, if, indeed, she have not already rivalled, the best of them.

We rejoice at the onward progress of the Society, at its increasing merit, and at the certainty that this increased merit is appreciated by the public. It struggled through an adverse current for some time, wind and tide against it; auspicious gales have set in, and the result can now scarcely be otherwise than prosperous voyages year after year.

The present exhibition contains 341 works; the proportion of landscapes being by no means over great. The collection is certainly not of entire excellence. There are many mediocre productions, and some utterly bad. A few there are of ambitious size and subject, but so manifestly inferior, that the judicious visitor cannot fail to wish them away. But the gallery contains many of the very highest merit; high examples of a class of art in which the English school is, and has long been, pre-eminent.

No. 13. 'View on the Reuss, Pass of St. Gothard, Switzerland,' W. OLIVER. A landscape of great merit; a fine and accurate copy of nature, of one of the most beautiful and interesting scenes, in a land most rich in the picturesque. It is wrought with care, and coloured with judgment and taste. Mr. Oliver is an extensive contributor, and all his contributions are good.

No. 17. 'The Cooling Room (Meslukh) of an Egyptian Bath,' H. WARREN. A work of the rarest excellence, grouped with considerable skill, and finished, in its more prominent features as well as in its minor details, with delicacy and power. It conveys a vivid idea of the scene depicted; the luxurious ease of an eastern life; the beautiful forms and faces of the women of the East. The artist has happily contrasted the exceeding grace and loveliness of the bride, with

the dark countenances of the attendant slaves, accessories to the "ceremony" of the bath, and very valuable auxiliaries to the materials of the picture.

No. 31. 'Grapes and other Fruit,' MRS. MARGGETTS. A work of the highest class; it is scarcely too much to say, that it has been, hitherto, unsurpassed by any British artist as an accurate copy of reality, in the style to which it belongs. It is painted with amazing force. There is no indecision, or "niggling" effort to imitate nature: a bold and firm pencil has copied "facts."

No. 58. 'Scene from Crabbe's Tales of the Hall,' MISS S. SETCHEL. This also is the production of a lady, and one which does honour to the accomplished mind and vigorous hand that have produced it. The picture describes the visit of Rachel to her lover, Robert, in prison. The "sad couple" are seated, and she is asking the criminal if he will save his life by resigning her—by resigning her that she may become, as the price of his safety, the wife of "his brother and his foe."

"I ask'd thy brother James, would'st thou command  
Without the loving heart, the obedient hand?  
I ask thee, Robert, lover, can'st thou part  
With this poor hand when master of the heart?"

The incident is a very touching one. In the sequel, the lover relinquishes her hand; and his safety is secured by the sacrifice. The poor girl becomes the wife of his brother-rival, and subsequently, the brothers, the one a poacher, the other a keeper, meet, and each falls by the hand of the other.

"Two lives of men, of valiant brothers, lost;  
Enough, my lord, do hares and pheasants cost."

So much, and indeed more, of the deeply pathetic story is necessary, fully to estimate the value of the picture. The countenance of the maiden (that of the lover is hidden) tells her sad tale. It is a history of self-sacrificing virtue. Nothing is exaggerated, nothing added to the expression with a view to dramatic effect; calm and resolute, yet tender and affectionate, the woman waits the answer that is to fix her destiny. The execution of the work is on a par with its conception; better painting has been rarely seen upon the walls of any gallery of British art.\*

No. 77. E. CORBOULD. 'He that is without sin among you, let him cast the first stone at her.' This was a bold attempt for a young artist—for any artist indeed, and one in which a falling short of great success would have been positive failure. To have succeeded, is to have done that of which very few of our English artists, eminent as they are in other branches of the profession, are capable. The art of painting in water colours has rarely achieved a more signal triumph. The conception of the subject is exceedingly grand, the grouping is unexceptionable, and the execution is of the very highest merit. The Jews who tempt the Saviour, are, it may be, of too "savage" a character—the introduction of an oily and insinuating Pharisee, would have been an advantage; perhaps the cords which have bound the woman, and are not loosened, but broken, savours somewhat of affectation; and a seated "Scribe," who looks peculiarly amiable, seems to have no business there—he cannot be one of the apostles, and he certainly is not one of those who "tempted the Saviour, that they might have to accuse him." If the defects were ten times as numerous and as glaring, there would be, however, in the picture,

\* This picture has been purchased for the sum of twenty-five guineas, a sum greatly below its value. But that is a small matter; the reputation it will procure for the accomplished artist cannot fail to make her "rich;" for there is no *accidental* merit in the work; and the mind that produced it can, and will produce others, of equal or greater value. It was bought, it appears, by a Mr. Vaughan. But it seems that the Prince Albert on visiting the gallery, made a note of three pictures which he desired to possess; he determined on obtaining two of them, and sent an enquiry to say which of the two he would like. The enquiry was certain as to Mr. Corbould's picture, but uncertain with respect to the other two; and stated that a message should be sent to settle the point. When the message arrived, the picture was marked "sold." The Queen, it appears, greatly desired to call it hers; and expressed her disappointment to the secretary who was sent for to the palace. We take for granted that long ere this Mr. Vaughan has signified his wish to transfer the possession to that of her Majesty. We have not heard that he has done so; but there can be, we imagine, no doubt upon the subject. Such a courtesy is due to the first lady of the age, to say nothing of other reasons.

ample to compensate for them. The figure of Christ is beautifully wrought; not altogether answering to our notions of the "Divine nature," but what painter ever realized them? The expression is exceedingly holy, calm, dignified, and reposed. The robes are broadly painted; the feeling has been caught from the old masters. The portrait of "the woman" is peculiarly happy; the shamed countenance is hidden, the hand of the accused conceals it, but the story is thus more emphatically told. The drapery is delicate to a degree; and is finely contrasted with the breadth exhibited in the robes of the Saviour. The group to the left of Christ, explaining the law as "Moses commanded us," is of the highest possible merit. Mr. Corbould has, by this work, established his reputation. He may take his place among the foremost of our English painters in water colours. Let him next paint the Divine Master alone with "the woman," asking the question,

"Where are those thine accusers?"

No. 95. 'Confession before Battle,' L. HAGHE. A knight is confessing to a monk. The picture is painted with great power; the colour is indeed as forcible as if wrought in oils, but the subject is not well chosen—it tells nothing; there is no character in the expression of either of the two persons introduced. The face of the knight speaks of many a fierce fight; but of strong passion, of crime unatoned for, of high hope, or murky despair, there are no traces. The work has, in fact, little to recommend it beyond its merits as a finished work of art, and these are great: as a composition, it is of small value. This is to be lamented, for Mr. Haghe has heretofore given abundant proof that he can conceive as well as execute.

No. 99. 'Sale of a Nubian Girl,' H. WARREN. A beautiful and very touching composition, full of the finest feeling, and of high merit as a work of art. The draperies have been "put on" with exceeding skill.

No. 110. 'Scene from Romeo and Juliet,' MISS F. CORBAUX. A work of considerable talent; painted with much vigour; of a firm and bold tone of colour; yet scarcely so decided an improvement upon former works by this accomplished lady, as we might have been justified in expecting. The subject is scarcely one that suited her graceful and facile pencil.

No. 146. 'Rich Relations,' JOHN ABSOLON. This is one of many meritorious works by an artist who affords promise of future excellence. In his choice of subjects, he appears to be guided by judgment and taste: his powers of conception and arrangement may be trusted safely; and in the "executive" of his art, he is by no means deficient. We shall watch his progress with much hope and some confidence.

No. 196. 'The Wearied,' F. W. TOPHAM. This is a new name, but one that will become famous. The artist is an extensive contributor; and all his works betoken genius of no common order. His style is bold and free, yet sufficiently finished in the parts that require more elaborate "working up." In this picture, No. 196, he has represented a group of young, but wearied, wayfarers, resting awhile beside an ancient bridge; from the stream it crosses, one of the party is drinking a refreshing draught. The figures seem to require more careful drawing; but the landscape is natural and true, and a happy harmony pervades every portion of the work.

No. 214. 'Boulogne Shrimper,' J. J. JENKINS. We select this, among many excellent contributions by the artist, for especial praise. It is forcible and effective, and natural and true. Mr. Jenkins has made great progress during the past year; he has always manifested taste and feeling in his compositions; he now establishes his claim to qualities still higher—judgment and power.

No. 220. 'Summer,' E. DUNCAN. A most agreeable landscape, painted with a fine perception of nature in her pleasantest garb. The cattle are pictured with great ability. This is one of many good works by the same hand.

No. 225. 'Calais Pier,' T. S. ROBINS. A small painting of great value. One of the most satisfactory "bits" in the collection.

No. 237. 'Lord Nigel's Introduction to the Sanctuary of Alsatia,' E. H. WEHNERT. A work of much talent, but not a pleasant one; the treatment of the subject, perhaps, naturally induced

vulgarity, and there is here no lack of it. The characters, however, are well conceived and skilfully arranged.

No. 240. 'The Wanderers,' F. W. TOPHAM. Another excellent work; the same group as that referred to (No. 196), and telling a part of the same story.

No. 258. 'Hagar the Egyptian, and Ishmael her Son, cast out into the Wilderness,' H. WARREN. One of the leading attractions of the exhibition; a work of the very highest merit. The figure of the patriarch is exceedingly dignified; that of the unhappy Egyptian, whom he is driving from his tent, is touching to a degree. The melancholy look speaks a volume. Every part of the picture has been carefully studied, and is highly finished.

No. 259. 'A Nibble,' J. J. JENKINS. A group of little urchins angling. A pleasing thought, worked out with great and good effect. The countenances of the young fishermen are full of anxious meaning. The landscape is happily coloured, and the water very real.

No. 276. 'The Tomb of the Cardinals d'Amboise,' R. K. PENSON. A gorgeous work, painted with great skill and high finish; but the material of which it consists is scarcely equivalent to the great size of the picture.

We have noticed only the more prominent pictures in the collection, and upon these alone we are enabled to remark at any length. There are, however, many others that demand a word or two of commendation, as affording evidence of either promise or progress on the parts of the respective artists. Such are No. 48, 'Group of Roses,' by Miss HARRISON. An exquisite and accurate copy of nature.

No. 66. 'Mount Orgueil, Jersey,' E. DUNCAN. A fine picture of the sea; with the usual accessories; painted with much delicacy and force.

No. 65. 'The Conflagration of the Tower,' G. S. SHEPHERD. A remarkable and interesting subject, treated with great skill, and affording an accurate idea of the scene.

No. 67. 'A Bull,' C. H. WEIGALL. A very clever drawing.

No. 57. 'Edinburgh Castle,' T. M. RICHARDSON, sen. A work of considerable merit, the production of an artist who copies nature with fidelity, and yet tinges his copies with the feeling of a poetic mind.

No. 91. 'Meditation,' E. H. WEHNERT. A bold and vigorous example of rustic portraiture.

No. 137. 'The Milk-Maid,' E. CORBOULD. A very pretty and graceful young lady, sitting on a stile "near a milk-pail," that she will never "carry." Like some other most agreeable drawings by Mr. Corbould in the collection, his village lasses are in masquerade; they are offshoots of the drawing-room, and not of the cottage; or, at least, belong to no cottage but a cottage ornée. Against this danger of over-refining, at the expense of nature, the accomplished artist should be upon his guard.

No. 131. 'Susan Holiday,' J. ABSALON, is really what she purports to be—a veritable lass, who milks the cow before the sun has taken the dew from off the grass.

No. 169. 'A Coast Scene,' T. S. BOYS. A pretty little bit, but by no means sufficient to uphold the reputation of an artist, who has a reputation which he ought not to risk. This is merely an excuse for keeping his name on the exhibition list.

No. 177. 'On Holt Heath, Norfolk,' H. BRIGHT. The remark applies still more strongly to this "sketch," a mere apology for doing nothing. If Mr. Bright designs to abandon painting in water colours, he should do so more gracefully—more honestly we were about to say. We have been foremost among those who have borne testimony to his abilities in either art. He is not justified in making us appear false prophets concerning his fame, by exhibiting, as the produce of a year's preparation for this Society, a crude and undigested thought.

No. 213. 'Church of St. Maclou, Rouen,' G. HOWSE. A work of great merit, elaborately wrought in all its details, whether of the noble and time-honoured structure, or the characteristic groups assembled at its base. There are, in the gallery, many excellent and valuable works by this artist.

No. 224. 'Richard Cœur de Lion, arrested at

Berlin,' W. H. KEARNEY. In some respects a work of much merit, but most defective where it should have been most successful.

No. 232. 'On the Alton Downs, below Exeter,' JAMES FAHEY. A pure and true transcript of nature; a delicate bit of English landscape; copied by an able and excellent artist.

No. 264. 'The Romp,' A. H. TAYLOR. A capital sketch of character.

We must be pardoned for having still left many good works unnoticed; and we pray that our omissions may be attributed to any cause rather than the demerits of the exhibitors.

#### SOCIETY OF BRITISH ARTISTS.

We cannot afford much space to a notice of the works contained in the gallery of the Society of British Artists; nor do they, indeed, call for it. The foolish system, so long pursued, has this year grievously damaged the exhibition. We earnestly hope it will not be persevered in—that the accession of a few more rational and right-thinking men will render nugatory the efforts of some wrong-headed members to convert the Institution into a mere trading body—that it will be at least conducted with integrity; and that if fair competition is not to be permitted, a declaration to that effect will be, at all events, honestly put forth; so that neither the artists nor the public can be misled.

The following passage, which occurs in the preface to the catalogue, is not sufficient:—

"The Society consider it due to those artists whose works have been returned (upwards of two hundred in number), to state that want of room to exhibit them favourably has induced the adoption of this course—many works of talent so returned being worthy of a better situation than, if retained for exhibition, could have been assigned them, without prejudice to the interests of the members of the Society, by whose strenuous exertions and contributions (pecuniary and otherwise) the Institution was originally founded, and has been since maintained."

The Society, to have made this arrangement appear an act of integrity, should have hung no unprivileged works *at all*, or at least none in *bad places*; and should have previously announced their intention, in order that contributors of "works of talent" might not have been subjected to the humiliation, annoyance, and expense of having their pictures returned to them, after the Society had made an examination into their merits.

No. 4. 'Duncan's Horses,' J. F. HERRING, sen. Mr. Herring contributes several works, all of which possess very considerable merit. No artist, indeed, has ever 'used the horse' more skilfully or gracefully. His pictures are highly poetic. The noble animal is fully understood, and never has been painted with greater accuracy; but he is made to seem a creature of the "upper" and not of the "lower" world. The painter has given to him almost the character of reason as well as the expression of thought. This, No. 4, and its companion, No. 16, are admirable performances—unsurpassed in their way; while still finer is that, No. 521, which represents Mazeppa, borne by the mad steed among the herd of wild horses. The artist has, however, shown that he can picture mere facts with as much ability as he can imagine poetry. The collection contains some mere portraits of the horse, which are admirable in all respects.

No. 12. 'My dear Brother,' F. Y. HURLSTONE. If Mr. Hurlstone had died four years ago, his name would have endured for ages among those of the ablest of our British artists. Year after year, however, he has been losing his reputation; and this year it is scarcely an exaggeration to say, that the value of his canvasses would be enhanced by a new priming. We cannot point out among his twelve contributions one that is not utterly worthless.

No. 55. 'Rachel Ruish—forming a group of Fruit and Flowers,' G. STEVENS. Luckily for the artist this picture is "sold;" some enlightened amateur having taken it in exchange for *two hundred guineas*. If he be content with his purchase, we have no right to complain; we wish him joy of his bargain; but we may be thankful that such "patrons of the Arts" are not very numerous.

No. 118. 'The Reverie,' Miss M. FAULKNER. A very sweet and graceful composition, worthy of a better place; and which certainly ought to have been found for it, "without prejudice to the interests of the members of the Society," in favour of the pro-

duction of a lady; the only one she contributes, or rather the only one exhibited, "from want of room." The hanging it in a more prominent position would have "prejudiced the interests of the members" in more ways than one; in a way in which, perhaps, the passage in the catalogue preface ought to be taken.

No. 129. 'Sterne's Maria,' F. STACKPOOLE. A new name, and one that gives good promise. The picture may be somewhat too bright, but it is composed with a fine feeling for nature, and an accurate estimate of the capabilities of Art.

No. 130. 'St. Edmund's Chapel, Westminster Abbey,' E. HASSELL. An interior, very elaborately wrought. A production of considerable interest and value.

No. 191. 'An Italian Hay-cart,' C. JOSI. A work of the highest possible merit; one that, to be appreciated, must be looked closely into. The best of the old Flemish masters have hardly surpassed it in combining with grand effect minuteness of finish. The heads of the oxen are wrought with marvellous skill. It is, indeed, a gem of the first water; and worth a score of its neighbours. No. 211 is nearly of equal value.

No. 193. 'Dolly Varden,' W. P. FRITH. A small contribution, by an artist who will ere long play a "premiere rôle" upon a higher stage.

No. 237. 'Scene in the Harem,' A. J. WOOLMER. In spite of Mr. Woolmer's persevering efforts to copy in figures the affectations of Turner in landscape, his works are of great merit. He is a man of genius, undoubtedly; and if he would go to the school of nature, and learn from her to be "wise," he would very soon occupy a position still within his reach. If he continue much longer in his present style he will never attain it. Among the pictures he this year exhibits, there are several of great beauty—rich and rare examples of poetry; and some of them are more free than others from the vicious habit of colour into which he has fallen. It will be easy for him to become more true without being a whit less fanciful.

No. 258. 'An Hungarian Diligence,' J. ZEITZER. An exceedingly clever work; one of many interesting and valuable productions, by an artist of great merit.

Nos. 259 and 271. 'Passages in the Life of Man; "He goeth forth"—"he returneth,"' E. PRENTIS. Mr. Prentis must take care; he is bordering upon caricature, and has already passed the boundary which divides the natural from the vulgar. Heretofore he has generally atoned for much hardness of style, and inelegance of character, by the pleasing sentiment he has conveyed, or the familiar incident he has sent home anew to the heart. In No. 259, he has pictured a most disagreeable scene, unworthy of him; "A Clubbist" is setting out to "the feast," neatly arrayed in all his points by his wife, who gives him the warning lecture on sobriety. In the next picture he is returning, a positive beast, to the home where the lonely wife sits disconsolate.

No. 295. 'Shoreham, Sussex Coast,' J. B. PYNE. Mr. Pyne deservedly ranks among the most accomplished of our English landscape painters. He is, as a matter of course, foremost in this exhibition, to which he is a large contributor; and where he is *now* seen to great advantage.

No. 313. 'Boppard on the Rhine,' C. F. TOMKINS. A right good picture, one of many excellent works of the artist.

No. 320. 'A Cottage Girl,' C. BAXTER. A picture of good promise, sweetly composed, and well coloured.

No. 373. 'The Vale of Llangollen,' T. C. HOFLAND. Mr. Hofland this year contributes no large work; but he exhibits small pictures, painted with his accustomed ability; beautiful and accurate copies of veritable nature.

No. 389. 'The Garden Seat,' J. W. KING. A new name; the work is sound and good; full of fine feeling and taste.

No. 407. 'Chrysis, the Priest of Apollo,' J. WILSON. "Saul among the Prophets!" Who would have expected to see John Wilson painting poetry? Yet, here is a proof that he can do it, and do it well.

No. 408. 'Genevra,' A. EGG. A work of "high" class—we do not use the word in reference to its position. The characters of the lovers are admirably expressed; its tone of colour is firm and manly. In all respects it is a work of great merit.



No. 42. 'Sunset, near Hastings,' A. CLINT. A landscape of the best class.

No. 509. 'Prayer,' H. O'NEIL. One of the sweetest and most touching works in the collection; full of expression, and composed in the purest spirit.

No. 510. 'Phædra,' H. LE JEUNE. A capital study, possessing qualities that give assurance of the artist's eminence hereafter.

No. 518. 'At St. Valery-sur-Somme,' H. LANCASTER. A landscape of considerable merit.

No. 519. 'The last Quateino,' E. LATILLA. A pair of young Italian scapegraces gambling. Painted with great ability; and to our minds to be preferred before the more ambitious productions of the artist.

It is unnecessary to say that, in this comparatively brief notice, we have passed over many pictures of merit—many that will repay a careful examination. We have, however, we believe, commented upon the best; and we have no desire to offer any remarks upon those that call only for censure. As a whole, the collection is not a satisfactory one; and, for the reasons we have given, is not to be regarded as affording proof of what can be achieved by British artists who do not occupy first places.

### THE LOUVRE.

WE resume the subject of the exhibition, according to our promise, to give a few details of some of the more remarkable pictures. Of religious subjects, and there are many, none interested us so much as the unfinished work of M. Buchot, a 'Repose in Egypt.' It possesses all the material and mechanical merits which we formerly remarked as at present so generally characterizing the painters of the French school; but it is, besides, full of feeling and poetry, expressions of that higher gift of genius which no study nor practice can teach. The subject is differently treated from the usual manner. We commonly see, in the 'Repose in Egypt,' Mary and Joseph watching while Jesus sleeps; here, on the contrary, they sleep while the infant is awake, and, with eyes directed upwards, seems to implore his heavenly Father to protect those earthly parents to whom his childhood is entrusted. The painter has given to the infantine head of Christ a character entirely distinguishing him from ordinary children, without losing the peculiar features of infancy. There is an expression of elevation, feeling, and intelligence, as if he saw into the immense future for which he is destined, that quite goes to the heart, and gives such a character to the picture, that this work alone would stamp M. Buchot a true painter. There is also a sketch by his hand, a study for a picture, which we can imagine might have become a companion for his 'Funeral of Marceau'; it is Napoleon on the heights of St. Bernard, showing to his soldiers the fertile plains of Italy spreading below. M. Buchot has caught and idealized, in an elevated style, those rough military traits which often inspired the soldiers of the empire, which others have given in their popular form, and which are well preserved by M. E. M. de St. Hilaire in his 'Traditions of the Empire.' The sight of these works of M. Buchot renews our regret that the artist is withdrawn from so bright a career. His friends mourn a double loss, especially his father-in-law, Lablache, himself an enthusiastic lover and a good judge of painting.

'Christ entering Jerusalem,' by M. Joseph Jouy, is a well conceived picture, and not defective in execution. The manner in which all the accessory personages are conducted, so as to lead the attention to the principal one, is particularly to be admired, also the dignity so well expressed in the figure of Jesus. M. Murat's 'Hagar in the Wilderness' is a clever picture; so, also, is M. Blanchard's 'Noli mi tangere,' though a little cold in execution, it has solid merit.

The 'Christ in the Temple,' by M. Lousteau, has much of nature; but there is a want of elevation in the treatment of the subject. M. Carillet exhibits a repentant Magdalen, possessing nearly the same good qualities and the same defects as the last-named picture. M. Mareschal, of Metz, whose pictures we so greatly admired last year, gives us, in the same noble and severe style which then distinguished his works, a part of a painted window intended for the cathedral of Metz. The subject is the 'Apotheosis of St. Catherine.' The

life and truth which are combined with the other high qualities of this picture render it, in our eyes, a true example of religious monumental painting. We trust we may often again meet M. Mareschal in this elevated region of art. Of the other two works he has in the exhibition we shall speak afterwards.

Among historical pictures, their immense size draws the eye to two works, one by M. Vinchon, the other by M. Omer Charlet. We may safely assert that both would have gained greatly by being confined in smaller dimensions. To M. Vinchon the size was perhaps not a matter of choice, as it is painted for Versailles, and may be intended to fill a certain space. The subject is, 'The Opening of the Chambers, and the Proclamation of the Constitutional Charter in 1814.' The scene is well expressed, and the planes of the different groups detach themselves clearly, though, on the whole, it appears to us that in this vast page of painting there is more facility of hand apparent than deep study. The subject of M. Omer Charlet's work is 'Jean Guiton, Mayor of Rochelle, animating the Courage of his Fellow Citizens at the Siege of that City in 1614.' The colouring of this picture is both true and strong, and the general effect good; but we recommend to this young artist the study of the great masters, in order to acquire a deeper knowledge of what constitutes a truly grand style. M. A. Hesse's picture of 'Godfrey de Bouillon before the Emperor Alexis Comenus,' is executed in all its parts with correctness and ability. 'The Assembly of Protestants surprised by Catholics,' by M. Karil Girardet, is true in expression and cleverly painted.

M. Gué gives two pictures, which are like his other popular works, full of details, and contain an immense number of figures; in both he has been successful, and the public are attracted and pleased this year as formerly. The subject of one picture is the 'Three Maries at the Tomb of Christ'; the other is entitled 'Raymond VI., Count of Toulouse, being reconciled to the Church,' although the reconciliation consists apparently in the Pope's legate making him enter the church with a stole round his neck, and administering a flagellation with rods. The curious historical details contained in this picture increase much the interest it excites. M. Roger exhibits a picture intended for the Galleries of Versailles; the subject is the 'Pope Leo IX., Prisoner of Humphrey and Robert Guiscard.' He is receiving from his two conquerors, who are kneeling before him, the hardest conditions; and M. Roger has skilfully availed himself of this singular contrast, and has treated the scene with much dramatic effect.

Among the many pictures of varied subjects not strictly historical, we have already noted several; we would further observe, on the two crayon drawings by M. Mareschal, that we see with regret in these works a change in his manner. The severe disciple of Masaccio and Giorgione appears here in a style of exaggerated softness, even a sort of return to the French School at the beginning of the eighteenth century. Why is this? It should not be in one who has so true a feeling of the beautiful as M. Mareschal has shewn. His 'Young Girl playing on the Grass,' appears to us also false in taste, in composition, and there is a degree of uncertainty in the drawing. A young girl, half-undressed, does not play on the grass in these days. We must fancy her a nymph or a Naiad, or some individual of an extinct genus—and yet the looks of M. Mareschal's young girl are living and modern, and not suited to such a view of things. We much prefer his other work called 'Distress,'—a youth in a slight bark in a storm. He guides his little vessel with much spirit and firmness; and the exertion he makes is expressed in every limb, not by a contraction of his features.

The wrestlers of M. Sturlet are modestly called a study, but that cannot prevent our seeing that they are painted with great force and expression and form an excellent picture, the group being very happily arranged. We pass over the usual tribes of chained Prometheus, Hercules continuing their long labours; and Ledas and Psyche that are never wanting on the walls of exhibition-rooms. Also several subjects from antiquity; but of these fewer than usual. 'The Damocles' of M. Leon Viardot is especially pleasing, from the composition being somewhat new on this well known subject. The banquet is not given—only Damocles in the intoxication of power, the slave who serves

him; Plato and the King making their philosophical observations.

There are many battle pieces, subjects little adapted to interest in painting; they seldom tell their story; we see soldiers, but we do not know what they are doing, or are going to do,—if the battle is a great one, they dwindle into the size of flies, and all we see is smoke and confusion, men and horses, some standing, some down on the nearer parts of the picture. Many think a battle cannot be well imagined by one who has never seen one; and in proof of this, the painter of battles whose fame is greatest, Borgognone, was himself a soldier, and served various campaigns. In the solitude of the cloister in after years, he recalled the scenes of his youth, and left them to posterity.

Perhaps it is best for an artist to choose an episode in a battle as the subject of his picture, and keep the battle itself as an accessory. This subject requires a further explanation than we have here room for, but at a future time we may return to it; in the meantime we may name the 'Battle of Noëls' (1799), by Mr. Charles Langlois, as possessing much effect and strong colouring; and the 'Defence of Mazagan,' by M. Felen Philippoteaux, has much merit in the details.

Among the landscapes, which are many and excellent, we may add to the names of those already mentioned, a very remarkable 'Interior of a Forest,' by M. Theophile Blanchard; a 'Stream in the Campagna of Rome,' by M. Chevandier; a fresh and charming 'Scene in Provence,' by M. Gresy. Of flowers there are some well painted pieces by Mdles. d'Arson and Polon, and by Messieurs Lesourd, St. Jean, and Jacober.

Many pictures, in every class equal in merit to several that we have noticed, remain undescribed, because we are unwilling to tire our readers by a list that becomes as long as a catalogue. On the whole, further observation and comparison has led us to believe, that the general opinion of the exhibition of this year coincides with that we expressed in the beginning of our first article, that the pictures attaining a certain standard are many—that bad pictures, truly bad, are scarcely to be seen; but that works of that high class that move and interest the feelings and elevate the mind, are rare indeed. We do not mean to be understood as not considering painting also as an art that may amuse; we only wish that painters should regard this and other arts as a means of contributing to high social ends. We like a waltz by Strauss, but we feel ourselves better after listening to the 'Creation' by Haydn.

### VARIETIES.

ROYAL COMMISSION OF FINE ARTS.—We direct the attention of BRITISH ARTISTS to an advertisement printed in the first page of our journal, issued by the "Commissioners appointed by the Queen for inquiring whether, on the rebuilding of her Majesty's Palace at Westminster, wherein her Parliament is wont to assemble, advantage might not be taken of the opportunity thereby afforded of promoting and encouraging the Fine Arts in the United Kingdom; and, secondly, in what manner an object of so much importance might be most effectually promoted," announcing that they "have resolved, that it would be expedient, for the furthering of the objects of their inquiry, that means should in the first place be taken to ascertain whether Fresco painting might be applied with advantage to the decoration of the Houses of Parliament."

This announcement is sudden and startling; but it is also very gratifying and highly satisfactory. It is a proof that the country has been roused in earnest; and that the Fine Arts in Great Britain are, at length, to be aided by the British Nation. We received this advertisement almost on the eve of going to press; it is, therefore, impossible for us now to do much more than point it out to the artists generally—by whom, universally, it will be carefully read and considered. Next month we shall be a condition to comment upon it; and to canvass, upon all points, the vast advantages to which the national project, now clearly developed, cannot but lead. The document is honourable to the Commissioners. It was utterly impossible to have produced one more distinct, more comprehensive, or more satisfactory, in all respects. It contains

two passages especially cheering and encouraging: they are these:—

1st. "THE COMPETITION WILL BE CONFINED TO BRITISH ARTISTS."

2nd. "*Her Majesty's Commissioners will announce, at a future period, the plan which they may adopt in order to decide on the merits of candidates for employment as OIL PAINTERS, AND AS SCULPTORS.*"

Now the most ardent advocates for paintings in oil, and the most strenuous opponents of works in fresco, cannot, and we believe, do not, object to ornamenting *parts* of the new Houses of Parliament, in a style *new*, generally speaking, to British artists, but excellence in which they are surely as capable of achieving as any of the painters of Germany, Italy, or France. There can be no question that the parts so embellished will be such as are particularly suited for fresco; and comparatively unsuited for any other style. We cannot doubt that the same sound judgment and good taste, by which the Commissioners appear to have been hitherto guided, will be exercised in all their decisions and upon all their arrangements. The artists and the public have confidence in the Commissioners—and in their accomplished and upright Secretary, who, they will readily believe, has not been an idle looker on or an indifferent spectator when the reputations and interests of his brethren were at stake. It would be indelicate to say more upon this subject; but it would be unjust to say less. That confidence is now extended and confirmed; the Commissioners have entitled themselves to the gratitude of the profession, and of the British people; and the royal Prince, who is at the head of them, has established a new claim upon the affection of the Nation.

HIS ROYAL HIGHNESS has attended every meeting of the Commissioners that has yet been held; and takes the warmest interest in the proceedings.

HIS ROYAL HIGHNESS the Prince Albert, on Tuesday, visited, attended by Charles Barry, Esq., R.A., and C. L. Eastlake, Esq., R.A., the new Houses of Parliament—or rather their foundations. He remained within the building for above two hours, inspecting every portion of it minutely, and comparing the progress of the work with the plans of the artist, which he had in his hand. His Royal Highness subsequently went into Westminster-hall, where Mr. Barry explained his proposed decorations, &c.

THE OPINIONS OF CORNELIUS.—The opinions given by Cornelius to the Commissioners, when examined by them, during his brief stay in England, touching the decorations of the Houses of Lords and Commons, more especially in reference to fresco, have been *privately* printed for the Commissioners. Although we have seen the document, we do not consider ourselves justified in printing it. Nor is it necessary, inasmuch as it will be introduced into the "Report" of the Commissioners now preparing, and which we shall probably be in a condition to comment upon next month.

PRIZES AT THE BRITISH INSTITUTION.—The four prizes will be announced shortly; but, we understand, no inconsiderable difficulty has been experienced by the directors in allotting them; the best pictures having been painted undoubtedly by those who received prizes last year, and who are, therefore, excluded from competition. We confess we are not surprised at this circumstance; for it is unquestionable that few artists contributed their best works. We imagine that *two* prizes of £100 each will be more likely than *four* prizes of £50 each, to induce candidates to enter the field; the sum is not sufficient to induce a painter to withhold his best work from the Royal Academy. We believe that no pictures have been "sold" at the Institution during the past month; but, of course, the prize gainers in the Art-Union will, by this time, have visited it.

THE ROYAL ACADEMY.—"The Exhibition" will be opened to the public on the 2nd of May; to-day (April 30) the private view takes place. We hear that it will be, in all respects, admirable; and have reason to believe that the rumours of its great excellence are well founded. As the public will so soon have an opportunity of judging as to its merits, it is needless for us to offer any remarks concerning it until next month, when its contents will be under review.

WILKIE'S WORKS.—It will be observed by an advertisement in our pages, that the works of Sir

David Wilkie will be exhibited at the Gallery of the British Institution soon after the close of the present exhibition, which is to take place on Saturday next.

ARTISTS' BENEVOLENT FUND.—We hope our readers will bear in mind that the anniversary dinner of this admirable institution will be held at the Freemasons' Tavern on Saturday, the 7th of May, when Lord John Russell will preside. It is needless for us to do more than give this announcement; an institution so valuable, so necessary indeed, in the most emphatic sense of the term, demands the support of every artist, every lover of the Arts, and every true patriot. The good it has effected, and the suffering it has prevented, is immense. In all respects the plan upon which it is conducted is admirable; we shall, in some degree, test the sincerity of an artist's affection for his profession by his absence from, or presence at, this meeting.

WOOLLETT, THE ENGRAVER.—We earnestly seek to direct the attention of the lovers of the Fine Arts to an advertisement which appears in another column of our journal, to obtain a subscription for the purpose of raising a sum of money by which an annuity might be purchased for the daughter of Woollett, the celebrated engraver, a lady now in her 69th year, and who in the decline of her life is left without any resource. The name of Woollett is one so deservedly eminent in the annals of Art that it will survive to the latest period, and be held in respectful remembrance by all who possess a knowledge of his works. But a stronger appeal than to the *tastes* only of his admirers is now made; their *sympathies* are demanded in favour of one who is the only surviving member of his family, and we trust they will be promptly manifested.

DECORATION OF THE HOUSES OF PARLIAMENT.—We have read, and with considerable pleasure, an able article in *Blackwood's Magazine* for March, "Thoughts upon the Modes of ornamenting the New Houses of Parliament." With many of the details of the writer we cordially agree, but we cannot admit the general conclusion, that scriptural or ecclesiastical subjects, are alone or predominantly historical. The argument is based after all upon the decision of this question—What is history? In a wide sense it may be defined—the narrative of the progress of the social state. It cannot be separated from facts; it must rest entirely on reality. So long as this is borne in mind, the ballad, the picture, or the elaborated narrative are similarly historical in degree. The old Castilian poetry, contains mutilated historic fragments of the most tender feeling, so does the Nibelungen Lied; and we ourselves could scarcely pardon the critic who denied the historical character of Chevy Chase; and, we think, that of the pictures of the great masters would be hardly doubted. History descended to the earth, "when the earth was without form, and void, and darkness was upon the face of the deep; but the Spirit of God moved upon the face of the waters." It was to trace this great and merciful First Cause, in that sublime truth—His moral government of the world—and to show His unceasing, guiding, and sustaining influence that history did so descend. But it is said, particular history, as that of separate nations, cannot do this; it must have an universal character, which Scripture history can alone possess. Now this we doubt. The history of any one nation, is a chapter of the universal history of man. Treated in a comprehensive and enlarged spirit, it is sufficiently extensive in its perceptions, to enable us, in some degree, to comprehend that mighty whole. But it is again objected—history must not be ideally treated; your portraits must be authentic. We answer, every nation has a sufficient conventional belief in this respect, which, if you disallow, you forbid the treatment, historically, of every *Scriptural* subject. What authority have you for the portraits of the patriarchs, our Saviour, the apostles, or martyrs? None whatever. The truth is—it is the *spirit* of history which is to be represented, the form is a secondary subject; yet we have more authentic portraits of the hero, or the statesman, than even the most rigid requisitionists would require. To the introduction of allegorical representations we are in some degree opposed. The allegorical spirit was predominant in the middle ages, and was greatly nurtured and encouraged by the influence of the

Christian religion. The prohibition of sensible images of the Deity fostered the propensity originally among the Jews, and this was continued in the early Christian church, and assumed a character partly chivalrous from the oriental influence of the crusades, or mixed impressions of eastern and western civilization. Christianity itself cannot be either philosophy or poetry. It is the groundwork of all philosophy, it is far above all poetry. All allegorical representations, familiar as they may be, and pregnant with poetic or philosophic truth, soon cease to affect us—the idea is lost in its type. To our minds, the events of English history have sufficient motives, to exhibit social progress, and to become lessons expressive of moral truth and national greatness. The variable and incidental form they may assume, neither weakens their interest or impairs their efficacy. In a word, our artists should perpetuate great events, and the benefits conferred on their country by illustrious men. Not heroes whose names are

"By children questioned, and by men despised;" but such as in the lines of Juvenal we might suppose he would allude to, even when as a satirist, he surveyed the history of Rome:

"Sed tu vera puta: Curius quid sentit, et ambo  
Scipiadæ? quid Fabricius, manesque Camilli?  
Quid Cremære legio, et Cannis consumpta Juventus  
Tot bellorum animæ, quoties hinc talis ad illos  
Umbra venit?"

COMPOSITION SEALS.—A packet containing a score of composition seals has been transmitted to us, per post, from Cork. They are produced by Mr. F. R. Lewis; and the artist has received a medal for his ingenuity from the Royal Irish Academy. We cannot say of what material they are made; but they are as hard as stone, and the impressions they give have all the sharpness and delicacy of genuine engraving. Some of our specimens are large, others are so small as to be about half the size of a split pea; yet, small or large, both have the same extraordinary fineness and neatness of line. From a list that accompanied our supply, we find that the "stock" of Mr. Lewis contains about 200 "subjects," of every imaginable variety, crests, initials, fanciful devices, nay whole verses; with, of course, coats of arms, *a discretion*. We have used them, and find they answer all the purposes of far more costly acquisitions; giving no annoyance from adhering to the wax, and producing, as we have stated, brilliant impressions. And—the great marvel yet remains to be told—they are issued by the producer at one shilling each. The curious may test our recommendation by transmitting a shilling through the post to Mr. F. R. Lewis, King-street, Cork, in exchange for which he will return one of his seals.

PAINTERS' ETCHING SOCIETY.—The work—the Poems of Gray—"in progress" by this society is, we understand, to be "edited" by S. C. Hall, Esq., F.S.A., who has relieved the artists from a labour of no inconsiderable difficulty to those whose previous habits and pursuits have not rendered them familiar with the task. Indeed, it appears almost indispensable that a superintending mind should be placed over such a publication; there are so many small, but important, matters to be attended to in the arrangements and the "getting up" of the work, upon which experience only can adequately determine and direct, that the artists considered it wise to apply to Mr. Hall for his assistance; and they have tendered him their thanks for "the ready and generous manner in which their request was complied with."

LITHOTINT IN CHANCERY.—On the 21st ult. the Vice-Chancellor, Sir Launcelot Shadwell, gave judgment on an application made by Mr. Hancock, the animal painter, for an injunction to restrain Mr. Hullmandel, the lithographer, from practising his recent invention of lithotint; Mr. Hancock alleging that the patent for the lithotint process was an infringement of a patent obtained three years ago by him, "for a new method of producing figured surfaces sunk, and in relief, and for printing therefrom." Mr. Hancock's specification is voluminous, and contains several clauses; but the main object of that portion of his patent alleged to have been infringed by Mr. Hullmandel, appears to be the obtaining of a higher relief than usual from metal plates, by using aquatint ground, for taking impressions by surface-printing with a common press; lithographic stone being used only when a higher degree of relief is required, and then not

for printing from, but to serve as a mould in which stereotype casts could be taken for printing. The process of lithotint neither requires nor admits of relief; for the drawing may be made as well on a stone having a polished as a granulated surface; and the process of printing, like that of ordinary lithography, is not of a mechanical but a chemical nature. Lithotint, indeed, is only a modification of the process of lithography, made for the purpose of obtaining impressions from graduated tints of liquid ink applied to the stone with a brush, in the same way as Indian ink or sepia drawings are made on paper. M. Hullmandel's patent is not for making the drawings, but for printing them; which has been often tried by lithographers, but always without success; so much so that the thing had been pronounced impossible by a commission appointed in Paris to investigate the subject. Mr. Hullmandel succeeded by using an aquatint ground to cover over the drawing, and protect the tints from the action of a powerful acid, which he applies to the stone to prepare it to yield impressions. This appears to be the point wherein Mr. Hancock supposes that his patent is infringed; but without reason, for the aquatint ground is used by him and by Mr. Hullmandel for entirely different objects. The case was argued before the Vice-Chancellor, by Mr. Stewart and Mr. Elderton for Mr. Hancock; and by Mr. Girdlestone and Mr. Rotch for Mr. Hullmandel. The affidavits on both sides were numerous: those on the part of Mr. Hancock including Messrs. Priest and Cotman, artists, and Messrs. Day and Fairland, lithographic printers; those on behalf of Mr. Hullmandel including Messrs. Harding, Haghe, Boys, Gauci, Scharf, and Walton, lithographers; Messrs. Stanfield and Brockedon; and Dr. Faraday, the eminent chemist. Much curiosity was excited in court by Mr. Hullmandel producing a lithotint drawing made by Mr. Harding, and subjecting it to the process described in his specification, in presence of Sir Launcelot Shadwell, to whom an impression, taken at the moment, was presented: on which his Honour wittily remarked, that this was a new kind of "drawing in equity." The effect of the Vice-Chancellor's decision was virtually to refuse the injunction, leaving Mr. Hullmandel "free to act as if the case had never been mentioned," with liberty to both parties to apply to the court on the subject of costs, at a future time; his Honour reserving the consideration of costs until the finding of a jury, or the refusal of the plaintiff to bring his action at law, should determine, absolutely, whether or not there was any infringement by Mr. Hullmandel of Mr. Hancock's patent, a matter of fact that it was the especial province of a jury to decide.

**AFGHANISTAN.**—We have been favoured with a view, at Messrs. Graves', of a set of sketches which have been just transmitted to England from the scenes of our late disasters in Afghanistan. The views are twenty-six in number, and are accompanied by twenty-two vignettes scarcely less interesting. They are from the pencil of an amateur, James Atkinson, Esq., superintendent-surgeon of the army of the Indus; and upon safe grounds we affirm that we have never before seen amateur drawings so well worthy to rank with the better productions of the profession. The drawings are to be lithographed by Haghe, and the publication of such a series at this time will aid powerfully in illustrating the difficulties to which an army is exposed in such a country. Some of the most remarkable views are—'The Entrance to the Bolan Pass from Dadar.' Here the passage is flanked by heights, everywhere covered by Beloochees, who, safe in their positions, poured a deadly fire upon our devoted countrymen. 'View of the Mountain Baba-Naunee, called Kutl-Gahor.' 'The Approach to the Fortress of Kwettah.' 'The City of Kandahar.' 'The Fortress and Citadel of Ghuznee, &c.' 'Entrance into Caubul.' 'The Main Street in the Bazaar at Caubul.' 'The Balla Hissar and City of Caubul from the upper part of the Citadel.' The Balla Hissar is a fortress situated on a rocky eminence, and has been famous in all letters and despatches from this place. Another view presents Caubul from a burying-ground. Among the vignettes are portraits and figures describing better than in words the costume of this part of Asia. There are 'Beloochees in the Bolan Pass,' portrait of Khan Shereen Khan, a portrait of Shah Soojah Ool Moolk, &c. By all interested in Indian affairs at this moment (and who

is not?) the publication of these views must be looked forward to with intense interest.

**HAYTER'S PICTURE OF HER MAJESTY'S MARRIAGE.**—This national picture, which has been known to have been some time in progress, is finished, and is now being exhibited at Messrs. Graves', in Pall-Mall. The agroupment of the figures is as near the reality as possible in order and arrangement. Few things in painting are more difficult than the execution of a work like this, in which the artist is bound down by rules, the transgression of which is at once fatal to his work; and the rules under which he has here laboured are the most rigid and the least indulgent to effect in the whole round of Art. Every figure is a portrait; and all the foreground personages are full-length, and brought forward in a manner to try most severely the truth of the various well-known impersonations, which, as far as we have had opportunities of observing, cannot be challenged. The resemblances of her Majesty and her royal consort are perfect; in fact, the instant the eye rests upon any figure the prototype is at once remembered if he or she have been but once seen. As identities which must strike every one who sees this work are the portraits of the Dukes of Cambridge and Sutherland, the Queen Dowager, Lord Chancellor Cottenham, the Duke of Bedford, Lord Melbourne, Duchesses of Cambridge and Kent, Dukes of Wellington and Devonshire, Marquis of Anglesey, Lord Belfast, &c. &c. The principal effect of the picture is managed with infinite delicacy and feeling. The principal light falls, as it should do, upon the Royal Pair immediately in front of the altar, whence the strength is graduated in a masterly manner to the remote parts and the background. The figures in number amount to between forty and fifty, and the whole tell against the wainscot of the chapel, which is sobered down to charming mellow background tone. In addition to the portraits of the persons already named there are also those of Earl Howe, Prince Ernest of Saxe-Coburg, the Marquis of Westminster, Marchioness of Normanby, Duchess of Sutherland, Duke of Saxe-Coburg Gotha, Duchess of Hamilton, Archbishops of Canterbury and York, Princess Sophia Matilda, &c. &c. The picture, which is the property of her Majesty, is about to furnish an addition to the list of national engravings; but no engraver has as yet been named for the execution of the plate.

**THE "UNIQUE BIBLE."**—It is gratifying to learn, that the list is again opened for the names of persons desirous of obtaining this profusely and beautifully illustrated copy of the scriptures. It is still in the possession of Mrs. Parkes, of Golden-square, who, we have pleasure in adding, is again in a position to carry out the propositions of the prospectus. The number of names deficient is only about 120.

**THE WELLINGTON STATUE.**—The plaster cast of Mr. Wyatt's work is at length completed; and persons acquainted with this department of modelling will readily understand the delicate and perilous nature of the enterprize of transferring to plaster, a design of such vast proportions. This was of course effected piecemeal, and necessarily in small portions; but such does not appear, so carefully has the work been conducted to its present stage. Some idea of its magnitude may be formed, when we say that the mounted figure rides twenty-eight feet high, and beneath the hind quarters of the horse there is space enough to admit a man on horseback. A model of such proportions cannot be justly estimated as we now see this; the effect of which in any studio, however extensive, must be vitiated by every disadvantage. The Battle of Waterloo is the passage of the Duke's life to which the action of the statue refers. He points with his right hand in the supposed direction of the arrival of the Prussians, and is speaking of their presence to his staff. The features are in expression becoming the occasion; and the figure rides with firmness, but also with much ease. The head of the horse is the perfection of animal portraiture, and the movement full of natural truth. The tail would have been better had it been more massed; it hangs somewhat in the manner of wet hair. The costume is the usual uniform, over which is thrown a short cloak, such as the duke even yet wears. A plume surmounts the hat, an addition for which we were not prepared, as he generally appeared without it. The

limbs of the horse strike the spectator as somewhat long, an effect which we doubt not will be removed when the monument is seen on its destined site. Towards the end of this month the model will be cut up for casting, which with the adjustment of parts and final completion will occupy two years. The ingenuity and professional skill with which Mr. Wyatt has thus far conducted this national work cannot be too highly eulogized.

**THE COLLINGWOOD STATUE.**—The monument which some time ago was proposed to be erected to the memory of Lord Collingwood, is in progress by Mr. Lough. The clay model is completed, and stands eight feet high; but this is only one-third of the intended height of the figure. The design is distinguished by its simplicity and good taste. The figure is erect, with the head uncovered, and it derives support and relief from a cloak which is thrown over it—a most judicious arrangement, considering the proposed magnitude, material, &c. of the work. This important work is to be executed in stone, and placed near Tynemouth Priory, whence it will be visible at sea.

**ARCHITECTURAL CARD MODELS.**—Messrs. Reeves and Son, Cheapside, are exhibiting a model of Westminster Abbey cut in card-board by E. Andrews, of Guildford; it is an elaborate and beautiful piece of execution. Several other smaller specimens of churches and chapels are also to be seen with it. "Mr. Andrews lately exhibited two models of the Pavilion at Brighton, and St. George's Chapel, Windsor, to her Majesty and Prince Albert, who were graciously pleased to purchase them, and grant him their patronage."

**MR. GEORGE BARNARD** is about to publish a volume of sketches, to be called "Scenes and Incidents of a Tour in Switzerland," with Descriptions, so soon as a sufficient number of subscribers' names are received by the artist, or by Mr. M'Lean, Haymarket, who has several of the original drawings on view. They are clever and faithful, and give a fresh and distinct idea of the wildly picturesque features of Alpine scenery.

**SALES OF THE MONTH, PAST AND TO COME.**—At the sale of Sir David Wilkie's sketches, noticed at length in another part of the paper, the under-named drawings were sold for prices as affixed:—

**FIRST DAY.**—*Pen and Ink Drawings*—'The Highland Smuggler brought before a Magistrate—design for a picture,' £19 18s. 6d.; 'Blindman's Buff,' £31 10s.; 'The Escape of Queen Mary from Loch-Leruen Castle,' £13 2s. 6d.; 'The Arrival of a Rich Relation,' £22 1s.; 'Fox on the Hustings,' £12. *Chalk Drawings*—'Study from the "Gentle Shepherd"—a Woman dressing her Hair,' £10 10s.; 'The Gipsy, from the picture of Josephine and the Fortune-teller,' £12 1s. 6d. *Tinted Drawings*—'Burying the Scottish Regalia,' £27 6s.; 'A Summer Shower,' £9.

**SECOND DAY.**—*Sketches made in Ireland*—'Confession'—signed and dated, £6 16s. 6d.; 'A Street Scene, Dublin'—signed, £6 15s. *Chalk Drawings*—'John Knox administering the Sacrament,' £39 18s.; 'Arrival of a Rich Relation'—signed, £27 6s. *Septia Drawings*—'The Duke of Wellington, whole-length'—signed and dated, £13 13s.; 'Cranmer seated, his arm bared'—very spirited, £11 11s.; 'Clint, slightly tinted,' £8 18s. 6d.; 'Columbus,' £12 1s. 6d.; 'Grizzel Baillie bringing Food to her Father during his concealment,' £8 8s.; 'Queen Adelaide and other Figures on a staircase,' £12 1s. 6d. *Tinted Drawings*—'Columbus explaining his Chart to Queen Isabella,' £11 11s.; 'Samuel and Eli,' £21 10s. 6d.

**THIRD DAY.**—*Chalk Drawings*—'A Woman with a Comb,' £5 5s.; 'A Figure,' £8 15s.; 'Drawing a Net,' £15 15s. *Tinted Drawings*—'A Woman with Children,' £8 8s.; 'The Earl of Kellie,' £5 5s.; 'A Negro in the picture of Josephine,' £31 10s.; 'Study for the Whiskey-Still,' £25 4s.; 'Sir David Baird discovering the body of Tippecoo,' £10 10s.; 'George the Fourth's Entry into Holyrood,' £10 10s.; 'An East Indian,' £8 8s.; 'The Serenade, Seville,' £16 5s. 6d.; 'The First Kissing,' £21.

The sum realized by the first day's sale was £496 13s. 6d.; by that of the second, £488 15s. 6d.; and the third, £409 16s. 6d.

On May 3, Messrs. Christie and Manson will sell the stock of engraved copper-plates and impressions the property of the late Sir David Wilkie, comprising the plates of all his most celebrated works.

On May 6, they will sell a collection of pictures by the most eminent English painters, formed by that distinguished patron of British Art, Robert Vernon, Esq., who, being in possession of many specimens of the same artists, disposes of these to make room for the works of others whose names do not occur in his collection.

On May 13, Messrs. Christie and Manson will sell the select collection of John Turner, Esq.; among which are 'The Rabbit on the Wall,' by Wilkie, and some other very choice works by eminent artists.

## ART APPLIED TO MANUFACTURES.

NO. III.—INSTRUCTION IN THE ART OF DESIGN  
—STUDY OF THE HUMAN FIGURE—DUPUIS' MODELS.

HITHERTO we have considered the study of form by means of drawing only so far as the elementary teaching of delineation; up to which point it is an exact science that may be acquired by any intelligent person. We now enter upon the consideration of the Art of Design, the practice of which requires skill and knowledge of a peculiar kind, and the exercise of taste and invention. It is not only possible, but desirable that every one should possess the power of defining on a flat surface by means of lines, the form and relative proportion of any object correctly and intelligibly; this power in relation to the Art of Design, being analogous to the ability to express in writing a simple idea: on this base of science, of which the study of the cube is the corner stone, is to be erected the beautiful edifice of the Art of Design, with all its various parts; any one of which separately may suffice to occupy the mind of the student who would attain complete mastery over it. The principal departments, viz., Architecture, Landscape, the Human Figure, Animals, Plants, and what is termed Still Life, are again modified according to the style of representation, as drawing, modelling, painting in oil or water colours; and the purpose of the imitation, whether for pictures, sculpture, or ornament. They are further subdivided by the different manufactures to whose use they may be required to be made subsidiary, as architectural decoration, furniture, carpets and hangings, pottery and glass ware, cotton, silk, and lace drapery, goldsmith's work and bijouterie, &c. Thus three branches of study are requisite to each department; namely, knowledge of the class of natural objects to be imitated, of the style of art to be adopted, and of the purpose to which the art is to be applied. It is important that this classification of the various branches of Art should be borne in mind, because it is only by acting on the division-of-labour principle, that an adequate degree of perfection can be attained by the mechanic-artist. So soon as the student is able to draw correctly and neatly any given object, he should choose the style of ornament he intends devoting himself to, and begin by studying the manufacture in which he is to work, be it furniture, pottery, drapery, or what not. When he knows the requisitions of his department, he will be able the more quickly to seize upon those features in natural objects which are most available to his purpose; and be qualified to represent them in the characteristic manner of his peculiar craft. The different phases of Art as applied to ornament being conventional deviations from the true representation of painting or sculpture, it becomes necessary, first, for the student to learn to draw what he sees, without reference to this conventional manner: this will give freedom and power of volition to his adaptation of nature to the particular modification of Art, that a hand and eye cramped and distorted at the outset by restriction to conventional mannerism, can never acquire. Therefore we are opposed to teaching elementary drawing from artificial representations, in which natural forms are twisted to the purpose of a conventional style: for instance, to begin by setting a pupil to draw architectural ornaments, whether Grecian or Gothic, not only cramps the hand, but for want of a preliminary understanding of the characteristics of the style, he is unable to imitate what is before him with the freedom and facility resulting from intelligence. It ought to be an axiom in teaching, that imitation should never go beyond understanding: a distinct and complete idea of the object to be drawn should be formed before its delineation is commenced; at least a perfect comprehension of all that is to be represented is a necessary preliminary. Hitherto, the practice of the student from models has been mechanical, and he has proceeded on scientific grounds: he has been copying solid objects of regular form, smooth surfaces, and with few curves (we allude to Mr. Deacon's models), and has only had occasion to observe accuracy of outline and evenness of shading. He has copied all he saw, just as it appeared to his perceptions: now he has got to learn the art of selecting the points to be seized upon; in other words, he must know how and what to indicate and to leave out. A correct and firm out-

line is the first thing to be attained, and the last to be got rid of, by filling it up with light and shade; so that the outline in the drawing shall appear, as in the reality, the result of the form, not the form a result of the outline. To accomplish this, the outline and the lines constituting the shade must be so expressive as to suggest the quality of the surfaces and depth of the hollows as well as the precise external shape of the object; and yet the lines indicating these characteristics should be as few as possible, consistent with the end sought for. It is a common mistake to suppose that the greater the elaboration of a drawing the stronger the imitation, and the more striking the idea it gave of the original; and much time and useless labour has been wasted in finishing, when every step beyond a certain point has been a departure from the spirit and truth of the representation. The excellence and charm of a sketch consist in the lively indication of the character and form of anything by a few expressive lines; and in proportion to the proficiency of the draughtsman will be his skill in this suggestive power of indication: at every stage of his progress the skilful artist learns to be able to dispense with some labour; because, from amongst the multiplicity of lines he selects the few that are absolutely necessary to figure the object, from knowing which are the leading points on which the truth of the delineation depends. This power is the result of knowledge and skill combined, and refined by practice and observation; the expressive quality of the drawing will depend upon the liveliness of the artist's perception, and the feeling of his hand. Many affect laxity of style and slovenly execution, thinking these negligent qualities will pass as denotements of superior power that does not condescend to precision; but such will never satisfy the eye of the nice observer; their delineations are not always intelligible, and never without some trouble and a degree of uncertainty. It is erroneously supposed that "sketching-drawing," as we heard it called, is a sort of royal road to the delineation of form; but this is confounding the feeble, imperfect outline of a tyro, which is vaguely suggestive, with the expressive indication of a master-hand that conveys a complete and distinct idea; the one a perfect result available and pleasing to all, the other a faint approximation to the reality, useful only to the person who traced it as a guide for his future efforts to reach the truth.

In delineating objects of complex form, there are two courses of proceeding; the one from the whole to the different parts, the other from the parts to the whole. It would seem hardly necessary to contend that to proceed, from a general comprehensive idea of the whole, to a particular understanding of the various parts of which it is composed, must be the proper course, this being obviously the more rational mode of setting to work; but custom has followed the opposite course, against which we have, therefore, to show cause. The popular drawing books of the human figure begin with eyes, noses, mouths, and ears, proceeding on to parts of faces, heads, busts, hands, and feet, and, lastly, arriving at the entire form; but, though the pupils may have succeeded in copying the separate features of the face and members of the body with tolerable fidelity, when they come to draw the whole they find great difficulty in putting the limbs well together, and setting the head on the trunk, balancing the figure, and even keeping the features of the face in accordance. The reason is, that they have learnt neither the contour nor the proportions of the figure, nor, indeed, the details properly; and however apt the eye may have been in catching the general appearance of the drawing they were set to copy, their want of knowledge of the conformation is apparent in the unmeaning, slavish, spiritless imitation. Had they been first put to draw a strongly-marked outline of the whole figure, and made to know the relative proportions of the different parts, they would have been able not only to understand the details better, but also to put them together with relation to each other, according to their knowledge of the form. Mere copyists, who follow mechanically a pattern set before them, may succeed in this course, by practice, because all the work of the mind is done to their hand; we have heard, too, of artists of great talent proceeding in this way when painting an original picture; but such peculiarity is exceptional, and is one of the licences of surpassing dexterity, or genius, which makes laws

for itself. The course of the student cannot be too carefully laid down; for any deviation from a right track at the outset leads to endless errors and difficulties, and tedious retracing of erring footsteps: keeping, or the due relation of parts to the whole, is essential to good drawing; and this can only be secured by a strong and comprehensive grasp of the ensemble. M. Dupuis appears to have had this object in view in his series of models for teaching to draw the human form; and though we venture to express an opinion that he has not accomplished it quite so thoroughly as is desirable, the adoption of the principle makes them valuable aids to instruction, and its application is highly ingenious. The set of models, which we saw at the Government School of Design—where we hope it will be used—consists of bassi reliefs of the whole figure, in various attitudes of action and repose, half-life size; heads the size of life, in different postures; and colossal hands and feet. Each one is modelled with the leading forms blocked out, square and angular, like the rough-hewn marble for the sculptor to finish, as represented in the annexed figures of a hand and foot; and the same



are also modelled as finished sculptures. The heads are in four stages of development: the first resembles a wig-block; the second, the same with the hair, the projection of the nose, and the hollow of the eyes, strongly marked; the third has all the features roughed out, as in the annexed



figure; and the fourth is a finished head. A proof, were any needed, of the consistency of this plan with the principles before laid down; namely, proceeding from the whole to the parts, and advancing in delineation commensurately with the understanding, was incidentally afforded by the circumstance of Mr. Deacon having been designing a set of models for teaching figure-drawing on a similar principle, but different in details, without being aware of the existence of these models of M. Dupuis. Whether M. Dupuis makes his pupils draw the head and extremities of the figure before or after the entire figure, does not appear; but, from the circumstance of the head being cast in four successive stages of development, it is a probable inference that he commences with the head. Mr. Butler Williams,\* who uses Dupuis'

\* The mention of this gentleman's name affords the desired opportunity of stating, which we have much pleasure in doing, that Mr. Butler Williams has improved upon the French mechanical models, by reject-



models in teaching the drawing classes at Exeter Hall, agrees with Mr. Deacon and the writer of this paper, that it is preferable to commence with the entire figure; and Mr. Frank Howard, in his admirable little treatises on the "Science of Drawing, for the Use of Amateurs," advocates this course. The best teachers of drawing, in setting beginners to copy outlines from paper, are in the habit of directing the pupil to block out the form squarely; that is, substituting straight lines and angular shapes for curved forms—that by this kind of exaggeration the hand may acquire freedom and spirit instead of a timid and tame littleness; and M. Villalobos, in his drawing academy, taught the drawing from the round on this principle. What these teachers direct the pupils themselves to do, M. Dupuis has done for them in his rough-hewn models; and there is this advantage attending his plan, that the pupil is enabled to copy truly and with knowledge all that he sees of form in the rude blocked-out mass before him. For the purpose of ornamental art, or amateur practice, this superficial acquaintance with the structure of the human frame—such a knowledge of its relative proportions, and the leading points of its anatomy as may be acquired by these means—may suffice; but it is essential for students of sculpture and painting to study the anatomy in the skeleton, and by dissection or demonstration. It is desirable also for the student of some branches of decorative art to go deeper: for this purpose bassi reliefs of the figure in repose, showing both front and back views, might be modelled with one half showing the bones only, and the other half the muscles. An anatomical statue the size of life showing the muscles, and a well-articulated skeleton, are essential to every drawing-school, where the figure is taught to students of painting and sculpture.

We hope to conclude the consideration of this subject next month; when the publication of the Drawing Book for the Schools of Design will furnish occasion to speak of the progress of the students under Mr. Dyce's system of instruction.

#### THE STRAWBERRY-HILL COLLECTION.

THE pictures, generally, at Strawberry-hill, are remarkable rather as curiosities, than as triumphs of Art; and valuable especially as historical and biographical accessories. There is, however, among them, a portion taking rank with the most transcendent in their respective styles, but there is not one first-class picture in the entire collection. In turning over the catalogue before visiting Strawberry-hill, its pages conveyed impressions which were effaced by the locale and its contents. We may complain of this because the inimitable strain of the Ossianic advertisement breathed a hope that it would find a permanent place in the bookcase. Now it contains numerous errors—one whereof will serve to show what we mean—*ex uno* then—in page 215 to the description of a crayon portrait by Rosalba, are appended the words, "Considered one of the best portraits of this master." Now, this master was a lady, and one whose works we have venerated ever since we have known the difference between crayon and oil.

We are led to doubt the originality of many of these pictures, inasmuch as they depart from the recognized and settled styles of the painters. Even when such works are "undoubtedly," they are at best but arrant humours of the authors—mere caprices, bearing, but not sustaining the names that attach to them. The most desirable of an artist's works, are specimens of his best style; if these are not procurable, there should be as little room as possible to question the originality of those substituted. There are, for instance, a 'Head' by Cuypp; 'Kitchen Interior,' by Watteau, &c. &c. Such derelictions of style we cannot estimate highly—since in them the artist presents himself in masquerade. Few houses are less calculated for the display of pictures than the villa at Strawberry-hill; and singular enough it is, that many of the best pictures are hung in such positions that their degree of merit is with difficulty determinable. As the space which we can afford to a notice of this collection is very limited; the few pictures upon which we remark are selected with a view to quality of execution; others which we pass by derive importance only from their antiquity and historical associations, since to them, of these, attach all the vices of the infancy of painting.

"The Tribune," so named according to Italian usage, contains many beautiful cabinet pictures. No. 3. (Catalogue p. 122) is a small and beautiful 'Landscape,' by Muntz. 'The Head of an Old Woman,' by Gerhard Douw 35, in the same room, exhibits in its high finish a striking contrast to similar works of Rembrandt the master of Douw. 36. 'A Man and a Woman seated in a Garden,' Watteau, is not a valuable specimen of the master. The female figure is evi-

ding some of Dupuis' arbitrary forms, and substituting others, so as to make them more susceptible of combinations suggestive of real objects.

dently a portrait. It is brought forward by a light background, but the composition is not so well balanced as those of Watteau generally. 'The Temptation of St. Anthony,' by David Teniers, 44, is a small picture—retiring in colour, but spirited and elaborate in execution. The subject is grotesqued, and he might have entitled it 'St. Antoine pour rire.' The Louvre contains another more serious version of the legend by the same hand. Portraits of 'Pœlenburg and his Wife' (57.) are curiosities, as the work of a landscape-painter, of whom Rubens said, "Were I not Rubens I would wish to be Pœlenburg."

In the room called the Holbein Chamber is a most interesting and valuable collection of pictures and drawings, as well copies as originals. Of many of the latter attributed to Holbein, it is difficult to believe the authenticity; as they exhibit, upon close inspection, material differences in style. No. 40 (Cat., p. 199), is a 'Portrait of Man in a Black Dress, of the time of Henry VIII.;' the companion to which is a 'Portrait of Frobenius,' the printer to Erasmus, finished with singular care and labour. Near those is seen the portrait of another celebrity, 'Philip Melancthon,' with a Latin inscription on the frame—"Que cœcis tantum non, viva Melancthon ora, Holbinius rara dexteritate dedit;" and, indeed, the "rara dexteritate" is everywhere conspicuous. These works must not be considered, with respect to the present state of Art, as productions of an early period generally; but if we refer them to their epoch of three centuries ago, they cannot be pronounced otherwise than wonderful. Holbein is described in an old Louvre catalogue—"Fils de son pere Jean Holbein;" but he must assuredly have been more than this. Holbein's oil miniatures are infinitely preferable to his larger portraits; for in those the hard lines and offensive markings of the countenance are softened and qualified. There is frequently an unnatural monotony of colour, and the hands are picked out of a dark background, and so left without connexion with the other lights; but, notwithstanding these and other faults, Holbein was centuries in advance of his time. No. 86 (Cat., p. 202) is termed 'A splendid old painting, representing Henry VIII. and his Family; the king is enthroned, and upon his right stand Philip, Mary, and the God of war; and on his left Elizabeth, attended by Pence and Plenty; Henry is delivering his sceptre to Edward. The name of the artist is unknown; the work is distinguished by most of the errors of its period—so stiff is the dress worn by Elizabeth, that it seems to have been built on to her. Upon the frame appear some verses, imputed by Walpole to Queen Elizabeth, wherein she complacently enough claims all the virtues of her father and sister. No. 87 (page 283), 'A full-length Portrait of Margaret Smith, wife of Thomas Carye, Groom of the Bedchamber to Charles I.,' by Vandyke. This picture was in the Wharton collection, and subsequently in that of Sir Robert Walpole; and is an admirable work, mangle some rigidity which the artist might even have caught from nature in such a habit. The hands, in colour and lightness, remind us of Homer's figure, "rosy-fingered morn." No. 88 (page 203), 'Portrait of Philip Herbert, Earl of Pembroke and Montgomery,' by Mytens. We cannot agree with the proposition in the auction catalogue, that this would form an excellent pendant to the preceding. Although incorrect in drawing, it possesses many points valuable in portraiture; but the work of Mytens can never pair with that of Vandyke. No. 89 (in the same page) is 'A splendid Portrait of King Henry VII.,' on panel. The following passage we quote from the catalogue:—"This picture is considered incomparable for its truth to nature, expression, and chiaro-scuro—the character and thought in the countenance, and its exact conformity with the bust by Torregiano, in the Star Chamber, make it unquestionably a portrait for which the king sat." The execution is by no means that of the period; it is said to have been retouched by Rubens; it is true that the glazing matter with which it is finished is similar to what is found in his works, but in these it is much more skillfully applied.

No. 99 (page 204), 'Richard I., Prisoner to the Archduke of Austria.' This picture is admirably painted, but faulty in its chronology. No. 100 (page 204). The 'Presentation in the Temple,' by Rembrandt, has all the characteristics of the master. The shadows are less transparent than in other similar pictures, and despite the supposition of its "purity," &c., some parts of the picture appear to have been touched upon. No. 101 (same page), is a 'Landscape, with Cattle,' by Gaspar Poussin; the foreground is in shadow, the effect being that of evening. The picture, as usual with this artist, is painted on the principal of denying colour to shadow. This does not merit the reproach so often cast upon him, of being too green. 'Mademoiselle Hamilton, Comtesse de Grammond,' painted by Eckhardt. The features of this lady are, perhaps, remembered with more pleasure than those of any of the other beauties among whom she is classed. The figure, in its movement, leaves the canvas behind it, and the morbidness sets the bosom heaving under its effect. 'The Original sketch of the Beggars' Opera,' painted by Hogarth, No. 114 (page 205). It contains portraits of the first supporters of the characters, as the opera was performed in 1728, in Lincoln's-inn-fields. We need only say of it, that it is marked by all the spirit of the master, and was purchased at the sale of John Rich, the celebrated harlequin, and master of the theatres in Lincoln's-inn-fields and Covent-garden, for whom it was painted.

'The Rehearsal of an Opera' (115, page 206), by Sebastian Ricci, is a gem of its kind. The *corps operatique* are richly caricatured, being Nicolini, Mrs. Toft; Sir Robert, Rich, &c., &c. Notwithstanding the freedom of pencilling, every touch has fallen in the proper place, with a care and forethought to amplify the substantive merit of the whole. The style of Ricci, who died in 1734, and was of the Venetian school, was allegorical; but in a run of subject like this, we should have been proud of him as an English painter. There is a small landscape painted in this picture by Marco Ricci—a reputation within a reputation—on the right of which is a beech-tree, worthy to be incised with the name of Genone. "Fage, vive precor, hoc in rugoso cortice carmen habes."

The Round Tower contains six interesting sketches by Rosalba, as she is called, of the Earl of Lincoln, Horace Walpole, John Shute, Joseph Spence, Mr. Chaloner, and Mr. Whitesend. Crayon drawing was the profession of Curiera Rosa Alba, in which she has never been equalled. The collection contains other works by this lady: they are somewhat faded, but exquisitely tender. In the Refectory we find, by Reynolds, one of the finest groups of female heads ever painted by him; consisting of portraits of the ladies Laura, Maria, and Horatia Waldegrave, daughters of James, second Earl of Waldegrave. It is much to be lamented that this really valuable picture is seen in such an imperfect light. We may presume that it has occupied its present position, perhaps ever since it was painted, and the tones seem to have flattened and drooped under the privation of light, a most dangerous test for those pictures of Sir Joshua, upon which he may have experimented. The ladies are assembled round a work table, and the rigidity and stateliness of the female costume of the last century is here charmed into ease and grace. Much that might have been unbecomingly veiled, and that which could not be veiled, is rendered ornamental. 'The Education of Jupiter,' by Poussin, No. 46, page 211, is a fine picture, and infinitely preferable to many of the highly prized works by him in the Louvre.

The long Gallery contains many admirable pictures, a few of which we must be content, from want of space, merely to name. No. 53, page 213, is a 'Portrait of George, Duke of Buckingham,' by Rubens; 58, 'An Interesting Interior,' by Old Franks; and 59, a 'Portrait of Mr. Leneve,' by Cornelius Jansen; near which hangs a portrait of the son of the last named, by Sir Peter Lely, more sober in tone and in better taste than his works generally. By Sir Joshua Reynolds, 71, p. 214, is a 'Portrait of James, second Earl of Waldegrave,' of high value, and extreme beauty, the pendant to which, the Widow of the above Nobleman, painted also by Reynolds, is a most beautiful female head, and equal in its kind to the productions of any school and any time. The figure is supported by a smoky background, from which it comes out with singular brilliancy. No. 82, page 215, called 'The Exterior of a Kitchen,' &c., is described in the catalogue as a work of Watteau. It is in every respect the very antipodes of his style, yet may have been one of his *facetiae*, for of such he had many.

No. 89 (Cat., p. 216) is 'A splendid gallery picture, whole length Portraits of Catherine de Medici and her Children, Charles IX., Henry III., the Duc d'Alençon, and Margaret Queen of Navarre,' by Janet. This picture is full of that kind of truth, the contemplation of which, in nature, is offensive, but in art positively painful. The work has every appearance of having been left in an unfinished state; the flesh-colouring seems not to have been advanced beyond a flat and mealy dead colouring, and the drawing is feeble, graceless, and full of imperfections. Notwithstanding the number of figures, there is no agroupment; no understanding between them; each is unconscious of the presence of the others; the heads possess, however, one great merit of old portraits—they are full of character; and the features of Catherine we cannot describe better than by the title of a book written by herself: they are "Le Miroir de l'ame pecheresse."

There is, by Mark Garrard, a whole length 'Portrait of Frances, Duchess of Richmond,' and by Vansomer, a whole length of 'Henry Carey, Lord Falkland,' which suggested to Horace Walpole the idea of the figure moving out of frame, in the "Castle of Otranto." The picture is in a very insufficient light, but obviously of no great merit. In the blue bedchamber is a family composition, containing 'Portraits of Sir Robert and Lady Walpole,' small full lengths; the former in his robes. The likenesses are painted by Eckard, from miniatures by Lincke, and other portions of the picture by Wootton. Accessories are thrown in to typify the condition and tastes of both. The laboured finish of the picture is inimical to brilliancy; we find, therefore, much stiffness; no connexion between the figures, which are both looking out of the picture, and all the precision of a consciousness of being painted.

To the miniatures, their histories and associations, an entire book would scarce do justice. "The collection of miniatures and enamels," says Walpole, "is, I believe, the finest in any country;" and proud are we say that the best of these are by English artists. Persons who have not seen the works of Oliver and Hilliard may not believe that miniature painting has not advanced since the days of Queen Elizabeth; but such is the fact, this Art has, like the crab in the fable, been progressing—obliquely passibus.

## THE ART-UNION OF LONDON.

## SIXTH ANNUAL DISTRIBUTION OF PRIZES.

THE eagerness of the public to enrol their names as subscribers in this excellent Association, as the time approached for closing the lists, was very extraordinary. During the two last days the office was literally besieged, while two or three clerks could hardly take the subscriptions fast enough. One post, it is said, brought no less than £700 from the country; and, to sum up all, the total subscribed amounts to £12,900, being again, as it has been each year from the foundation of the Union, more than double the amount of the previous year's subscription. This must be most gratifying to all who desire the prosperity of the Arts in England: from artists themselves gratitude is eminently due to those gentlemen who have worked out this great result, and who still devote their time and energies, without one selfish motive, to advance its interests, and to induce a right application of the large funds now placed at the disposal of the prize-holders. The honorary secretaries in particular, Mr. Godwin and Mr. Pocock, have, to our certain knowledge, worked night and day for some time past in this "labour of love," to perfect the arrangements and attain a satisfactory result—conduct which, as it entails much personal sacrifice, cannot be too highly honoured.

The progress of this Association, from the time when two or three gentlemen first met to arrange the plan to be pursued, up to its present position, has been singularly rapid. In the first year the amount collected was £489 6s.; in the second £757 1s.; in the third £1295 14s.; in the fourth £2244 18s.; and in the fifth, namely, last year, £3562 18s. Again, as we stated before, the amount is *more than doubled*; and it is hardly possible to say where its progress may stop, short of the whole adult population of the kingdom. The Art-Union of London has become national in importance, and on its proper guidance may depend the future state of the Fine Arts in England.

Tuesday, the 25th of April, having been fixed for the annual distribution of prizes, a meeting was held for that purpose in Drury Lane Theatre—no other available building in the Metropolis appearing likely to be large enough for the expected assembly. We shall presently give some details of the proceedings; but first extract a few passages from the "Report;" much of the information contained in it, relative to its former progress, its present state, and its future prospects, we have already published; it is, therefore, needless to occupy space by giving the whole of it entire. We feel bound to state, however, that it is an exceedingly clear, comprehensive, and satisfactory document, written in a style of considerable ease and elegance.

"In the last Report made to the subscribers the progress of the Society was traced from the first year of its establishment, when the amount collected was £489 6s., to the close of the year 1841, when your committee congratulated the members on having attained a subscription of £3562 18s., an amount which some considered would not be exceeded in future years. On the present occasion, however, they have the pleasure to state that the number of members is 11,919, of whom one subscribes 10 guineas, one 7 guineas, thirty-three 5 guineas, four 4 guineas, fifteen 3 guineas, one hundred and eighty-three 2 guineas, and eleven thousand six hundred and eighty-two 1 guinea each, making a total of £12,905 11s.

"Pursuing the statistical details of the Society's operations, one hundred and thirty-two pictures, and one piece of sculpture, were purchased by the prize-holders of the year 1841, at the cost of £4330 19s., being £680 19s. more than the total amount of prizes. A list of these works of Art was printed at the end of the last Report, so that it is not necessary to introduce it here. They were exhibited four weeks, by the kind permission of the Society of British Artists, in the Suffolk-street Gallery, together with the various engravings issued by the Art-Union. For the first three weeks the members and their friends were admitted by tickets, and for seven days afterwards the public were invited by advertisements to visit the gallery.

"It was estimated that during these four weeks no less than 75,000 persons viewed the collection, and it is a gratifying circumstance to record that, notwithstanding the pressure occasioned by the crowded state of the rooms, not one accident occurred. During the exhibition a large number of catalogues were sold, by which means a considerable sum of money was realised. With this amount, derived for the most part from visitors, your committee propose to commence

the formation of a 'Reserved Fund,' to be increased hereafter by the addition of all moneys accruing to the Society, other than the actual subscriptions of the current year. By this means the future stability of the Art-Union will be rendered more certain, the trustees secured with regard to prospective engagements with engravers and others, which it may be desirable to make, and a fund will be provided, wherefrom Art in the abstract may ultimately be aided, without any sacrifice of the subscribers' pecuniary interests.

"Formerly, the number of impressions required in order to present to each subscriber a copy of the print would have thrown great difficulty in the way of the Society's operations. Lately, however, science, in return for the many benefits derived by her illustrative art, has come in powerfully to the aid of her ally, and your committee hope, by means of the electrotype process, to be able to present to every member a perfect impression of the various prints which may be issued by the Society.

"For the subscribers of the present year Hilton's picture, 'Una entering the Cottage,' has been placed in the hands of Mr. W. H. Watt, to be engraved in line.

"Relative to engravings for future years, your committee have the pleasure to state that, by the kindness of the respective owners and artists, Sir Augustus Calcott's picture, 'Raffaello and the Fornarina,' belonging to Sir George Philips, and Mr. Mulready's picture, 'The Convalescent,' the property of Lord Northwick, will be engraved for the Society.

"Reference has been made to the illustration of the Report. Your committee, wishing to obtain an appropriate device, wherewith to head the Society's papers, offered a premium of 10 guineas for a design in outline for the same. More than 100 drawings were submitted, and from those your committee selected one, which was found to be by Mr. F. R. Pickersgill. The subject of it is 'Minerva encouraging the Sister Arts.'

"There were, amongst the drawings, several other very excellent designs, and your committee, desirous of rendering the Annual Report interesting to the subscribers generally, and so inducing its preservation as a record of the Society's operations, as well as to aid, although slightly, the art of wood engraving, selected two other devices, which, by the kind liberality of the authors of them, they are enabled to engrave for its adornment.

"The first (without reference to the order of merit) is by Mr. Bonomi, and is described as 'Minerva replenishing the Lamp of the Genius of Art.' The second is by Mr. Selous, and represents 'Genius nurtured in the lap of the Society.' The three are engraved respectively by Mr. Thompson, Mr. Orrin Smith, and Mr. Jackson.

"The receipts for the current year amount to £12,905 11s., and the disbursements to £10,573 9s. 10d. The amount set apart, according to the foregoing statement, for the purchase of pictures, statuary, or other works of Art, viz., £8900, will be allotted as follows:—

60 works of Art, the value of		
	£10 each	£600
40	"	15
44	"	20
30	"	25
26	"	30
20	"	40
14	"	50
10	"	60
8	"	70
6	"	80
6	"	100
3	"	150
2	"	200
1	"	300
1	"	400
271		£8900

"To these may be added 20 bronzes before mentioned, making 291 works of Fine Art; in addition to which, 10 casts, in plaster, of the marble figure of 'A Magdalen,' purchased by a prizeholder of last year, will be distributed.

"Unwilling, however, to interfere with the prize-holders' right of choice, your committee are not disposed to alter the present regulations, but desire to impress strongly on those who obtain prizes the necessity of using the utmost care and judgment in their selection; to the end that the great object of the Association, viz., the advancement of the Fine Arts, and the elevation of the general taste, may be satisfactorily attained. To appreciate the highest efforts of Art, education and study are necessary. The power to enjoy these, and the manifold delights this power brings with it, will not come by inspiration, but must be sought for diligently. All can comprehend the merit of a faithful imitation of a familiar object; most persons can value representations of special and individual nature, so to speak. These however, useful and delightful as they may be, are not the works which elevate the beholder and immortalize the artist: it is UNIVERSAL and GENERAL nature which Genius

grasps and delineates, which exists everywhere in parts, nowhere as a whole; which, when represented, is called the Ideal, but is, in reality, Nature freed from the disfigurement of accidents and circumstances, viewed at large and from on high. Ability to enjoy such works (almost equally as to produce them), must be gained slowly and with effort. Rich and ample, however, will be the reward of the endeavour, and most sedulously should it be made. Let those who mistrust their present power of judging, should they to-day gain the right of selecting prizes, take prudent counsel; and let those works of Art be sought for which speak to the mind rather than to the eye. Certain it is, that only by pursuing such a course may great good be expected to result from the Association.

"For the two chief prizes your committee would strongly recommend subjects from the Bible, from some incident in British history, or from some English author, animated by a desire next to that of illustrating the holy scriptures "to enlist British art more immediately in the service of British history and British literature."

"Sculpture they trust will not be disregarded by the prize-holders, so that the younger professors of this elevated art, encouraged by the prospect of that aid from the public, which, as yet, has not been given to them in England, may be induced to labour strenuously to advance themselves in their profession.

"To the artists of the United Kingdom generally, your committee, in concluding their report, would point out the present scheme of prizes as an index in part of what the Art-Union of London may expect to require next year; and they venture to express a hope that efforts will be made to produce, not merely pictures for the wants of to-day, but works for posterity. Simply a pecuniary return for his labour and ability cannot be the aim of a true artist,—of one proud to say, "I, too, am a painter;" to induce new ideas and images, to uphold and inculcate the beautiful, to influence the growing mind of a country, to enlarge and elevate the enjoyments of a world,—these are the motives which lead to fame, and may end in immortality. Let, then, our young artists, in applying to the task so prompted, address themselves to the mind, and satisfied now that their endeavours will not pass unrewarded, find their chief delight in the production of truth and beauty, and know no higher reward than the exercise of their art. Every step forward will be a source of increased gratification, and every fresh triumph make succeeding triumphs more easy.

"GEORGE GODWIN, JUN. } Hon. Secs.  
"LAWIS POCOCK, }

The scene in Drury-Lane Theatre on the 26th was, without exception, the most gratifying it has ever been our lot to witness. Every part of the huge building was crowded; boxes, pit, slips, and gallery, were literally crammed; and we understand many hundreds went away "for want of room." On the stage seats had been arranged for the committee; but this portion of the theatre was also thronged. From an estimate formed by those who are best able to give an opinion, it is believed there were not less than five thousand persons present; and there can be little doubt that a vast majority of the immense assembly were there far less from motives of curiosity, than an earnest interest in the business of the day, and a sincere desire to advance the great purpose of the Institution.

An apology having been made for the absence of his Royal Highness the Duke of Cambridge, in consequence of indisposition, the chair was taken by Benjamin Bond Cabbell, Esq., one of the earliest and warmest supporters of the Society, and a gentleman who is distinguished for his zealous co-operation with every public institution having for its object the public good. Having made a few brief introductory remarks, he called upon George Godwin, Esq., F.R.S., one of the honorary secretaries, to read the Report.

Its adoption was moved by Hughes Hughes, Esq., M.P., and seconded by W. Wyon, Esq., R.A.; both gentlemen alluding in general terms to the gratifying results which had already followed the establishment of the Society; its great augmentation of means within six years from its commencement; the immense amount to which the subscriptions of the present year extended; and the vast sums likely to be realized hereafter, by the Institution, for the fosterage, encouragement, and recompense of British genius.

S. C. Hall, Esq., F.S.A. (Barrister-at-Law), having been called upon to move a resolution of

thanks to the committee, finding a general anxiety to proceed to the business of the meeting—the prizes about to be distributed being very naturally uppermost in the thoughts of the subscribers—made a very few observations in reference to the mighty impetus which the distribution of such large sums—collected in every part of the British dominions—had given to British Art; congratulating the subscribers, the artists, and the public, upon the gratifying results of the year's exertions, so far beyond the calculations of the most sanguine, and attributing these results mainly to the untiring energy and undiminished zeal of the committee, by whom the Institution had been guided from its small source into its present fertilising and productive channel. Too much praise, he said, could not be given to these gentlemen; for they had laboured without a reward, and also without patronage—the primary rule of the Society, which left the choice of pictures to the prize-gainer, taking from the committee all recompense but that which they derived from the consciousness of the great service they were rendering their country, the great benefits they were conferring upon the Arts, and the strong claims they were establishing to the gratitude of posterity.

One or two other "motions of course" having been made, two scrutineers were appointed, and two young ladies were requested—the one to draw the numbers, and the other the prizes from boxes placed conspicuously upon the tables.

In giving these few "business details" of the day's proceedings, it is necessary that we offer a few remarks.

We have given the Institution our heartiest and most cordial co-operation from its commencement, or rather from ours; for we are younger by some two or three years. It required no gift of second sight to foretell that its influence upon the Arts would be most important and extensive; but we confess the results have very much exceeded our most sanguine expectations; indeed, we believe that no person had, until very lately, the slightest idea of the astonishing extent to which it was destined to be carried. We may now very safely prophecy that within the next three or four years the annual income to be expended in the purchase of works of Art will not fall short of £50,000: we refer to *this Society alone*; for our readers are aware that, if we include all the provincial societies and those of Scotland and Ireland, the sum even now collected reaches somewhat more than half that amount. A mighty engine has, therefore, been formed, which, if skillfully, judiciously, and honestly governed, cannot fail to produce mighty effects. We accept as guarantees for the future just, discriminating, and equitable management of the committee, the proofs supplied to us by their past conduct. It is only bare justice to them to state, in addition to what we have said of their disinterested labours, that they have patiently listened to every suggestion made to them for its improvement; and that they have very considerably improved its constitution, gradually but safely, as their means increased; introducing some changes, and all of them for the better; and manifesting continually an earnest and sincere resolve to work the powerful machine they contrived, so as to render it really and practically serviceable to the Fine Arts of Great Britain. No doubt further improvements will occur to them; let them be bold in making them. They received, on the 26th, satisfactory assurance that they have the confidence of the subscribers; and they are now certain that changes which *may* be introduced, so as to render the Institution emphatically NATIONAL, will obtain the sanction they require.

We shall have other opportunities of offering such suggestions as we may conceive desirable—some of which even now occur to us—and of giving publicity to those of our correspondents.

In giving the list of prizes we have thought we might better gratify curiosity by printing them in the order in which they were drawn, affixing the "lucky number" to each. The list has been carefully revised, and we believe will be found correct.

No. Drawn.	SUBSCRIBER'S NAME.	Prize Drawn.
10,601	Flowman, J., Corn Market-st., Oxford	15
6,464	Mrs. Pearson, Manchester-terrace, Liverpool-road	60
2,610	George Wilson, Great Portland-street	20

No. Drawn.	SUBSCRIBER'S NAME.	Prize Drawn.
3,136	J. Crafter, Stamford-street	15
4,020	Richard Jerwood, Furnival's-inn	10
2,450	Mrs. Skelton, Albany-street	40
11,461	W. Smithers, Park-place, Greenwich	50
11,623	Robert Rodger, Glasgow	10
1,256	Viscount Enlyn, South Audley-street	15
7,409	George Scriven, Hastings	20
2,451	J. M. Warren, Grove, Kentish-town	10
10,636	G. Barnes, Winchester	10
1,429	W. D. Triquet, Bank of England	10
5,779	William Jones, Lyon's-inn	25
3,784	Henry Purkis, Elm-court, Temple	20
4,298	William Derby, Osnaburgh-street	20
11,659	Robert Watkins, jun., Aundel	15
2,336	Anthony Spurr, Old Change	15
949	Joseph Ede, Fleet-street	50
2,268	J. Littleale, Norfolk-street, Park-lane	40
7,668	L. Hodge, Upper Seymour-st., West Connaught-square	30
9,704	J. Owencroft, Mount-st., Nottingham	20
1,112	T. G. Sambrook, Water-street, Strand	10
7,601	John Keik, jun., St. John's wood	15
6,889	William Marshall, New City Chambers	25
4,683	James Coles, Old Park, Clapham	20
5,884	William Dixon, Alnwick	40
3,167	William Hardwick, Grantham	20
7,934	Dennis Pack, Woolwich	70
889	J. C. Stephens, King-street, Covent-garden	30
10,388	Benjamin S. Simpson, Boston	30
3,708	Francis Hicks, Mincing-lane	15
655	Charles Morgan, Farringdon-street	20
10,842	William Stallard, jun., Copenhagen-st., Worcester	40
5,878	Peter O'Callaghan, Regent-street	20
3,323	J. Walton, Lambeth	10
2,245	E. T. Carver, Hawley-terrace, Hampstead-road	10
7,896	Alexander Cross, Paradise-row, Stoke Newington	300
4,380	Mrs. Dale, North End, Fulham	25
3,945	M. Wiggins, Hans-place, Chelsea	25
2,848	W. C. Dendy, Stamford-street	10
1,121	John Vallance, Essex-street, Strand	20
4,341	G. H. Palmer, Lincoln's-inn	30
8,779	John Dudley, of Corbyn's-hall, Dudley	30
7,522	G. D. Skingley, Parthenon Club	20
9,551	Joseph Schofield, near Bolton	10
9,403	Thomas Payne, West Bromwich	80
11,383	H. M. Usill, Wisbeach	20
3,819	James Scott, Clay-hill, Bromley, Kent	Bronze
9,977	F. Willis, near Stamford	20
4,052	T. S. Capel, William-st., Blackfriars	10
6,750	Dr. Gairdner, Bolton-street	15
11,305	John Haddon, Leamington	Bronze
4,434	Miss Darke, Lord's-ground	30
4,888	W. D. Jourdain, Holloway	Bronze
472	J. B. King, Newgate-street	25
1,471	George Morant, Wimpole-street	10
110	A. Urquhart, Lincoln's-inn-fields	30
3,703	John Luff, Melcombe-place	10
1,989	T. Paternoster, jun., Charlotte-street, Fitzroy-square	50
147	Dr. Jefferson, West-lodge, Hampstead	15
9,594	Charles Ainsworth, jun., near Bolton	80
6,707	Mrs. Serle, Lambeth	10
1,392	P. J. Salomons, Upper Wimpole-street	80
8,807	Robert Stewart, Clitheroe	20
4,296	C. D. Hodgson, Dean's-yd., Westminster	60
8,115	Lord Prudhoe, Whitehall-gardens	15
2,896	Alfred Hucknall, Hloomsbury-square	Bronze
9,968	F. R. Craddock, Stamford	60
1,641	Thomas Brough, Bow Church-yard	20
1,388	H. R. H. the Duke of Cambridge, Cambridge House	10
10,190	Wm. W. Brooks, Whitchurch, Salop	400
6,260	John Cutts, Witham, Essex	50
10,469	B. D. Colvin, Heath Lodge, Croydon	30
3,891	R. Z. S. Troughton, Clapham-road	100
3,740	R. Malins, Bedford-place, Russell-sq.	15
8,285	William Esdaile, Berners-street	50
3,658	John Bradley, Great Titchfield-street	10
11,854	John Harris, Southernhay, Exeter	25
6,961	William Brooke, Sevenoaks	20
8,215	Mrs. General Osborne, Cheshunt	15
7,746	Henry Johnson, Bayswater	30
3,133	S. Fuller, Rathbone-place	10
5,232	R. C., per Mr. Harwood	70
2,778	James Selby, Sevenoaks	50
6,390	Samuel Folscutt, Lambeth	10
5,678	Edward Foss, Streatham	Bronze
411	F. Mildred, Nicholas-lane	30
11,699	Miss Wilson, Dover	20
10,511	E. J. Ridgway, Shelton, Hanley	Plaster
9,567	John Heaton, Bolton	15
1,609	Mrs. Campbell, Montague-square	70
8,204	J. W. Watson, Midhurst	15
10,079	James Fryer, Bewdley	15
4,070	James Hutchinson, Highbury	15
665	J. Humphry, Lincoln's inn	25
8,963	Mrs. Sheard, Oxford	10
4,059	F. Mc Gedy, Keppel-st., Russell-square	25
7,358	Dr. Palethorpe, Upper Baker-street	15
8,712	Robert Mills, Norwich	15
12,132	W. W. Cracknell, Scarborough	100
5,258	James Douglas, Bradford, Yorkshire	60
8,920	Robert Pattison, Dorchester	Bronze
11,229	B. Binfield, Reading	10

No. Drawn.	SUBSCRIBER'S NAME.	Prize Drawn.
325	Richard Parry, Newington Butts	20
7,998	W. Thomas Hooper, East India House	30
12,274	A. Spenser, Maidstone	15
7,950	Rev. H. H. Milman, Westminster	10
4,691	Charles White, Paragon, Kent-road	25
9,961	Dr. Watmough, Pocklington	20
1,750	W. C. Goodwin, Great Ormond-street	Bronze
11,497	Thomas Ayres, Stockton-on-Tees	Plaster
6,016	H. W. Scott, Glasshouse-st., Regent-st.	30
1,151	Joseph Dickinson, New Bond-street	70
10,535	Miss Westwood, Swinford, Dudley	Bronze
1,107	William Watson, St. Ann's-lane	200
8,896	James Taylor, Ryde	20
1,330	Mrs. Dean, Muswell-hill	10
9,331	G. Wheeler, Andover	30
9,424	George Jenkins, Crosby-square	30
4,416	Miss Wilkinson, Highbury Park	30
1,807	J. T. Miller, Millbank	20
3,462	R. R. Roberts, Spitalfields	25
3,833	Richard Steib, Hackney	200
5,898	Mrs. Perkins, Hampstead	15
5,637	Richard Quincey, Basing-lane	150
7,619	M. S. Wilcox, Plumtree-street	150
1,084	F. Bennoch, Wood-street, Cheapside	25
5,077	J. Colling, Parsons-st., Wellclose-sq.	30
1,932	J. C. Stafford, Oxford	40
2,250	Mrs. Auldjo, Kensington	50
1,195	William Kilnar, Fleetwood	100
2,893	R. T. Halford, Montague-square	40
1,000	D. Barry, Skinner-street	70
514	William Duff, Clement's-lane	15
4,906	H. H. Kennard, Lombard-street	10
3,488	Miss Agar, Camden-town	Plaster
11,114	B. Bacon, Cambridge	20
1,566	J. D. Waddington, Winchester	10
4,382	W. Bell, Fulham	20
6,988	Richard Wheen, Leyton	60
6,671	C. J. Anson, Cirencester-place	15
1,352	John Macneikan, London Hospital	30
5,537	William Moresby, Gray's-inn	10
5,666	Mrs. E. Adcock, Princes-street	15
9,413	John Millar, Hampstead-road	60
2,840	D. Harvey, Nelson-street, Greenwich	40
7,010	John Ruck, St. Dunstan's-hill	10
5,850	Joseph Manning, Camberwell	25
9,457	E. Huth, Huddersfield	70
6,389	— Hurlston, Bridge-road, Lambeth	50
1,769	Alfred Bell, Esq., Lincoln's-inn-fields	15
9,294	Thomas Marchant, Deptford	15
2,032	Thomas Brockley, Hampstead-road	Bronze
860	J. Bird, Oxford-terrace	15
5,039	— Thomson, Lowther, Cumberland	15
4,095	John Edmonds, Chas.-st., Hatton-gdn.	10
5,115	John Bent, Edgehill, Liverpool	30
1,032	William T. Norman, Plymouth	10
8,123	J. D. Kennedy, Austin-frs.	60
4,229	Wm. Horsley, Clarges-st., Piccadilly	Bronze
8,438	Charles Grimshaw, Biddenham, Beds	10
1,283	C. J. Gale, Temple	25
3,671	Mrs. Norman, Crawley, Sussex	10
1,844	Henry Woodthorpe, Guildhall	10
6,422	John Livesey, Leeds	Bronze
6,119	W. J. Wickwar, George-st., Hanover-square	60
4,801	Anthony Nichol, Rock-ferry, Liverpool	10
11,218	John Snare, Reading	Plaster
8,430	Messrs. Blackwell, Stonehouse	10
767	Sydney Archer, Worship-street	Plaster
5,452	G. L. Coldrey, Gibson-square, Islington	10
12,179	C. Havell, Reading	10
6,686	Wm. Garthwaite, Newcastle-on-Tyne	10
9,067	James Cross, Greenwich	Plaster
9,363	J. H. Russell, Birmingham	30
3,474	James Shoolbred, Euston-square	25
2,480	Wm. John Dalben, Northamptonshire	15
1,176	Alderman Brown, Clapham-rise	10
1,272	Robert Wingrove, Cosehill	70
10,891	James Pentreath, Penzance	15
3,179	R. R. Wood, Bradford, Ipswich	25
1,168	Robt. Savill, London and Birmingham Railway	10
6,187	H. Morton, Chalcraft-ter., New-cut	30
8,775	George Dalton, Dudley	20
7,877	Felix Slade, Walcot place, Lambeth	50
6,812	Miss Copley, Eaton-place	10
2,294	John Lowe, of Greenwich	10
7,561	Lord Kinnaird, Lower Brook-street	50
6,190	John Ford, Surrey-street, Strand	50
475	W. H. Watt, Lodge-rd, St. John's-wd.	Plaster
6,544	Robert Burford, 5, Furnival's-inn	30
3,254	Oliver Latham, Jermyn-street	10
7,407	Hubert Lloyd, Upper Clapton	10
12,172	J. Maurice, Marlborough	20
2,811	E. B. Gardiner, Paternoster-row	40
4,479	Thomas Trew, Woburn-pl., Russell-sq.	10
9,256	John Wade, Deptford	40
277	A. J. Canham, Summerhill, Kent	40
6,167	Frederick Pope, Chippendale, Wilts	80
1,407	Sam. Ware, Hart-street, Bloomsbury	15
12,250	George Davey, Bristol	25
2,509	Lord Bernard Howard, Hyde Park-pl.	25
3,181	James Pilgrim, Church-st., Louthbury	25
10,893	Rev. G. G. Lynn, Hampton Wick	Bronze
2,664	Edward George, Croydon Common	10
5,091	Lewis Cubitt, Great Russell-street	40
1,338	Richd. Denew, Charles-st., Berkeley-sq.	Bronze
2,583	F. F. Molini, King Wm.-street, Strand	Bronze
1,980	Charles T. Bewes, Up. Berkeley-street	10

No. Drawn.	SUBSCRIBER'S NAMES.	Prize Drawn.
153	H. P. Smith, Crescent, Blackfriars ..	50
6,506	John Webb, High-street, Worcester ..	10
11,532	William M'Michael, Bridgnorth .....	25
651	Edward Tatham, Summerfield House, Yorkshire .....	30
9,578	John Scowcroft, Deansgate, Bolton ..	10
8,364	Samuel Solly, St. Helen's-place .....	20
5,874	A.G. Ward, Three Kings-ct. Lombard-st ..	Plaster
8,880	Mrs. Butt, Ryde .....	Bronze
1,764	Mrs. Levett, Millford, Lichfield .....	20
839	Edward Ellis, Harley-street .....	70
2,026	Thomas Muspratt, Russell-square .....	100
10,728	Charles Pinneger, Calne .....	50
11,676	— Oake, St. George's-square, Portsea ..	25
7,905	J. H. Smith, Vale-place, Hammersmith ..	10
7,732	Rev. Alfred Bishop, Winchester .....	Bronze
6,612	William Hay, Clifford-st., Bond-street ..	Bronze
2,906	Captain Shea, Connaught-square .....	20
11,985	John Lloyd, Shrewsbury .....	10
8,931	R. A. Faulder, Oxford .....	80
8,082	James Stewart, Osnaburgh-street .....	10
6,969	Henry Steward, Great Winchester-st. ..	25
5,962	Benj. Bond, Commercial-rd., Lambeth ..	10
10,505	Henry Bance, Croydon .....	20
10,706	George Sylvester, Trowbridge .....	30
8,705	W. T. Cooper, Norwich .....	15
8,126	William Corbitt, Lombard-street .....	15
2,320	G. H. Child, Fitzroy-square .....	20
1,952	Mrs. French, Upper Islington-terrace ..	Bronze
8,048	Richard Allen, Trinity-house .....	40
11,495	Robert Rayson, Stockton-on-Tees .....	15
2,379	William Pegg, Old Barge House .....	25
4,260	F. John Law, Luton, Beds. ....	50
11,644	William Essex, Worcester .....	Plaster
3,293	Miss Sophia Peto, York-rd, Lambeth ..	40
8,295	Henry Humphreys, Exchequer-office ..	40
6,193	W. H. Alfred, Coleman-street, City .....	20
5,310	John Robson, University Coll. School ..	30
5,475	John Moore, Bury-street, St. James's ..	25
8,759	J. M. Simpson, Southampton .....	Bronze
3,233	J. E. Stahlischmidt, Horse-guards .....	20
7,126	Samuel Grimsdell, Sun-st., Bishopsg. ..	25
7,917	Richard W. Cousins, Orchard-street, Portman-square .....	100
4,696	Thomas Watson, Upper Dorset-place, Clapham-road .....	10
10,816	Thomas Bodley, Brighton .....	40
6,811	Thomas Griffith, Norwood .....	15
5,801	Charles Newport, Waterford .....	15
1,528	James Minet, Cophall-court .....	40
1,827	J. E. Walker, Temple .....	10
985	Joseph Beadle, Henrietta-street .....	20
10,806	Lady Montgomery, Beaufort, Sussex ..	80
5,042	John Rylands, jun., Warrington .....	25
9,347	A. Harrison, Birmingham .....	25
4,079	J. J. Marks, Langham-place .....	40
6,478	James Myatt, Camberwell-road .....	30
11,304	D. G. Squirrill, Leamington .....	10
8,361	Wm. Langdon, London-street, City .....	25
10,795	Rev. James Babb, Plymouth .....	20
421	John Dean Paul, Strand .....	40
9,583	Thomas Andrews, Fold-street, Bolton ..	60
7,522	Geo. Young, Paradise-terrace, Liverpool-road .....	64
5,893	Henry Cremer, Oakley-sq., Chelsea .....	150
2,446	W. Cooper, Toddington-pk., Dunstable ..	30
8,391	T. A. Firminger, Edmonton .....	15
12,163	James Holmes, Market Weighton .....	25
2,608	Wm. Stone, Pantown-street .....	25
8,968	Harry Lupton, Thame, Oxon. ....	20
6,493	George Hicks, Regent-pl., Regent-sq. ..	20
6,605	Mrs. Mary North, Oxford-ter. Hyde-pk. ..	Bronze
4,173	Miss Elizabeth, Elley, Ter., Gray's-inn-la. ..	20
3,036	Wm. Danbury, Regent-street .....	15
4,441	N. Hollingsworth, Gower-street .....	20
7,792	Sir Thos. Phillips, Newport, Monms. ..	20
768	W. A. Perry, Worship-street .....	25
8,587	James Sutherland, Derby .....	100
8,915	C. H. Holman, John-st., America-sq. ..	30
11,727	Thomas Warner, Cirencester .....	10
1,979	Cecil E. Bewes, Beaumont, Plymouth ..	20
4,130	Phillip Leyburn, Clapham-road .....	15
7,782	Mrs. Orrok, Alexander-sq., Brompton ..	Plaster
4,460	J. Bright, of Sheffield Moor, Sheffield ..	20
5,117	W. J. Bishop, Falkner-ter., Liverpool ..	10
10,546	Charles Thomson, Primrose, Clitheroe ..	30
11,014	Mrs. Mortimore, Chippenham, Wilts. ....	60
3,390	Henry Vaughan, Cumberland-terrace ..	15
3,608	George Galian, Martin's-lane, City .....	10
3,920	Charles Haghe, Gate-street .....	40
2,106	Mrs. Courtauld, Bocking, Essex .....	10
10,870	Henry Footman, Claybrook, Leicester. ..	10
5,832	Wm. M. G. Baldwin, Torquay .....	25
11,846	Mrs. Nicholson, Pensher, Durham .....	20

26th April, 1842.

JAMES WHISHAW.

ROYAL IRISH ART UNION.—A public meeting of this Society was held, in Dublin, on the 19th of April, when the hon. secretary, Stewart Blacker, Esq., read the Annual Report. It is very encouraging, and anticipates a sum of upwards of 4000 guineas; fixes the last day of June for closing the subscription list; and adverts to many prospective advantages for the Arts in Ireland. Seven members of the committee retired "by rotation," and their places were supplied. A few passages of the

Report we desire to quote, as hints to "the Art Union of London."

"We have received from time to time, from various of our members, most useful suggestions; some we have been able to act on with advantage, but there are others which, though well considered in themselves, are unfortunately not quite compatible with our rules or our present resources."

"Our recommendation is to turn our thoughts and energies to the obtaining a National Gallery for this country, and thus provide suitable objects of imitation for our rising artists."

"Another is the forwarding our purchases of modern works to form exhibitions through the principal provincial towns, thus rendering the works of our living artists more generally known, as well as exerting and keeping alive a taste for modern Art in the provinces."

"A third is the getting up courses of lectures on the various subjects connected with the Fine Arts, and by this popular mode of instruction, trying to induce the public to give the matter greater study and attention."

"A fourth is the having a common place of meeting for all the lovers of Art, artists as well as amateurs, where books of reference connected with the subject may be consulted, or questions discussed, and an interchange of information take place."

Too much credit cannot be given to Stewart Blacker, Esq., for his exertions in bringing the Institution to its present high and balmy state.

NORWICH ART UNION.—It will be perceived, by an advertisement in our journal of to-day, that a society has been formed in Norwich, under very auspicious circumstances. Artists should be directed to the announced exhibition of works of Art in that city.

## THE WORKS OF THE LATE SIR DAVID WILKIE.

The long and impatiently expected sale of these works commenced on the 25th ult., and continued during the five following days, previously to which they were exhibited two days, at the rooms of Messrs. Christie and Manson, by whom they were sold. These productions in number amounted to upwards of 660, in every style of Art, from the slightest water-coloursketch to the most elaborate oil painting. Wilkie's method of working has long been known to the world; it is not therefore a matter of surprise that his drawings should have grown into number, during a long course of prosperity, as that those particular kinds of sketches which are generally the earliest studies of an artist should have continued to multiply even as preparatory to his latest projected works. Success and the caresses of the world frequently operated as a powerful sedative to the energies; but if Wilkie's latter works are not altogether as good as his earlier productions, it is by no means through any lack of labour. A glance at any of his pictures brings home conviction, that every object entering into its composition formed a distinct and separate theme for study, and was as carefully treated as if the success of the entire work had depended solely upon such particular perfection. Nothing, how insignificant soever in appearance, has escaped his notice—nothing has he found unworthy of his pencil in preparatory study; and, although this was sufficiently known, it is not too much to repeat it here on the occasion of these sketches going forth to the world.

The first day's sale consisted of academical studies and early sketches, among which were 'Card Players,' 'The Clubbists,' also sketches for latter works, and others that were never executed. 'John Knox administering the Sacrament,' &c. &c.; two 'Talleyrands,' study for the unfinished picture of 'The School,' &c. &c. On the second day were sold the sketches made in Ireland, together with many others of hands for celebrated pictures, &c. &c. The third day's sale began with studies of hands, and comprehended drawings made in Holland and the Netherlands in 1816, together with a variety of other *morceaux*; many recognised as prominently figuring in well-known pictures.

The drawings made during the last journey of Sir David Wilkie were sold during the fourth and remaining days of sale, together with the finished oil pictures and various other drawings. In the eastern sketches, character is well supported; many of the women are beautiful; and among the men we found the well-tanned Arab, the ruddy Persian, and many a dash of the Tartar character. A few of these only can be named, though all have elicited universal admiration. 'The Sheikh who accompanied the Travellers from Jaffa to Jerusalem,' 450; 'The Muletier from Jerusalem to Jaffa,' 451; 'Portrait of a Circassian Lady,' 462; 'The Dragoman of the Austrian Consul at Alexandria; 'Madame Josephine, the landlady of the Hotel, Constantinople; 'The Dead Sea,' 572; 'A Sheikh who accompanied the party to the Dead Sea,' 573; 'Ahmed Wefyk Effendi,' 581; 'Reischid Pasha,' 589; 'Mehemet Ali; 'Three Greek Sisters at Therapia,' &c. &c. No. 643, 'The Queen in her Robes.'—Her Majesty wears a tiara of diamonds, and is otherwise correspondingly habited. It is a finished half-length, and less fictitious than other portraits we have seen of the Queen. No. 616 is a small full-length 'Portrait of George IV.' in Highland costume, equally rich, and by no means so opaque in the shadows as the larger pictures.

No. 652. 'John Knox administering the Sacrament

at Calder House.' Of this picture little has been done, the panel being as yet almost blank, with the exception of the principal heads, which have been put in with the usual powerful effect of the artist. It was designed to supply a pendant engraving to the other famous work, 'Knox Preaching before Queen Mary.' The heads are some ten or a dozen, Knox occupying the middle of the picture, his place having been determined by two lines crossing the panel at right angles. The *anima* of the work is already distinguishable, and it is as it should be, different in everything from the other, in which is thundered forth the blighting anathemas of the zealot preacher, while here would have been read his *parabolicum*. A picture on panel, to have been entitled 'Samuel and Eli,' remains in the condition of the preceding, or in a less advanced state it may be—five heads have been painted in, the rest of the panel being blank. The whole-length finished portraits are those of George IV., William IV., Queen Adelaide, Queen Victoria, and a head of William III., begun upon a full-length canvass. Of these, that of George IV. is obviously the best. It is an imposing work—the king wears the Highland dress, and the heron feather is in his bonnet. He fronts the spectator, but is looking to the right. The feeling of portraiture is almost laid aside, for in the work there is a measure of pictorial worth raising it beyond its class. The portrait of William IV. is perfect in resemblance, but we find throughout a littleness which reminds the spectator of miniature, in the place of a more ample treatment which rarely fails to make him feel a presence. The work has been flooded with a glaze, which has settled heavy and opaque, rather than given richness. The great error in Wilkie's large portraits, especially in ceremonial pictures, was his applying to them the same maxims which guided him in smaller works: the result has been spottiness, and the sacrifice of breadth and brilliancy.

During his last tour, Sir David Wilkie began eight pictures upon panel, the subject of one of which that is somewhat advanced, is 'A Tartar relating the News of the Capture of Acre;' another is 'The Letter Writer'—one of the public scribbles of Constantinople, writing from the dictation of a lady who is accompanied by her attendant. The writer by the way seems to have made the pilgrimage to Mecca, if we may so judge from the green band round his cap. Parts of this picture are carefully finished.

No. 662, 'The School,' carries us back to Wilkie's early days; it is unfinished save the figures, which as usual have been painted first. It reminds us of Jan Steen's school, inasmuch as the two pedagogues are the finest fellows of their condition that have ever figured upon canvass. In neither is fraud anything like the modern pretension to the

"Foolscap uniform turned up with ink." Both sit covered, and Wilkie's genius wears under his hat something like the famous tow wig which in one of Scott's novels covers a head of kindred material—but in our dominion, the head has unquestionably the best of it. The composition consists of about thirty figures, each of which contributes its *quota* to the main stock of interest. There is a promise of less finish, but not of less genuine nature than in earlier works—'A Head of Talleyrand' is an extraordinary work. Beyond the mask nothing has been even sketched in, the remainder of the panel being bare: the effect, however, is startling at first glance, so unlike is it to ordinary productions, to every thing of the kind we have seen. The face is unfinished; according to Wilkie's principles of Art—it has been wrought up to the crisis at which he began to finish: the features are painted freely and firmly, every touch being creative of a spirit of eloquence, proclamatory of the subtle disciple of Loyola.

Although this collection contains many of the early sketches of Wilkie, it is not to be understood that all were assembled here, for many have already enriched the portfolios of collectors. We trust that this is not the last exhibition of the works of an artist the most esteemed and most generally understood of modern times. We may indulge a hope that the directors of the British Institution contemplate an exhibition of his pictures.

MR. FERGOUSON.—Mr. Ritchie has recently finished the model of a colossal statue, designed to be erected on the summit of a hill in the immediate vicinity of Dirlton, in Haddingtonshire, to commemorate the late Mr. Ferguson, of Raith, one of the early patrons of Wilkie, and an enthusiastic encourager of artists and of the fine Arts. The design and execution of the subject are capital, cleverly modelled and manly in conception; the likeness, by all who have seen the models and known the original, is pronounced accurate in every lineament. When executed this monument will form one of the most beautiful, as well as the most imposing features of the fairest landscape in Scotland. The total height of the figure, including the pedestal, will be upwards of fifty feet; and, placed upon the top of a gentle hill close to the sea shore, will form to the mariner a most interesting landmark in guiding his

"homeward veering skiff." To the landward it will command an amphitheatre of hills, encircling it at a distance of nearly twenty miles, including Edinburgh on the one side, and Berwick on the other; it will also be a prominent object from the Fife shore; while at its base the delightful village of Dirlton is spread out on a lawn so sweet, beautiful, and freshened by the sea breeze, in such a manner as may challenge competition.



## REVIEWS.

THE WAVERLEY NOVELS. "Abbotsford Edition." Part I. Publisher, ROBERT CADELL, Edinburgh.

We hail with great satisfaction the publication of this work; as certain to place in the hands of an immense proportion of the public, illustrations by a large number of the artists of Great Britain, in association with the most famous fictions of the age. There is no saying how far it may be made to operate in extending the influence of the Arts; in rendering excellence familiar to the mass; and in advancing a general taste for, and appreciation of, what is really good and true in pictorial embellishment. The occasion is an important one; we trust the exertions of the liberal and enterprising publisher will receive from the painters and engravers such zealous co-operation as will contribute to secure his interests while forwarding the great object we more immediately keep in view. To illustrate the Waverley Novels, is a task worthy of genius commensurate with that of the great producer of them; and we hope the majority of our leading artists will engage in it. There is no style of Art that may not here find ample scope; every character of subject, from the most elevated, and the purely imaginative, to the merest matter of fact, may be introduced into the pages. The chivalric may suit one; the home scenes of Scotland another; the foreign marvels of Nature and Art, a third; the sea with its innumerable accessories, a fourth; veritable history, a fifth; the supernatural, a sixth—in short, there is no topic upon which the mind can be employed so as to give occupation to the pencil, that may not be made available, for illustration, so as to render perfect this edition of the novels of Sir Walter Scott. We earnestly hope that a sound judgment and a refined taste will be exercised in applying the abundant resources at the command of the publisher. Both are very requisite, in distributing the several branches of the agreeable duty; for it is not only essential that "many hands should make light work," but that each hand should be employed in the manner best suited to its peculiar power; and to accomplish this great purpose effectually, much experience, as well as much labour, is necessary.

The publication is to run through several years; the issue being at the rate of two parts in each month, "once a fortnight." It is, therefore, of great moment that from the commencement, it should be *well done*: should be made as complete and as perfect as the present advanced state of the several arts can render it.

The specimen before us, Part the First, although very satisfactory, is not, as it should have been, a remarkable advance upon the publications issued in monthly parts, that have preceded it; but from all we have heard, and much that we have seen, we do not hesitate to assure our readers that it will be greatly surpassed in excellence by its successors. Several "mistakes" have been made, of which we take note with regret. The page is too broad for elegance; a very little less breadth would greatly improve it; and the poverty stricken initial letters, "inventions" of the type-founder, considerably mar the text. Two or three of the subjects are failures both in design and execution—we may point to one of them, at page 39, which does little credit to either painter or engraver.

The work will have an immense circulation—of that there can be no doubt—and at present it is merely commencing. To point out defects is, therefore, not only a duty, but may be useful. Even taking into account those that we consider to exist—but which may be surely remedied hereafter—the publication is highly interesting and most valuable; it will prove a desirable acquisition to all classes—and is indeed within the reach of nearly all—not excepting those who already possess one of the editions of the novels; for this will be so full of facts, explanatory of the matter, and of beautiful works of Art, illustrative of the characters, scenery, and incidents introduced, that for reading or reference it will become an almost inexhaustible treasure.

"SCENERY OF THE PYRENEES."—We have received a few specimens of a work, on the eve of publication, to be thus entitled. It will consist of 26 plates, executed in lithography from

the drawings of William Oliver, Esq., a member of the New Water Colour Society; and are to form a volume designed to class with those of Stanfield, Roberts, Müller, Haghe, &c., of which it will be in no way, an unworthy associate. The drawings "taken on the spot" are lithographed in a very meritorious and effective style; the subjects have been judiciously selected, and, taken altogether, are perhaps as interesting a series as we have ever had an opportunity of inspecting. Of their great variety, a passage from the prospectus will convey some idea:—

"Fertile valleys and verdant plains, cultivated by a peaceful peasantry, of pastoral habits and unchanged costume—impenetrable forests, clad in rich harmonious foliage—cheerful villages, with humble church and sainted shrine—clear, cool rivulets, or sweet cascade—lakes high in mid air, o'er whose waters hangs a death-like gloom—gigantic mountains, capped with eternal snows—dangerous passes, accessible only to the climbing goat or nimble lizard—rugged and many coloured rocks tossed in chaotic confusion—amphitheatric landscapes of boundless extent and grandeur—bridges of snow crossing yawning gulfs—subterraneous grottoes—appalling precipices—unexplored caverns; such is the scenery which the Pyrenean range presents, and which delights and astonishes the most experienced traveller, by its endless variety and diversified character; affording, with frequent and sudden transitions, specimens of every class—the simple, the beautiful, the picturesque, the magnificent, the grand, the sublime."

We shall review this volume, at some length, next month; meanwhile, judging from the specimen we have seen, we give it a strong recommendation.

## FOREIGN PUBLICATIONS CONCERNING ART.

DE L'ART EN ALLEMAGNE, par H. FORTOUL. Paris, 2 tomes, 8vo., 1842.

ON ART IN GERMANY, by H. FORTOUL. Rolandi. London, 2 vols. 8vo., 1842.

No subject has been probably so much misunderstood, as the rise and progress of modern German Art. In its feeling it has been mistaken; in its character despised; or,

"Raised in extremes, as in extremes decried," it has suffered as much from the injudiciousness of praise, as the injustice of censure. Into the cause of the decline of Art, it is needless now to enter. The student does not require to be made acquainted, the scholar to be reminded; it was an effect partly local, partly temporal, assignable to various conditions no less of the individual than of the social state. Genius was the exciting cause, religion the consecrating feeling, enthusiasm the motive power of the Florentine. But the effect produced by the great masters of this school was as the momentary brilliancy of the sun, which sheds far and wide an atmosphere of beauty, creating an ethereal landscape; then extends into deep masses of light and shade, which slowly fade until the rich hue that lingers in the horizon is the only indication of the splendour that has declined. The greatness of Da Vinci, M. Angelo, and Raffaele was naturally imitated; but imitation, however successful, or occasionally heightened by originality of treatment, was but the faint reflection, the fading tint which hovered in beauty o'er the waning light. In 1717, the critical spirit of the German, ever restless in literary research, was directed to Art. Its tendency was to antiquity from classic influence; its philosophy was the metaphysical abstraction of the time. From that period to 1800, Art became gradually the type of religious and national feeling, but the main cause of its restoration, and of its mediæval tendency is ascribable to the influence of modern literature and the zeal and industry of the brothers Boisseree. In 1803 they established themselves at Cologne, and in 1817 they had formed a collection of pictures by German masters extending over two hundred years. Thus the Germans became aware of a school of Art very distinguished in the fifteenth century; and which, equally with the schools of Italy, might be traced to the Byzantine period. They felt *this to be inherently national*, and in many of these works they traced a purity of thought and feeling not before acknowledged. Thus they became an object of study, of enthusiasm, and imitation. The Boisseree collection, and that formed by Mr. Solly, were both purchased; the first by the King of Bavaria, the other for the museum of Berlin. It cannot be denied that this tendency towards early Christian Art was enthusiastic and unreflective. There is al-

ways in Germany an inclination to cure by cutting off the wrong leg; or by the adoption of the *one sole method*. To attain perfection in the nineteenth, they adopted the characteristics of the thirteenth century. It was as if, to amend our lives, we should return from manhood to infancy, and recommence life as a child. They forgot the purity of a child arises from natural circumstances, not from the deductions of reason; and that though the early productions of Art, as the first attempts of poetry, excel generally in strength and invention, the later combine this with elegance and refinement. But the enthusiasm of the artist might have been weakened, and public feeling diverted; for professions are united not so much by any peculiar tendencies of opinion, as by the general influence of the collective interests of their own class; and public attention pursues pleasure in novelty, or subsides into apathetic indifference. But the zeal of the present King of Bavaria combined the efforts of many, and gave direction and unity to the natural impulse of all. From 1814 to the present time, the abilities of Cornelius, Hess, and Schnorr in painting; Kleuze, Ziebland, and Gartner in architecture; Schwant, Halder, and others in sculpture; with numerous pupils, have contributed towards the creation of those buildings, which have already made Munich an object of interest, by reviving the practice of ancient Art, and extending the progress of its modern form, in various modes of expression, alike illustrative of intellectual greatness, as of national feeling. The work which we have cited at the head of this article, will be of much interest to those who desire to be made acquainted with the present state of Art in Germany, and its progress there, during the course of the last half century. The first volume contains chapters on "German Archæism," a description of the public buildings of Munich, and of their style of decoration, with discussions on the "Renovation of Art," the "Schools of Painting," and biographical sketches of Cornelius, Hess, Schnorr, and Kaulbach. The second volume comprises a "History of Greek Art, after the collections in the Glyptothek," &c.; "History of Christian Art, after the collections in the galleries of Cologne, Frankfurt, Munich," &c., with observations on the principles of German Art, in connexion with architecture and painting. Thus, in extent and variety of information, this work has superior claims to any with which we are acquainted; that of Count Raczynski being too elaborate and expensive for the general reader. The chapter on "Monumental Art" we have read with much pleasure; and in the opinions expressed with regard to its power as an historical development of opinion we agree. M. Fortoul's new theory of "Greek Art," and "Observations on the various Schools of Painting in Italy," and "On the Architecture of the Lower Rhine," possess much of originality in criticism, and of useful detail in description. But we cannot but wish that the work was less verbose, and more reflective, and that we were not so often reminded of the existence of the genius of France. We are well aware of the obligations we owe to that great country for her beneficial influence on European civilization.

## TO CORRESPONDENTS.

A lady, the grand-daughter of a famous artist in former times, expresses a wish to reside, for a few months, in the family of an artist, where she may have the advantages of information and instruction concerning the Arts. We will forward to her, confidentially, any letter that may be sent to us.

In answer to a kind letter signed G. H. H., we beg to say, first, that the British Institution will close on the 7th of this month; next, that the Exhibitions of the Royal Academy, the Society of British Artists, and the two Societies of Painters in Water Colours, will continue open, each and all of them, until about the end of June, or the middle of July. The best time for artists to visit London with a view to these Exhibitions is, certainly, the month of May.

We state, we can scarcely say with regret, that the numbers of our journal for the months of January, February, and April, of the present year, cannot be obtained. Our edition is exhausted. This will be an answer to several persons who have communicated with us on the subject.

Another part of Messrs. Finden's "Gallery" will be published, we understand, immediately.

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Connected with, and at the close of this Exhibition, will be an Art-Union, in which it is anticipated that the Drawing of Pictures will be on an extensive scale, the Subscription List having already met with the most distinguished patronage and is progressing rapidly.

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Artists and Amateurs, intending to exhibit their paintings, drawings, and models, are requested to communicate their intention to the Secretary at their earliest convenience, who will supply further information.

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This Medium, having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and M'guels, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

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T. Miller respectfully directs the attention of those artists and amateurs who have not had an opportunity of witnessing the gem-like lustre of the Silica Colours and Glass Medium to a picture painted by F. Stone, Esq., 'The Bashful Lover,' No. 77, in the present exhibition of the British Institution, Pall Mall.

The SILICA WATER COLOURS are prepared in small squares, which possess many and great advantages over the Cake and Moist Water Colours, at present in use; and can be forwarded per post to any part of the country, on receipt of an order for any of the under-mentioned tints, viz.:

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It is well known that some preparation for giving brilliancy and depth to Water-Colour Painting, and for enabling the Artist to repeat his touches without disturbing the colours already laid on, has been long sought after; this new vehicle possesses all these advantages. When mixed with the colours it has a most brilliant effect, and will preserve delicate tints uninjured; in durability it will approach nearer to Oil Painting than anything hitherto in use.

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**MILLER'S ARTISTS' COLOUR MANUFACTORY,**  
56, LONG ACRE, LONDON.

**ARTISTS' BENEVOLENT FUND.**—Under the Patronage of the QUEEN.—Established 1810: incorporated by Royal Charter, August 2, 1827.—The THIRTY-THIRD ANNIVERSARY DINNER will take place in FREEMASONS' HALL, on SATURDAY, the 7th of MAY, 1842.

The Right Honourable Lord JOHN RUSSELL, M.P., in the Chair.

**STEWARDS.**  
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 John Wood, Esq.

Ticket, 20s., to be had of the Stewards, or at Freemasons' Tavern.—Dinner on Table at Half-past Five for Six precisely.

JOHN MARTIN, Secretary.

**WOOLLETT, THE EMINENT ENGRAVER.**—TO THE LOVERS OF THE FINE ARTS.—Forward as the British Public has ever been to alleviate misfortune and reward merit, it is presumed the announcement of the necessities of the only surviving daughter of this distinguished artist will strike a chord of sympathy, not confined alone to those who, by their connection with the Arts, will at once recognise and acknowledge the genius that raised his Art from comparative obscurity to a perfection that artists only can duly appreciate, but universally in the breasts of all who feel identified with the glory of their country, some of whose brightest achievements his talent has assisted to immortalise. From the death of Mr. Woollett, in 1785, until the commencement of the war in 1793, his widow and family derived a respectable income from the sale of his works on the Continent. From the occurrence of that event until the year 1819, with the exercise of the strictest economy, the small property he had left was their chief support, which then being exhausted, the family were advised to make over his plates and prints to Messrs. Hurst and Robinson, the publishers, for the consideration of an annuity for two lives. Six years after this arrangement the firm failed, and the only surviving daughter, Elizabeth Sophia Woollett, has been since that period dependent on a very small annuity, raised by subscription by the friends of the family, together with the assistance of her brother, who being no longer in a situation to afford it, she is now reluctantly compelled to make this appeal to the sympathies of the public.

As, in the course of nature, few of Mr. Woollett's contemporaries live to attest his merits, the following extracts are appended, doing justice to the private worth of the man, as well as to the excellency of his genius:—

"This eminent English engraver was born at Maidstone, in Kent, in 1735. He was instructed in engraving by an obscure artist, named Tinney; but he was indebted for the admirable and original style for which his works are distinguished to the resources of his own genius. By an intelligent union of the point and the burin, he carried landscape engraving to a degree of beauty and perfection which was unknown before him; and which, perhaps, still remains unequalled. The foreground of his plates are as admirable for depth and vigour as his distances for tenderness and delicacy; and in his exquisite prints, from the pictures of our imitable Wilson, he appears to have impressed on the copper the very mind and feelings of that classic painter. The talents of Woollett were not, however, confined to landscapes; he engraved, with equal success, historical subjects and portraits. The extent of his abilities, and his extraordinary merits, are so universally acknowledged, that any further comment on them is unnecessary. His character, as an artist and as a man, has been drawn up by one of his friends, with so much truth and simplicity, that it is here inserted:—'To say that he was the first artist in his profession would be giving him his least praise; for he was a good man—naturally modest and amiable in his disposition, he never censured the works of others, or omitted pointing out their merit. His patience, under the continual torments of a most dreadful disorder, upwards of nine months, was truly exemplary; and he died as he had lived, at peace with all the world, in which he never had an enemy. He left his family inconsolable for his death, and the public to lament the loss of a man whose works (of which his unassuming temper never boasted) are an honour to his country.' He died the 23rd of May, 1785, aged 50."—Bryan's Dictionary of Painters and Engravers, 4to., 1816, page 620.

"On Saturday last was interred (agreeably to his desire) in the churchyard of the parish of St. Pancras, Kentish Town, the remains of Mr. William Woollett, engraver to his Majesty. He was attended to the ground by a considerable number of his pupils and friends, whose concern for so worthy and benevolent a man was expressed in a manner which deeply affected even the vulgar who were present."

"We are credibly informed that the works of this distinguished artist have greatly contributed, not only to improve the Art itself, but that they have been the means of raising the reputation of the English engravers abroad, so that a balance of 30,000l. annually, in favour of this kingdom, hath for many years arisen from the exportation of our prints in general—of such importance to his country is a single man of genius in this profession, and his death may, therefore, be considered as a public loss. It is no exaggeration to affirm that, in landscape at least, Mr. Woollett hath hitherto stood unequalled, though we trust that many, who have caught no inconsiderable portion of his elegance and yet greatness of manner, will go on to merit the public favour, and to carry the Art still further, upon his principles, towards its utmost degree of perfection."—The Gazetteer and New Daily Advertiser, May 30, 1785.

The following gentlemen have volunteered their services, in the hope that a sufficient sum may be raised to enable them to secure to Miss Woollett, now in the decline of life (her 69th year), an annuity for the remainder of her days, and will readily and thankfully receive subscriptions for this purpose:—

Samuel Cartwright, Esq., F.S.A., Old Burlington-st.  
 Wynn Ellis, Esq., M.P., 30, Cadogan-place.  
 Messrs. Ellis and Son, 36, Fenchurch-street.  
 Richard Gibbs, Esq., White Hart-court, Lombard-st.  
 Richard Hervé Giraud, Esq., 7, Farnival's Inn.  
 Robert Moffatt, Esq., Mincing-lane.  
 John Noble, Esq., F.S.A., 90, Gloucester-place, Portman-square.  
 Alexander Randall, Esq., Maidstone.  
 W. Wren, Esq., 32, Fenchurch-street.  
 Richard Westall, Esq., 115, Lower Thames-street.

#### THE LATE MR. SINGLETON'S PICTURES.

**MESSRS. CHRISTIE and MANSON** will **SELL by AUCTION**, at their GREAT ROOM, KING-STREET, ST. JAMES'S-SQUARE, on THURSDAY, MAY 5, at One precisely, the beautiful **COLLECTION of PICTURES**, the works of that elegant artist, Henry Singleton, Esq., deceased; consisting of historical, poetical, and fancy subjects, treated with the greatest taste, and displaying the fertile genius of that distinguished artist.—May be viewed two days preceding.

#### CAPITAL ENGLISH PICTURES.

**MESSRS. CHRISTIE and MANSON** will **SELL by AUCTION**, at their GREAT ROOM, KING-STREET, ST. JAMES'S-SQUARE, on FRIDAY, MAY 6, at One precisely, a **COLLECTION of PICTURES**, by the most eminent English Painters, formed by a distinguished patron of British Art, comprising works of upwards of sixty artists of the English School. Among them will be found specimens of the following artists:

West, P.R.A.	Turner, R.A.	Gill
Sir A. Calcott, R.A.	R. Wilson	Hofland
A. Chalon, R.A.	Uwins, R.A.	Hurlstone
Collins, R.A.	Knight, A.R.A.	Linnell
Cooper, R.A.	Webster, A.R.A.	Linton
W. Daniell, R.A.	Witherington, A.R.A.	Liversidge
Eastlake, R.A.	Allen	Pidding
Ety, R.A.	Barker	Rippingill
Fuseli	Bonington	Shayer
Hart, R.A.	Mrs. Carpenter	Sharpe
Jones, R.A.	Corbould, sen.	Stanley
Lee, R.A.	Creswick	Starke
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Pictures and Prints, the Property of the late Matthias Wilks, Esq., brought from his Residence in the Country.—By Mr. RAINY, at the Gallery, No. 14, on the east side of Regent-street (in the division between Piccadilly and Pall-mall), early in May, by direction of the Executors.

**A Small COLLECTION of PICTURES**, and amongst them three beautiful specimens by that distinguished artist of the British school, the late George Morland; a fine set of 25 Prints, the Luxemburg Gallery, after Rubens, framed and glazed; some carvings in ivory, &c.—Due notice of the days of view and sale will be given.

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Gian Bellini	Luini	Ann. Carracci
Rembrandt	Titian	Salvator Rosa
A. del Sarto	Morone	Paolo Veronese
Canaletto	Guido Reni	Sasso Ferrato
F. Francia	Lud. Carracci.	

Particularly the Virgin and Infant Saviour, with St. John, a grand gallery picture by Guido; the Martyrdom of St. Giustini, by Paolo Veronese; portrait of the Doge Grimani, Titian; View on the Great Canal, Venice, Canaletto; St. John in the Wilderness (after Raphael), A. del Sarto; a splendid Landscape, Albano, &c.—Due notice of the day of view and sale will be given.

Cabinet Pictures of a superior Class, from the Country Mansion of a Gentleman.

**MR. PHILLIPS** begs to announce that he will **SELL by AUCTION**, at his GREAT ROOMS, NEW BOND-STREET, on TUESDAY, MAY 3, at ONE precisely, a **VERY PLEASING and VALUABLE COLLECTION of ANCIENT CABINET PICTURES**, selected by the Proprietor, a gentleman of known taste and liberality, at very considerable cost, from distinguished collections, which have been disposed of both at Paris and in England during the few past years; amongst these is a 'Holy Family,' by Francesco Vanni; 'Daniel in the Den,' and the 'Infant Saviour,' by Rubens; a 'Dead Christ with Angels,' by Guercino; an 'Old Lady seated in a Chair,' Metzger; an 'Interior,' J. Steen; a 'Landscape,' Ostade; 'Battle Piece,' Borgognone; a 'Subject,' by Ety, R.A.; 'Farm-yard,' Morland; and other equally interesting examples, which will be more fully detailed hereafter, by

Domenichino	Cignani	Teniers	Cuyp
Parmegiano	Wynants	Bergheim	Watteau
Marinari	Wouvermans	Borgognone	Maas, &c.

May be publicly viewed two days preceding the sale, at Mr. Phillips's, 73, New Bond-street; and catalogues then had.

THE ELEGANT LIBRARY OF SIR FRANCIS CHANTREY, R.A., DECEASED.

**MESSRS. CHRISTIE and MANSON** respectfully inform the Public, that on TUESDAY, MAY 10, and following day, they will **SELL by AUCTION**, at their GREAT ROOM, KING-STREET, ST. JAMES'S-SQUARE (by order of the Executors), the valuable **LIBRARY of WORKS of ART and GENERAL LITERATURE**, in the most beautiful condition, of Sir Francis Chantrey, R.A., deceased.—May be viewed Saturday and Monday preceding.

THE VERY CHOICE COLLECTION of MODERN PICTURES of JOHN TURNER, ESQ.

**BY Messrs. CHRISTIE and MANSON**, at their GREAT ROOM, KING-STREET, ST. JAMES'S-SQUARE, on FRIDAY, MAY 13, the small and very select **COLLECTION of PICTURES**, the works of the most celebrated Modern British Artists, collected by JOHN TURNER Esq., and removed from his late residence, Clapham Common; comprising the 'Rabbit on the Wall,' the much-admired work of Sir David Wilkie, painted for Mr. Turner, in 1816; a 'Nymph and Cupid,' a beautiful work of the late W. Hilton; 'The Morning Star,' a highly poetical design, by Howard, R.A.; a most capital and important work of Morland; 'Richard and Saladin,' and two others, by Cooper, R.A.; three charming subjects of Rustic Figures, by Witherington; and some of the happiest efforts of the following talented artists:—

Ward	Burnet	Cooke
Clennell	Linnell	Good
Allen	E. Cooper	J. Wilson
Starke	Shetky	Shayer.

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The present intention of the Editor is to complete the Work in twelve Parts, so as to form one Volume; but if the public shall call for its enlargement, it may be increased to twenty Parts, so as to form two Volumes, beyond which it will under no circumstances be extended.

Part I., to be published on the first of June, will contain the ballads of—

CHEVY CHASE; illustrated by J. FRANKLIN; the engravings by SMITH, LANDEDLS, ARMSTRONG, BAUTIN, &c.  
 THE CHILDREN IN THE WOOD: illustrated by J. R. HERBERT, A.R.A.; engraved by GREEN.  
 FAIR ROSAMOND; illustrated by J. FRANKLIN; engraved by T. WILLIAMS, Miss WILLIAMS, WALMSLEY, &c.  
 THE DEMON LOVER; illustrated by J. GILBERT; engraved by FOLKARD.  
 THE NUT-BROWNE MAYD; illustrated by T. CRESWICK; engraved by J. WILLIAMS.

Each ballad will be preceded by two pages; giving its history, and supplying such information concerning it as the Editor may be enabled to obtain. Into these pages will be introduced, generally, the airs to which the ballads were sung; and any pictorial illustrations that may serve to explain the text.

Each ballad will be illustrated by one artist, and in every instance the design will be drawn by him on the wood,—so as to secure uniformity of character; and such arrangements have been made, that as the Work progresses, it will exhibit examples of the genius of a large proportion of the most accomplished artists of Great Britain.

The supremacy of our English Engravers on wood is universally admitted: this important department of the Work will be entrusted only to artists of acknowledged skill and eminence; and the whole of the illustrations of a ballad will be confided, as far as possible, to one engraver.

The aim of all parties engaged in the production of the Work will be to render it worthy of the Country and the Arts.

It is unnecessary to add, that the Publishers calculate upon a very extensive sale to return the immense outlay of capital that will be required: they feel assured that public patronage may be looked for to an extent corresponding with the value of the Work.

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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 41.

LONDON: JUNE 1, 1842.

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**THE EIGHTH ANNUAL EXHIBITION** of the NEW SOCIETY OF PAINTERS in WATER COLOURS is NOW OPEN, at their Gallery, Fifty-three, Pall-mall. Admission, 1s.; Catalogue, 6d.  
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**EAST OF ENGLAND ART-UNION.**—The EXHIBITION of MODERN ART in PAINTING and DRAWING connected with this Institution, will be opened in the latter part of JULY, at the Artists' room, Exchange-street, Norwich.

Mr. Green, of Charles-street, Middlesex Hospital, has been appointed Agent to the Society for packing, and all works of Art should be forwarded to him by the 11th of July.

No carriage or expenses will be paid by the Institution, except on works sent from those Artists to whom the Exhibition Circular has previously been forwarded.

By order of the Committee.  
St. Andrew's, W. WILLIAMS,  
Norwich, May 24th, 1842. Hon. Sec.

**THE ART-UNIONS OF GERMANY.**—In order to facilitate and render more convenient to parties non-resident in London, who may wish to become Subscribers to these Institutions (for full particulars of which see Advertisement in last page), Mr. HERING, the appointed Agent for this Kingdom, is willing to receive from Gentlemen resident in the following Cities and Towns, Proposals for the Office of Honorary Local Secretary, in the selection of which Office a preference will be given to any one more immediately in connexion with Art or Literature in the town in which he is resident. The application to be accompanied by a reference in London.

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German Repository of Art,  
9, Newman-street, London,  
1st June, 1842.

**FINE ARTS.**—Shortly will be published, a beautiful Drawing in Lithography, by a well-known Artist, representing the interesting ceremony of allotting the Prizes of the ART-UNION of LONDON, at the THEATRE ROYAL, DRURY-LANE, on TUESDAY, the 26th of APRIL.

**WEST OF ENGLAND ART-UNION.**—The WEST OF ENGLAND ART-UNION is established to promote the interests of Art in the Western Counties.

The following is an outline of the plan upon which it is proposed that the Society shall be conducted. It will be found to embrace many improvements, which the experience of other Art-Unions has suggested as desirable.

A Subscription of Half-a-Guinea to constitute Membership.

A part of the fund raised to be expended in the production of an Engraving, to one copy of which every Subscriber shall be entitled for each half-guinea subscribed.

The surplus fund, after paying the necessary expenses of the Society, shall be divided into Prizes of various amounts, which will be distributed by lot among the Subscribers; so that each Subscriber, besides receiving a Print fully equal in value to the amount of his subscription, will also have a chance of obtaining a valuable Work of Art as a prize.

The winners of prizes will be allowed to select one or more Works of Art, to the amount of their prize, from either of the Exhibitions in Plymouth or Exeter, or from the Polytechnic Exhibition at Falmouth; or they will be allowed to have Portraits of any members of their families, painted by an artist chosen by themselves.

It is believed that this latter regulation will be found very acceptable to many prizeholders, and will afford encouragement to a class of artists who have hitherto been very much excluded from the benefits of Art-Unions.

The drawing for 1842 will take place at a Public Meeting, to be held in Plymouth, the last week in August.

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## THE ART-UNION.



LONDON, JUNE 1, 1842.

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## THE ROYAL ACADEMY.

## SEVENTY-FOURTH EXHIBITION.—1842.

THE EXHIBITION was opened to the public on Monday, the 2nd of May. We were among the spectators who went to—look at the people; as to seeing the pictures, that was out of the question, if we except those that were "out of sight;" for upon the first day, the works that occupy, in one sense, the highest places, enjoy advantages of which those "on the line" are deprived. Unfortunately for the Academy and the exhibitors, the old and unwise system is persevered in, and the critic is systematically deprived of the power to give to the public a just and fair estimate of the collection. To us, this is of small consequence; for we can, afterwards, enter the rooms, as soon as they are opened, again and again, before we are called on to offer any remarks upon them. But to those who are compelled to write on the Monday night, for the journals of the next day, such observations as result from an inspection made in the midst of a crowd, subjected to every possible inconvenience and annoyance, the evil is great; the results unquestionably are, often, irritability of temper which prevents the possibility of writing generously; and, always, a want of power to discharge the duty with either accuracy or ability. Yet these things will be done whether they are, or are not, desirable to the Academy; and will, as certainly, inevitably and invariably, be done badly, while the present unwise, illiberal, and unjust system is so pertinaciously adhered to. We may judge of the feelings of others by our own; and have no hesitation in saying, that if we had been called upon to write a detailed criticism, on the afternoon of the Monday, we should have been ashamed to have read it "in print" on the Tuesday morning. We trace, indeed, to this absurd principle of exclusion, which belongs solely to the Royal Academy, much, if not the whole, of the asperity and bitterness in which writers so continually indulge when treating of that body; so long as it is continued, so long will its members be annoyed upon every oc-

casation where annoyance may be given with the semblance of justice. Under what pretence the plan is kept up, we cannot say; but sure we are that the courtesy of sending admissions to a dozen of the leading journals, might be accorded without being considered derogatory; and there can be no rational doubt that by so doing the members would best consider, not alone their own interests, but the interests of the great body of British Artists of whom they are, in a degree, the appointed guardians. If the Council had been situated as we were on the 2nd of May, and heard the complainings of gentlemen who "attended for the public press"—and who were *compelled* to be in the gallery, in discharge of their duty—they would, we humbly think, rescind a rule which, to say the least, is unwise, and not very creditable to this, the second quarter of the nineteenth century.\*

Of the seventy-fourth exhibition of the Royal Academy, there can be—and there is—but one opinion. It supplies evidence of great and *general* improvement. There are few pictures of all-engrossing merit; few at which crowds will rush, and beside which they will stay until their limbs grow wearied; but as a whole, it is highly satisfactory, and affords cause of sincere congratulation to the artists and the nation. It consists of 1409 works; yet, we understand, no fewer than 900 works were rejected FOR WANT OF ROOM. This is an evil not so deplorable as it is disgraceful. It is really not to be tolerated, that in a country like this, where "means and appliances" are ample, there should exist, from year to year, a necessity for excluding from competition, perhaps from distinction, and certainly from profitable occupation, the many who must be included among those whose pictures are returned to the saloons, the painting-rooms, or the attics, in which they have been produced. The evil is so much the greater, because it is capable of a simple and easy remedy. The portion of the long building built by the nation for national objects, surely could not be better occupied during two months of the year, than in supplying space upon which the works of British artists might be hung—and *well hung*.

The paintings of the old masters might be laid aside for a brief while—or rather covered up by a

\* It is neither our duty nor our inclination to canvass the opinions expressed by the newspapers; but we feel justified in asserting that some of them will be read with contempt, some with anger, and some with unmingled disgust, by the artists. Not a few of them are—to our certain knowledge—written by persons who are painters by profession; but who, having utterly failed to attain to anything like ability, are consequently the rejected of Exhibition-rooms, and the despised of the public generally, and who vent their spite and spleen upon successful men, labouring continually to bring down merit to their own miserable level. Our regret is that the directors of public journals should lend their columns to men who can judge no better than they can paint; and supply ample evidence that they are influenced by envy, hatred, and malice. One of them, now before us, in language absolutely revolting, describes the glorious work of Macleise as unworthy of a pot-house; and the estimable President of the Royal Academy in terms such as we will not insult our readers by quoting; while the writer, as if to leave no doubt of his ignorance, in one small paragraph, mis-spells the names of no fewer than four of our leading artists. This, to be sure, appears in a journal pre-eminent for all that is infamous; but its circulation is great; and it supplies to a bad painter a weapon—powerful and dangerous, because it is one against which any honourable man would scorn to present a shield.

Very different in character are two leading newspapers now upon our table, which we regret to perceive treating the Academy most inconsiderately, and therefore most unjustly; both repeating the old and hacknied, but refuted, assertion, that the Royal Academy is a "national" Institution, and that therefore the people have a right to a voice in its management. Neither our time nor our space will permit us again to canvass this matter; we have already done so fully. Up to the present hour, the Academy is no more a national Institution than the Royal Society, or the Society of Antiquaries; both these societies are provided, free, by Government with apartments in Somerset House; and from Government the Royal Academy receives nothing more. Surely it would be equally reasonable and equally just to call upon these Societies to submit their proceedings to the public voice, as to demand that the Royal Academy should do so.

We are by no means prepared to say that a system of encouraging and protecting British Art might not be devised that should be strictly "national;" or that such a system might not be greatly preferable to that which now exists; but until such a change has been effected, it is most unjustifiable to argue against the Royal Academy upon grounds utterly untenable.

temporary wall—as they do at the Louvre, where "they order these things better." Every meritorious picture might then be exhibited—and exhibited, not to the injury but the advantage of the artist.

It would give us exceeding pleasure to learn that the Royal Academy had been stirring in this matter. The duty is entirely theirs; it would be impossible for more than a suggestion on the subject to proceed from any other source. To them such an improvement would produce results most beneficial; for they would rid themselves, in a great degree, of that painful responsibility which attaches to the duty of hanging the pictures; a duty which an archangel could not discharge to the satisfaction of all parties; but which might be made infinitely less difficult by such an arrangement as we take the liberty to suggest. We feel quite certain that, if a proper representation were made by the Royal Academy to the trustees of the National Gallery, the plan would be at once acceded to.

As usual, there is, this year, the customary quantum of complaint regarding unfairness or ignorance in placing the pictures of unprivileged contributors. It is a troublesome and embarrassing topic to touch upon. Persons who think themselves aggrieved will make no allowance for the difficulties under which the "hangers" labour; and pay no consideration whatever to the fact that there may be two very opposite opinions as to the merit and value of a work—upon which there is a very sincere desire to judge rightly. We certainly think that in the present exhibition there have been some "mistakes;" but we are far from willing to attribute them to a bad motive. We know who the "hangers" are, and consider it impossible to sustain a charge so unworthy and discreditable as that of premeditated injustice. Yet among these "mistakes" there are some—we shall find it our duty to refer to them—that the ordinary observer will find it difficult to account for upon other grounds.

## EAST ROOM.

No. 1. 'Portraits of Misses Wynn, children of Lord and Lady Newborough,' T. M. JOY. Placed over the entrance, and yet seen to advantage. The work is pleasing in composition, and painted with sound judgment; happily blending the actual with the fanciful.

No. 5. 'Portrait of Mrs. Burr,' B. R. FAULKNER. A work that ranks high above the ordinary standard of its class. The figure of the lady is graceful, and the expression of her countenance full of gentleness. The work contains a bold attempt to paint a "shot" silk, and if the artist has failed, he has done so only with greater men—one of whom was Paul Veronese.

No. 6. 'A Magdalen,' W. ETTY, R.A. No matter what subject this artist may select for the exercise of his pencil, there is always in the execution much that is valuable—much that a school might safely follow, but at the same time much that prudence would counsel to eschew. The Magdalen stands with dishevelled hair, looking upwards in fervent ejaculation. The expression of the countenance is earnest—not dramatically intense; indeed the work is without any alloy of affectation. It would have been better had it been more conventional, since the learning of the artist must have added a value of his own to such a quality. The colouring of the picture is in the lights, a truth incontrovertible, while the shadows are heavy and turbid. There is no life in solid asphaltum or umber, as it is here used; and we appeal to this test—if the lights of the flesh were covered—the shadows alone would extinguish all idea of the relationship of the substance with anything so life-like as the lights of the picture.

No. 8. 'The Schoolmaster,' C. W. COPK. A subject from the well-known description in Goldsmith's "Deserted Village." The schoolmaster seems to have surprised some little truant, in whose faces the artist has skillfully depicted an apprehension of direful consequences: he is "severe and stern to view," but has withal playing in the corners of his mouth a light, which partially dispels the cloud on his brow. The picture is a happy conception of character, true to the poet and to nature; the execution exhibits the master hand.

No. 9. 'Interior of the Church of San Miguel, Xercy, Spain,' D. ROBERTS, R.A. A most ex-



quisitely-finished work; one of the happiest efforts of an artist who, in picturing these glorious remains of old time, peopled by a degenerate race, remains without a competitor.

No. 10. 'An English Landscape—Composition,' Sir A. W. CALLCOTT. We have of late seen but little of the works of the accomplished author of this picture; we hail his reappearance on these walls with such evidence as he brings us, that the principle of life is yet strong within him. The elements of the composition are common-place, and to which none but a master spirit can attach even a limited measure of interest; here they are brought forward with a profound veneration for the sublime and beautiful, which, thus expressed, cannot fail to be participated by all who may look upon the picture. It is an upright landscape, rather large, made out simply of a foreground covered by shallow water, in which are a few cows luxuriating, a few trees, and a distance. On the right, the eye is confined by the stately trees, whence it ranges over a gently undulating country into an airy perspective, which is finally mantled in the sky of the horizon. The season is summer, the day is sultry, and the painter has charged the air with a slight haze, which gives to his composition an effect rarely equalled. The water is cool and inimitably limpid; but the triumph of the picture is its atmosphere—air has never before been better painted. The shadow under the trees is pure and deep; a cow has sought refuge there, but she is pursued by the flies, if there be any meaning in the movement of her ears. If the end of painting be to move us to unison with the intended spirit of a representation, none will ever more eminently succeed than this 'English Landscape.'

No. 11. 'The first Introduction of Christianity into Britain,' J. R. HERBERT, A.R.A. This is a work, in all respects, of the highest class; the production of an artist of unquestionable genius, and one of the most "prospering" professors of the "grand Art." In parts it is evidently insufficiently finished, and in other parts it is wrought most elaborately; this inconsistency is an evil. But it is a happy conception of a striking and interesting incident; strictly historical, yet with ample scope for the exercise of imagination; and the artist has given to his fancy full play. An early Christian teacher (somewhat too close a resemblance to the modern monk) is converting a group of ancient Britons, under the shadow of those huge Druidic monuments which still exist at Stonehenge. The group is beautifully pictured: a young mother presents her babe; a sturdy youth is breaking one of his idols; an old man listens thoughtfully; while at the side of the missionary stands a graceful youth bearing a cross. The picture affords evidence of thought and study; the painter has obviously entered upon his task under the conviction that it was not to be performed as a work of ordinary labour, but that due consideration was required for every portion of it. We must wish that longer time had been taken to finish the subordinate parts.

No. 12. 'A View of Bolton Abbey, Yorkshire,' C. FIELDING. We are not to blame that  
"Thou hast dealt us memories so passing sweet,  
That naught less dainty now doth serve us."

We cannot help comparing Mr. Fielding, as he presents himself to us here, with himself in *se*. The force of certain styles of Art lies in their breadth and freedom; that of others in their microscopic finish, a quality which debilitates a substantial firmness of manner. We wish this oil picture had partaken more of the tone of his water-colour works; it wants their breadth and sweetness: yet this comparative failure in him would have been a triumph to another.

No. 20. 'Vallone dei Malini, Amalfi,' C. STANFIELD, R.A. A view in Italy, a sort of rocky defile, crowned in the near distance by one or two white Italian buildings. There are no trees to tell us so; but the season is summer, or the thread of water, trickling down the picture and losing itself in the frame, would have been swollen to a brawling torrent. In the foreground there is more freshness than in the soil of Italy under its summer sky, gaped with innumerable cracks, like so many mouths opened to catch the largesse of the heavens. This picture throughout is inapproachable in its execution; its tones are mellowed and harmonized with the nicest skill; and the foreground is a palpable reality from which all would shrink, to whom a rugged ascent is at all objectionable.

No. 21. 'Winning Gloves,' J. C. HORSLEY.

A lady sleeping in a chair, and a cavalier about to "win gloves" by kissing her. In this picture there is much that is beautiful; but brilliancy in the lights and depth in the shadows are counteracted by a finish of parts which breaks the unity of these qualities. A care, even *zu Holländisch*, has been lavished on unimportant matters in the composition, while some of the same would have advantaged the female figure, who sits uneasily; indeed she would seem to have thrown herself hastily into her seat, and feigned sleep on hearing the approach of the gentleman. The gloves will be won easily; the lady is an accessory before the fact. We trust that artists will not receive ungraciously remarks like these, which can give us pleasure in proportion only as they may be productive of good.

No. 24. 'The Invalid,' J. W. KING. The invalid is a lady reclining on a sofa reading. The picture is an effect of light, which is thrown so judiciously on the figure as to disengage it from the canvass. It is a work of good promise.

No. 25. 'Portrait of a Gentleman,' M. MULREADY. Pure and bright in tone; the figure is easy in position, and we cannot fancy it otherwise than a likeness.

No. 27. 'Portrait of Lady Haddo,' Mrs. W. CARPENTER. There is about the works of this lady a greatness of purpose rarely found in those of professors of portraiture. Her execution is worthy of the highest walk of art. In composition and general treatment this portrait is unexceptionable.

No. 32. 'Mrs. Cooper, of Markree Castle, and youngest Children,' F. R. SAY. A group of full-length portraits in a garden. The lady is seated with her head turned to the left; the features are extremely felicitous in expression. The drapery is richly and effectively painted, and the background is put in with an old school feeling of which we cannot complain.

No. 33. 'The Dance,' W. ETTY, R.A.—  
"A figured dance succeeds; a comely band  
Of youths and maidens bounding hand in hand,  
The maids in soft simars of linen drest,  
The youths all graceful in the glossy vest," &c.

The lines are a portion of the quotation appended to the title in the catalogue—they are from Pope's *Homer*—the description of the shield of Achilles. None of Mr. Etty's works that we have lately seen, have—being pronounced finished—been left in a state so studiously sketchy as this. A band of youths and maidens, as the lines above express, have joined in a dance, while, at the same time,  
"Two active tumblers in the centre bound."

So subtle is this painter's apprehension of the graces of the female figure, that no production of his may we expect to see without a demonstration of this power. We have, accordingly, one of the principal figures distinguished by the most accomplished execution. In consonance with the regime of Mr. Etty's late works, this picture wants colour; indeed it seems to have been kept down in tone by an effort. In how many more cases shall we have to lament the abandonment of particular styles which have nurtured reputation into fame?

No. 45. 'Portrait of the Rev. Hugh Mac Neill,' G. PATTEN, A. This is a subscription portrait, painted for the congregation of St. Jude, Liverpool, by whom it is presented to their respected pastor, Mr. Mac Neill. The figure is in clerical robes, and the background is correspondingly grave: an arrangement which gives extraordinary force to the head.

No. 46. 'Welsh Guides, Llanberris, North Wales,' W. COLLINS, R.A. A most sweet picture; three little urchins stand by the way side, with their small stock of merchandise, gathered in the neighbouring mines. In the foreground is water, and in the back-ground are the mountains. A dog at the feet of the juvenile group adds much to the interest of the subject.

No. 48. 'Scheveling Sands,' E. W. COOKE. A work of great merit, which, in its particular style, is surpassed by very few of our British painters. It supplies evidence of a matured acquaintance with nature, and close observation of peculiar characters and effects. All the accessories of the scene are skilfully and happily introduced.

No. 50. 'Portraits, A Family Group,' the late Sir DAVID WILKIE, R.A. The figures in this composition are three small full-lengths, circumscribed with all the truth and reality which characterized Sir David Wilkie's smaller works, he having in this, as usual, mustered his force in his figures,

leaving the picture to stand or fall by their merits. The whole of the work has been subdued to something of a Dutch household hue, which makes us wish that its better parts had been more worthily toned.

No. 51. 'The Course of the Greta through Brignal Wood,' T. CRESWICK. The title is followed by a quotation from the poem of "Rokeby." The subject of the picture is a bower of greenwood, woven by nature over the course of the Greta, amid the rocks and stones of which struggles a shrunken thread of water. The foliage is painted with the accustomed excellence of this artist, and a portion of it conveys perfectly the effect of the light of the sun breaking without the screen of leaves. It would be difficult to exaggerate in praising the works of this accomplished painter. He paints *facts*; at least he always seems to do so, for his works are full of what appears strict truth; and, at the same time, he always contrives to make a poem of a picture, no matter how insignificant may be the scene. A solitary tree, a lichen covered rock, a bubbling rivulet, become most graceful and most effective when touched by his almost magic pencil.

No. 52. 'The Dogana, San Giorgio, Citella, from the Steps of the Europa,' J. M. W. TURNER, R.A. Venice was surely built to be painted by Canaletti and Turner; her greatness scarcely held out till the former had done with her; and by the time the latter has given us his serial version there will be nothing left for anybody else to celebrate. These Venetian pictures are now among the best this artist paints, but the present specimens are of a decayed brilliancy; we mean, they are by no means comparable with others he has within a few years exhibited. A great error in Mr. Turner's smooth water pictures is, that the reflection of colours in the water are painted as strongly as the substances themselves, a treatment which diminishes the value of objects.

No. 54. 'A Jewish Maiden in Exile,' T. MORGAN. This, although placed high, seems to be a work of no common value; there is much in it from which we augur excellence. The painter appears to have appreciated truth of character, and to have manifested no inconsiderable ability in the execution of his task.

No. 59. 'The Lady Glenlyon,' F. GRANT. This is a charming portrait, as remarkable as any of Mr. Grant's works, for its total absence of affectation. The expression of the countenance alone is such as only a master of the art could achieve. The figure is seated, and relieved by a landscape background.

No. 60. 'A hora me cognosces?' A. E. CHALON, R.A. A portrait of a Spanish lady removing from her face a mask, at the same time saying, "Now do you know me?" The picture is distinguished by national character, and all the archness which should prevail in it; but the hands seem too large, and we cannot help declaring our greater relish for its author *all' acqua*, as the Dottore Linguadoro preferred his liqueur.

No. 61. 'Mrs. Beauclerc,' F. GRANT. A small portrait. A lady lapping her dog. It is surpassingly beautiful; a most sweet subject, most exquisitely copied. The painter informs us who the lady is; one of "lineage high and proud;" but if it were possible to imagine one so graceful and beautiful, the spouse of a cheesemonger, the picture would lose nothing of its value. The lady is nothing to us; yet we do eagerly covet her portrait; we fancy we might grow better in heart and mind by frequently looking upon it.

No. 62. 'The Play Scene in Hamlet,' D. MACCLISE, R.A. As a work of Art this painting is worthy of association with the more magnificent creations of the great poet. It is, in all respects, a *chef-d'œuvre* of the British school. Faultless it is not; but its faults are of very minor import in comparison with its perfections. There may be too much horror expressed by the group to the left, who are ignorant of the consequences of the experiment on the "conscience of the King;" and in the perspective to the right, there seems to us to be something wrong; but in all the grander qualities it approaches very near perfection. Ophelia has been objected to for the very reason in which we think the merit lies—she expresses sympathy, rather than love, for Hamlet; and in the countenance of Hamlet there is just the character we look for from familiar acquaintance with the poet's work—a mingling of horror, abhorrence, and ven-

geance to be taken—yet still a “letting I dare not wait upon I would.” How famously is this contrasted with the calm but resolute watching of Horatio! How grandly depicted is the sudden and amazed remorse of the King; how admirable the wonder, mixed with suspicion, and yet conscious innocence, in the Queen! But the triumph of the picture is, unquestionably, “the play” acted in the background. What a sublime conception!—how intrinsically full of poetry is the figure of the murderer seeking to shadow his face from the yet lingering light of day—and the dim gigantic form, his huge outline, reflected from behind! The play is, indeed, “the thing.” As an example of fine drawing it is unsurpassed; in all the highest attributes of Art it will rank among the most memorable productions of our school.

No. 63. ‘Portrait of the Queen,’ J. PARTIDGE. This portrait will not be a favourite with the English people. It is not a pleasant likeness; and as a painting it is ungraceful.

No. 69. ‘Portrait of Mrs. Pulleine,’ H. W. PICKERSGILL, R.A. There is, in this portrait, much truth and beauty, but it is marked by an execution which declares abundant occupation. The neck wants purity of tone—there is a haze, inconsistent with the warmth of life. Other portions of the work are painted with the known excellence of the artist.

No. 70. ‘Portrait of Mrs. Richard Bevan,’ T. PHILLIPS, R.A. A beautiful and most effective portrait. It absolutely looks out of the canvass.

No. 71. ‘Ophelia,’ R. REDGRAVE, A.R.A. “To one thing constant never”—verily should we not have recognized Mr. Redgrave in this picture; not, be it understood from a want of excellence, but from its inconsonance with all our impressions of its author. The title is followed by a quotation—

“There is a willow grows ascaunt the brook,” &c.

and, according to its description, Ophelia is occupied in making “fantastic garlands” of

“Crow-flowers, nettles, daisies, and long purples.”

She is pale—woe-begone—and her restless, fevered eyes, bespeak a mind diseased. The painting of her dress, which is white, resembles the manner of some of the old masters, a feeling which is extended to the banks of the brook, this part of the work being enamelled on the canvass like the foreground of some of Giorgione’s garden scenes.

No. 72. ‘The Tired Soldier resting at a Roadside Well,’ F. GOODALL. We have had frequent occasion to speak in terms of the highest encomium of this young artist; but we marvel that he should delay so long to “flesh” his pencil in English scenery. The composition of this work carries us over to Normandy, or Brittany it may be. It consists of but few figures—a man with an ass, the old soldier seated near the well, and a *pay-sanne* drawing water. The figures are powerfully characterised; the female is a repetition, but this is a foible of some of the greatest professors of the Art. The work altogether is certainly not a retrograde movement.

No. 73. ‘Campo Santo—Venice,’ J. M. W. TURNER, R.A. Again—Venezia la ricca—water, and a few lustrous buildings in the distance. We have seen many of Mr. Turner’s pictures, which, although not highly coloured, vie in beauty with anything he has ever done; these were constituted of the same materials as this, and similarly treated, but yet infinitely superior to it. The infirmity of which we complained in the other picture is more distinctly shown here in the reflection of the sail of a boat, which is painted up to the force of the sail itself, producing at a near view a false effect, which is not improved by distance.

No. 79. ‘Devonshire Scenery,’ F. R. LEE, R.A. The productions of this artist afford us very accurate representations of effects the most volatile in nature, and consequently the most difficult to define upon canvass. The objects composing this ‘Devonshire Scenery,’ are found everywhere and painted continually; but rarely, very rarely, with the profound intuition which is conspicuous in every part of this picture. The water has motion.

No. 83. ‘Portraits of Scyron and Tit,’ A. COOPER, R.A. A lurcher and a diminutive terrier, which having been upon the stroll together, have hunted down a hare, over which the pair are panting in exultation after a hard run. The background is a moor thrown into deep shadow, and

overhung by pinky clouds which do not contribute favourably to the picture.

No. 91. ‘The Ford,’ W. MULREADY, R.A. A main “virtue” in the works of Mr. Mulready is, that they tell their own story without the aid of descriptive title. The reading of this picture is so simple that such a remark is not called for in speaking of it; although it partakes of the character of others, where we find in connexion with the immediate subject, a previous and a subsequent tissue of relations. Here two youths are bearing a maiden across ‘The Ford,’ while the remainder of the party (the old people) are about to follow on horseback. It sustains the high reputation of its author; it is a work of surpassing beauty, grace, and excellence—one of the most valuable paintings ever produced in England.

No. 92. ‘Maria,’ T. UWINS, R.A. A most sweet and delicate composition; a touching and effective reading of the famous story in the ‘Sentimental Journey.’

No. 94. ‘Dorothea,’ H. LE JEUNE. A good example of rising genius; but the artist must study nature more and academic models less. This is broadly and forcibly coloured, and is a decided approach to excellence.

No. 95. ‘Dorothea disguised as a Shepherd Boy,’ T. UWINS, R.A. This is a small picture, treated with so much of the spirit of Michael Cervantes as to show, if evidence were wanting, that the accomplished painter is not less at home in such subjects than in those Italian scenes, for which he has created so strong and general a taste.

No. 96. ‘Otters and Salmon,’ E. LANDSEER, R.A. In the catalogue of the last year this name did not appear—a *hiatus* which taught us all the real value of him who bears it, perhaps, as much as anything else could have done. No artist was ever more purely national than Mr. Landseer; the public have persuaded themselves into the idea of an annual claim upon him, and the long accustomed indulgence having been but once withheld, complain loudly of a breach of prescriptive privilege. In this picture, an otter having secured a salmon, which it has dragged to a rock, is disturbed in his intended repast by another animal of the same species, desirous of sharing the prey. The animals are painted in a manner so substantial, as to approach the reality as nearly as art can ever do.

No. 97. ‘Scene from Twelfth Night,’ C. R. LESLIE, R.A.—

Sir Toby.—Accost, Sir Andrew, Accost.

Sir Andrew.—What’s that?

Sir Toby.—My niece’s chambermaid.

Sir Andrew.—Good Mrs. Accost, I desire your acquaintance.

The productions of this artist are figure-pictures in the strictest meaning; his *persona* being accompanied by circumstances just barely enough to signify the scene of action. He does not call our attention to the perfection of his *upholstery*—such a diversion being unnecessary. The figures are here but three in number; Sir Toby is seated, and Sir Andrew turns his back to the spectator in the act of “accosting.” The picture excels in character, the *forte* of this artist, but the point of sight is unusually high; this which may, or may not be a fault, is but as a speck on the sun. The work is of rare value; intrinsically excellent; calculated to satisfy and gratify the mass no less than the critic; and, to the highest degree, delightful to those who can thoroughly comprehend and fully appreciate almost the nearest approach to perfection of which the Art is capable. We cannot regret that it manifests a design to return to his former tone of colour, and an intention to abandon the unnaturally white hue that of late often spoiled the effect of a graceful, a beautiful, or a powerful conception.

No. 98. ‘The Highland Shepherd’s Home,’ E. LANDSEER, R.A. Another exquisite work of the artist, who is as completely “at home” as the shepherd himself in a Highland bothy. The subject is a most pleasant one: a happy mother is gazing on the face of her first-born sleeping in its cradle; the father, with his rougher countenance, but equally thankful expression, sits by her side; and the guardian dog is at his post.

No. 99. ‘Desire,’ J. J. CHALON, R.A. A work of no common merit, with some qualities in the production of which it has been surpassed by few. As a landscape it is remarkable; a fine and powerful tone of colour pervades it; and the reality of the scene is preserved with great ability. The

comment upon the word “desire” is made by a group of youths and maidens in a boat; one of the lads is striving to reach a water lily—apt gift for the lass beside him; the boat, however, has grounded, and can advance no nearer to the tempting object. There are few to whom the incident is not familiar; few who have not found the long stalk of the water lily slide from his grasp. Although a frequent occurrence, the use of it thus is very original. The shadow of the boy in the water is surely too strong; at first sight we fancied it a drowned youth, turning upon his light-hearted companions the ghastly look of death from beneath the clear wave.

No. 104. ‘Prayer; a Family about to leave their native shores imploring Divine protection,’ W. COLLINS, R.A. The scene is Italy; the sun is below the horizon; and before a public crucifix, planted on the sea-shore, a family are kneeling in prayer. A lamp is burning before the image, and its rays fall upon the figures, bringing them forth out of the dark back ground with most felicitous effect. The work is pervaded by the finest sentiment. It is probable that the balancing of the composition may be questioned, as the group is assembled on the right of the picture; but this arrangement leaves a void which may contribute to its grave tone. The wayfarers have no friends on earth; darkness and solitude are before them. This is a picture of a high poetic rank, doing honour alike to the head and heart of its accomplished author.

No. 115. ‘Inquiring for the Ferry—Evening on the banks of the Thames,’ T. S. COOPER. It has often been regretted, that in the pictures of this most able and justly-popular artist the figures are not so well painted as the cattle—if they were, a large proportion of his works would be faultless. We are content that the dish which he contributes to the banquet is *toujours rache*—we are satisfied, because no one else could supply us with such material so good; and a monotony in Art is more tolerable than in anything else; were it not so, painters innumerable would be exhausted before their prime. This picture consists of a few cows tended by a woman, very indifferently painted, of whom a man is “inquiring for the ferry.” Mr. Cooper’s works generally present us with two skies—one so heavy that the cattle lean against it, the other clear and atmospheric, of which latter this picture presents an example; notwithstanding these defects, this gentleman is the *arvus maximus* of the *milky* way. We beg his pardon for the comparison, but will let it stand; only hoping that ere long he will have the good fortune to add to his herd.

No. 116. ‘Portrait of his Highness Mehemet Ali, Pacha of Egypt,’ the late Sir D. WILKIE, R.A. This is a small portrait treated in the simplest taste. It is marked by much of the signal excellence on which the fame of Wilkie rested; and although not of a size to receive the finish he bestowed upon his small figures, it was yet small enough to escape the manner of his large portraits. The famous Pacha is habited in black velvet, and looks precisely the man he is known to be.

No. 117. ‘Portrait of his Imperial Majesty the Sultan Abdul Meedgid,’ the late Sir D. WILKIE, R.A. The Sultan is costumed in the European taste, and seated on a sofa. No sooner does the eye rest upon this figure, than the attention is roused as if a voice had proceeded from its lips. The posture, although sedentary, is one of movement, not of repose. This picture, which is of the same size as that of the Pacha, has not been filled in by the hand of Wilkie, but the other we believe was.

No. 121. ‘Portrait of James Aspinall, Esq.,’ T. H. ILLIDGE. A portrait of a right good class; soundly and carefully painted; and as we happen to know the original, we can testify to the striking accuracy of the resemblance.

No. 123. ‘The Lesson,’ T. UWINS, R.A. One of the beautiful Italian subjects whence Mr. Uwins has raised for himself an enduring fame. The scene is the *loggia* of the cottage of a vine-dresser, where, under the shade of a vine, the family are assembled on a *fiesta* day. The child of the vine-dresser is receiving a lesson in the steps of the tarantella from the mother, while the grandmother touches the tambourine. This work is highly successful in character and expression; it manifests a fine feeling for nature—happy nature, in its rich and full and pure enjoyment; and is remarkable for excellent qualities as a production of Art. The

possession of one of this painter's pictures is a perpetual feast; one that contents without overloading the mind. In the joyous and sunny countenances he so loves to portray—reflection of tempers undisturbed and hearts at ease—one can fancy the artist copying his own gracious and generous thoughts—and loves for all human things that are good and happy.

No. 127. 'The Challenge,' F. P. STEPHANOFF. "None but the brave deserve the fair," is the spirit thrown into the demeanour of a burly gentleman occupied in the serious business of delivering a challenge, which is received by the party challenged with a simper that would argue something of contempt for the challenger. The subject of dispute is a lady, who is concealed behind a screen. The picture is extremely rich in subdued colours, and remarkable, as are most of the works of its author, for the play of the limbs of the figures. The story is not very clearly told. It occurs, we believe, in some modern novel, but we cannot call it to mind; and are uncertain whether the burly gentleman be the mere bearer of the cartel, or the actual competitor for the hand and heart of the wily mistress.

No. 128. 'Isola Bella, Lago Maggiore,' C. STANFIELD, R.A. The fidelity of the pencil of this artist, in rendering the likeness of a locality, is not to be surpassed; the perfect identity of the scene itself with the picture will be acknowledged by all who have seen both. Mr. Stanfield does not paint the southern sky with such a blaze of affected purity as we are so often accustomed to see; but his version is not the less true: we see his distances through a volume of air, of which there is no apprehension in the bulk of our painters of Italian scenery: the whole of this picture is most skillfully cleared up by a piece of broken rock, &c., as foreground.

No. 130. 'The Mother,' The name of the artist is printed Lander, but it should be R. S. LAUDER. The work seems to be a portrait. We have remarked in the productions of this gentleman a laudable effort to give, in composition, a tone of sentiment to portraiture. There is yet room enough for sentiment in heads. A certain confusion in the drapery might lead the spectator to impugn the drawing; the work, however, bears, in many parts, the impress of originality and power.

No. 130. 'A Portrait,' E. M. WARD. We notice this small and unpretending portrait, chiefly because it is a likeness that will instantly strike all who have seen the original—off the stage, that is to say, when Mr. O. Smith is not the "discontented and repining spirit" he usually represents.

No. 136. 'Sisters,' C. L. EASTLAKE, R.A. This is the only picture contributed this year by Mr. Eastlake—a disappointment of which we hear complaints in every quarter—expressions of impatience highly complimentary to the author—for were he never again to exhibit, his work of the last year was one that raised him to the level of the greatest masters of expression who have ever lived. The elements of this production are of every day—two female figures in a garden painted with a German, or rather an old Italian, feeling. The citadel of the strength of the painter is, as usual, the features, which discourse with abundant eloquence in the language of the heart. If the perfection of didactic art be to arrest and enregister the emotions in the characters of that tacit language intelligible to every human eye—if it be to translate the soul with its deepest and purest affections to the countenance—then are the works of this gentleman the essence of that perfection. If Mr. Eastlake exhibits this year so very little as to create a want which the whole gallery cannot supply, our readers know that he has not been an idler—that his time has been spent in extending his own great fame, than in laying a foundation for the fame of his professional brethren. We can ill spare him from this annual banquet; but we know that his absence from it is rather matter for rejoicing than regret. It augurs of noble deeds of which we shall some day have ample evidence.

No. 140. 'The Highland Gillie,' A. COOPER, R.A. A sort of Callum Beg, as wild as the heather of his native hills; he is in charge of a shooting pony and a lurcher—a favourite race, by the way, with this artist. A fine highland background closes the scene; but the clouds are of a most dis-tempered hue—a pinky mannerism, which marks so many of the pictures of this artist—the value

of which would have been enhanced by something less original, and more ordinarily natural.

No. 141. 'Ziva, a Badger Dog,' belonging to the Hereditary Prince of Saxe Coburg-Gotha, E. LANDSEER, R.A. Ziva is by no means one of the beauties of his species—a black, glossy, short-legged animal, with an eye of intense meaning fixed upon an apple which a monkey is rapidly devouring. To say that the monkey is as well given as those of years and years ago by the same hand, is to say enough. The dog is living, and even warm on the canvass; there is very little gradation of shade on his coat, but he is nevertheless of an astonishing roundness.

No. 142. 'The Grandmother,' T. WEBSTER, A.R.A. Two figures—a child receiving instruction in reading from his grandmother. The repugnance to the task, manifested in the countenance of the pupil, is expressed with a truth resulting from the nicest observation; the boy looks out of the picture, and is willing to be amused with anything save the matter in hand.

No. 145. 'A Pair of Brazilian Monkeys, the property of Her Majesty,' E. LANDSEER, R.A. This is a small picture, and the diminutive animals are mounted on a pineapple, regarding with intense astonishment the proceedings of a wasp near them. This little work is characterized by an extremely high finish; and the mixture of surprise, curiosity, and apprehension, could not have been more successfully expressed in the human subject.

No. 147. 'The Impenitent,' T. WEBSTER, A.R.A. This little picture requires no title; so well do the circumstances hang together. A boy having been disgraced, is placed in what seems to be a kitchen, to do penance with his book as his only companions; but his heart is hard, there is in his face no contrition, he stares at you with such a look, as signifies that he only waits for the opportunity of repeating his fault. Others of his class-fellows are seen in another room, undoubtedly pursuing the routine of "good" children. A valuable gleam of light penetrates the gloom of the impenitent's cell; it falls upon some broken earthenware, to illustrate, perhaps, more pointedly the direct impulses of his organ of destructiveness.

No. 148. 'Scene from Henry VIII.' C. R. LESLIE, R.A. We remember a very similar version of the same subject by Mr. Leslie, which was engraved in one of the "Annals." The Queen is seated, and her attendant stands behind her with a lute. It is a graceful and beautiful and very touching composition; telling forcibly the sad story of the crowned queen, whose

"Soul grew sad with troubles."

No. 153. 'Portrait of James Walker, Esq., LL.D.,' &c. &c. J. P. KNIGHT, A. This portrait is painted with that kind of care which gives due value to every part of the composition, without interfering with the importance of the figure. The likeness is striking, and the expression significant and conversational. The various textures of the objects and materials are made out with the nicest truth.

No. 154. 'Ambleton Ferry, near Henley on Thames,' W. F. WITHERINGTON, R.A. There will be two opinions in reference to this picture. Those who demand a high tone of art, harmony of colour, and vigour in execution, will be dissatisfied with it; but it will more than content those who love nature, and love to see her copied by a "friendly" hand. The several accessories—the group, the boat, the horses, are skillfully "put in;" and a pleasant English character—fresh and green, and simply happy—pervades the work. If not the production of a powerful pencil, it is the work of a graceful one, influenced by a kindly spirit and a generous mind; and cannot fail to afford enjoyment to such as desire natural and true copies of scenes and incidents peculiar to England. The critic may murmur; but the mass will be pleased.

No. 156. 'Horses pursued by Wolves,' T. WOODWARD. A herd of horses have been surprised on the skirt of a wood by a pack of wolves, some of which are already in the midst of them. The terror and confusion of the animals are described with a power and reality which bespeak long and diligent study. The horses are numerous, and the artist seems to have courted every difficulty of position and circumstance, and has acquitted himself to admiration.

No. 157. 'A Scottish Dinner,' A. FRASER.

One of those interiors which seem diminishing in number with each successive year. A cottage family have placed themselves at table, and the precise point of time chosen by the artist is that at which the "head of the house" says grace. The substance of the dinner seems to be a "singit sheep's head." The picture is well painted throughout.

No. 158. 'Frankfort,' G. JONES, R.A. A picture of a style of Art which has been more or less imitated by every school in Europe, but in which the English school stands yet unrivalled. Somewhat more of finish would have increased its value: it is, however, marked by many excellent qualities; and of its class, may be placed in a very foremost rank.

No. 159. 'A Greek Girl preparing for the Toilette,' A. GEDDES, A. The work in this production comes forward with the utmost freshness and the most perfect beauty. The drapery is described with consummate skill; but character is wanting to the head to warrant the title 'A Greek Girl.' Such pictures are continually painted of necessity from English models, but in most cases a national character is communicated to the subject. Deducting somewhat, therefore, from its value on this ground, there are few modern paintings superior to this; it is rich, firm, and sound; and at the same time refined to delicacy. The expression of the countenance is peculiarly sweet; the attitude is strikingly graceful; and it abounds in proofs that the painter is thoroughly a master of his art.

No. 166. 'An Italian Landscape,' composition, Sir A. W. CALLCOTT, R.A. Here is a mingling of ancient and modern history; the crushed and fallen diadem of old Italia is at our feet, in contrast with the *alla giornata*, the perking tile-covered houses of modern Italy. The foreground is in shadow, and so elevated as to afford a distant prospective. In the middle distance flows a broad and winding river, across which stretches an old Roman bridge of many arches; it is broken and dilapidated, and is the work, we are here shown, of another time, when another genius presided over the destinies of the land, called by Virgil *terra beata*. The extreme background, managed with unexampled skill, fades into the grey mist of the remotest distance. This great artist (as well as others of high reputation) repudiates here the vulgar error of painting a crude blue sky, and calling it "Italian."

No. 167. 'Advice Wasted,' E. V. RIPPINGILLE. A bandit is idly listening to the earnest counsel of a friar—"Advice Wasted." The picture possesses considerable merit; the characters are portrayed with great ability; but the style is crude and hard, the excellent artist having obviously fallen into the error so general with our English artists, who have lived just long enough in Italy to learn to paint nature as she is not—anywhere else. They get rid of the evil habit in time, and so will Mr. Rippingille; while the strength and originality of his mind will be unimpaired.

No. 168. 'Tired Pilgrims,' P. F. POOLE. Two sisters, worn out by travel, are resting in the solitude through which their path lies. One has fallen asleep, supported by the arm of the other. The free and firm manner of the artist is perceptible in every part of the work, which is of high merit. The picture is a fine moral lesson. We are safe in foretelling the future distinction of the painter. He looks into nature closely, but kindly; his copies of her works are never exaggerations either of her beauties or her deformities; he loves to portray the delicate and the graceful, but also the true. His productions are just such as thousands will covet who desire excellent displays of Art, but require something more than mere artistic skill in objects they will daily be called upon to contemplate.

No. 171. 'Portrait of Prince Albert,' J. PARTRIDGE. We cannot congratulate either the artist on his production, the Prince on the copy, or the Duchess of Kent, whose property the portrait is to become. This portrait and that of her Majesty, its "companion," are strikingly inferior to the portraits of the Queen and her Royal Consort, exhibited last year, the works of the same painter; and which are in process of engraving, the one by Mr. Doo, the other by Mr. Robinson. These two were, at all events, very pleasing transcripts of the originals; valuable as likenesses, and good as works of Art.

No. 172. 'Hymen burning the Arrows of Cupid,' G. PATTEN, A.R.A. This, although a "conceit," is a striking and original one;—a good idea, skilfully treated, and painted with much ability.

No. 178. 'Portrait of his Grace the Duke of Richmond,' S. LANE. A capital portrait; accurate as a likeness; and painted with freedom, force, and right good feeling.

No. 180. 'A River Scene,' T. CRESWICK. Another of Mr. Creswick's delicious copies of nature; somewhat too green perhaps; but refreshing to the eye and mind; and making the pale student miserable, as the fox in the fable, when the grapes were beyond his reach.

No. 181. 'Poor Arabs,' a sketch, W. MÜLLER. Few productions of our school are more original than the "sketches" of this gentleman. His poor Arabs, humble enough, are seated on the ground, begging of some wealthy Mussulmans. Every figure is purely Oriental, all having been undoubtedly transcribed from the life. The background may be a fragment of some one of the Egyptian cities visited by Mr. Müller in his recent tour in the dominions of the new Pharaoh.

No. 182. 'Snow Storm,' J. M. W. TURNER, R.A. Through the driving snow there are just perceptible portions of a steam-boat labouring on a rolling sea; but before any further account of the vessel can be given, it will be necessary to wait until the storm is cleared off a little. The sooner the better.

No. 184. 'Thebes, looking across the Great Hall, Karnac,' D. ROBERTS, R.A. This picture presents to us a view of the vast substantiality of Egyptian architecture, which would seem unwilling to decay, save with the world itself. The painting is executed with the usual perspicuity of its distinguished author; the shadows are clear and support admirably the higher tones.

No. 185. 'Portrait of a Lady,' GAMBARDILLA. The work of a modern Italian artist, and one of high merit. The portrait is very life-like.

No. 190. 'Portrait of Sir James Eyre, M.D., G. PATTEN, A. Many of the most valuable points of portraiture are discoverable in this work. The treatment and accessories are becoming the profession of the learned and excellent original, of whose person the figure is a striking transcript. The materiality of the features is perfect in resemblance; not less so is their *morale*, wherein we read a category of the milder virtues.

No. 201. 'The Battle of Preston Pans,' W. ALLAN, R.A. The particular period of the battle is that of the death of Colonel Gardiner, who is a foreground figure, mounted on a grey horse, from which he is about to fall having been mortally wounded. Gardiner's Dragoons are in full retreat, and the English Infantry are surrounded and cut down by the Highlanders. On the right of the picture Charles Edward is riding up, attended by the Duke of Perth. The artist has bestowed upon the action and passion of the work the utmost study, and with the best results. The picture is, indeed, one of the best of its class that has been produced in this country. To represent a battle is a task of no common difficulty—it must be all action; to convey an idea of the several incidents that occur, so as to come up to the imagination of the spectator, is almost impossible. The artist has very nearly reached this point. In all its minor details the work possesses great merit: there seems to be no portion that has not been carefully considered. It is the production of a man of industry as well as of genius.

No. 202. 'Juliet and the County Paris at Friar Lawrence's Cell,' J. HOLLINS. Even under the most skilful treatment this is a subject which would yield but a meagre return. We have before us the three figures with much power of painting, but the soul of the matter—their discourse—is ill sustained.

No. 208. 'Innocence,' J. P. PHILIP. A graceful and happy thought communicated with skill and judgment. We rejoice to find the name of the artist among the exhibitors; we have missed it for some time. Although we have here but a limited notion of his progress, it is by no means unsatisfactory.

No. 210. 'A Portrait,' Miss E. SETCHEL. A luminous and life-like little work; but there is a want of drawing, which it would well repay any care to remedy.

## MIDDLE ROOM.

No. 212. 'The Death Bed of John Wesley,' M. CLAXTON. Some twelve or fourteen portraits are comprehended in this work, which is far superior to the bulk of its class. The principal light falls upon the dying man, around whom are grouped members of his family and friends. It is full of good drawing and good colouring; and the grouping is admirable.

No. 213. 'Reading the Letter,' T. CLATER. A picture painted with the artist's usual ability in depicting homely or domestic scenes; the subject is taken from a story by Mrs. S. C. Hall—an author whose works, we venture to say, supplies many good themes for the pencil. It relates an incident of a young girl who, being unable herself to read her lover's letter, is compelled to communicate her secret to an aged recluse. The incident is related with much truth, simplicity, and effect; and it is very carefully finished.

No. 214. 'The Look Out—A Swiss Soldier of the sixteenth century,' J. A. HOUSTON. This, although a small and unpretending picture, appears to possess considerable merit. It is the production of an artist with whose name we are not acquainted.

No. 222. 'The Cottage Door,' P. A. MULREADY. An admirably painted picture, possessing great merit; the figures, however, are too large for the canvass. This young artist seems bent upon overtaking his accomplished father.

No. 227. 'Winchester Tower—Windsor from the Thames,' F. W. WATTS. A chalkiness of tone pervades this landscape, but for which it would be a picture of high merit; as it is, the foliage is made out with a decided and crisp touch, and the shadows are so graduated as to give fulness and luxuriance to the masses.

No. 228. 'The Chapel of the Convent of St. Catherine on Mount Sinai,' D. ROBERTS, R.A. Gorgeous as is this interior, we miss those effects to which Mr. Roberts has now so long accustomed us, that we complain of their absence. The present picture is painted in subdued tones, mellowed into one grand and harmonious whole, which, in the precision of its details, excites our unbounded admiration; yet this picture is not the style of Roberts we should think of adding to a collection of our own.

No. 229. 'The Contest of the Lyre and the Pipe in the Valley of Tempe,' F. DANBY. We seldom see a picture by this artist without experiencing as much pleasure as the contemplation of a picture can give. The ancient poets have been much followed by artists in bucolical composition; but the general range has seldom got beyond dry academical inanities. The presented work consists of two magnificent compositions—the Contest—and the '*frigida Tempe*'—of Mr. Danby's most Thessalian brain; the latter a landscape to awaken in the heart of every churl a passionate love of the beauties of the world he lives in. It is evening, and the sun is looking for the last time on that day on the brow of Ossa, while the river Peneus flows below with a light borrowed from the skies; but the picture should be seen, it cannot well be described. Mr. Danby is a kind of ancient *redivivus*, he must have also lived at a period anterior to these iron times. Virgil surely alludes to him in these lines—

"Fortunatus et ille, deos qui novit agrestes,  
Panaque Sylvanumque senem Nymphasque sorores!"

By the same artist is No. 236. 'A Soirée at St. Cloud in the reign of Louis XIV.' Another style of subject, but treated with exquisite feeling.

No. 237. 'Queen Elizabeth, widow of Edward IV. delivering the young Duke of York into the hands of Bourchier, Archbishop of Canterbury,' E. M. WARD. This excellent artist is successfully pursuing, with zeal, energy, and industry, the highest walk in his profession. He evidently reads and thinks; and is not content to transfer merely what he sees to canvass. We have occasionally under his hand, convincing proofs that he labours to cultivate his mind—so that in picturing historic personages, and in depicting historical events, he may bring knowledge, and the advantages of comparison, to bear upon his work; and this is the sure way to achieve excellence. Here also, as elsewhere, we perceive proofs that his powers of execution are strengthened by study; and that while he strives to mature intellect, he does not neglect the less essential but very important objects of the artist. Every part of this

work is carefully finished; the story is skilfully told; and the characters are represented with admirable truth of purpose.

No. 240. 'Sorrento, Bay of Naples,' W. COLLINS, R.A. A small upright landscape, painted with infinite sweetness. We have in it a mere snatch of the Bay, but (che vorreste?) with such a foreground we do not miss it. The following number, 'Villa d'Este, Tivoli,' is by the same accomplished artist; painted with a fine perception of the beauties of nature.

No. 244. 'Cinderella,' R. REDGRAVE, A.—We find here an exertion of those powers which so eminently distinguish this artist. The sisters have just tried the slipper, into which, from its dimensions, it is easily seen they have found it impossible to compress their feet; and the Prince is bringing forward Cinderella for the same purpose. We read in this work the fairy tale over again—not only its main incident, but also all the by-play, in the description of which the imagination of this painter is so rich. The sneer which curls on the features of the envious sisters is rendered with much power, as is also the retiring demeanour of Cinderella. In colour the picture is rich, and in effect most successful.

No. 251. 'Going to School,' T. WEBSTER, A. The subject is a school-boy about to depart to a boarding-school. The room resounds with the note of preparation, and is strewn with such items, in addition to those of a boy's equipment on such an occasion, as a fond mamma provides for a darling of whom she is to lose sight for at least a quarter. In this walk of Art Mr. Webster is unrivalled; and this is equal to his best works.

No. 252. 'Scene from the Tale of the Bold Dragoon,' F. P. STEPHANOFF. A manner cleaves to a painter through his life—it is a sort of familiar, ever mocking him with the point of his own pencil—it begins with his beginning, lives with him, and sees the last of him. The manner of this artist is a pleasant one, although sometimes in his movement pictures the figures are a trifle too theatrical. In this case the canvass is filled up with the usual tact, and overspread with the rich and deep tones which mark the pictures of Mr. Stephanoff. The 'Bold Dragoon' is in person a fine fellow, but in features too feminine, a failing we have before observed in the pictures of the artist.

No. 253. 'A Fisherman's Cove,' E. W. COOKE. A nook on the sea-coast, apparently so retired as—setting aside the fisherman himself—to be haunted only by the screaming sea-mew. It is painted with the usual ability of this excellent and able artist.

No. 255. 'Breeze, a favourite Retriever,' E. LANDSEER. A picture signalled by all the beauties of this artist's canine portraits.

No. 256. 'Mary, Queen of Scots, when an infant, stripped by order of Mary of Guise, her mother, to convince Sadler, the English ambassador, she was not a decrepit child, which had been insinuated at Court,' B. R. HAYDON. The mere choice of a subject from history does not constitute historic painting. The artist has long been labouring to show that modern painters cannot achieve "great Art;" and he exhibits a picture to prove the truth of his assertion. The work approaches excellence in no one quality; it is neither well conceived, well drawn, well grouped, nor well coloured. It has no claim whatsoever to a rank beyond that of the merest mediocrity. It contains nothing that a mere tyro in the Art might not have achieved.

No. 258. 'Paul and Francesca, of Rimini,' H. O'NEIL. This is a work of a much higher class; we do not allude to its position—where it certainly ought not to have been—so much nearer the ceiling. The subject, as will be remembered, is from Dante, taken from the sad story related by Francesca da Rimini, in the second circle, the place of punishment for the luxurious. By any other name the picture would have produced an impression equally forcible; so strongly is love characterized by the two figures—love, indeed, of that kind which describes in the line—

"Amor condusse noi ad una morte."

The female is especially beautiful—beautiful not only in form and expression; the figure is painted with exceeding grace and power: there are few more admirable works in the Gallery.

No. 260. 'Portrait of a Gentleman as a Pilgrim,' H. W. PICKERSGILL, R.A. Much good painting



thrown away. The whimsical costume—so ill in harmony with the countenance—was no doubt the choice of the "sitter" and not of the artist. The "gentleman" cuts a very ridiculous figure.

No. 261. 'Portrait of the Rev. George Stanley Faber, B.D.,' T. PHILLIPS, R.A. Painted with all the truth and brilliancy of this gentleman's style.

No. 262. 'Dort,' Sir A. W. Callcott, R.A. Surely this is beating Albert Cuyp on his own ground; there is the same spire and other lofty objects in the distance; and—not the same cows, but their descendants fully as well-favoured as they—which Cuyp has painted twenty times in an atmosphere not so palpable as in this picture, which is in short a Callcott with figures, every whit as Dutch as even Cuyp made his, and without any balancing between Dutch nature and human nature.

No. 264. 'On the Scheldt looking toward Antwerp,' H. LANCASTER. This view seems to be on the Flushing side of Antwerp, though we do not remember anything like it in that direction, save always the lofty *flèche* of the cathedral. The picture is, however, full of matter, free, airy, and generally well painted.

No. 267. 'Charles the First receiving instruction in Drawing from Rubens,' S. WEST. There are manifestations of considerable talent in this picture; it is a good composition, carefully drawn, and skilfully coloured. The expression does not please us; Charles is made to look too finnikin; and the great painter does not resemble either of his well-known portraits.

No. 268. 'The Reverie of Alnaschar,' T. BRISTOL. A capital reading of the famous old story—a story that has been read a lesson to many a castle builder. With the name of the artist we are not familiar, but he has here given evidence of ability, from which we feel justified in expecting great things hereafter. The subject is admirably imagined; we have rarely seen the sentiment of disdain so cleverly depicted; it is strongly expressed in the countenance, and every muscle and motion of the body seems to sympathize with the feeling. The drawing, too, is unexceptionable. The picture is sadly prejudiced by being hung so high; it is most skilfully fore-shortened, and this effect is completely destroyed.

No. 273. 'The Return of the Knight,' D. MACCLISE, R.A. One of the most beautiful we have ever seen of the minor works of this artist. The Knight is returned, he is yet in full panoply, and his lady eagerly assists him to unbuckle his harness—the work, by the way, of his squire and pages—but she cannot wait for them, and the helmet of course is the first to be doffed. It is a charming picture, and in every way worthy of its author.

No. 274. 'Evening in the Downs,' W. A. KNELL. The effect of this picture is admirable, but it wants breadth. A dimasted hull is labouring on the heaving sea, which is over canopied by a sky charged with a coming storm. In the west the sun is gone down behind a curtain of red and threatening clouds, in contrast to which the gloom of the swelling waters presents a powerful effect.

No. 278. 'The Departure of Charles II. from Bentley, in Staffordshire, the house of Colonel Lane,' C. LANDSEER, A.R.A. 'The Departure' is gracefully pictured; but even with a tolerably correct impression of the adult features of him who grew into the "Old Rowley" of after years, it might be difficult to make out the Charles of the party. In this style of painting success will most frequently attend the labours of this artist, whose descriptions, with such materials, are always extremely forcible. This is certainly a clever composition, and some parts of it are admirably painted; yet it can scarcely be characterized as a decided improvement upon former productions.

No. 279. 'The Money-lender,' R. M'INNES. A jaunty cavalier is negotiating a loan with a usurer, whose abode is furnished with all appliances becoming his calling. The borrower is a roister, somewhat of a braggart, and little of a gentleman; his old age will be a "latter summer," without a Sun to mature the fruits of early experience. The expression thrown into the countenance of each party of the group is admirable; fully bearing out the story, with its impressive moral. It is excellently drawn, and all the minor parts are carefully finished. The work

altogether is one of a high class, and may be quoted as an example in support of the opinion, that the English school is advancing.

No. 285. 'Portrait of William Coningham, Esq.,' J. LINNELL. An excellent work, full of life and character; but the general tone of the picture is too flat.

No. 288. 'Highland Scenery—a Snow-storm passing off,' F. R. LEE, R.A. This gentleman is most happy in the selection of his subjects, since all the localities themselves which he presents us must in nature be remarkable. His picture is the song of a Baird, who sings of the snow-drift mantling on the hill, and the shadow of the storm demon darkening the earth.

No. 295. 'An Italian Widow selling all her Trinkets to a Jew, except her Husband's Picture,' J. SEVERN. An effect, and a carefully studied one. The heads are most forcibly painted, but the artist has communed much with the spirit of the earlier masters. "So much the better," some will say. There is great force and vigour in the painting; in the arrangement of the group, a display of judgment and taste; a nice feeling in the expression given to the leading figure; and the picture is wrought with well applied and well sustained labour.

No. 298. 'Portrait of F. Twynam, Esq.,' G. P. GREEN. The pose of the figure is extremely easy, and the portrait is generally well painted.

No. 300. 'Portrait of Charles Hampden Turner, Esq.,' Sir M. A. SHEE, P.R.A. A work distinguished by the solid and rich impasto of the manner of the president. The heads painted by this gentleman are such as must give pleasure to all spectators when closely inspected; they are careful, firm, and transparent, and they acquire force by distance.

No. 301. 'Hagar,' A. GEDDES, A.R.A. A finely wrought and deeply touching picture; full of interest in subject, and evidencing great power in Art.

No. 302. 'From the Play of Edward VI.,' E. M. WARD. A capital work; abundant in interest, and in skilful "workmanship." The point represented is that in which, in the presence of the Duke of Gloucester, the Beadle performs a miracle by making the pretended lame to leap. The picture is full of matter; the treatment of the subject is faithful and judicious, and has been wrought with very considerable ability.

No. 308. 'Portrait of Admiral Napier,' J. SIMPSON. An excellent likeness, and a remarkably well-painted portrait; for which the gallant sailor owes the artist much; for while he has preserved the resemblance accurately, he has not—as some other artists have done—laboured to make the brave original as great a bugbear to his friends as he has been to his enemies.

No. 313. 'Pozzuoli, looking towards Baia—Istria in the distance,' C. STANFIELD, R.A. Here we look again upon the water cleared and deepened by the treatment of the near objects. The distance is most skilfully thrown off by the force of the buildings, and some tall pines which rear their dark crests sky-ward, throw a valuable shadow on the foreground, on the left of which some peasants are addressing prayers to the Virgin or a saint.

No. 314. 'A Pause! Two Portraits,' E. U. EDDIS. This is a method of circumstancing portraits of which we would willingly see more. The work is interesting to others beyond the circle of friends to whom the ladies may be known, because in it there is more of picture than of portrait. It is, indeed, a graceful and beautiful production, possessing high value apart from consideration of the mere fact that it is a portraiture. It would be a welcome acquisition to all who love Art, and know nothing of the fair maidens who sat to the painter.

No. 315. 'Samuel relating his Dream to Eli,' J. H. WHEELWRIGHT. In the general effect there is much grandeur, which would have been well sustained by more breadth of manner. The head of Samuel is too English, but that of Eli is as good as many of those which in celebrated pictures are the cynosures of the eyes of all spectators, because they are associated with great names.

No. 321. 'Admonition,' F. STONE. In all exhibitions there are pictures which are never forgotten—which we can, at any moment, call up amid recollections of thousands which we have learned by heart, yet which have no place in the heart. Of such memorable compositions this

will be one—it consists simply of two figures, an elder and a younger sister, the latter of whom has received a love-letter, and is listening with down-cast eyes to a lecture from the other on the impropriety of encouraging the addresses of the writer. The incident is so common in nature and in Art, that nothing but powers of the highest order could bring it forward in a manner so touching. These high powers have been exercised with admirable effect. Mr. Stone has been gradually advancing towards a foremost position in Art; if he has not yet quite reached, he is very near, it; another step or two forward and it is gained. And when he has gained, there will be no fear of his losing it; for he evidently trusts nothing to chance, and owes even more to persevering industry and resolute application than he does to genius. He is right. A lucky hit may be made in a moment of inspiration; but fame can be sustained only by a resolution not to risk failure at any time.

No. 322. 'The Spurn Lights at the Mouth of the Humber,' J. WILSON. The "lights" form but an insignificant feature of this picture, the main object of which is a little vessel standing in for the harbour, and bidding fair to out sail the storm-cloud that overhangs her wake. This is a picture into which the sea birds would long to dip their wings.

No. 325. 'An English Servant attacked by Robbers,' E. V. RIPPINGILLE. This incident, we are told, occurred near Rome; and the desperadoes are portraits of the famous Gasparone, and one of his gang. The manner of this work exhibits evidence of the study of early works of the Italian schools.

No. 328. 'An intercepted Raid—Etrick Shepherds,' T. S. COOPER. This picture carries us back at once to the flourishing days of black mail—of the legitimate raids of the border rieviers—when every man's house was his castle, and his best friends, in the day of trial, his jack and his good sword. The cattle are painted with Mr. Cooper's usual excellence; and the subject is of a more stirring character than many of those we have of late seen from his pencil.

No. 336. 'Portrait of a Lady,' A. FRASER. A fine taste pervades this work; the background is rich and deep; and the figure comes forth rather a living presence than a painted form.

No. 338. 'Peace—Burial at Sea,' J. M. W. TURNER, R.A. In substance, this picture is only a steamboat temporarily at rest on the broad bosom of the silent waters. The effect is a moonlight; and the time may be midnight, or any other time after night fall; as to the "burial at sea," the spectator must imagine that—there is a light at the side of the vessel, but the matter and the manner are sufficiently indistinct, and "Turner-like." There is but little colour; in fact, much of the canvass is covered with a mere modification of white and black, thrown on in seeming mockery of every thing like design. On the paddle-box of the steamer is visible the word "Oriental"—we may therefore conclude that the "burial" is that of Sir David Wilkie. The steamboat, which on close inspection seems so loosely put in, appears at a distance round, and somewhat real. Still it is very provoking to see genius so misapplied. The strength of a great and original mind is visible, undoubtedly; but the mass of spectators would receive just as much enjoyment if the picture were turned upside down; and perhaps even then the judicious might perceive as abundant evidence of power gone mad. If Mr. Turner were to frame his palette, by way of an experiment, and send it to the Academy, working up with his finger a corner of it into something like form, it would be almost as valuable, nearly as intelligible, and quite as remarkable as this "picture."

No. 347. 'Kitchen of the Inn at Amalfi,' C. STANFIELD. This kitchen would be open to the sky but for the partial covering afforded by an arch; and even upon one side it is walled in by the bare rock which rises out of the picture. The buildings, &c., are painted in a firm and substantial manner; the work is worthy of the artist, although a novelty.

No. 348. 'Landscape,' H. JUTSUM. The productions of this artist are always fresh and beautiful; they are constituted, as are those of so many of our artists, merely of trees, often with the addition of water; and this is, perhaps, the best that has ever come from his easel. His touch is free and decided, but entirely guided by the nature of the object under his hand. These trees are rich in

colour and leafy in character; and laid in with a peculiar method of pencilling which we have no desire to see changed.

No. 352. 'Market Girl,' P. F. POOLE. She bears on her head a basket of fowls; one of the simple subjects, in the execution of which this artist shows the most refined feeling. The figure is most effectively painted; she leaves the canvass behind her.

No. 353. 'War—the Exile and the Rock Limpet,' J. M. W. TURNER, R.A. Napoleon apostrophizing a rock limpet. An extravagant picture, in which there may be much meaning, but it does not appear.

No. 361. 'Portrait of a Florentine Lady,' R. ROTHWELL. The countenance of this figure will remind the spectator of many of this gentleman's heads; the eyes are piercing to a degree, and the movement is light and graceful.

No. 363. 'The Microscope,' G. LANCE. The unexampled patience with which this picture has been elaborated, is approached by nothing save the veriest niceties of the Dutch school. The composition consists of one figure, having before him "the microscope," painted with the most curious accuracy; there is also some tapestry on the left of the figure, the threads of which may be examined by the aid of the microscope itself.

No. 367. 'The Locks at Windsor,' F. W. WATTS. Often as these have been painted we have rarely seen them better described than here, though a little more breadth in the foliage would have improved the picture.

No. 368. 'Desolation,' F. R. LEE, R.A. We need not the title to tell us that this is the haunt of the wolf and the vulture; the place seems cursed; and the now unhallowed soil refuses support even to the trees which, in happier times, flourished there. This picture may be a composition, but the parts are adapted in the closest adherence to natural facts.

No. 369. 'Virginia discovered by the Old Man and Domingo,' H. J. TOWNSEND. A work of great merit as regards either the conception or the execution. At first sight, it seemed painted under an erroneous impression that the subject was one for an elevated, rather than a touching, sentiment, and that an attempt had been made to invest the picture with an heroic interest which it could not sustain. As we look closer, however, this feeling diminishes; and we perceive a happy blending of the grand with the pathetic. The energy of grief in the negro is natural and in no way exaggerated; that of the old man is more repressed but equally true; while the dead Virginia is a fine conception, most skillfully rendered. A great and yet a refined purpose is apparent in the work; the sad incident is related in the most impressive manner; the picture will retain a firm hold on the memory of the spectator—and this, after all, is a strong test of its merit.

No. 370. 'Percy Bay, Northumberland,' T. M. RICHARDSON, sen. A right good picture; the production of a landscape-painter of established reputation; and although that reputation is "only" provincial, he is not encountered at disadvantage in any gallery of British Art.

No. 375. 'The Holy Family reposing during the Flight to Egypt,' F. DANBY, A.R.A. We are strongly reminded by this work of many of the pictures of Gaspar Poussin—the shadow is equally deep and parts are made out with the firm and decided touch of Mr. Danby's earlier works. This production must have been the result of a devout resolution to keep all in shadow as much as possible—the time is daybreak, but this uniform purpose is by no means disturbed by the dawn.

No. 376. 'Una and the Lion,' H. LE JEUNE. The lion crouches at the feet of Una—

"His bloody rage assuayed with remorse."

And the realization of this passage evinces the finest feeling for the poetry of Spencer. We find here none of those palpable diversions which enervate so many works of this kind; but the artist takes at once high ground, and we do not see that he has mistaken his position. Let him keep it, steadily, and it may be proudly too, in the teeth of some discouragement. He will be a great man yet.

No. 377. 'The very Picture of Idleness,' R. ROTHWELL. A gay and laughing maiden with an expression of countenance which the pencil of this gentleman seems to reach better than that of any of his contemporaries. The face beckons you with

its laughing eyes—everything is resolved into inviting sweetness, in short she is

"Not very dashing, but extremely winning."

No. 379. 'Il Voto, or the Convalescent,' P. WILLIAMS. This is a "voto sciolto," the fulfilment of a vow made to the virgin during sickness, on which occasion the Convalescent comes to the shrine of the "Madonna della Salute," attended by her family and friends. The principal figure—a young girl—yet pallid from recent suffering, is mounted on an ass, and habited in black, according to the custom of the ceremony. Her now useless crutches are carried by her mother, and her friends are the bearers of small offerings in gratitude for her recovery. The general execution of the picture is that of a master mind moving at will a hand which, like the wonderful lamp of the Eastern tale, realizes the conceptions of the dominant power. In all respects, it is a work of the very highest class; beautiful and accurate in conception, and almost perfect in execution. A more faultless performance has never been sent to us from Italy—the production of an English artist. In expression it is exquisitely fine; every member of a numerous group contributes to the deep and touching interest of the whole design; examine as closely as we may, we can find nothing to object to. It is a volume in a single passage; taken altogether it may be pronounced the gem of the exhibition; at least, the gallery contains no work, not by a veteran in Art, of such surpassing excellence.

No. 380. 'Portrait of Mrs. Warburton,' B. R. FAULKNER. A fine daylight effect distinguishes this work—some of the rarest points of female portraiture are abundant in it.

No. 387. 'A Scene at Aberystwith, Cardigan Bay, with Portraits of the Three Children of Edmund Antrobus, Esq.,' W. COLLINS, R.A. To deal with materials so simple as those constituting this "scene"—and to invest them with interest, displays a power with which few are gifted. The view comprehends a considerable extent of seashore—the life of the picture being several children in the foreground with precisely such heads as Reynolds would have delighted in painting. This is a method of treating the portraits of children, which succeeds beyond all others.

#### WEST ROOM.

No. 389. 'Margaret alone at the Spinning-wheel,' P. F. POOLE. Margaret is here lamenting the absence of Faust. The words are, if our memory serve us,—

"Meine Ruh' ist hin,  
Mein Hertz ist schwer;  
Ich finde sie nimmer  
Und nimmer mehr."

Now, in the spirit of these lines there is a sentiment so deep that it had better not have been disturbed by the stream of light which is thrown into the room from the window; but for this a broken heart could never touch us more than it does from the canvass. It is most unfortunately hung, although but a small picture. The artist is rapidly making his way to fame, and will, ere long, rise higher in one sense and descend lower in another.

No. 391. 'Nostradamus predicting the future Fate of Mary Queen of Scots,' J. E. CASEY. The Nostradamus of this composition is well conceived and ably executed. The same amount of care exercised upon a more manageable subject would produce a work incalculably superior to this.

No. 395. 'Flight into Egypt,' J. MARTIN. It is scarcely necessary to allude to the effect or period of the day signified in this work, or the manner of its signification, remembering the words—"He took the young child and his mother by night, and departed into Egypt." The scene is one of rocks and barrenness, unlike the prolific land whence, according to the Turkish tradition, Mahomet had fruits sent from heaven. This, however, aids the loneliness of the pilgrims, who move along a winding path enveloped in the shadow which is cast over the entire composition. The figures are unaccountably large, considering their position in the picture; but of this we can scarcely believe the accomplished author to have been unaware. The lofty and rugged mountain, one of the granite bores of the earth, tells severely against the lighter sky, with a colour uncompromisingly blue; we see too much of it, but the effect is nevertheless fraught with grandeur, and the chill night air comes off the canvass strongly enough, without other evidence to convince us that the scene is yet presided over by Hesperus and a bright society of

dew-distilling stars. The work is marked by all the care of other latter pictures of the artist; a fact which it is gratifying to observe.

No. 402. 'The Lady Caroline Duncombe and the Lady Elizabeth Campbell, daughters of Earl Cawdor,' Mrs. J. ROBERTSON. Two miniature full length figures, painted with a refinement of taste unequalled in this now rare style of Art.

No. 403. 'The Daughters of the Count de Flahault,' a similar work, containing three figures, is painted by the same lady, in a manner equally beautiful.

No. 404. 'Edward the Black Prince thanking Lord James Audley for his gallantry at the Battle of Poitiers,' B. R. HAYDON. Mr. Haydon has at least no ground to complain of injustice on the part of the Royal Academy. They have placed him where he may, at all events, speak for himself. Was there not some sly malice in this? for they have permitted him to pass his own sentence upon himself. Who will hereafter marvel at his exclusion from Academic rank?

No. 406. 'Thetis bathing Achilles in the Styx,' W. CARPENTER, jun. This picture seems to be judiciously painted—all that we can say about it from its being so high; it is one, however, which, although so placed, attracts the eye, and we think might have hung lower.

No. 410. 'The Two Children,' FANNY M'LAN. Gallantry, if not justice, might have found a worthier place for this small picture. The lady-artist had a right to it, not because she is almost the only one of her sex who essays loftier subjects in Art, but because her merits entitle her to a post of honour in any exhibition. It is impossible to judge of the ability displayed in the execution of this work; that it is not unworthy of her accomplished mind, and powerful as well as graceful pencil, we cannot entertain a doubt; because we may not believe that she would be so regardless of her own fame, and so indifferent to the judgment of the Royal Academy, as to send to the gallery a production inferior to many she has already produced, and which have invariably found purchasers as well as admirers. We can see, however, enough of 'The Two Children' to know that it is a beautiful design, skillfully, happily, and naturally placed upon the canvass; that it illustrates interesting passages in human life; and that it is altogether, in conception and in finish, a work of high order.

No. 425. 'Portraits of Lieutenant Colonel Thomas Wood, M.P., Captain David Wood, Royal Horse Artillery, and Captain Robert Blucher Wood, 10th Hussars,' J. LILLY. A triad of full-length portraits brilliantly made out—there is, perhaps, some slight want of relation between the figures, which play rather to the spectator than to each other; yet it is altogether one of the most meritorious performances of its class we have for some time seen. The colouring is generous and ably distributed.

No. 427. 'Moses going to sell the Colt at the Fair,' vide "Vicar of Wakefield," C. SROWHOUSE. One or two happily illustrated passages from a known book are sure to be followed by an almost interminable series from the same source. One Sir Roger de Coverley is productive of a score, as is also a good Oliver Cromwell or Robinson Crusoe. They do not follow in units, but in higher powers of enumeration—they grow like the armed men of Cadmus, and have precisely the same fate—that is, they destroy each other. The bulk of artists do not think enough for themselves, consequently those who do, the pioneers of the profession, become, each of them, an involuntary *dux gregis*. The present subject has often of late been painted; our remarks are not intended for any individual, but apply to a large class of our painters. It is, as are all the works of this artist, decidedly good.

No. 428. 'The Origin of the Harp,' D. MACLISE, R.A. Conceived in the purest sentiment of poetry. The subject is from Moore's Irish Melodies, and is brought with the very best attributes of Art and without any of its trick. The lines whence we have this beautiful picture, resulting from the conjunction of the twin stars, Moore and MacLise, are—

"Still her bosom was fair—still her cheek smiled the same,  
While her sea-beauties gracefully curl round the frame;  
And her hair, shedding tear-drops from all its bright rings,  
Fell over her white arms to make the gold strings."

This picture must be seen to be understood and felt; any prosaic description would be a profanation, from which we shrink with becoming reverence.

No. 429. 'Whitby Pier, Coast of Yorkshire,' A. CLINT. A beautiful version of sea-side nature, though not so brilliant as many similar scenes we have noticed by the same hand.

No. 430. 'Interior of a Temple inhabited by Arabs, who sell the curiosities found in the Tombs, Thebes, Egypt,' W. MULLER. This admirable work is laid in with a decision and solidity which characterize this gentleman's works generally, and whence they derive so much of their value. The tones of the picture are kept down, and the place seems to be drawn precisely as it is—a feeling we could wish more extended. The huge pillars have coloured capitals, and every plain space is covered with hieroglyphics.

No. 431. 'The Sanctuary,' E. LANDSEER, R.A. "Loch Maree, a poem, 1842," affords the subject for this production, which illustrates the power of a great mind over the simplest materials in composition. The immediate objects are, a stag and a flock of wild ducks that he has scared from their retreat; but the poetry of the whole is such as never can be excelled in Art. The scene is in the Highlands, and the eye of the spectator is carried across a broad expanse of lake, on the opposite shore of which the rising backs of the hills come out in shadow against the subdued light, for the sun is behind the ridge. To escape his pursuers the flying stag has taken the water, and has just gained footing after a long swim in "the Sanctuary," an island in the lake.

"How blest the shelter of that island shore!  
There whilst he sobs, his panting heart to rest,  
Nor bound nor hunter shall his lair molest."

The waters of the lake are perfectly at rest, so that we can mark the course of the "weary swimmer," by his wake, which is yet distinct on the surface: and the solitude and security of the sanctuary is most powerfully illustrated by the alarm of the wild fowl, which have risen from their shelter, and direct their flight to the main land. This is the last (as numbered) of the pictures exhibited this year by Edwin Landseer, whom we, for ourselves, thus thank aloud, as others will do in their hearts—*curat ut valeat*—that is, may his shadow never grow less.

No. 433. 'Portrait of a Lady,' T. F. DICKEE. Parts of this picture are equal to anything that colour is capable of effecting. The satin dress is represented with the most singular truth; but other portions of the work are not comparable to this.

No. 436. 'The Death of Sir W. Lambton at the Battle of Marston Moor,' R. ANSDALL. The cavalier is extended in death, while his horse, having been shot by a wounded trooper, is rearing with the agony of the wound. This is a large picture for such a subject, which certainly would have been advantaged on a much smaller canvass; the design, however, is admirably conceived and vividly executed. The name of the artist is new to the exhibition; but it is unquestionably destined to be famous hereafter.

No. 439. 'Bad News from Sea,' R. REDGRAVE. A picture of a sailor's home, which is about to become a house of mourning, the wife of the absent mariner having received a letter with a black seal which she hesitates to open. The sudden revulsion of feeling depicted in the countenance of the wife on discovering the black seal is described with the utmost natural truth.

No. 443. 'Rivals,' J. G. MIDDLETON. This is a portrait of a little girl, carefully drawn, and well coloured. The 'Rivals' are her bird and dog—the latter of whom solicits a share of the attention she bestows upon the former. It is one of the sweetest and most graceful compositions in the gallery; and is admirably finished.

No. 449. 'Portrait of Lady Baring,' J. LINNELL. Nothing can exceed the simplicity and unaffectedness of this portrait, which is a small full-length; but the strong yellow glaze which has been thrown over the face is objectionable.

No. 451. 'A Great Sinner,' BIARD. This is a contribution of a French artist to the British Royal Academy, and one for which we can scarcely thank him; for although exceedingly clever, the subject is "nasty;" and affords a striking contrast to his picture of 'The Slave Dealer.'

No. 454. 'A Scene from the Vicar of Wakefield,' W. P. FAITH. The "scene" is that pas-

sage of the novel, where Mrs. Primrose, telling the Squire that he and Olivia are about the same height, causes them to stand up "to see which is the tallest." The two are accordingly erect, and *dou-à-dou*, while the good lady claims the attention of the Vicar to the measurement. The main characters of Goldsmith's novel are here charmingly portrayed, and nothing strikes the eye of the spectator so forcibly as the generic difference between the Squire—the destroyer—and every member of the family by whom he is surrounded. He is the pronounced man of pleasure—he has an eye of reckless sensuality—and a person and manner to captivate one so simple as the Olivia of this picture—"Our Olivia." The Vicar is all benevolence; Dame Primrose all business and match-making; and the younger branches precisely what they should be. The author of this work studies profitably the characters he transfers to canvass. He is not a mere picture-maker; but thinks, and thinks long and deeply over what he does. His abilities to execute are not inferior to his powers to conceive. He is acquainted, and that intimately, with the capabilities of Art. His style may bear somewhat more of vigour and less of delicacy; and will no doubt have its ere long; but it is exceedingly effective, and cannot fail of being appreciated by "the mass," while it will as certainly satisfy "the critic." Mr. Frith is—and this we have long foreseen—a candidate for professional distinction; and one who will be sure to have his claims allowed.\*

#### DRAWINGS AND MINIATURES.

558. 'Sir F. Chantrey when a boy,' H. P. PARKER. The immediate subject of the picture is the story which appeared in the *Sheffield Mercury* about the first money earned by Chantrey. He is here represented going to Sheffield with his milk, and carving with his knife the head of 'Old Fox the Schoolmaster.' The picture is painted in a clear and effective manner; but it would answer equally well for any boy with a donkey.

No. 563. 'Portrait of James Rennell Rodd, Esq.—enamel from life,' H. P. BONE. An example of some of the best properties of the process of enamelling. The colouring generally is rich, and the shadows are deep and transparent, but the features are lethargic.

No. 587. 'Portraits of Lady Hawley and her Infant Daughter,' J. HAYTER. One of the well-known chalk sketches of this artist. The heads are finely rounded without being conspicuously elaborate, and the feeling thrown into that of the mother is of the most refined description.

No. 611. 'Les Arbres ont des Oreilles,' G. H. HARRISON. A water-colour drawing, with much power of description and decision of execution. It is surrounded by a garland of flowers, which give an undue insignificance to that intended as the principal work. They are, however, beautifully and most skilfully wrought.

No. 610. 'Children of Elhanan Bicknell, Esq., S. P. DENNING. An interesting group, admirably drawn; the drawing being finished carefully and skilfully; the whole being obviously the work of an accomplished master.

No. 615. 'La Blonde,' W. PATTEN. Very graceful and very sweet; a most fortunate original, the value of which the artist seems to have duly appreciated.

No. 625. 'Portrait of a Lady,' T. CRANE. The figure, which is a full length, is graceful, and parts of the attire, such as the velvet, &c., are admirably described.

No. 638. 'Portrait of a Lady in an Old English Dress,' Miss AUGUSTA COLE. An exceedingly clever drawing, gracefully composed, and coloured with spirit and delicacy.

No. 670. 'Portrait of a Gentleman,' A. CHISHOLM. The effect of this head is an ample compensation for the manner in which it has been wrought out.

No. 694. 'Portrait of Middle Celeste in the character of *Narranattah*,' ELLEN DRUMMOND. A boldly drawn portrait, supplying an excellent idea of the subject.

No. 708. 'Madlle. Rachel, role de Camille dans les Horaces,' A. E. CHALON, R.A. There is in

\* Notwithstanding our anxiety to review the whole of the exhibition in this number, we have found it impossible to do so; and must, therefore, postpone the publication of the remainder until next month. To have completed it we should either have entirely destroyed the "variety" of our journal, or have left many good works unnoticed.

this portrait less of dramatic action than is seen in those generally by the same hand. In this the sketch is superior to others of Mr. Chalons's theatrical portraits; but we cannot identify Rachel in the face, which is too round. As a drawing it is of the very highest character; a work absolutely grand.

No. 714. 'Sketch of a Turkish Letter Writer,' the late Sir DAVID WILKIE, R.A. Parts of this are extremely slight, although distinct and well defined; it seems to have been the original sketch for the oil picture recently sold by Messrs. Christie and Manson. The subject is the dictation of a letter by a lady to one of the public scribes of Constantinople. The head of the writer has been studied in a manner such as to show at once the intention of painting from it.

No. 715. 'Portrait of Mrs. Charles Kean,' A. E. CHALON, R.A. A most beautiful work, full of the higher qualities of the Art; a great example of the effect that may be produced by a picture of a single figure.

No. 722. 'Portrait of his Grace the Duke of Wellington,' S. DIEZ. A positive libel; the great captain converted into an old village schoolmaster. There are several other miniature drawings by this artist—of sundry royal personages—all intolerably bad.

No. 730. 'The Hon. Charles Mount Edgumbe,' C. BROCKY. A chalk drawing on coloured paper of a child's head; most skilfully invested with the winning graces of infantile character.

No. 743 and No. 813. "Portraits of Gentlemen," by J. S. TEMPLETON, are miniatures of high character; delicately pencilled, yet manifesting no inconsiderable vigour. They are conspicuous for a wavy style in design, and for careful finish in execution; and are behind few in some of the best qualities of the art.

No. 763. 'Portrait of Mrs. Luigi Sagrini,' W. BOOTH. Without great mastery in composition, a striking brilliancy has been communicated to this miniature; it is in every part highly wrought, and the objects and materials are clearly defined.

No. 768. 'A Young Lady,' A. ROBERTSON. About this miniature there is all the richness and feeling of oil, with all the niceties of water-colour.

No. 769. 'W. Stirling, Esq.,' A. ROBERTSON. Our remark on the preceding number will also apply to this; the head, however, is better relieved, and has, in respect of the background, been painted with the consideration due to a life-sized portrait.

No. 774. 'Portrait of Lord Walter Butler,' Sir W. J. NEWTON. This miniature is made out in the usual method of Sir W. Newton's male portraits. The background quiet, but transparent, throws out successfully the head, the flesh colour of which is florid, but life-like.

No. 778. 'Portrait of Major Waymouth,' T. CARRICK. We find in the works of this artist a new and original style of miniature painting, the value of which does not lie in what is understood by "finish," although the finish of his miniatures is equal to the most tedious elaboration. The force of his work consists in their luminous breadth; and the clear definition and prominence of their parts, without any cutting up or diminution of the main effects of the heads. Other miniatures by Mr. Carrick are—799, 'Portrait of the Earl of Shaftesbury'; 840, 'Portrait of Lord John Russell'; 846, 'Portrait of P. C. French, Esq.' &c., all drawn with the most astonishing truth and effect. There is, however, a flatness of tone in the colouring, which it is to be hoped will be remedied. We are aware that this artist paints upon marble; if this defect arise only from this basis, a remedy is at hand. From what we now see of this gentleman's works, we may safely predict that his name will be one of the most celebrated that has ever been known in miniature painting.

No. 786. 'The Arran-Fisherman's drowned Child'; No. 897. 'Connemara Girls on their way to Market,' F. W. BURTON. These are large drawings, of a high order of merit; the productions of the leading artist of the Royal Hibernian Academy. They are certainly not seen here as they were in Dublin last year, where we had the good fortune to examine them under more favourable circumstances. Yet even here, placed high up, and surrounded by small and highly-wrought miniatures, they will satisfy all who look closely into them that the painter is a man of genius. In

vigour of execution, as well as in delicacy of touch, his merits are of a high order. These two works are full of matter, and of very touching interest; the one telling a sad story with "moving eloquence," the other picturing Irish character, with no less truth than poetry. We hope he has not made a voyage to London to "see how his pictures look;" he would return no doubt greatly disheartened, but perhaps somewhat instructed: for it is no very grand achievement to be great among little men; and before Mr. Burton can take professional rank, he must be compared with others who are, like him, candidates for distinction.

No. 812. 'The Lord Bishop of Hereford,' W. C. ROSS, R.A. This striking resemblance to the right reverend prelate is the perfection of portraiture. The work is somewhat large, and involves details which are made out with a fidelity that would astonish, had they been painted by any other hand than that of Mr. Ross.

No. 816. 'Master York,' R. THORBURN. A full length miniature of a child; the head is successful in its expression, but colour and light are denied to the picture.

No. 847. 'Portrait of her Majesty the Queen,' W. C. ROSS, A. This is one of the richest and most beautiful of the works of this artist. The felicity of the resemblance has never been exceeded, and the colour is that of the life. Her Majesty is seated in an ancient high-backed chair, with an ease and grace which must have been carefully studied in nature, to be so perfectly represented here. Other valuable portraits by Mr. Ross are, No. 857. 'Her Majesty the Queen of the Belgians,' No. 861. 'Mrs. Charles Kean,' and No. 886. 'A full length of Lady Norreys,' in all of which the materials of composition are painted with extraordinary truth.

No. 917. 'Lady Carmichael,' R. THORBURN. There is in this miniature an undue severity of style which cannot be understood by the many. There is a German taste about the work which, however well it may suit the highest walk of Art, will tell to disadvantage in a miniature. There is in the face a fine tone of sentiment, but the figure is otherwise heavy.

No. 937. 'Portrait of H. Roxby Benson, Esq., 17th Lancers,' B. DE LA COUR. An officer in uniform, painted in a manner to concentrate the interest in the figure, which—a half-length—is well drawn and substantially made out.

No. 943. 'Portrait of Mrs. Ibbotson,' Miss M. GILLIES. A half-length with a countenance full of gentleness. The figure and materials are turned to the best account.

No. 942. 'Portrait of Captain the Hon John Vivian, M.P.,' W. EGGLEY. The author of this portrait perfectly understands that purity of tone may be destroyed by being over-wrought. The flesh tones are clear, and the portrait generally is effectively executed.

No. 963. 'Portrait of Miss Gray,' Miss M. HUCKLEBRIDGE. The pose is most natural, and the general disposition highly effective. There is, indeed, great evidence of very high ability in this production.

No. 964. 'A Portrait,' C. COUSSENS. A half-length of a young lady, painted with much force but wanting brilliancy; there is, however, a breadth of touch that we much admire.

[We are compelled to "skip" over a great number of excellent miniatures; it is indeed utterly impossible for us to find space for comments upon more than a small portion of those that are decidedly good. The catalogue contains a list of works exhibited in this room, extending from No. 557 to No. 988.]

In the "miniature-room" and in the room dedicated to "architecture," visitors will find some paintings of very great merit. We judge less from the results of inspection than from the established reputations of the artists—acquired elsewhere; for they are placed as near the ceiling as may be, in wretched lights, and above hosts of works that ill prepare the eye for an appreciation of their merits. This is "too bad,"—on a par with the system pursued by a certain small Society in the immediate neighbourhood; for there is no one of the exhibitors so placed who would not give more than the value of his picture, or rather the sum he once hoped to obtain for it—to be permitted to remove it from the walls. It is an unequivocal sentence of excommunication; a ban which points

out the unhappy "sinner" as a reproach among his brethren; a sort of hint to carry a hod rather than paint pictures. We cannot envy the feelings of the parties who preferred branding the painter, so that a very long time must elapse before the mark of shame can be effaced—to sending back his work, that it might be at least "hung at the place from whence it came." It would have been merciful, and comparatively generous, to have placed these works with the faces to the wall.

It will scarcely be expected that we criticise pictures we cannot see; but here is a list of those we know to be good—because we know that the respective artists can paint well and have painted well—and cannot entertain a suspicion that they have sought to insult the Royal Academy, by sending to their exhibition productions that would discredit the producers and the exhibitors of them.

We earnestly hope the Academy will order this matter better hereafter; and respectfully call upon them to enter the two rooms referred to; and consider how many hearts have been made to ache and reputations to suffer, by a very unnecessary act of cruelty—we can use no milder word.

Thus circumstanced, for example, are two works of H. JUTSUM—a vigorous landscape-painter, who might put to the blush some veterans in the Art, who "stand at ease" upon the line.

Another by H. MONTAGUE—also an admirable landscape-painter, whose works would do credit to any exhibition.

Two others by H. GRITTEN—scenes painted from continental cities; where he has been travelling at great cost to gather knowledge and experience.

A capital picture by "a stranger" in the exhibition—we do not know his name, and probably it is a first appearance, or rather attempt to appear—we refer to a 'Scene in North Wales,' by D. H. M'KEWAN; evidently of a most meritorious class.

H. J. BODDINGTON is thus also doomed. Let the visitor who is here made sceptical as to his merits walk into Suffolk-street and see some admirable landscapes of his.

G. E. HERING is another case in point. His works have been hung "on the line" for the last three years at the British Institution; and, we believe, were in every instance "sold," as they ought to have been.

And surely a painting of T. C. HOFLAND might have been subjected to more worthy treatment. No. 948 (he has sent but one), 'Castellamare,' is worthy of an artist whose pencil is at all times pure, vigorous, and effective.

Condemned equally is a beautiful moon-light picture by J. B. CROME, an artist who, in this peculiar class of Art, has few, if he have any, rivals.

A. J. WOOLMER—his works in the Gallery of British Artists have gained for him a high reputation—here he is at the "tip-top" of the architecture rooms, literally above the roofs of a score of buildings.

Here, too, is a sweet and touching picture by H. O'NEIL. We answer for it that if a question as to its value were put to the vote, among the members of the Royal Academy, there would be a majority for hanging it on the line.

Here, also, is a capital picture of 'Don Quixote and Sancho,' by J. GILBERT, an artist who might even now be a candidate for the distinction implied by the two mystical letters R.A.

W. DENDY—a name we have not, we believe, heretofore met with—contributes a work 'Infancy,' which seems entitled to a far different doom.

It is scarcely necessary for us to say, that we make these observations with exceeding pain: first, because in doing so we are compelled to add to the evil by giving greater publicity to the opinions apparently entertained of these artists by the judges of their merits; and, next, because we know how arduous, embarrassing, and distasteful the duties of the "hangers" must be; and have no desire to make the labour still more distressing than it is, by harping upon the terms "partiality," "injustice," and so forth. But, in the cases we have quoted, we can really see no excuse, unless the hangers had actually persuaded themselves that men such as those we have named would rather see their pictures hung anywhere than not hung at all.

"'Tis villainous—pray you avoid it."

#### SCULPTURE.

1267. 'Marble Bust of her Majesty the Queen,' J. FRANCIS. In the features of this bust of our

Gracious Sovereign, there is much in common with those of the illustrious family whence she is descended; but we find also somewhat of "anxiety," of which it would have been better to have relieved the countenance, substituting the character of benignity, which must be ever present in memory with all who have once seen her Majesty.

1268. 'His Royal Highness Prince Albert,' R. W. SIEVIER. This is also a bust, and it is remarkable by much power of execution; the likeness is striking, and the work is, in all respects, characteristic of his Royal Highness. It is to be regretted that the marble has turned out so defective.

1269. 'Marble Group to be erected in St. George's Church, Madras,' H. WEEKES. Two figures constitute the group—representing the Right Rev. Daniel Corrie, LL.D., imparting religious instruction to an Indian youth. It is executed by public subscription to the memory of Dr. Corrie; and, being in design well conceived and most appropriate, cannot fail to enhance the solemnity of the interior of the edifice for which it is intended. The lawn sleeves of the principal figure are not well expressed, but a material more difficult to minister to in sculpture cannot well be imagined. The youth is finely modelled, but he is not of Indian mould, although distinguished by the lock of hair at the back of the head, whereby, according to the faith of his land, he is to be "lifted up to heaven."

1270. 'The Broken Pitcher,' W. C. MARSHALL. The charm of this work is its simplicity. A child has broken a pitcher, and laments the consequences with tears. This little figure must attract its share of attention, for the incident is rendered so literally, as to be open at once to the plainest understandings.

1271. 'Model of a Nymph preparing to Bathe,' E. G. PHYSICK. From the "prentice" to the practised hand in every school of Art since the antique days of Phidias have 'Nymphs Bathing' been the wherewithal to fall back upon, because sculptors in their onward progress are too heedless of storing materials for thought. This nymph is like the universal Venus of some of the foreign schools—of which every disciple produces a version in each cycle of three years. We speak not, be it understood, in reference to the statue under notice, but to hundreds that have been executed under the same title, and whose galleries of others that will follow, unless there be more research for original subjects. In this figure there is some exquisite modelling, and the adaptation of parts is unquestionably good; the action not only sufficiently declares the intent, but relates also to many graces of the female form.

1271. 'The Mother,' H. F. WOODINGTON. This is a group of two figures—supposing a mother bewailing her child drowned by the waters of the deluge. The artist has allowed himself some licence, for the text of Scripture declares that "All in whose nostrils was the breath of life, died." The subject, as we read it in Genesis, is worthy of the chisel of the greatest sculptor who ever lived. The grouping is unfortunate; the mother is bending over the child in a manner to conceal every beauty, and if the drapery be intended to fall as if wet, the design has been injudiciously managed, for we fear it will not be generally understood.

1273. 'Model, life size, of a statue of Lord Viscount Nelson,' to be executed, 18 feet high, in stone from the Granton Quarry, and to be placed upon the column now being erected in Trafalgar-square, E. H. BATLY, R.A. By those yet living, to whom the person of Nelson was known, this statue is pronounced a remarkable likeness of the hero of Trafalgar. The figure is in uniform, wearing a three-cocked hat, the right sleeve is looped to the coat, and the left hand rests upon a sword. We can conceive no impersonation more difficult for a sculptor to deal with than that of Lord Nelson; subjects presenting such untractable material will yield nothing, save to the most unaffected simplicity; a method of treatment to which this statue owes much of its success. Such statues seldom have the head covered, but conventionality has here given way to recollections of the man, upon occasions in which those who may have seen him can only forget him when they have forgotten everything else.

1274. 'Sketch for Eve—the Bride,' J. BELL. A work ably executed after a peculiar style of fe-



male figure: it appears to have been wrought out from one model, whose imperfections have been carried into the design. Many of the parts present a matchless play of outline, but the figure is substantially too heavy. A devout admiration of the really beautiful would have dictated in this case a more *literatim* adherence to Milton—

"Grace was in all her steps; heaven in her eye:  
In every gesture dignity and love."

1275. 'Venus rescuing Æneas from Diomed,' J. H. FOLEY. A group of three figures, well managed for effect, but not sufficiently epic in feeling to sustain the grandeur of the subject. There is everywhere visible, great anatomical knowledge, with evidence of study well directed.

1276. 'A Phrygian Hunter, modelled in Rome,' E. B. STEPHENS. The hunter holds a hound in leash, and powerfully instances attention fixed upon some distant object—as game. The idea is good, and the manner in which it has been wrought out is highly narrative: but the figure has the fault of being too meagre—wanting development.

1277. 'Statue in marble of Admiral Sir P. Malcolm,' E. H. BAILY, R.A. Eight feet is the height of this statue, which is intended for St. Paul's Cathedral. It is backed and upheld by a mass of marble wrought into a cloak; an appendage of which we lose sight in considering the movement whereby the figure disengages itself from the supporting substance. The work will be a valuable addition to St. Paul's; a few more statues like this, and Behnes's 'Babington' would so effectually overshadow the bulk of the monumental erections which we find there, as to raise the general character of the sculpture of that cathedral.

1278. 'The Babes in the Wood,' J. BELL. The children lie enfolded in the arms of each other; and to aid the aptitude of the illustration, a few leaves are scattered near them. The relation is pathetically sustained, and the degrees of human life, infancy and childhood, truthfully portrayed. The work is, indeed, one of those pure and happy conceptions—skillfully and beautifully worked out—in the production of which the accomplished sculptor has few competitors. His mind is deeply imbued with a poetic feeling; he is one of the few artists who attempt higher efforts than mere busts; and as his success has been great, he may take a very prominent station in the most elevated department of the arts. We consider his onward and upward career as matter of certainty.

1279. 'Statue in marble of Andromeda,' L. MACDONALD. Many of the most elevated qualities of Art are visible here. The author has taken a clear view of his subject, and endowed it with due poetical eloquence; although we conceive his construction would not have been too literal even with the addition of other circumstances from the story. We have seen from the chisels of the old *magistes* of the Art—the subject, as well in basso relievo as in pure sculpture—and (though, now, alas! "sedeant spectentque Latini", for the spirit has departed their school)—these respected fathers began and ended their tale; yet how indispensable soever a conclusion may be, it is, perhaps, the *exordium* that we miss here, rather than the catastrophe, which cannot well be forgotten.

1280. 'The Falconer, to be executed for Flete, Devon, the seat of J. C. Bulteel, Esq.,' C. R. SMITH. This figure wears the costume of the palmy days of falconry, and will tell admirably in an old hall surrounded with the trophies of the chase. It possesses great merit.

1281. 'Group of the Graces in marble,' J. LORR. Three figures seated—contrary to usage. Much grace may be displayed in a sedentary figure, but all that can be thus shown must fall far short of the attributes of these creatures of poetry. The figures are so individualized that each is in the group, but yet not of it: such a want of correlation is always fatal to the interest of a subject. With respect to the disposition of the figures, it may be remarked that a mere departure from a normal propriety is not originality—and in regard of the subject, it may, at once, be pronounced a bad one from adoption so general, since each sculptor, who selects it, subjects himself to comparisons, whence but a few may derive a modicum of credit; seeing they have entered the lists and broken a lance with the greatest men of all times.

1282. 'Model of a statue of Michael T. Sadler, Esq., M.P.,' to be executed in marble, for Leeds, P. PARK. This statue is set forth in the ordinary

attire of the day, without any of the legitimate aids whence sculpture derives advantage and value. The figure is in the act of addressing an assembly, having the right arm uplifted in a manner to give an angular and ungraceful appearance to the whole.

1283. 'Group of Abel and Thirza, from Gessner's Death of Abel,' T. EARLE. Abel is a fine conception wrought out with much ability; the subject is well chosen and has yielded a grateful return for the labour bestowed upon it. The power displayed in the male figure has flagged in the execution of that of Thirza; although the latter, considered apart, must be allowed to be of high merit.

1286. 'Eve and First-born,' W. C. MARSHALL. The affectionate cares of maternity are here but defectively expressed, for Eve seems heedless of the infant at her side. The work, however, like the other productions of the artist, gives abundant evidence of genius. This and No. 1287, may be referred to in proof of the high power both in conception and execution of our British school.

1287. 'Venus rescuing Æneas from Diomed,' W. C. MARSHALL. In 1841 we are told this group obtained the gold medal, and it seems a very likely work to earn such distinction for its author. Venus and Æneas only are present, Diomed being left to the imagination. The subject having been proposed as an effective one for sculpture, the part of Venus could not, by any means, have been left out; although it is derogatory to the multipotence of even a heathen deity to be compelled, in defending her son, to throw herself between him and his enemy. The classic poets often reduce their divinities to the level of mortals; and in this they must be followed—since in this and other licences—

"Their stars are more in fault than they."

1288. 'Oberon and Titania,' E. W. WYON. The lines in the 'Midsummer Night's Dream,' commencing "I know a bank whereon the wild thyme blows," are here illustrated. Titania sleeps amid the flowers, and Oberon is about to streak her eyes with the juice of "love in idleness," to make her "full of hateful fantasies." The composition is a bas relief, and in spirit and feeling comes well up to the poetry of Shakspeare.

1289. 'A bas relief, representing Bacchus and Silenus,' J. FILLAINS. The artist has looked with advantage at the antique. There is a fine character in these figures which we cannot help admiring; albeit the subject is threadbare, and found *passim* among the ancients.

1290. 'Unfinished figure in marble of a Girl Trapping a Bird,' J. E. CARREW. Well designed for the class of Art to which it belongs, but, being unfinished, is seen under disadvantage. It is, however, by no means unworthy of one of the most accomplished sculptors of our age and country.

1291. 'A Greek Warrior crouching, illustrative of caution and resolution,' P. PARK. The extrinsic circumstances to which this figure has relation, such as an enemy, danger, &c. &c., are well defined; but there is nothing to warrant the extreme tension of many of the muscles in various parts of the body—an anatomical demonstration; called for to such extent only when the body is in the most violent action.

1293. 'Statue in marble of a Bacchante,' L. MACDONALD. The *Nymphæ bacchantes* of modern poetry being impracticable in sculpture, our artists seek *les belles et les joyeuses* in the immortal verse of the ancients. Artists have attempted to invest such subjects with a modern spirit, and it is done, but the luxury of rich association is thus marred. The figure is beautiful, but the head would never be pronounced that of a bacchante: it corresponds not in expression with the rest of the figure.

1294. 'Statute in marble of Hyacinthus,' L. MACDONALD. The design is that of a powerful mind, and the execution has been conducted to a happy issue by talent of a high order. The figure generally in the modelling shows an assemblage of beauties, though in the limbs some of the lines are deficient in richness; and this is the more apparent in contrast with so much that is excellent.

1298. 'Model of a statue of Sir Astley Cooper, F.R.S., &c., &c., E. BAILY, R.A. Eight feet is the height of this cast, which is to be executed in marble for erection in St. Paul's Cathedral. From the shoulders flows an academical robe, disposed in a manner to give much grandeur to the statue, which is further characterized by more personal

elasticity than the frame of Sir Astley latterly exhibited. The resemblance is perfect, and the sculptor has gifted the features with the most impressive language; in short, every part of the work is in the purest taste.

No. 1299. 'A Monumental Angel, a statue in marble, part of a group at the entrance to a Family Vault,' R. WESTMACOTT, A.R.A. A fine and delicate conception, exquisitely chiselled.

1301. 'Summer, a statue in marble,' S. NIXON. A child bearing a garland of flowers, the whole, perhaps, better in execution than design. The work is one of a series for the hall of the Goldsmiths' Company. The flowers are equal to anything of the kind we have ever seen in sculpture; but the song of summer-tide might have been better sung.

1303. 'An Old Satyr, extracting a thorn from the foot of a young man,' B. SMITH. This is a bas-relief, and reminds us, in its design, of a gem we have somewhere seen like it.

1304. 'Statue in marble of Sir Charles Forbes, commissioned by the native merchants of Bombay, the late Sir F. CHANTREY, R.A. This work resembles, in all its parts, a great many others of its distinguished author. It has by no means the force and power of some of his busts, for these qualities lying chiefly in the heads were in a great measure counteracted by infirmity of design when the portrait extended to the full figure. There is, however, about the statue that integrity which has always marked those of Sir F. Chantrey.

1305. 'A Favourite Horse, the property of Lady Dallas,' H. W. and C. M. MAC CARTHY. A small model in plaster, remarkable for a display of knowledge of the proportions and character of the animal.

1313. 'Colossal bust in marble of the late Right Hon. J. P. Curran,' C. MOORE. This is a portion of a monument to the memory of Curran, to be erected in St. Patrick's Cathedral, Dublin. The head,—we can speak only of that,—is the production of a mind capable of realizing its impressions with the most perfect success. Although we observe here the gravities, the more serious part of Curran's character, there is also a mingling of that which, in a lighter mood, would express wit, but which now threatens sarcasm.

1319. 'Bust in marble of the late J. Gray, Esq., of Carnryne,' S. JOSEPH. In any assemblage this would be a remarkable bust; in the features are graven the most perfect expression of benignity.

1327. 'Marble bust of Sir W. Follett, M.P.,' E. B. STEPHENS. The friends (we are told in the catalogue) of Sir W. Follett have commissioned this bust for the purpose of placing it in the Devon and Exeter Institution. As a portrait, not only in *physique*, but in the character, it is one of the most successful we have ever seen. The eyes are withdrawn into deep shadow; they have the effect of at once fixing the attention of the observer, who finds in them every evidence of a keen and penetrating intelligence.

1330. 'Francis Grant, Esq.,' E. DAVIS. The free and flowing manner of the hair of this head is beyond all praise, it seems to be precisely "as the winds have left it;" and in the whole there is as much of poetical sentiment as may be risked in portraiture. So Schiller-like is the head that it would enrapture the *burschenschaft* of Germany.

1331. 'Bust in marble of Sir James Eyre, M.D.,' T. BUTLER. At the first sight of this work the spectator is struck with the vitality of the features, and is arrested by their power of speech; the marble has something to say to him. There is no self involution; the bust is explained from its own lips. It is a work which would do honour to the greatest of our sculptors; for no skill in the art can exceed that with which it has been elaborated into the elevated character it bears. A finer bust than this we have never seen, it will bear comparison with any of modern times.

1346. 'Lady Godiva,' W. BEHNES. A female equestrian model, original in design, and beautiful in execution. The horse is in a novel position, being in the act of rubbing his nose against his leg, a most ingenious conceit, highly favourable to the importance of the mounted figure. We may suppose the lady about to set off on her progress through the streets of Coventry. She is admirably modelled, and is seated on her palfrey with much ease and grace.

1347. 'King Charles I., a sketch,' H. NICHOLSON. This small figure is the result of much research into the costume of the cavalier period. It

is "toileted" with exceeding care, and reminds us much of the small portrait of Charles in the Louvre, painted by "that Antonio Vandyke."

No. 1348. 'Scenes at a Fair in the North of Ireland,' E. KENNEDY. If there be any meaning in the words *alto rilievo*, that meaning is certainly made out in this piece of sculpture, wherein the figures in number amount to thirty, many of them chiselled out of the mass with a boldness of relief truly surprising. Every circumstance of the composition alludes to Irish character in its broadest development, and the action of the various groups is so ingeniously distributed as to leave no single figure unmoved by the spirit of the whole. There might have been more nicety of execution in the work, but we doubt if there could possibly have been a more perfect national identity than is here shown. It is, indeed, the work of a most accomplished mind, and tells the story admirably. No writer of Irish subjects has every brought a familiar Irish scene more completely before a spectator. Every person introduced contributes his, or her, due portion to the value of the whole; and in the countenance of each is that expression which speaks forcibly of the gaiety and humour so strongly illustrative of the country. Yet there is no exaggeration about it, and not the remotest approach to vulgarity; although no attempt has been made at undue and "untrue" refinement. The work is full of vigour, life, and character, and tells as much as might be found in many a printed volume. In these days, when the sculptor too often either dedicates himself exclusively to the "classic," or devotes himself constantly to the common place, it is absolutely refreshing to find an artist thus applying genius, industry, and powers of execution to the development of an ordinary incident, in which the poetry is retained without sacrificing the truth. This *alto rilievo* is, in all respects, honourable to the mind and hand of the producer, and is a work of rare value. We have dwelt upon it at greater length than we should have done, because, we understand, it is the production of a lady—not of the profession—whose station in society has made the cultivation of taste a source of enjoyment to herself—and, now, to others. It is scarcely necessary to add that she is an Irish lady.

No. 1354. 'Marble Bust of Edward Hawkins, Esq., F.R.S., M.S.A.,' T. THORNECROFT.—There is in this work much of the excellence of the highest school of Art—it is pure in style, and careful in execution.

No. 1355. 'Marble Bust of Sir W. Molesworth, Baronet,' W. BEHNES. Independently of its striking similitude to the original, this would anywhere be a remarkable bust—the arrangement of the hair is to the life, and gives the head at once to a person tinctured with enthusiasm of some kind.

No. 1360. 'Marble Bust of D. Blaine, Esq.,' J. G. LOUGH. In the countenance is the inpress of the most perfect tranquillity of temperament. The drapery is simple and beautiful.

No. 1363. 'Bust in Marble of the late Peter Burrows, Esq., of Dublin,' T. BUTLER. Much skill is here displayed in the management of the features, which are those of a person advanced in age. Age is finely expressed, and without any of its vacancy.

No. 1375. 'Marble Bust of David Barclay, Esq.,' S. JOSEPH. The intelligence of this head is in full action—the sculptor has left it at work. It is something to be able to impress the spectator with this idea.

No. 1376. 'Bust of Lady Baker,' L. MACDONALD. The bust (properly so called) of this work is better than the head. The shoulders are round and well modelled.

No. 1384. 'Marble Bust of Thomas Poynder, Esq.,' W. BEHNES. The cranium has been finely modelled, and no less admirably sculptured. The expression of the countenance is benign to a degree.

No. 1385. 'Bust in Marble of Mrs. Edward Tyrrell,' E. A. FOLEY. The best taste has been exercised in the execution of this bust. It is graceful, and free from the reproach of affectation.

No. 1393. 'Marble Bust of the Marchioness of Douro,' T. CAMPBELL. The utmost nicety and care has been used in the carving, but no *finesse* can ever compensate for such a want of expression as we find here. A tiara mingles with the hair; without it we think there would have been a better effect.

No. 1396. 'Marble Bust of Allan Cunningham, Esq.,' H. WEEKES. This is one of the most characteristic works we have ever seen. As a likeness,

it is the life itself. The simplicity of the work is carried almost to a fault, although this denial of appliances has a worthy object. Nothing can exceed the penetrating power thrown into the eyes, whence gleams the light of life, bespeaking an actively-thinking intelligence. The energy of this head is unsurpassed. The light arrangement of the hair is beautiful to the last degree, and the general finish the mastery of Art.

No. 1397. 'Bust in Marble of a Lady,' W. C. MARSHALL. There is a sentiment in the work betokening a refinement of feeling rarely thus shown.

No. 1404. 'Marble Bust of the Rev. Samuel Wilson Warnford,' P. HOLLINS. The style of this head is bold; the features are animated by much earnestness, and the manner of the air free and natural.

No. 1409. 'Marble Bust of James Morrison, Esq., M.P.,' the late Sir FRANCIS CHANTREY, R.A. A close inspection identifies this with the general feeling of the late Sir F. Chantrey. There is a strong purpose in the head, and the finish is, as it always has been in his works, exquisite.

#### THE ARCHITECTURAL ROOM.

This room contains the same ill-advised and injurious mixture as usual, of designs for churches and 'Scenes from the Vicar of Wakefield,' elevations of orphan asylums with 'Mountain Maids,' almshouses with 'Faries sporting,' a Wood Scene in Hampshire, crowns a design for Camberwell church; and 'H.R.H. Prince Albert' is not far from a county lunatic asylum. This system, alike injurious to the painter and the architect, we have constantly and earnestly reprobated; but it is useless to expect any alteration in it until more space be taken for the exhibition generally.

As a whole, the 130 architectural drawings here exhibited are more satisfactory than those of some years past, and serve to remind one that many works of more than ordinary magnitude are now in progress in England.

C. BARRY, R.A. elect, exhibits two beautiful drawings of different portions of the 'New Houses of Parliament' (1030 and 1040), made with the view of showing the effect of a proposed mode of decorating the walls with paintings. The first is a View of the Royal Gallery, showing the return of the procession on the occasion of opening Parliament; and the second, 'St. Stephen's Hall,' forming part of the public approach to the two Houses, the libraries and committee-rooms. Pictures in square panels occupy the walls, and the vaultings of the hall are heightened with colours: the whole forms a specimen of elaborate decoration at present without a parallel in England; and if so executed, cannot fail to give an impetus to the decorative arts, the effect of which will speedily become visible alike in our manufactures as in our dwellings. The premiums offered by the Royal Commission with a view to this end, already commented on in our pages, prove that the matter is now taken up in earnest, and lead us to anticipate most satisfactory results in connexion with it.

No. 1068, by R. H. ESSEX, representing the 'Interior of the Temple Church, London,' as it will appear on the completion of the restoration now in progress, affords another example of interior decoration worthy of consideration.

T. L. DONALDSON has three designs: the new 'Scotch Church recently erected at Woolwich,' (1110); 'All Saints Church, Gordon-street, St. Pancras,' now in course of erection (1118); and the approved elevation of 'Hallyburton House, Angusshire,' the seat of the late Lord Douglas Hallyburton (1091). The latter is composed in the style of the Florentine palaces, the chief characteristics of which are solidity and massiveness. Sculptured figures are introduced at the angles of the building. The recessed porch would be very effective. The Gordon-street Church is of the modern German school of architecture, and has some details of much elegance. Coloured marbles are introduced externally in decoration, but somewhat too sparingly.

WYATT and BRANDON have sent, a view of a 'New Church at Crockerton' (998); 'Interior and Exterior of a Church at Wilton' (1019 and 1055); 'County Courts at Cambridge' (1038); 'St. Andrew's Church, Bethnal-green' (1080); and a 'Church at Merthyr Tydvil' (1093): a goodly list, bearing evidence of their ability and good fortune.

The most striking of these designs is that of the church at Wilton, which is Italian-Norman in style, and has an attached campanile of striking proportions. Some parts of the campanile, it may be remarked, hardly agree in style with the rest of the building, being of a more recent period.

P. HARDWICK, R.A., besides a 'Mansion at Maresfield' (1062), has a large drawing of his fine staircase in Goldsmiths' Hall: the effect of the drawing, however, is hardly equal to that of the object represented.

Nos. 1027 and 1050 are admirable drawings by J. W. ATKINSON, of the 'Palace at Moorshedabad,' erected for the Nawaub Nazim, by Major General M'Leod. This building, which is above 400 feet long, 200 feet wide, and 50 feet high, is Grecian-Doric in style, and has a portico at front and back. The erection of this building has caused much sensation in its locality.

H. L. ELMES has an admirable perspective of his no less excellent design for the 'Assize Court,' at this time in course of erection in Liverpool (1037); and a view of the 'Liverpool Collegiate Institution,'—the first Greek, the second Gothic. Mr. Elmes is an architect of no ordinary ability, and bids fair to obtain a high place in his profession.

L. N. COTTINGHAM, in 1123, shows the 'Choir of Hereford Cathedral,' in the restoration of which he is now engaged. 1083 is an elaborate drawing of the 'High Altar at St. Alban's Abbey Church,' by the same gentleman.

No. 994. 'A Royal Academy for the Fine Arts,' including national glyptotek and pinacotek, by CARL TOTTIE, is a fine design.

E. B. LAMB has an exceedingly clever little drawing of storehouses and other buildings, designed for a public company. No one understands Italian architecture better than Mr. Lamb. The same remark, substituting Elizabethan for Italian, will apply to H. E. KENDALL, jun., who exhibits two views of his design for a country mansion, which obtained the gold medal at the Society of Arts.

EDWARD HALL, known by his success at the Institute of Architects, has a tasteful little design for a sculpture gallery, 1156.

For Camberwell Church there are no less than eleven designs, none of which, however, have more than ordinary pretensions.

No. 1112, is a nice drawing, by J. GOLDICUTT, of the 'Church now Erecting at Paddington,' from the designs of Gutch and Goldicutt: the manner in which the competition for designs in this case at Paddington was conducted, has justly excited much animadversion; it is, however, gratifying to find that a satisfactory building is likely to result.

W. H. CAMPBELL's 'Design for a House of Parliament' (1163), which gained the gold medal of the Royal Academy last year, is a work of no common merit—it is coloured, too, in very masterly style.

No. 1067. 'Design for the Cove and South Hawley Church, Hants, by E. C. HAKEWILL, although an unpresenting structure has claims for originality. We must not omit to mention, too, a 'Model of Salisbury Cathedral and Cloister,' in card-board by G. TRUEFITT (1168), evidently a work of much patient labour. Our space will not enable us to do more than thus point out some of the most striking works in this very important department of the Academy, although we would gladly go into lengthened criticism, and give a reason for every opinion we have expressed.

[We have thus gone very fully through the exhibition; having noticed, as we believe, nearly every work of which we felt justified to speak in terms not disagreeable to the artist; for we adhere to our plan of not going out of our way to direct attention to works that may be referred to with no other result than to pain or annoy the painter.

It is not improbable, however, that we have omitted some which deserved praise, and demanded observation; in so large an assemblage of objects this evil is, indeed, almost unavoidable; and we therefore intreat the indulgence of those who may feel that we have unfairly neglected them.

We repeat our conviction that the exhibition, taken altogether, is highly satisfactory. From among the junior candidates for distinction, the seniors will have no difficulty in recruiting their ranks. We, for a time, respectfully and cordially bid the exhibitors farewell—bidding them "go on and prosper!"]



MEG MERRILIES IN THE AULD PLACE OF ELLANGOWAN.

"Twist ye, twine ye; even so  
Mingle shades of joy and woe."

GUY MANNERING, Chap. iv.

R. S. LAUDER, del.

THOMPSON, sc.



DIRK HATTERAICK.

GUY MANNERING, Chap. iv.

Mc IAN, del.

SMITH and LINTON, sc.



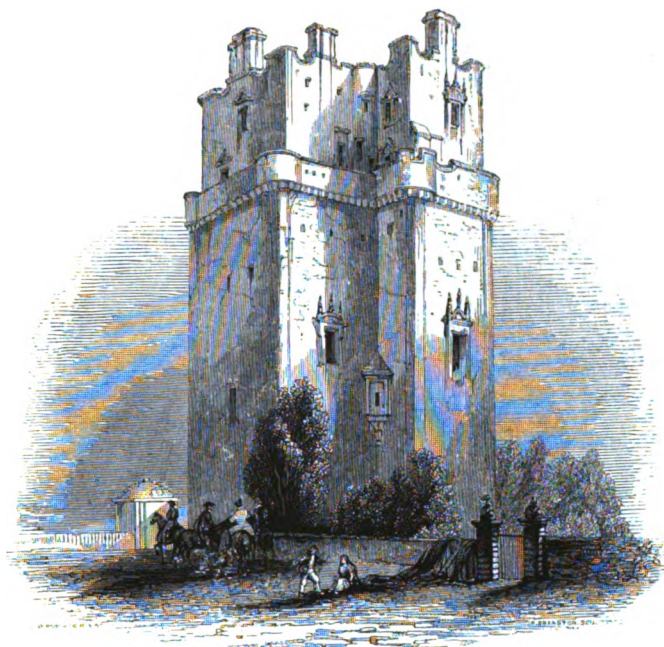
DOMINIE SAMPSON SUMMONED TO DINNER.

GUY MANNERING, Chap. xx.

SIBSON, del.

SMITH and LINTON, sc.



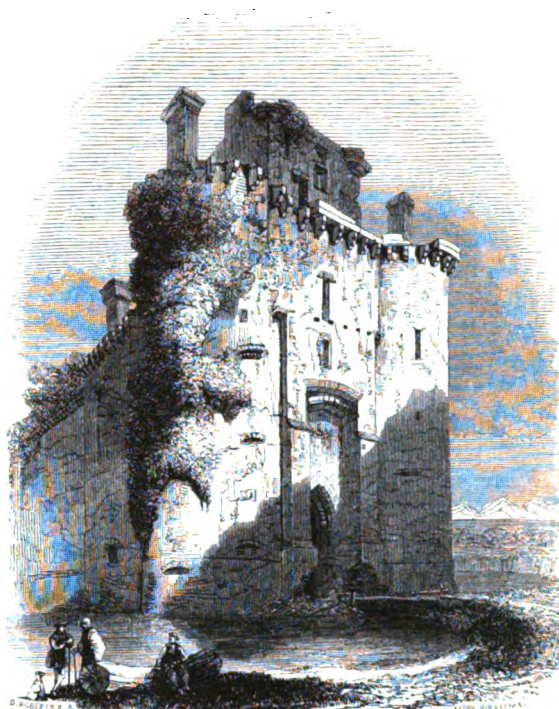


PRESTON TOWER,  
Near the Scene of the Battle of Preston Pans.

D. ROBERTS, R.A., del.

WAVERLEY.

R. BRANSTON, sc.



CARLAIVE ROCK CASTLE,  
The Ellangowan of Guy Mannering.

D. ROBERTS, R.A., del.

S. WILLIAMS, sc.



GIFTED GILFILLAN REPROVING THE DRUMMER.

WAVERLEY, Chap. xxxiv.

MC IAN, del.

SMITH and LINTON, sc.

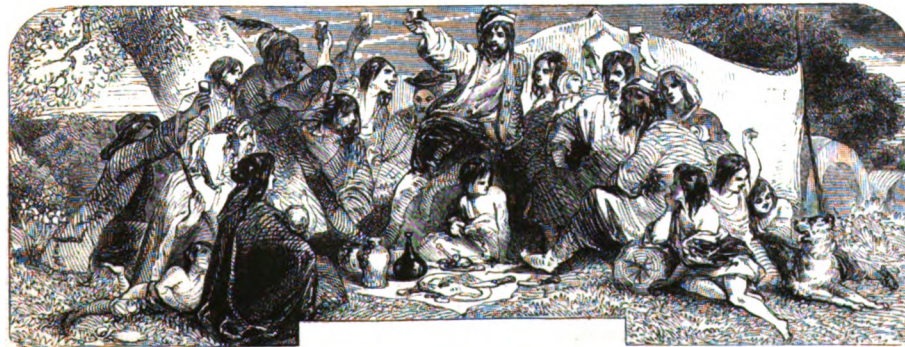


CHAIR IN STUDY AT ABBOTSFORD,  
Made of the wood of the Wallace Tree.

SIR WALTER SCOTT'S HAT AND STICK.

DICKES, del.

SWAIN, sc.



GIPSIES

GUY MANNERING.

JOHN GILBERT, del.

FOLKARD, sc.

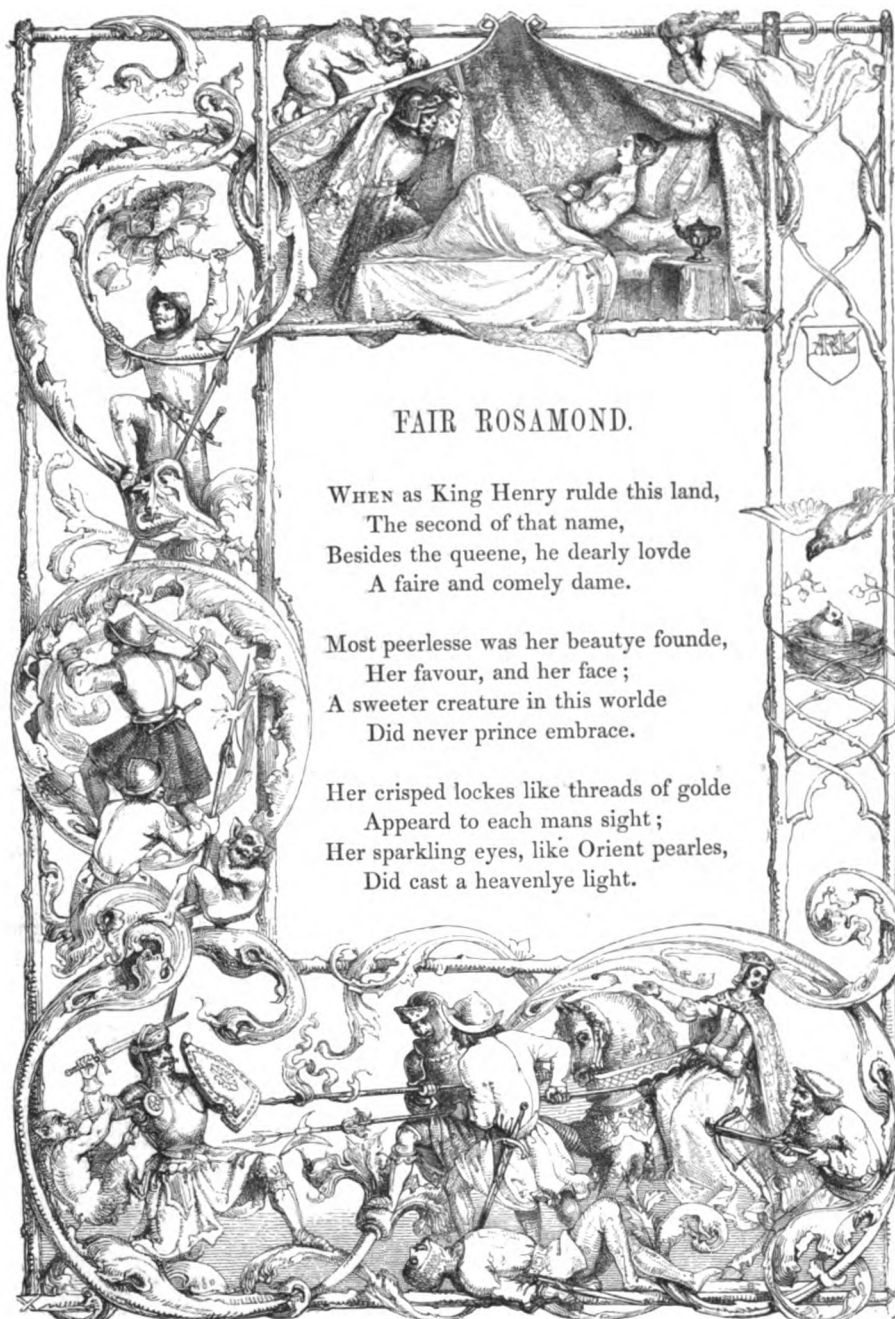


RING AT CLUNY CASTLE,  
Worn by Charles Edward in the days of Waverley.

DICKES, del.

WITTEY, sc.





FRANKLIN, del.

T. WILLIAMS, sc.

## FAIR ROSAMOND.

WHEN as King Henry rulde this land,  
The second of that name,  
Besides the queene, he dearly lovde  
A faire and comely dame.

Most peerlesse was her beautye founde,  
Her favour, and her face;  
A sweeter creature in this worlde  
Did never prince embrace.

Her crisped lockes like threads of golde  
Appeard to each mans sight;  
Her sparkling eyes, like Orient pearles,  
Did cast a heavenlye light.



GILBERT, del.

VIZETELLY, sc.

## THE BOOK OF BRITISH BALLADS.\*

FINDING that our subscribers, generally, have been much pleased with the examples of wood-engravings, from illustrated books in course of publication—which we have been enabled, occasionally, to introduce into our pages—we have made arrangements to give, somewhat frequently, this additional advantage to "The Art-Union."

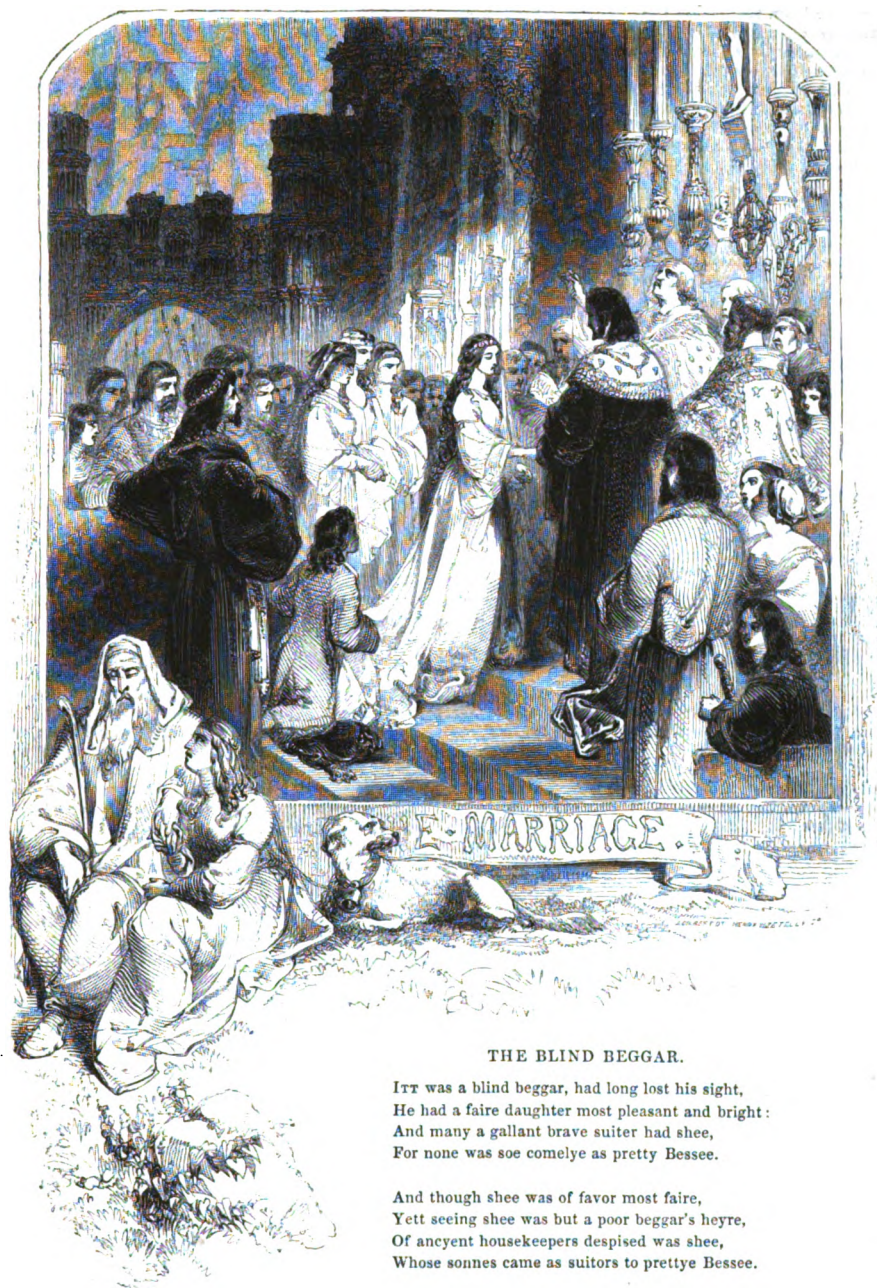
We here present specimens of "THE BOOK OF BRITISH BALLADS;" and on the other sides of these leaves, a few selected from "THE ABBOTSFORD EDITION OF THE WAVERLEY NOVELS,"—of the latter we shall be enabled to speak fully and freely; in reference to the former, however, we must content ourselves with printing the Editor's "Introduction."

\* Edited by S. C. HALL, Esq., F.S.A. Publishing in Monthly Parts, by HOW and PARSONS, 132, Fleet Street.

"Although various collections of British Ballads have been published, from time to time, since the elegant mind, refined taste, and sound judgment, of Bishop Percy were brought to bear upon the interesting and important subject, no attempt has been made to select and arrange, in a popular form, the best of these Ballads, from the several volumes in which they are scattered, and mixed up with a mass of inferior, or objectionable, compositions. This appears, indeed, to have been almost the only department of our 'Polite Literature' to which public attention has not been adequately directed. Yet, without subscribing to the opinion, attributed to high authorities,—'Give me the making of National Ballads, and I care not who makes the Laws'—it requires no argument to prove their powerful influence, over the thoughts and feeling of all

classes—the cultivated as well as the uncultivated. It is not too much to say, that in 'uncivilized ages' no source of instruction was so fertile,—and no Missionary so effective in moulding the general sentiment, as 'the blinde crowder,'—it may have been,—'who with no rougher voice than rude style,' stirred up the sympathies of the multitude, and moved even the great heart of Sidney 'more than with a trumpet.' Nor can he be considered a visionary, who would draw conclusions, as to the pre-eminently moral character of Great Britain, from the fact, that the songs which encourage virtue and justice, uphold heroic fortitude, and inculcate, as an axiom, that 'God defends the right,' have been, in all ages, the chiefest 'darlings of the common people.'

"The Editor will endeavour to form a selection that shall be agreeable and interesting to the general reader,



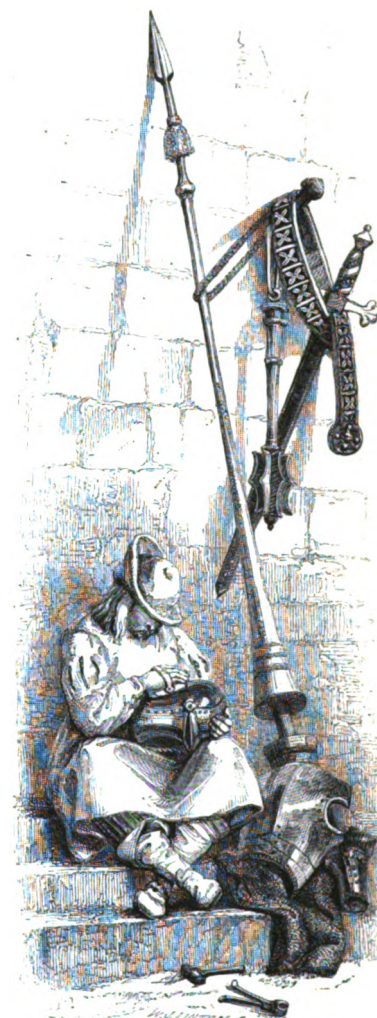
GILBERT, del.

VIZETELLY, sc.

## THE BLIND BEGGAR.

Itt was a blind beggar, had long lost his sight,  
He had a faire daughter most pleasant and bright:  
And many a gallant brave suiter had shee,  
For none was soe comelye as pretty Bessee.

And though shee was of favor most faire,  
Yett seeing shee was but a poor beggar's heyre,  
Of ancyent housekeepers despised was shee,  
Whose sonnes came as suitors to pretty Bessee.



DYCK, del.

LINTON, sc.

and not unsatisfactory to the antiquary and the scholar. It is, however, an essential part of his design, to collect only the Ballads that appear most worthy of preservation,—and not to reprint those which have no stronger recommendation than their rarity; rejecting none, because they are already sufficiently known, and accepting none, because they are merely scarce. It will be his duty to decline no labour that may give completeness to his task, and to omit no opportunities of consulting available sources of information, whether accessible to all readers, or to be obtained only by patient industry and careful search. His plan, in its several details, it is unnecessary for him to explain, inasmuch as it is here sufficiently developed. It will be perceived, that he has

not modernised the orthography; believing that 'these old and antique songs' will be most readily welcomed in their ancient dress,—

'The garb our Muses wore in former years.'

"It will not, however, be expedient to follow any chronological order; to do so with accuracy would be, indeed, impossible, for there are few of the more ancient compositions to which any date can be assigned. The Editor will, therefore, consider himself justified in so arranging these Ballads as to obtain variety, both of style and illustration, without regard to the period at which they were written, or the sources in which they originated; prefacing each by such explanatory remarks

as shall communicate all the information he can obtain concerning its history.

"In illustrating the work, he has been ambitious, so to apply the great and admitted capabilities of British Art, as to prove that the embellished volumes of Germany and France are not of unapproachable excellence, in reference either to design or execution. He believes himself warranted in stating that, as the work progresses, he will be enabled to submit examples of the genius of a large proportion of the more accomplished artists of Great Britain—as exhibited in drawing upon wood. The supremacy of our English engravers, in this class of Art, has been long established."

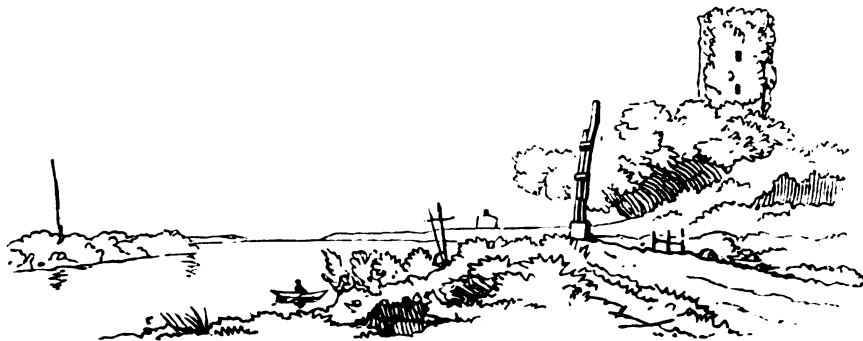


## AN ARTIST'S TOUR.

[For the very interesting, although brief and limited tour, described in the following letter, we are indebted to an artist, who already holds a distinguished rank in his profession. It exhibits proof that he has not passed through fertile Italy without turning valuable opportunities to profitable account. He has very properly communicated to his professional brethren his observations in reference to a remarkable vicinity of Rome, of which many of its permanent residents know little or nothing. We hope his example may be followed. There are many artists who might thus confer benefit on the student, supply information to the traveller, and afford enjoyment to the public.]

Rome, 3rd June, 1838.

I have been traversing the classic, though now desolate shores of Ostia, Ardea, Nettuno, &c., accompanied by an intimate friend, a Swiss artist. We set out on foot at four o'clock in the morning, carrying with us our sketching materials, a knapsack containing linen, &c., good stout sticks with iron points, to defend ourselves on the road in case of necessity, and a chart of the country to facilitate our progress. We arrived at Fumicino about ten o'clock in the morning, and, having refreshed ourselves, proceeded to Ostia, passing the famous fields of Apollo, on which stood his temple, now a melancholy waste, marshy, and sterile. We arrived at the ancient Ostia about twelve o'clock, having crossed the Tiber a little below its termination into the sea, a slight memo-



randum of which I transferred to my sketch-book. After having scrambled our way with much difficulty through long grass and brambles, we entered the ruins of a temple said to be the Temple of Jupiter, and which still bears evident marks of former splendour; from these ruins we had a view of the very slender remains of the ancient city, which consist of a number of foundations of buildings, &c., almost lost amongst briars

and brambles. One can scarcely imagine, when looking on the desolate scene around, that this was once a flourishing and populous city, into the ports of which entered vessels from all parts of the world. Leaving these ruins we arrived at the modern Ostia, and were so much struck with its appearance, that we sat down to take a sketch of it: it is a most picturesque object, and the two pines which grow in front of its half-ruined walls



add much to its "picturesqueness." After the dreary waste we had left, it seemed like a spring in the desert. Having completed our sketches, and feeling our appetites sharpened, we entered the village, and were served at the inn with a sorry repast by a brutal and ill-looking landlord, who made us pay exorbitantly. We took a survey of the interior of the large tower, but found in it nothing particularly interesting, except a few inscriptions dug out of the neighbouring ruins. Having satisfied our curiosity, we proceeded by a pleasant

walk to Castel Fusano, a country seat of Prince Ghigi, where we intended to pass the night: it is an old castellated mansion; and tradition says that the stone figures of sentinels on the top of this mansion were placed there to deceive the Turkish corsairs, who from time to time made incursions on the neighbouring shore, and did not spare the castle itself. It is situated in a spacious though neglected park, and is surrounded by beautiful pines. As we approached it the sun was setting, and threw a gorgeous light on an avenue of those trees, at which we were gazing with admiration, when we were accosted by the custode, or keeper of the park, with whom we entered into conversation; in the course of which he informed us, to our great vexation, that the steward had accompanied the prince to Rome, and that all the rooms in the castle were locked up, and advised us to go back to Ostia. Here was a pretty predicament: we were not disposed to retrace our steps, as the distance from Ostia was seven miles; nor did we like trusting ourselves in the hands of the worthy landlord, and other certain ferocious-looking individuals we had noticed in the inn. We therefore begged and prayed of the custode to give us shelter, if it were only in a shed, explaining to him our forlorn condition. Upon consideration, he said he would apply to the cowherd, who lived

in a kind of hovel with his family adjoining the villa, whither we accompanied him; and, after no little persuasion, he was induced to give us shelter; we supped with the cowherd and his family on bread and water, this being the only fare they had to offer us. He then conducted us to a room without furniture, and having supplied us with some straw for beds, and lighted a fire, we laid down to repose ourselves, or at least with that intention, for we were kept awake all night by the buzzing of mosquitoes, with which this part of the country is infested: they bit me so severely on the hands that I still bear the marks of them. We arose at daybreak, not sorry to get out of our wretched resting-place. It was a chill misty morning, and our prospect of breakfast was very doubtful, but we were sustained by our enthusiasm: we thought of Virgil, Apollo, &c.; and my friend, who is a zealous classic, opening a pocket edition of the *Æneid* in Italian, spouted as we proceeded briskly along a road in the midst of a wood, formed from the materials of the Via Severiana, and which brought us to the sea-side just in time to see the sun rise on the ocean—a glorious sight! which gave us fresh energy. So beautiful was the effect, that I was induced to make a sketch of it, but gave it over in despair; and after we had lingered awhile gazing on the broad blue ocean, we proceeded along the shore for many miles without meeting a soul, except two or three soldiers stationed in cabins to prevent smugglers from landing. The sands in this part are very smooth, so we took off our shoes and stockings and walked in *cuerpo* the whole length of them: having trotted in this manner for about seven or eight miles, we arrived at a solitary tower called the Tor Paterno, inhabited by a few miserable looking soldiers employed in watching smugglers: this was the site of the famous city of Laurentum, celebrated by Virgil in his *Æneid*, and which was the first place where *Æneas* landed on his arrival in Italy; and the daughter of whose king, Latinus, he married. Leaving the sea-shore we branched off into the road to Practica, the place of our destination for that day: this path lay in the midst of a wood which, for desolate wildness, I conceive, may rival any in the most savage region. After walking a considerable distance without meeting with any living creature, except snakes and lizards, and descrying no signs of Practica, we began to imagine we had lost our way; this was a melancholy reflection! we had tasted nothing but a bit of bread since twelve o'clock the preceding day. The sun shone hotly upon us, and we were encumbered with our trappings; yet, not allowing our courage to flag, we trudged on till we arrived at a cross-road in an open country; here, however, we could discover no signs of Practica; and my companion leaving me in charge of the luggage walked to a hill at a short distance, where he, to his great joy, discovered the eagerly sought for town; and at that moment some labourers coming up, told him they were going on the road to Practica to a farm, where they were employed in hay-making. We all joined; and having arrived at the farm, were enabled to procure some bread and wine, which you may easily imagine we needed not a little. After this refreshment, we proceeded to Practica, where we arrived about two o'clock in the day, having slept on the ground for above two hours from excessive fatigue. This town is very small, but prettily situated, and from the tower of a palace of Prince Borghese there is a most magnificent distant view of Rome, and the surrounding countries of Albano, Gensano, Frascati, &c. Practica is situated on the same site as Lavinium, built by *Æneas* in honour of his wife Lavinia; and many antiquities have been dug up in the neighbourhood. After having dined and supped tolerably well in the inn of the place, we went to rest,



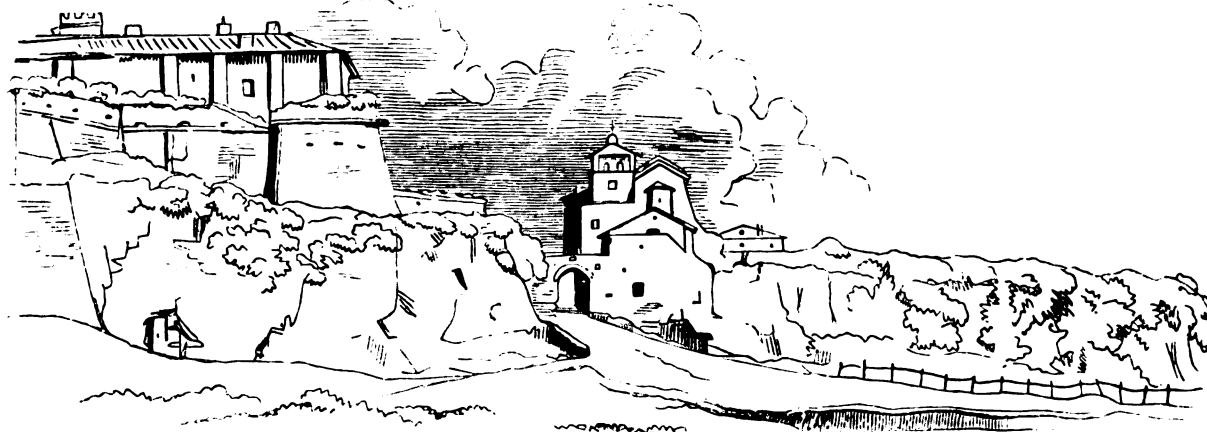
and next morning early we set out for Ardea, sketching many objects on the road. It is a curious circumstance, that all the farm-houses and



cottages on this road were formed exactly in the same manner as those described by Virgil, and they are only to be found so in this part of the country. We passed several herds of fierce looking

buffaloes, which we wished a hundred miles off; luckily, however, they offered us no annoyance. The country round about on this road is very picturesque, and now and then one catches a distant

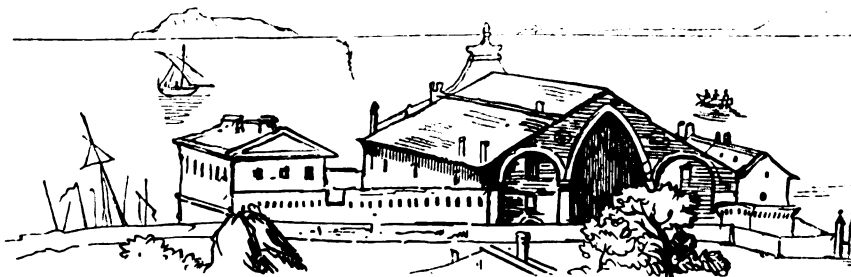
view of the sea, or of a long line of blue mountains. We arrived at Ardea about twelve o'clock: this town is exceedingly picturesque and interesting; the air, however, we were told, is so extremely



bad in the summer that all the inhabitants leave it and go to more healthy parts. Ardea is celebrated by Virgil in his *Æneid* as the habitation of Turnus, King of the Rutuli; and Ardea was the capital of their kingdom: it was besieged by Tarquin the Proud; and in after ages was the retreat of the celebrated general Furius Camillus, on leaving his ungrateful country; and from its gates he sallied forth to combat Brennus, King of the Gauls, when he had reduced Rome to its last shift. We occupied ourselves in sketching many objects there the rest of the day, and the next morning departed for Porto d' Anzio. After passing many fields of oxen and buffaloes, we arrived at the sea side, at a large tower, called the tower of St. Lorenzo, where we reposed ourselves for a short time, and breakfasted on some provisions we had brought with us from Ardea; for experience had taught us the necessity of providing ourselves in this manner. We then walked for many miles along the sea shore: the morning was very fine, and the sea of a beautiful azure blue, now and then relieved by a tint of emerald green, and where the sun was reflected on its surface it appeared as if spotted with a thousand brilliants. In England it is impossible to imagine these effects; the deepest ultramarine is not too strong to represent the sea in fine sunny weather: there was one annoyance, however, in the midst of this beautiful scene, which tended to disturb the delightful feeling it produced; numbers of oxen, driven by the great heat from the woods and meadows lying inland, had come out to the border of the sea to enjoy the freshness of the breeze, and we had to drive them away as we passed along, though not without some fear and trembling. We at length arrived at a solitary tower on the sea shore, called the Solfatara, where we reposed; and gazing on the sea shore, and reflecting on the "dangers we had passed," we regarded with other feelings the formidable oxen, forming, as it were, in the perspective, a white border to the beach; and they now served to remind us of Europa and the "fair white bull." Keeping along the shore for four or five miles, we arrived at Porto d' Anzio. The first object that met our eye on entering the town was a large villa where Don Miguel resides when he goes into the country; his constant occupation is in shooting the wild boars, &c., which frequent the neighbouring woods. Passing by the villa, we came to a barrack of soldiers, and were passing some ruins on our right unnoticed, when we were addressed by an officer from the window, who told us they were the remains of Nero's birth-place. "I have no doubt," said he, "but that to see it is one of the objects of your visit here." We answered in the affirmative; and he then politely directed one of the soldiers to show us over the ruins. They contain many rooms with rich mosaic floors and painted walls: we observed many small apartments which have evidently been baths, and on the upper part of the room is a very handsome mosaic floor in black and white. This palace, of which these ruins formed but a very inconsiderable portion, extended to a great distance, covering a large space of ground; it was among a part of its remains that

the famous statue of Apollo Belvidere, and many of the chef-d'œuvres which now adorn the Vatican, were found, but the spot where they were discovered has since been filled up, the ruins that remain have only been excavated within a short space of time. Having satisfied our curiosity, we went to the inn where we met the officer, who had called our attention to the place; we found him a very pleasant, well-informed man, a native of Ravenna: he invited us to the barracks to show us some drawings and sketches he had made, which were indeed very creditable; he pointed out some very beautiful views to us, which he thought we might like to sketch, particularly a very extensive one from his room window. To the left lay Nettuno, a very picturesque little town bordering the sea, with a small fort of the middle ages; beyond, and extending to a considerable distance, lay a beautiful line of majestic mountains, spotted with the small towns of Norma, Sermonetta, and

Sezza—the shore, continuing from Nettuno, runs on towards Terracina, and is entirely uncultivated and deserted. Formerly the shore was covered with gorgeous palaces, villas, and temples; and at Nettuno, was a magnificent temple of Neptune, from which it took its name, and the foundations of which are still visible. More to the right, lay the famous promontory of Circe, rising like an island (which it formerly was) from the sea. It was here the famous sorceress Circe had her habitation, and where she turned, by her incantations, men and women into animals. If ever there were a beau idéal of an enchanted spot, it is this: it rises like magic on the horizon of the sea; and when we beheld it, was of a light purple mixed with a warmer tint from the reflection of the sun on its crags. Below it, and in the foreground, lies the pier, arsenal, and part of the town of Porto d' Anzio. One would little imagine, to look at this small insignificant town, that it was the site of the



once famed city, the birth-place of Nero and Caligula, abounding in luxury, wealth, and magnificence, and into whose port, vessels brought their riches from all parts of the then civilized world. There are still remains, in the sea, of the famous mole built by Trajan, and which, from the slight relics that still remain, give an idea of its immense strength and greatness. All these objects combined together in one view, the splendid effect of the broad blue ocean, a vast mass of bright azure, bordered by a picturesque shore, and spotted here and there with massive remains of Roman antiquity, which, from the reflection of the afternoon's sun, assumed that rich golden tint so peculiar to the south, gave such an effect which I shall never forget. We then proceeded leisurely to Nettuno by a road bordering the bay, lingering to view the beautiful effects which the island, or rather promontory of Circe assumed as the sun sank lower, or sketching Nettuno as it presented itself in different points of view. I am surprised that the scenery round the bay has not been more represented by landscape painters: what fine subjects there are for Callcott, Collins, or Turner! We had remained so long on our road that we did not arrive in Nettuno until the sun had set; but we had just time to look about the town, which, with the exception of the picturesque costume of the women, and its fortress,

has nothing particularly remarkable in it. Having retired to rest at the locanda, we rose next morning at four o'clock, and set off for Albano, where we arrived about half-past twelve, after a very hot ride of twenty-four miles; and after dining, set off in a voiture to Rome, which we reached at seven o'clock in the evening, having performed a journey which very few make, as it cannot be done without going on foot, and is not unattended with danger.

#### THE FRESCOS OF CORNELIUS.

In a former article we gave a brief sketch of the life, and a description of some of the works of Peter Cornelius; we propose now to point out the peculiar qualities of his genius, and its productions. In doing this, we shall draw largely from the work of one of the best living writers on Art, and who, residing in Germany, has so profoundly studied the peculiar forms which Art has taken in that country, that he has entered into the feelings from which they arise; and he writes as a German would write in describing them, and making us understand them while he preserves the critical calmness of a judge in giving his opinions.

When Raffaele Mengs, towards the middle of last century, sought to revive the art of



painting, the models he chose were Raffaele, Correggio, and those of their time, who had brought the art to its highest perfection. If true fame has attached itself to the name of Mengs himself, his success at the head of a school was not great. The subsequent revivers of Art in Germany, in our day, have chosen, as examples, those who were the masters and models of the greater men who followed them. It is from the works of Giotto, Cimabue, Perugino, Fra Angelico di Fiesole, and the Umbrian painters, that Overbeck, Schadow, and Schnorr, and almost all the historical painters of modern Germany have drawn their inspirations; and they wish to reproduce the simplicity, the mystic grace, the quaint antiquity with which those masters strove to express their religious feelings as well as their genius. They have also sought to imbue themselves with the taste and style of Italy; and we recognise nothing German in their works.

Cornelius has never yielded to the prevailing style; he has preserved an independent manner; his thoughts and their expression are national and individual; his genius, severe and bold, presents in his works the nerve, the power, the majesty, which we find in the remains and traditions of the old Byzantine style. These, his ardent imagination has combined with the movement, and much of the never tranquil character, and the exaggerated colouring which marks the epoch of the decline of Art; he combines the two extremes, the beginning and the end. But the defects of colouring seen in many of his works, are not always, or often, attributable to himself; for the greater part of the frescoes designed by him are executed by his scholars: such is the plan followed out by almost all the fresco painters of Germany, and most of all by Cornelius. To this cause also, I believe we may often attribute errors, observable in the drawing, and exaggeration in the expression, which sometimes spoil the beautiful and philosophical inventions of the master. Mind is the peculiar province of Cornelius; all the highest part of painting, which consists in embodying fine and deep thoughts is especially his, and there is meaning in his compositions that render them worthy studies for a thinking man. Cornelius has twice visited Rome; he describes the effect it had on him as a new birth in his artistic life: his genius led him, it will easily be supposed, to study Michael Angelo more than Raffaele. He left there some cartoons, the subjects taken from Dante, which breathe a fresh, early beauty combined with spirit and character. Cornelius did not extend these cartoons, they were finished and executed by M. Veit, and the style of the work was quite changed. He returned to Rome at an after period, when the painting of the Ludwigskirche (church of St. Louis) was committed to him by the King of Bavaria, saying, that it was only at Rome his mind could be prepared for the work, and that there only he could compose the cartoons. It was in 1820 that he received the king's commands to adorn with fresco painting a part of the Glyptotheca: this part consisted of three halls in the centre of the building, one wing being appropriated to the collection of Grecian marbles, the other to those of Rome. The very thought of the presence of these remains was sufficient to crush an artist unless it inspired him.

The whole subjects were to be taken from classical antiquity, and the mythology of the Greeks and Romans. Cornelius has arranged his compositions in the following manner:—In the first hall are the gods, in the last, the heroes of antiquity; but he has in the latter confined himself entirely to Grecian history, or rather poetry. Between these two halls, is the third of smaller dimensions; and here Cornelius has placed Prometheus, a link between heaven and earth. The roof of the hall of the gods is divided into four compartments; on each are several zones; on the highest, which forms the centre of the roof, Cornelius has represented Love presiding over the four elements, thus expressing the idea of the ancient Greeks, which attributed to Love the organization of chaos.

The manner in which the cosmogonical symbols are expressed is curious, with their correspondences. In the compartment opposite to the window, Love rides on a dolphin, indicating the principle of water; a season corresponds to this element, it is spring; an hour, it is the dawn. The history of Aurora is most charmingly com-

posed; on one side she is seen rising, preceded by the morning star, leaving her husband, Titan, and her son, Memnon, still asleep. On the other side we see her imploring from Jupiter the gift of immortality for her lover. These two pieces, the last especially, are of such beauty and expression, that these are felt in spite of the purple colouring. In the compartment to the right, Love is sitting, holding the Olympian eagle, which has the thunderbolts in its claws. This is the principle of fire: to this, corresponds the hottest season, and the meridian hour of the day. Apollo is conducting the chariot of the Sun, and presiding over the summer. To the right are represented the metamorphoses attributed to his power, which have given names to some of our fairest flowers. The division below the window, gives us Love with the peacock, the sign of the air, autumn and evening. Evening is represented by Diana, in her car, drawn by deer, passing among groups of lovers. This part of the work, is indeed, a morsel of most rare elegance, painted, it is said, entirely by Cornelius himself; here his genius offers us some of the soft attractions of a virgin, but through them pierces now and then the more austere grace of a matron. To the left Diana recompenses Endymion, to the right she punishes Acteon. In the fourth compartment, Love playing with Cerberus, indicates the creation of the earth; Winter and Night form their train. Night holds in her arms Sleep and Death; she sits in her car, drawn by owls, and the nocturnal hours; at each side are the subterranean divinities, who preside over men's destinies, and make them feel their occult influences.

All these small figures in the roof, contrast, by their dimensions, with the great ones on the walls, and recall the paintings with which Primaticcio has adorned the roof of the palace of Gonzaga, at Mantua. We cannot describe so minutely as we should desire the other parts of this hall; we can merely indicate as to the composition, that under the compartment of water and Aurora, we have on the walls the kingdom of Neptune; under fire and Apollo, that of Jupiter; under night and the earth, that of Pluto. Over all the part of the walls representing the still reign of Pluto, we cannot but notice the wonderful character of languor and deadness that is expressed; Orpheus is striking his lyre, and the stone of Sisyphus and the labours of the Danaïdes are for the moment suspended; but over all, there is a want of energy and life that has a most peculiar and imposing effect. The colouring is unequal, as if it were the work of many different hands, but the light and shade are finely disposed. The throne of Pluto, representing the power of Death, is enveloped in darkness. We are compelled to pass over the other paintings in the hall of the gods; and in that of "heroes," we shall perhaps give more pleasure by describing one composition, than by naming the designs of all. The piece we select, is the last of the series describing the Trojan war: it is most striking in itself; and on none of the walls do we find the rich invention of Cornelius more displayed, nor the expression of it so much injured by the manner of the execution. We do not say we have seldom seen a more beautiful composition; but we have seldom seen one so powerful, it is something you can never forget.

In the midst of a vast space Hecuba is seated, her family murdered around her; Troy in ashes. All the grief gathered on her head seems to be changed into fatuity. Death has counted all her defenders; Priam lies dead at her feet; the base of a tragic pyramid, of which Cassandra prophesying with streaming hair forms the apex. Neoptolemus, standing on the body of Priam, holds Astyanax, whom he is ready to throw against the walls. Andromache, who should have better known how to defend her son, falls senseless at his feet. Menelaus seeks to bear from Hecuba her daughter Polixena; while Agamemnon would seize Cassandra as his prize; but she, prophesying, proclaims to him the disasters which await him after his victory. The other heroes are drawing lots for the spoils of Troy; while Helen, the cause of so many miseries, sits devouring her grief at the foot of a column. Eneas is seen bearing from the flames his father and son, destined in another land to found another Troy.

Now, let us imagine what would be the effect of a composition like this, painted by Rubens,

Tintoretto, or even in our own times, by P. Delaroche or Hayez. How should we be thrilled with horror in witnessing these scenes! We should see the dead, we should hear the cries of the living, we should be spectators of the intoxication of victory, and all the terrors of war; blood and flames would stream around us. But as it appears, the want of true colouring and life, gives a coldness to the whole, and the harmony, which is the result of a fine feeling of colouring is wholly wanting. There is also, sometimes, exaggeration in the drawing, as well as in the expression. The body of Priam is of immense length, that of Neoptolemus is impossible. In many of these figures we recognise the manly simplicity of the old Byzantine style; but there is also far too much of the exaggerated movement and ambitious colouring of the last period of Art. In short, you are enraptured with the thoughts and composition, but the execution often wounds you, or leaves you indifferent. When the works in the Glyptotheca were finished, they obtained the approbation of all Germany, happy to find a thinker in a painter. In 1825, the painting of the Ludwigskirche (church of St. Louis) was entrusted by the king to Cornelius. Its architect, M. Gartner, was happily endowed with a mind suited to the genius of the painter, and the frame he prepared was well adapted for the work of Cornelius.

He had made many studies from the Cathedral of Bamberg, one of the finest monuments of the German middle age; and he now adorned and prepared the church of St. Louis with ornaments purely architectural, well adapted to enhance the works of Cornelius. He has given relief to the nave by a grey tone, from which the curves and nerves of the arches come out in warmer colours, while the vaults of the roof not destined for painting are ornamented in the old manner, an azure ground with stars. The parts of the church prepared for fresco painting, were the immense walls from the bottom of the choir to the end of the transepts, the upper part of the Latin cross, and four vaults of the ceiling, those of the transepts, that of the choir, and the part between. Cornelius has arranged his composition as follows: The three walls are devoted to the mission of Christ; three of the vaults to the kingdom of the Holy Spirit; and the vault of the choir to God the Father. The idea of the Trinity is everywhere present in the inventions of Cornelius in this church. The mission of Christ commences with the adoration of the magi, and, except the Last Judgment, ends with the Crucifixion. This last composition is very grand, and it is executed by Schlotthauer in a firm, broad, and grave manner, displaying much knowledge of Art. In the vault of the choir is represented God the Father, Creator, and Preserver of all things; on either hand are Michael as the destroyer of evil; and Raphael, as the messenger of divine grace, typifying the two principal acts of Providence. The kingdom of the Holy Spirit represents its influence as shown in the history of the church; on one side, apostles, martyrs, prophets, evangelists, doctors, and founders of orders; on the other side, as types of all the elect, are kings and virgins. All the figures in the part of the painting devoted to the kingdom of the Holy Spirit, appear to us the grandest inventions of Cornelius. The character of all is that strong and pure faith belonging to the primitive times. It is true, some are close imitations, almost copies of the old Byzantine style; but to do this, as these works are done, proves the possession of those rare gifts which nature only bestows on some of her most favoured organizations. The great work, however, of this church, is the Last Judgment, occupying the vertical wall of the choir; and we need not point out to the reader how beautifully all these different parts of the work conduct to one another, and are combined. The Last Judgment meets the eye on entering the church; on each side, on the vaults, are seen the crowds of the blessed, in the guidance of the Holy Spirit; and on the vault in the centre of the choir, Jehovah presiding over all. While the Last Judgment presents the explanation of the mission of Christ, and its completion, the other two walls represent his life on earth. In the Last Judgment, Cornelius seems to have taken the elements, as it were, of Michael Angelo's style, which, in its unpolished vigour, recalls the Byzantine manner. In the Christ, Cornelius seems to have had in view a grand and terrible representa-

tion of the Saviour, which is seen in some old cathedrals, built before the thirteenth century; it is seen in the apses of St. Paul's, without the walls at Rome, and it is also to be found on the medals of one of the Constantines, recently published by M. Saulcy. This sublime Christ, robed in antique drapery, the knees marking bold angles, the right hand raised, two fingers only open, and holding with the left hand, on his knees, the Liber Vitæ preserves strongly the Jewish type, and yet recalls the Jupiter of Phidias. With this image Cornelius has sought to combine the milder attributes of Jesus, and also, he has changed the attitude. The result is a figure expressing benignity and calm majesty. We cannot describe, as it merits, this great picture, any more than we have been able to note the immense series of compositions which cover the walls and the vaults; we may mention only two episodes in the Last Judgment: the first is considered, at Munich, the master-piece of the school of Cornelius. It is composed of five figures, two are bishops, the other three, a woman and two men ascending to heaven with the rapture of the blessed on their countenances. The other admired group, is a woman seized by a demon; she looks imploringly to an angel, and so finely is the expression of compassion in his face depicted, that we feel assured she is saved.

We feel how imperfect is this account, and therefore how little just to the artist. Taking the whole, we prefer the frescoes of the church of St. Louis to those of the Glyptotheca. They present more of the fine qualities and fewer of the defects of Cornelius. We cannot conclude, without naming, as they well deserve to be studied and admired, the illustrations of the *Niebelungen*, by Cornelius, full of fine invention, and designed with such force and simplicity, and so much of German character. We have tried to convey to the reader what are the prominent qualities of the genius of Peter Cornelius: these will, of course be differently appreciated, according to the tone of mind of those who study his works; but, perhaps, only when the varied feelings and excitements of friends and rivals, national and individual, have passed away: shall an artist like Cornelius receive his just award, and take his merited place whatever that may be. The glare of popular applause, the mists of ignorance and prejudice, alike disappear when we enter the calm regions of the past, and the slow gathered voice of ages stamps a judgment that changes no more. P.

#### THE ARTS IN CONTINENTAL STATES.

**ITALY.—Rome, 1842.—Notes of a Traveller.**—One of the great pleasures certainly that Rome offers to a stranger, is to visit the studios of the many artists of all nations congregated here. Our attention is particularly directed to the sculptors Thorwaldsen, Tenerani, Finelli, Rinaldi, Tadolini, Gibson, Wyatt, Macdonald, Crawford, Wolf, Fogelberg. What rich treasures of art testify the genius and labours of these men. Thorwaldsen, embracing every varied subject, from Jason, to the *Haufenstaufen* Conradin, Adonis, and the battles of Alexander; Christian and biblical subjects, Copernicus, and the horse of Poniatowski. Tenerani's pure creations—the lovely Psyche, the wounded Venus, the mischievous God of Love, and last and best of all his works, the 'Descent from the Cross,' which only requires a few finishing touches. Finelli, so powerful in every branch of his art: Rinaldi, the Professor of the Academy of St. Luca, so celebrated for his 'Sybilla,' and for his 'Joan of Arc,' commissioned by the King of France. Laurence Macdonald's studio is a particularly interesting one, as well from the masterpieces of invention it contains, as from the immense number of well-executed busts we see there. He is particularly happy in likenesses: you meet all your acquaintance, but well as they are represented, the thought will pass through the mind, how few faces bear the severe test of Sculpture.

Bearing some relation to the number of artists are the number of living models at Rome, and yet there are complaints of the want of beautiful female ones. The place of the most celebrated in former years—Victoria Albano and Sabineria Fortunata—has never been supplied. The latter became the wife of an artist, and is now an elegantly dressed lady, whom I often

meet;—still beautiful, though her features are not faultless, nor even very regular. But, notwithstanding these complaints, let it not be thought there are here few beautiful forms and characteristic heads, such as best serve the painter and the sculptor; they are inexhaustible, especially in the towns near Rome: in Rome itself the population is mixed, and often sunk in poverty and squalor. Of male models, the *Piazza di Spagna* presents many a group, lying down or sitting sunning themselves on the steps of the stairs of the *Trinità de' Monti*. Here are the bandits, the pipers, the Apostles, that have served for many a race of artists, and will do so probably for many more; for their lives are such easy ones, awaiting the call of the artist, heedless whether success crowns his efforts or not—whether they are well or ill represented, so only that the required payment finds its way into their pockets; indeed, the only wonder is that their happy existence does not tempt so many others to the same way of life that they must end in devouring one another. We have noticed especially an often-painted bandit, with long carefully-curved ringlets; a magnificent old man, with hair and beard snow-white and of great length—a most ragged prophet and Apostle; two lovely little boys, often introduced as taking care of cattle, with lambskin caps and peacock's feathers—little miniature "pifferari." How many interesting recollections and traits of the distinguished men to whom they have sat—the birds of passage of some seasons in the one rallying ground of all artists—might these persons give could they furnish us with all they might have observed. What relates to the obscure and laborious days of a great man is always to us far more interesting than the anecdotes that belong to his successful and brilliant period; and many a man of genius has, and does, obscurely labour in that city, which still exercises so powerful an influence on all who have one spark of intellect of a poetic kind.

**NAPLES.—Antiquities.**—A most interesting discovery has been recently made, in the country round Pausilipo. At a considerable distance from it, to the west, opposite Nesida, a part of a fluted pillar of cipoline was observed protruding from the earth: the manner of the chiselling and the form of the pillar gave indications that it was of the best style of Art; and further observation on the spot of some remains scattered here and there of houses "laterizate" and "reticolate" led to a belief that excavations at this place would lead to important discoveries. The design of the excavations was immediately made, and the works commenced, and they have well rewarded the undertakers. A magnificent theatre has been opened, a half larger than that of Pompeii, an odeon opposite to it, and a portico towards the sea, which probably belongs to some magnificent villa. It is believed, from various circumstances, that these buildings, the theatre and odeon, formed part of the villa of Lucullus or of Vedius Pollio; but to whoever it belonged, it was certainly one of those of delicious villas where the masters of the world called around them every luxury and enjoyment. The aqueducts display the usual grandeur of Roman works. A large room is also opened, which seems to have been a triclinium, or perhaps a part of a temple. Many marbles have been found, and on the 13th of January, near the odeon, a statue was disinterred, about half the size of life; the head and arms are wanting, but the sculpture is of the highest character of Art; and none who have seen the Greek marbles now in London will hesitate to regard this statue as a Greek work of the best epoch; there is the same sublime style and manner of the folds of the drapery, which would justify the name of Phidias being inscribed on it.

One of the great works in this country which testify the Roman power is the Claudian aqueduct ("Acquidotto Claudio"): it was constructed to convey the water of the celebrated "*Piscina Mirabile*," to supply the fleet of Augustus stationed in the port of Miseno. The distance is 50 miles from Sarino to Miseno, through hills, valleys, and plains, all compelled to yield to the will of man. For nearly 20 centuries this aqueduct has been inoperative, and in many places the vestiges of it are almost effaced. About 280 years ago, Tavorario Lettieri had visited and described it: it has now again become the subject of research. The architect Felice Abate has examined the whole course of the aqueduct, and has pub-

lished a memoir, with an exact description of its present state, and pointing out how it might still be made available by means of some reparations.

**FRANCE.—PARIS.—Monument to Marshal Moncey.**—A project for a monument to the memory of Marshal Moncey has been presented to the section of the fine arts, by M. Pigeory, architect. This plan consists in removing from the Barrier de Clichy, the scene of the last warlike exploit of the Duke de Cornegiano, the edifices which encumber it, and placing in front of the two iron gratings which open on the Rue d'Amsterdam, in the midst of an oblong spherical space, a statue of the Marshal.

**Worthy of Imitation.**—The bronze casters of Paris had a general meeting on the 25th of April, for the new arrangements of their bureau. M. Gastanibide has been re-elected president. At the same sitting, the masters give prizes for drawing and sculpture to some of their young workmen. The first prize a silver medal and a silver case of mathematical instruments, was awarded to the student Kevillon, chiseller; the second prize, a silver medal and a book in the saving-bank, to Irle, also a chiseller (the book in the saving-bank includes a small sum deposited there, but which we believe cannot be immediately withdrawn). Four bronze medals were also given. It were most desirable such encouragements to industrious youth were given in other branches of art and industry.

**Marshal Clausel.**—April 23. At present, when the death of Marshal Clausel excites so much interest, we may recall the following circumstance of his life as connected with art. Towards the close of the year 1798, Adjutant-General Clausel was charged to receive the abdication of Charles Emanuel IV., king of Sardinia. He discharged this mission with so much delicacy towards the king, that the latter, as a mark of esteem, presented to him the celebrated picture of 'The Woman in a Dropsy,' by Gerard Dow. The general did not retain this precious gift for himself; but sent it to Paris a present to his country. It was immediately placed in the gallery of the Louvre.

**Necrology.**—Aguado. — We have to announce the death of M. Aguado, at Paris, one of the greatest amateurs of painting of our day, and the possessor of a most splendid gallery of Spanish and other pictures. We trust his son inherits with his large fortune his father's love of art.

Mr. Rapatel, a young and very clever sculptor, nephew of the General Rapatel, was killed among the other victims in the dreadful accident on the railroad to Versailles.

**Académie des Beaux Arts.**—M. Gauthier has been elected a member of the "Académie des Beaux Arts," of the section of architecture, in the room of M. Guénessin.

**VERSAILLES.—Hall of Constantine.**—The new historical gallery in this palace, painted by M. Horace Vernet, is now opened, and crowds of visitors from Paris daily throng there. It is called the "Hall of Constantine," and the paintings are intended to commemorate the triumphs of the French arms during the first ten years of the reign of Louis Philippe. The number of pictures is fourteen—seven large pictures and seven smaller ones. All are executed with that poetic and picturesque spirit which gives such an interest to every work of M. Horace Vernet, no less that the clear intelligent style which is the seal of this artist; a merit which makes his pictures understood, and to a certain degree appreciated by all. Of the large pictures, three of the 'Siege of Constantine' have been already exhibited; of those never before seen by the public, the 'Battle of the Hahrah,' is one of the most impressive. The landscape presents the rich and peculiar vegetation of Africa, and is very beautiful; the elegance of the forms of vegetable life, and the tranquillity of the spot, contrasting strikingly with the terrible scenes of war represented. In the 'Taking of St. John d'Ulloa,' we have all the details of marine warfare, given with great exactness, and an interest attached to them, which is one of the strongest proof of M. H. Vernet's genius.

**MARSEILLES.—Puget's Monument.**—A colossal statue is to be erected here to the memory of Puget, the celebrated sculptor. It is to be placed at the *Prado*.

## ROYAL COMMISSION OF FINE ARTS.

WE had, in our last number, the pleasure of communicating to our readers the plan adopted by the Royal Commission, as the first step towards promoting and encouraging the Fine Arts, with immediate reference to the decoration of the New Houses of Parliament. Viewed simply as regards the object thus strictly limited, it is a matter of extreme interest; but when we consider the influence it must exercise, not only as regards the introduction of architectural decoration, but the promotion of the highest tendencies of Art, the announcement of the Royal Commission assumes a character and an importance, far beyond what otherwise its transitory nature might possess. The acts of an individual, however exalted his position, with whatever greatness of intellect he may be endowed, and powerful, whether combined or directing the passions, and ambition of men, can affect society but to a limited extent; he is borne along by the current of opinion, which obliterates the track of his career, as the restless force of ocean destroys every vestige of the mighty armaments which sweep over its expanse. But the principles we inculcate, the truths to which we give utterance, the thoughts that we encourage, have an efficacy which, unheard, unseen, mingles as it were with the universe, and unrolls in mighty gradations the spiritual influence of the Eternal Cause, upon the immortal mind of man. And in a country such as this, where the people, although ever apt to canvass and debate every occurrence, yet reflect so much the prevalent opinion; where systems once adopted are so firmly retained; any truth, principle, or maxim that is enounced, every system that is established, exacts an attention in proportion to the interests it may regulate, destroy, or extend. We propose, therefore, to consider the probable result of this patronage and encouragement of the Fine Arts, by the state, not as regards individuals, but as concerns the nation, in its principles, but not in its details. There are men who assert that the object of the Fine Arts is merely pleasure, that they are but the handmaids to wealth; attributes of luxury, and ministrants to the enjoyments of opulence and ease. Even in this respect, they possess a refinement, which has an influence in conducting the mind to intellectual pleasures, or restraining it from those indulgencies to which the luxurious and the indolent are inclined. Considered as a pursuit, the more they are advanced the more sociable do men become; they cannot exist without a general degree of culture, they are a part of the spirit of the age; and as they tend to animate exertion, encourage knowledge, or minister to industry they increase happiness; by enlarging those powers and faculties with which, for the highest moral purposes, we are endowed. Nor do they exist alone; whatever perfection they attain is a sign of general progress; of advancement inseparable from knowledge, of condition remote from debasement. To say, they have chiefly flourished in countries where public morals have been the most degraded, is to show there was a sufficient moral left to permit their appreciation. The supremacy of the Italian in the imitative Arts, does not account for his political degeneracy; nor is the corruption of Rome to be ascribed to luxury and the Arts, but rather to ill-managed governments, and the unlimited extent of conquest. But are they not subsidiary to education? Education does not consist in the course of study pursued at an university; it is not the routine of a tutor, the system of Genlis and Rousseau, it is of the eye as well as of the ear; the insensible action of time, the impression of opinion gradually acquired, and the result of experience, circumstance, and truth. And does not the picture instruct? Is not the artist—

"Copying with awe the one Paternal mind,"

a moral teacher? has religion no influence in the

energy of Michael Angelo? is there nothing elevating in the compositions of Raffaele?

The first association of painters was at Florence; and their motto was "Levar di terra al ciel nostro intelletto"—to raise the spirit, mind, from earth to heaven. If the beautiful mythology of the ancients possessed the power of a moral creed, its existence at least depended upon the creations of Art; and in what manner was the early history of Christianity transmitted to the uneducated mass of its adherents? By the types, forms, impressions, symbols of Art, depicting alike the mercy which descended to save, and the faith which aspired to ascend. When we have learned to respect the creations of intellect, we have advanced in the culture of our own: the honours that have been paid to the great men of the past; the long glories of the Italian school, are the silent homage of the human mind, to qualities we feel elevating to the imagination, and becoming the attribute of reason. But since the mind is not so much governed by the hourly influence of philosophical deduction, as by a multitude of minor causes, of feelings suddenly awakened, or ideas most familiar to the circumstances of daily life, let us consider the Arts, with respect to their utility in the formation of a pure taste. Whether taste be a distinct faculty, or a mode of judgment, has been a subject of much controversy. It may be considered as feeling and judgment combined, and directed either to the consideration of sensible images or ideal creations; the first being considered as Art, the second as Literature, including under these divisions Poetry, Eloquence, Painting, Sculpture, and Architecture. Now these Arts are distinguished from the mechanical, by this—their end is not directly utility, nor, strictly speaking, instruction; but to minister to the pleasures of the imagination, and thus indirectly to create a niceness of discrimination and a delicacy of feeling, which largely assist and develop the conclusions of reason. And when we reflect upon the power of the imagination, that it gives existence to the ideal, transfers us to scenes the most distant, or approximates the most remote, that its visions are forms of the beautiful, and that—

"—the glad impulse of congenial powers,  
Of sweet sound, or fair proportioned form,  
The grace of motion or the bloom of light,  
Thrill through imagination's tender frame;"

and while it aids the inventive power of the poet, that it leads the philosophical inquirer, or by realizing another's situation awakens the mind to the consideration of relative happiness or want; surely we cannot underrate its influence as a power of the mind, but aim sedulously at such a cultivation of it as may most contribute to the formation of what is pure, virtuous, and estimable in human character. The only means to obtain a pure taste, to educate and guide the imagination, more particularly as regards the Fine Arts, is to encourage their highest tendencies—the illustration of nature and life, the eventful actions of man, and the scriptural truths of God. This can only be effected by patronage, intellectual, liberal, and enduring. Thus only can we nourish in the artist, or impress upon the public,

"—a discerning sense  
Of decent and sublime, with quick disgust  
From things deformed, or disarranged, or gross  
In species;"

and establish such habits of *practice* by which chiefly the mind is capable not only of estimating the excellency in a work of Art, but of ascertaining its quality and degree. Individual patronage must be variable both in its origin and aim. Its origin must date from the taste of the patron, a result dependent upon his intellectual powers, their education, and the moral government of his mind. Tried by its frequent tendency in literature, we shall be probably able to estimate its value as a *system* when directed to Art. Now we choose our favourite author, as we do our friend, from similarity of habits, modes of thought, and conformity of

feeling; even mere intercourse will encourage the associations of the mind. But we change our opinions, both of books and men, as we progress in life, enlarge our experience, and improve our judgment. Ovid in youth, Horace in manhood, and moralists and Tacitus at a later period, exhibit the successive phases of our literary taste; and our companions are similarly selected, or retained, not only from alternations of circumstance, but by our different estimation of character. Youth revels and derives its existence from the present. Age enjoys the calmness of the passing scene, already illumined by the brighter radiance of the future. One addresses himself to time, the other to eternity, a part of which he is. Now patronage extended to Art, as that of the individual, must be liable to similar variations of opinion, it will be influenced by the same cause, and be exercised under equal impressions. And this kind of encouragement is too precarious as a reward, to be sufficiently powerful as a stimulus. "The patronage of the public," says Sir Martin Archer Shee, "as distributed by individuals, has never been sufficient of itself to produce the higher excellence of Art in any nation. Bad taste, caprice, and an injudicious interference with the conceptions of genius, must always materially obstruct the advantages to be derived from this kind of encouragement; nor are the subjects and occasions upon which it is commonly exercised of a nature sufficiently elevating and impressive to excite all the enthusiasm of the artist, and call forth all the powers of his Art." To know the tree we judge of it by its fruit; to estimate a government we consider the condition of a people; to test the value of private patronage we examine the catalogue of an exhibition. Great and predominating ability there must necessarily be; but on what is it exercised? The portrait which most frequently ministers to vanity—and the small picture to enrich the wealthy gallery, or adorn the private house. It is not said this system is of itself bad; for there are patrons in every land of whom men are justly proud, but that is not *sufficient*, if we would dedicate Art to high purposes, associate her powers with the sacred subjects of religion, or aid the progress and encourage the moral welfare of the social state by the exhibition of great actions, and the perpetuation of high examples. This is a task for a government, this is the duty of a nation. "This kind of patronage is (to use again the words of the President of the Royal Academy), the employment of individuals selected for the execution of great works of public ornament and patriotic commemoration. This is certainly that exercise of patronage which appears to be the most worthy of a great and enlightened people, which is the most splendid and permanent, and which, under judicious management, must always be the most effectual. This is the patronage which principally contributed to raise the Arts to excellence in Greece, and to revive them in eminence in Italy; which, while it rouses the genius, rewards the virtues of great men, and gives at once refinement to the people and dignity to the state."

The arts, literature, and the drama reflect invariably the character of a nation. A freeman, and educated for the public service of the state, by which means the individual becomes merged in the mass, and is more induced to habits of generalization; with senses trained to the perception of the beautiful by the luxuriance of his land, and the blended harmony of mountain, wave, and sky, which became a part of him and of his soul, the Greek created those combinations of excellence, which it is the ambition of the modern to equal, to imitate, and to possess. These he dedicated to the genius of his countrymen; and from the days of Phidias to its decline, Art was the expression and the image of their varied condition. But in its history we do not mark those variations of taste, that uncertainty of style and manner, those alternations of good and bad, noble and trivial, which are the conse-

quence of defective principles and hesitating guidance. Christian Art, nurtured in concealment, early deformed by types and symbols, and the controversy of rude and enthusiastic minds, yet

"come un bel fume  
Che con silenzio al mar va declinando  
E se vada, o se stia, mal si presume,"

shed imperceptibly, under the protection of religion, its elevating influence on the mind. At the command of the Pontiffs, the bidding of free states, and the expressed will of successive emperors, the pictured forms which imagined the truths and spiritual feeling of Christianity were variously reproduced, always with a scriptural expression, more particularly in that favoured land, whose ideal impressions were so deeply reflective of the stern grandeur and picturesque trilogy of Dante. From Giotto to Raffaele the history of Art is that of the highest genius dedicated to the greatest purposes: it was with many an imaginative devotion, to all an ambition—

"Which haply vulgar hearts can scarce conceive;"

and as the materialism of antiquity had been purified by visions of truth and aspirations high, whose origin was in the creative beauty of nature, so also was its subsequent and secondary form spiritualized, not only by the impressions of a pure creed, but by the efficacy of the religious feeling, the eloquent proportion, vastness, and significant designs of Art.

Like exiles, who, on return to their fatherland, rekindle the sacred flame on the long-neglected altar of the protective deity, so we, so long estranged and alienated from that domain of creative and imitative excellence, now seek to restore the practice of those monumental works which cannot die, and may not be forgotten;—from the enduring evidence of facts;—the Sistine Chapel, and the Stanze of the Vatican, and by the authority of great names—Da Vinci, M. Angelo, and Raffaele. This silent worship of the great of old, is chiefly observable in Italy, Germany, and France, and in England for the first time the state has liberally conceded to opinion, and now seeks to ascertain "whether by painting or sculpture, or both combined, the events of our past history, and the persons of our public benefactors, may not be transmitted with unimpaired respect to the grateful recollection of the English people." If this arose from admiration of novelty, or obedience to the capricious will of a momentary impulse, we should say of the promoters of this design,

"Non ragionamo di lor, ma guarda, e passa;"

but, convinced that it is commenced, and will be continued upon principles alike honourable to the Commission, as useful to the country, we shall endeavour to submit to our readers those leading points which appear to us most important as harbingers of future good. First, then, it is an appeal to the common understanding of the people as to the propriety of encouraging monumental works of Art, the object of which is to enliven without destroying architectural effect, and directed to the illustration of great events. Secondly, the Commission has based its plan upon a liberal and enlarged scale; for while it seeks to introduce fresco, in which M. Angelo and Raffaele excelled, it evokes the aid of English artists in that branch of Art of which Sir Joshua Reynolds is their pride, and of sculpture, eminent by the ability of Flaxman and of Chantrey. Thus it seeks to erect, by the union of architecture, painting, and sculpture, a palace becoming the state of Art, of the nation, the Sovereign, and the senate. But there are other considerations. The end we gain is frequently valuable in proportion as it is the means to a remoter purpose. Thus if the mode of mural decoration here proposed be successful, it will not be confined to the Houses of Parliament, but as in Rome, in the time of Augustus, will become the decorative principle of the temple, the palace,

the exchange, and the town-hall. Moreover, works of this nature require, not only "that a man should be able to draw before he is let loose in fresco," but the preparation of the cartoon itself exacts that he should reflect as the critic of nature, and compose as the historian; that he should not detect casual contrasts or minute appearances, but express great truths and striking incidents; that he should separate that which is abstract, from that which is real; and represent life as it is seen in nature, not as it is described by the philosopher, or depicted by the poet. Under the guidance of one eminent in design, many moreover must work for its completion: thus much of energy that does not rise beyond a respectable mediocrity may here study and practise with success; ability which now dies in obscurity may attract attention; and a more extensive sphere for exertion will be presented to many who adopt the Arts as a profession.

"Different minds  
Incline to different objects: one pursues  
The vast alone, the wonderful, the wild;  
Another sighs for harmony, and grace,  
And gentlest beauty."

By encouraging fresco, and including oil painting and sculpture, the Royal Commission has, thus thrown down every barrier that can obstruct Genius in her career. The profession of the Fine Arts should be a liberal profession, it should assist, encourage, patronise, and protect, not this or that favourite, not opinion because it is of the public, or judgment because it is of wealth and state, but merit however humble, genius however daring, and pursuit wherever directed, with reference to the intellectual promotion of Art, and the honour that a great name confers upon a nation. Most earnestly do we hope that our young artists will consider the patronage of Art by the state, as a school for the instruction of genius, and its honours the reward of their career; and that without study, assiduous practice, unremitting attention to general principles and minute details, however superior their capacities or attainments, those capacities will be useless; those attainments misapplied. Life will glide away in different endeavours, and age but recall to their minds the thoughts of talent abused, opportunity neglected, and of honours they have lost, by wanting the ambition to win. In closing this article we must be permitted to add the expression of our homage, fervent, grateful, and sincere, to that Illustrious Prince, who, by his general acquirements, zeal, and educated taste, has not in this respect alone, but on every occasion, aided and encouraged the promotion of religion, science, literature, and Art. It was a proud ambition that made Cæsar the conqueror, Augustus the ruler, Napoleon the destroyer of kingdoms; but it is an ambition more lofty, because it is more pure, to wrest honours, not from the present, but the future; not by inscribing a name amid the conquests of war, but the victories of peace; not by recounting the nations we have added to our sway, but the minds we have won to intellectual greatness; the intellect we have directed to improve the condition of man, and the hearts we have turned to justice.

"Gratum est, quod patriæ civem populoque dediisti,  
Si facis, ut patriæ sit idoneus, utilis agris,  
Utilis et bellorum, et pacis rebus agendis.  
Plurimum enim interit, quibus artibus, et quibus  
hunc tu  
Moribus instituas."

"Not a tomb or an inscription," says Roscoe, "marks the place that received the ashes of Lorenzo; but the stranger who, smitten with the love of letters and of arts, wanders amidst the splendid monuments erected to his family, the works of M. Angelo, and his powerful competitors, whilst he looks in vain for that inscribed by his name, will be reminded of his glory by them all."

## VARIETIES.

THE DINNER AT THE ROYAL ACADEMY previous to the opening of the Exhibition, is one of the most remarkable things connected with the arts in this country. Sir Robert Peel described it on one occasion in the House of Commons with his usual good taste; and Sir Walter Scott, in one of his published letters, has given some account of it. But the splendour of this meeting does not require the aid of the hon. baronet's eloquence, nor the poetic talents of the great Wizard of the north. It is unique. There is nothing with which it can be put in comparison. Here government, foreign relations, the church, the law, the army and navy, the mercantile world, science, poetry, literature, and the drama, all find their representatives. Dukes, archbishops, bishops, ministers of state, law officers, ambassadors of foreign powers, heads of learned and scientific bodies, poets, philosophers, the civic authorities, the mayor, the governor of the Bank, the chairman of the India Company, gentlemen who have become conspicuous as patrons of art, in short, all who are connected in any way with the greatness and prosperity of a great country, are called upon, by their presence at this festival, to acknowledge the influence of the Fine Arts on civilized life. Political opinion here becomes no bar of separation. Whig and Tory are found sitting together side by side, forming one harmonious union in aid of elegance, refinement, and taste. The tables are set in the east room, surrounded by the pictures. At six o'clock the president takes the chair. On his right hand are seated the ambassador of France, the Lord Chancellor, Sir Robert Peel, Lord Stanley, Sir James Graham, &c. &c.; on the left the Dukes of Beaufort, Newcastle, Wellington, Sutherland, &c.; bishops in front, then foreign ambassadors, marquesses, earls, &c. &c. &c. By the time the cloth is removed it has become dusk: but darkness is changed into light at the name of the Sovereign, whose health is proposed as patroness of the Institution. The immense gas lamp is suddenly ignited, the pictures come into full display, and the whole company stand up while the national anthem is sung in a blaze of splendour and glory. During the interval between the toasts that follow, the pictures are the subject of conversation. The Count St. Aulaire speaks the thanks of the foreign ambassadors with rapid fluency rather than stately eloquence. He congratulates himself and his diplomatic brethren on being surrounded by this assemblage of distinguished talent. He assures his hearers that such is the community of genius, and such the neutral ground occupied by science and art, that persons eminent in this country are eminent throughout Europe; and that in every quarter of the world an Englishman distinguished by genius find the right hand of fellowship extended to him, and feels himself at once in the midst of brethren and friends. The Duke of Wellington, in a feeble and scarcely audible voice, returns thanks for the army and navy. The Lord Chancellor speaks for the visitors. He renders justice to the Royal Academy for their long-continued and persevering exertions for the advancement and dignity of the Art. He tells of the exemplary conduct of the professors and teachers in the various schools, supported solely by the self-devotedness of the members of the Academy. He speaks of the integrity and nobleness of their cause as matter of his own personal knowledge and experience, and congratulates the President and the meeting on the prospect of the fruition of all their hopes, promised by the commission now sitting on the subject of Art. Employment, honourable employment, will henceforward be the reward of study, and rising genius will have the long wished for field of exertion, which will mark the character of the age, and it is hoped will add to the glory of the nation. The noble and learned lord proposes the health of the President; who, in his reply, adverts with much feeling to Wilkie and Chantrey, cut off in the full vigour of mental power before time and age had prepared us for the loss. He tells of the noble bequest of the deceased sculptor, by which in his death, as well as in his life, he proved himself a real patriot and a true friend to the Arts he loved. The Royal Society, the Society of Antiquarians, the Society of Arts, Manufactures, and Commerce, the British Institution, are severally proposed and acknowledged; and the company disperse at ten o'clock, all highly gratified



with the scene they have witnessed. The influence of such a meeting as this is felt throughout the whole community of Art. Every student is benefited by the impression thus circulated. Art is placed on its proper elevation, and each individual is thus bound to support, in his own character, the honour and dignity of the profession. When we know that the Royal Academy has supported national schools for every department of Art; has opened its rooms for the exhibition of the works of every candidate for fame; has aimed at placing the arts of England on a footing of honour and dignity equal to the most renowned ages; and that all this has been done by the exertions of its members, unaided by Government, we cannot but think the public owe a large debt of gratitude to this noble establishment, and we do not envy those persons who would depreciate its benefits, or abuse the public ear with calumnies to its prejudice.

**HER MAJESTY'S BAL MASQUE.**—The occurrence of a Masked Ball within the walls of a British Palace is a novelty of considerable interest, and one which the resources of an aristocracy may improve upon at some future period, and restore bygone characters, and a picture of the times in which they lived and moved, with a vivid reality to be un-hoped for elsewhere. The study of costume in the largest sense of the word has, within the last ten years, made great progress; and the feeling once prevalent among artists, even of great eminence, that a conventional idea of costume that belonged to no age or country was preferable to that accuracy and truth that might be obtained by a reference (in some degree troublesome) to the existing relics of the age they were attempting to delineate, has passed away; or at least its last relics are lingering in slow decline among us. The day is, we hope, for ever gone, when Greece and Rome furnished the only available costume for the British warrior or senator, who became in consequence so disguised by it as to be alienized in his own land, and so al-ered that his own countrymen could scarcely recognize him. St. Paul's Cathedral abounds in specimens of this taste. Who would recognize the naked Hercules there as Dr. Johnson, had not the inscription beneath recorded the sculptor's intention? and how much more interesting would it have been to have seen the rough but kind hearted old man "in his habit as he lived," rather than in the *classic* one in which he never appeared? The declaration that correct costume was not available to the artist, and was not sufficiently pliable for his purpose, has also rapidly disappeared—it was the language of indolence and ignorance. The triumphant resuscitations of ancient historic scenes by the modern French artists, and the successful results produced by the diligent investigations of our own, have completely silenced such assertions. Still much remains to be done, and that it will be done we feel sure, for a healthy spirit of inquiry is afloat, and that spirit will receive not a little impulse from the attention given to the subject by the noble and wealthy of the land, on the occasion of the late brilliant masque in the home of our sovereign. Too much praise cannot be given to the good taste and correct judgment exercised by her Majesty and the Prince Albert in the selection of their costume and that of their immediate attendants. The chivalric Edward and his noble-hearted Queen were characters worthy of impersonation. Surrounded by a court all clothed in the costume of the household at this period of our history, the illusion was perfect, and the *royal* reality of the chief characters completed the charm, and for a few brief hours restored in vivid truthfulness the long-departed glories of the middle ages. It is not our intention, indeed it is not our province, to enter into a detail of the costumes exhibited on this interesting occasion. The newspapers and journals of the day supply this in abundance. Neither is it our wish to criticise in an unkind or querulous spirit the characters impersonated; but we think a few words may be said, not unprofitably, on some few incongruities. We think that the period selected by her Majesty for her own costume ought to have been the boundary epoch of all the other characters; and while this would have admitted a great range of fancy costume of an early, a richly decorated, and an unquestionably novel character, it would have hindered the possibility of anything interfering with the general air of truth that would then have prevailed throughout. We

could not, indeed, help being forcibly struck on looking over the list of dresses in the *Times*, by meeting the names of Ali Pacha and Chaucer following each other, and coming in juxtaposition with a courtier of the time of Charles II., or with Anne Boleyn vis-a-vis with Madame de Maintenon. The Crusaders might appear with much propriety; and indeed the costume of any age or country down to the reign of the third Edward, for courtiers of that age *might* personate earlier character; but it unquestionably involves an absurdity when Queen Berengaria and Richard Cœur de Lion dance in the same quadrille with Quentin Durward and Anne of Grierstein, the more particularly when they are led by the daughter of the Lord High Treasurer to King Charles the First. The extensive acquaintance formed by Queen Philippa and King Edward the Third on this memorable evening with personages who never existed till centuries had rolled over the graves of those sovereigns is really not a little extraordinary. But "time and space" were evidently "annihilated to make spectators happy," and as this "consummation, so devoutly to be wished," appears to have occurred, it may be said criticism is uncalled for. It, however, remains to be proved whether this "consummation" may not be effected without the destruction of the actual in its broadest principles; nay, whether a greater amount of pleasure may not be elicited from the reflection that common sense has in no instance been violated, and a realization of bygone ages revived, upon which the mind of the scholar, the antiquary, and the individual supporter of each character may dwell with pleasure as

"The brightest spot in memory's waste."

**THE ARTIST'S BENEVOLENT FUND.**—The anniversary dinner took place, at the Freemason's Tavern, on the 7th of May. In consequence of a domestic calamity to the house of Russell—the death of a younger brother—the chair was not taken by Lord John Russell; his place was supplied by the Earl of Arundel, at a very short notice. The report supplied satisfactory evidence of the progress of the Institution, and we understand a larger collection than usual was made at the table. We regret to say that comparatively few of the leading artists were among the guests.

**THE "REPORT" OF THE ROYAL COMMISSION** will not be issued until next month; we think it better, therefore, to defer all observations upon the subject until it is before us in its completed state. The document, we can assure our readers, will not only possess the deepest interest, but will be highly satisfactory to artists and to the nation.

**METROPOLITAN IMPROVEMENT SOCIETY.**—This useful Association is now taking a position which promises to be lasting. Chambers have been engaged in Bedford-street, Covent Garden, where a library of maps and plans will be formed for the use of the Society. Sir Robert Peel has consented to receive a deputation from the members, on the subject of the general improvement of the metropolis (in which the Premier himself takes much interest), and we may speedily look for useful results.

**BRITISH INSTITUTION PRIZES.**—The four prizes of fifty pounds each have been adjudged by the Directors of the British Institution to Messrs. Herbert, Creswick, Sidney Cooper, and Fraser; a distribution liable to very little objection, if it be not entirely satisfactory. We desire to offer but one remark; this decision of "the Directors" is a vote of censure on the hangers, be they who they may. Either Mr. Herbert's pictures ought to have had better places, or they ought not to have been subsequently pointed out as among the best works in the gallery.

**WILKIE'S SKETCHES.**—All lovers of Art will be gratified to know that a series of "Oriental Sketches" made by the late Sir David Wilkie during the important tour, which resulted in his loss to this country, is about to be published by Messrs. H. Graves, and Co. We shall next month give a more detailed account of this interesting and important work.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION.**—The anniversary dinner of this most valuable Institution, took place on the 28th; the President of the Royal Academy in the chair. We are, this month, unable to do more than refer to it. In our next, however, we hope to direct public atten-

tion—and that of artists more especially—to a Society, the importance and value of which is exceeded by none in the metropolis; and which affords immediate relief to the distressed, who have no other claim upon it but that of destitution.

**ARTISTS' RENDEZVOUS.**—Mr. George Harrison, a landscape painter, has formed a class for sketching "out" during the summer months. He states that "having in common with many of my pupils had frequent cause to regret the non-application of their talent in drawing, or the want of some inducement to lead them to the study of nature in the fields, I am led to form a class that shall meet once a week for the purpose of going through a course of twelve progressive lessons in pencil and water-colour sketching, with the application of perspective, &c." The plan is a good one, and may be productive of very serviceable results.

**ROYAL HIBERNIAN ACADEMY.**—The Exhibition is now open, and contains several contributions from English artists. We shall review it in our next. Meanwhile we may observe, that we have received three or four letters regarding the proceedings of the committee of the Royal Irish Art-Union, upon whom here, as in Scotland, devolves the duty of selecting the prize-pictures, and who have, consequently, a most onerous and delicate task to perform. Already, it would appear, complaints are sufficiently rife; indeed it is impossible the case can be otherwise when this principle of choosing by proxy is acted upon. One of our correspondents states—and we do think he must be misinformed—that the committee have actually purchased, *as a prize*, a miniature at the price of fifty pounds. We can scarcely credit this, for we know that the committee consist of gentlemen of high honour and integrity; but so, indeed, do the Scottish committee; yet that *they* have made "mistakes" is matter of certainty, and is not denied. It will be our duty to make inquiries into this matter.

**THE LATE GEORGE BARRET.**—We direct the attention of our readers to an advertisement printed elsewhere, which emanates from the friends of the late excellent painter and estimable gentleman. This month, we can do no more than refer to it; in our next number, however, we shall have a better opportunity of alluding to the circumstances under which it is issued, when supplying some particulars connected with his private and professional life.

Elsewhere, also, we print another advertisement which communicates an afflicting fact.

**SALES PAST AND TO COME.**—At Strawberry Hill the undermentioned Pictures realized the prizes affixed to them:—

'The Portraits of Ladies Laura, Maria, and Horatia Waldegrave, daughters of James, second Earl of Waldegrave and Maria Walpole, afterwards Duchess of Gloucester, 1781,' Sir Joshua Reynolds, 57*l.* 10*s.*; 'A Conversation, with Portraits of Lord Edguncube, George James Williams, and George Selwyn,' Sir Joshua Reynolds, 157*l.*; 'Portrait of Margaret Lemon,' said to be by Vandyke, 78*l.* 15*s.*; 'The Education of Jupiter,' said to be by Poussin, 78*l.* 15*s.*; 'A Landscape,' said to be by Salvator Rosa, 42*l.*; 'Portraits of Lady Dorothy Percy, Countess of Leicester, and her Sister, Lady Lucy, Countess of Carlisle,' Vandyke, 23*l.*; 'The Marriage of Henry VII. and Elizabeth of York,' Mabeuse, 178*l.*; 'Portrait of Maria, Lady Waldegrave, afterwards Duchess of Gloucester,' Sir Joshua Reynolds, 73*l.*; 'Portraits of Catherine de Medici and her Children, Charles IX., Henry III., the Duke d'Alençon, and Margaret, Queen of Navarre,' Yanet, 90*l.*; 'Portraits of Charles Brandon, Duke of Suffolk, and Mary, Queen of France,' 535*l.* 10*s.*; 'An Old Picture, representing Henry VIII. and his Children,' an early painting of great merit, name of the artist unknown, 220*l.* 10*s.*; 'Portrait of Ninon l'Enclos,' 131*l.* 5*s.*; 'A Curious Historical Picture of Henry V. and his Family, from Tart Hall, Westminster,' 131*l.* 5*s.*

**MINIATURES.**—'Horace Walpole,' the collector of the paintings and other works of Art at Strawberry-hill, enamelled by Zincke, 58*l.* 16*s.*; 'King Charles the First in Armour,' by Petitot, 63*l.* 2*s.*; 'King Charles the Second in Armour,' by Petitot, 78*l.* 15*s.*; 'James, Duke of York, afterwards James the Second,' by Petitot, 78*l.* 15*s.*; 'A Miniature of Cowley,' by Zincke, after Sir Peter Lely's portrait of the Poet, 63*l.*; 'Henrietta, sister of King Charles Second, Duchess of Orleans,' by Petitot, 131*l.* 5*s.*; 'Catherine Henrietta, Duchess d'Orléans, as Diana,' by Petitot, 141*l.* 15*s.*

At the Sale of Sir David Wilkie's Pictures and Sketches, by Messrs. Christie and Manson, the undermentioned works sold for prices as affixed:—

'Drawing a Net,' Chalk drawing, 15*l.* 15*s.* Tinted Drawings—'A Negro, in the picture of Josephine,' 31*l.* 10*s.*; 'Study for the Whiskey Still,' 25*l.* 4*s.*; 'Sir David Baird discovering the body of Tippoo,' a large

sketch, 10*l.* 10*s.*; 'George IV.'s entry to Holyrood House, 10*l.* 10*s.*; 'The Serenade, Seville,' 16*l.* 5*s.* 6*d.*; 'The First Ear-ring,' 21*l.*; 'Arab Servant of the Austrian Consul at Alexandria,' 10*l.* 10*s.*; 'Arab Dragoman,' highly finished, 12*l.* 1*s.* 6*d.*; 'Study of an Arab Family,' 13*l.* 13*s.*; 'On the Danube—Men bringing in Stores,' 12*l.* 1*s.* 6*d.*; 'Two Women, Vienna,' 14*l.* 3*s.* 6*d.*; 'The Porter at the Victoria Hotel, Pesth, an old soldier of Napoleon,' 11*l.* 0*s.* 6*d.*; 'A Post Rider,' 31*l.* 10*s.*; 'First Sketch of the Letter Writer,' 30*l.* 19*s.* 6*d.*; 'A Black Slave and White Child,' 18*l.* 18*s.*; 'The Sheikh who accompanied the travellers from Jaffa to Jerusalem,' 66*l.* 3*s.*; 'The Muleteer from Jerusalem to Jaffa,' 51*l.* 9*s.*; 'A Turkish Family, with a Slave lighting the Chebouck,' 14*l.* 14*s.*; 'A Woman giving her Child drink at a Fountain,' 27*l.* 6*s.*; 'Mr. Moore's Dragoman,' 30*l.* 9*s.*; 'Portrait of a Circassian Lady,' 45*l.* 3*s.*; 'The Dragoman of the Austrian Consul at Alexandria,' 37*l.* 16*s.*; 'Madame Josephine, the Lady of the Hotel, Constantinople, in a Turkish Dress,' 45*l.* 14*s.*; 'Ditto, in a different Dress,' 19*l.* 19*s.*; 'The Dragoman of Mr. Colquhoun, Consul at Bucharest,' 56*l.* 14*s.*; 'A Persian Prince, his Slave bringing him Sherbet,' 57*l.* 10*s.*; 'A Young Lady at Pera,' 38*l.* 17*s.*; 'The Daughter of Admiral Walker, in Turkish Costume,' 73*l.* 10*s.*; 'A Jewish Lady at Pera,' 44*l.* 2*s.*; 'A Coffee Shop,' 44*l.* 2*s.*; 'A Jewish Woman,' 30*l.* 9*s.*; 'A Jewish Child and Mother,' 53*l.* 11*s.*; 'A Jew Dragoman of the British Consul teaching Children,' 32*l.* 11*s.*; 'Reading the Talma,' 34*l.* 13*s.*; 'A Study of Camela, made in the Garden of Mr. Whittall, Smyrna,' 40*l.* 19*s.*; 'The Dragoman of Mr. Abbott, Smyrna,' 37*l.* 1*s.* 6*d.*; 'Mehemet Ali, from the recollection of a picture, 14*l.* 14*s.*; 'The Travelling Tartar to the Queen's Messenger,' 32*l.* 11*s.*; 'Three Greek Sisters at Therapia,' 32*l.* 11*s.*; 'Mrs. Moore in an Arab Dress,' 37*l.* 16*s.*; 'The Dragoman of Mr. Moore, Consul at Beyrout, his Daughter, and Woman of Lebanon,' 94*l.* 10*s.*

SKETCHES IN OILS.—'Diana and Calisto, with Nymphs, in a Woody Landscape,' 48*l.* 6*s.*; 'The Queen on Horseback, with several Figures,' 36*l.* 15*s.*; 'The Queen in her Robes, with a Tiara of Diamonds,' half length, 42*l.*; 'Three Bacchantes, with a Fawn and Group of Fruits, in a Classical Landscape,' upright, 53*l.* 11*s.*; 'Small whole-length Portrait of George IV. in his Scotch Dress,' 63*l.*; 'Head of Talleyrand,' 22*l.*; 'John Knox administering the Sacrament,' 84*l.* 1*s.* (the heads and the principal figures in an advanced state); 'John Knox administering the Sacrament' (the picture on a larger scale, the hands and portions of the figures finished), 189*l.*; 'Five Heads, part of a Design for a Picture of Samuel and Eli,' 54*l.* 12*s.*; 'Royal Portraits, whole Length,' 'George IV. in his Highland Dress,' 103*l.*; 'William IV. in his Robes,' 58*l.* 16*s.*; 'Queen Adelaide, State Picture,' 55*l.* 15*s.*; 'Queen Victoria,' ditto, 120*l.* 15*s.*; 'Oil Sketches on Panel,' made during Sir David Wilkie's last Journey: 'A Design for the Nativity,' 26*l.* 5*s.*; 'The Tartar relating the News of the Capture of Acre,' in a very advanced state, 183*l.* 15*s.*; 'The Letter Writer,' parts very highly finished, 446*l.* 5*s.*; 'The School,' 756*l.*—Total proceeds of the sale are 7200*l.*

At the sale of a selection of Pictures from the gallery of R. Vernon, Esq., the undermentioned works realized the accompanying prices:—

'A Scene from the Barber of Seville,' Stephanoff, 37*l.* 5*s.* 6*d.*; 'View of Margate, from the Sea,' Chambers, 27*l.* 10*s.* 6*d.*; 'Return from Market,' Shayer, 29*l.* 18*s.* 6*d.*; 'Head of a Child,' Uwins, 22*l.* 1*s.*; 'View of the Town and Church of Dort,' 16*l.* 5*s.* 6*d.*; 'A Landscape, with a Mill, &c., Stark, 27*l.* 6*d.*; 'The Doge's Palace at Venice,' Bonington, 28*l.* 7*s.*; 'A View near Readleaf,' Lee, R.A., 29*l.* 8*s.*; 'The Ghost Story,' Liveridge, 37*l.* 5*s.* 6*d.*; 'A Road Scene,' 30*l.* 9*s.*; 'A River Scene,' Shayer, 26*l.* 5*s.*; 'View of Hastings,' &c., Creswick, 30*l.* 9*s.*; 'Don Quixote Wounded,' 32*l.* 11*s.*; 'The Waggon,' Bonington, 32*l.* 11*s.*; 'A Woody Scene in Italy,' R. Wilson, 23*l.* 2*s.*; 'A Neapolitan Girl,' Uwins, 35*l.* 3*s.* 6*d.*; 'The Elements,' Stothard, 28*l.* 17*s.* 6*d.*; 'View of the Cathedral of Abbeville,' Roberts, 37*l.* 5*s.* 6*d.*; 'The Dose of Physic,' Webster, 48*l.* 6*s.*; 'English Nobility receiving the Sacrament from a Catholic Priest,' Hart, 52*l.* 10*s.*; 'Shrimpers at Folkstone,' Collins, R.A., 101*l.* 17*s.*; 'Gaston de Foix taking leave of his Mistress,' Eastlake, 199*l.* 10*s.*; 'The Battle of Naseby,' Cooper, R.A., 27*l.* 6*s.*; 'Female Bathers,' Turner, R.A., 57*l.* 15*s.*; 'A Fête Champêtre,' Stothard, R.A., 58*l.* 16*s.*

May 13th. The property of John Turner, Esq.—'A Sea Shore,' Cooper, R.A., 24*l.* 13*s.* 6*d.*; 'The passing Shower,' Linnell, 27*l.* 6*s.*; 'A Nymph, withholding the Bow from Cupid,' Hilton, 77*l.* 14*s.*; 'The Rabbit on the Wall,' Wilkie, 735*l.*

SALES TO COME.—Messrs. Christie and Manson will, on the 1st of June, dispose of Drawings and Sketches by Sir David Wilkie, the property of Benjamin Godfrey Windus, Esq.

Mr. Phillips will, on Tuesday, 31st of May, sell a valuable Collection of Pictures, the property of the late Allan Gilmore, Esq., wherein are many rare specimens of the Italian schools.

## THE ART-UNION OF LONDON.

A Sunday paper lately lent its columns, we hope unwittingly, to a series of attacks on the committee of this excellent association, full of errors, misrepresentations, and bad feeling. So certain are we of the implicit confidence worthily reposed in the committee by the subscribers generally, that we deem it quite unnecessary to attempt to correct the statements put forth, or to render more apparent the ignorance of the subject displayed by the author of them. The extraordinary progressive, and still progressing, increase of the association, is an evidence of the ability with which its affairs are conducted not easily to be controverted, and was evidently recognised as such by the vast multitude who filled Drury Lane Theatre at the general meeting, and responded with such unanimity and enthusiasm as they did, to every passage of the report which was read, and to every resolution which was proposed; indeed we should not have referred even to this ebullition of spleen, did we not wish to prevent misconception in the mind of our readers touching one point in the report which is perhaps liable to be misunderstood: we allude to the formation of a reserved fund. The passage in the report is as follows:—"With this amount (resulting from the sale of catalogues during the exhibition of the prizes), your committee propose to commence the formation of a Reserved Fund, to be increased hereafter by the addition of all moneys accruing to the Society, other than the actual subscriptions of the current year. By this means the future stability of the Art-Union will be rendered more certain, the trustees secured with regard to prospective engagements with engravers and others, which it may be desirable to make, and a fund will be provided wherefrom Art in the abstract may ultimately be aided without any sacrifice of the subscribers' pecuniary interests." Now to this most excellent idea as thus plainly stated, who can possibly object? The full amount of the annual subscriptions will be appropriated amongst the members, and yet from the interest of the money deposited, the amount of prizes allowed to lapse to the Society (should such occur), and from other sources, a fund may be accumulated of the greatest importance to Art and to the nation. The establishment of a Gallery of British Art, the institution of periodical lectures, perhaps even of a professorship at one of the Universities for its advancement, are some amongst the excellent results to be expected, and by which hereafter, we may all be benefited. The Committee will earn our gratitude by properly carrying out the proposition.

The question of immediate payment to artists for the pictures purchased by prizeholders has been lately discussed at great length in the committee. The desire of the majority of the committee was, that the artists should be paid forthwith; but this course was found by their legal advisers to be incompatible with their duty as trustees, and they were therefore compelled to forego this wish. Payment will, however, be made immediately on the close of the various galleries. Before terminating this notice of the Society's present proceedings, we feel compelled to mention that Mr. Thomas Allom has made a very charming drawing of the interior of Drury Lane Theatre, as it appeared on the 26th April, when, by the kind permission of Mr. Macready, the members of the Art-Union of London met to receive the Committee's Report and to distribute the prizes. Of this extraordinary meeting, a detailed account has already appeared in our columns: never before in England was there such an assemblage gathered together for such a purpose. The moment selected by the artist is the declaration of the prizes, and the excitement which characterized the scene is well depicted. To those who had the good fortune to be present on that occasion it will form a pleasing reminiscence of the day; and to those who were not, it will give a more perfect notion of the ceremony than anything that can be written on the subject. Independently, however, of its special interest, it is a very pleasing work of Art, and is worthy the walls or portfolio of any print collector. We trust it will have an extensive circulation, not merely amongst the members, to whom it will be more peculiarly acceptable, but amongst the public generally.

## LIST OF PICTURES CHOSEN BY PRIZEHOLDERS OF 1842.

(The Title of Picture, Artist's Name, and Price.)  
From the Royal Academy.

The Flight into Egypt, J. Martin, 500*l.*  
Departure of Charles II. from Bentley, C. Landseer, 318*l.*  
The Money Lender, R. M'Innes, 300*l.*  
The Microscope, G. Lance, 150*l.*  
The Cavalier, A. Cooper, R.A., 150*l.*  
The Watering-place, F. R. Lee, R.A., 113*l.*  
Inquiring for the Ferry, T. S. Cooper, 100*l.*  
Scene from the Vicar of Wakefield, W. P. Frith, 103*l.*  
Highland Scenery, F. R. Lee, R.A., 126*l.*  
Taking up Eel-pots, J. Stark, 90*g.*  
Who'll serve the Queen, R. Farrier, 70*l.*  
The Challenge, F. P. Stephanoff, 60*l.*  
Devonshire Scenery, F. R. Lee, R.A., 120*g.*  
A Scottish Dinner, A. Fraser, 60*l.*  
Samuel and Eli, J. H. Wheelwright, 50*l.*  
The Traveller Tinker, G. Williams, 50*g.*  
Gravesend Reach, G. W. Butland, 50*l.*  
Sunset, A. J. Woolmer, 70*l.*  
The Market Girl, F. P. Poole, 50*l.*  
The Timber Barge, J. Tennant, 50*g.*  
Summer, H. J. Boddington, 25*g.*  
The Alehouse Door, H. J. Boddington, 47*g.*  
Whitby Pier, A. Clint, 40*g.*  
A River Scene, T. Creswick, 40*l.*  
On the Borders of Herefordshire, A. Montague, 40*l.*  
Una and the Lion, H. Le Jeune, 50*g.*  
Landscape, H. Jutsum, 35*l.*  
Landscape, R. R. Reinagle, R.A., 50*g.*  
Beach at Hastings, A. Clint, 25*g.*  
Scene from the Vicar of Wakefield, A. Solomon, 40*g.*  
The Jewess, A. Geddes, A.R.A., 30*l.*  
Floretta, R. Farrier, 25*g.*  
East Indianman off Blackwall, W. C. Smith, 25*g.*  
The Broken Pitcher (in plaster), W. C. Marshall, 30*g.* \*  
The Highland Girl, A. Cooper, R.A., 25*g.*  
St. Benedict's Abbey, Norfolk, P. W. Klen, 25*l.*  
Tired Pilgrims, P. F. Poole, 32*l.*  
On the Scheldt, H. Lancaster, 20*g.*  
Notley Brook, Bucks, J. Dearman, 27*g.*  
Lady Rachel Russell, H. M. Cooper, 25*g.*  
Florizel and Perdita, A. D. Cooper, 20*l.*  
Yarmouth, Isle of Wight, A. Vickers, 20*g.*  
The Village Oak, J. Stark, 25*g.*  
The Cobbler, J. Crane, 20*g.*  
Market Bar, S. R. Percy, 20*g.*  
Carisbrook Castle, A. Vickers, 20*g.*  
A Young Greek, T. Mogford, 20*g.*  
Loch Catrine, Scotland, J. Dobbin, 20*l.*  
Coast, at Ambleside, H. Lancaster, 15*g.*  
Flowers, W. W. Hardy, 15*g.*  
A Suffolk Errand Boy, G. G. Bullock, 16*g.*  
"Suffer little children to come unto me," F. Howard, 15*l.*  
Cottage on Woolpit Heath, C. Ward, 15*g.*  
Dorothea, H. Le Jeune, 15*l.*  
Portsmouth Harbour, W. C. Smith, 10*g.*  
Dover, D. H. M'Kewan, 10*l.*

## From the British Institution.

Charles I. and the Infanta of Spain, F. Stone, 200*l.*  
Landing of Jeanie Deans, A. Johnston, 110*g.*  
Coast of Yorkshire, A. Clint, 60*g.*  
Cattle and Figures, W. Shayer, 60*l.*  
A Fairy Tale, Mrs. W. Carpenter, 60*l.*  
Old English Hallad Singer, W. B. Scott, 80*g.*  
Arab's Prisoner, J. M. Leigh, 100*g.*  
Buccaneer's Daughter, Mrs. M'clan, 40*l.*  
The Young Falconer, G. Lance, 65*g.*  
Scene in the Highlands, Montague and Joy, 60*l.*  
Dead Game, G. G. Bullock, 20*l.*  
Edward the Confessor's Chapel, Percy Carpenter, 16*g.*  
Windsor Castle, J. Stark, 40*g.*  
A Greenwich Pensioner, H. J. Pidding, 20*g.*  
Milibank in 1810, E. Williams, 10*l.*  
The Ready Reckoner, R. Farrier, 10*l.*  
St. Clement's Reach, G. W. Butland, 25*l.*  
Near Boulogne, H. Lancaster, 10*g.*  
Scene in Windsor Forest, J. Wilson, 50*l.*

## From the Society of British Artists.

Departure from Martindale Castle, J. F. Herring, 150*g.*  
The Holme Wood, J. W. Allen, 70*g.*  
Redhill, Surrey, J. W. Allen, 70*l.*  
Donnez moi un son, G. Stevens, 70*l.*  
Peasants' Nest, Cheddar, J. B. Pyne, 70*l.*  
Ploughman's Dinner, W. Shayer, 60*l.*  
Consolation, E. Prentis, 50*l.*  
Boppard on the Rhine, E. F. Tomkins, 50*l.*  
Dover Harbour, J. Wilson, 50*l.*  
Bexley Heath, Kent, J. Tennant, 40*g.*  
Blacksmith's Shop, J. F. Herring, 40*l.*  
London from Waterloo-bridge, W. C. Smith, 40*l.*  
Sheep-washing, H. J. Boddington, 30*l.*  
The Favourite Haunt, H. J. Boddington, 30*l.*  
Weighing Hay for the Friesland Boats, W. Baker, 30*l.*  
Hungarian Shepherd, J. Zeitter, 25*g.*  
Mayence on the Rhine, C. F. Tomkins, 25*l.*  
Fruit Girl of North Holland, J. Zeitter, 25*l.*  
At Anchor on the Texel, J. Zeitter, 25*l.*  
A Woody Lane, near Otford, H. J. Boddington, 25*l.*  
View from the Pier Rocks, A. Clint, 25*l.*

\* The prizeholder has commissioned the sculptor, we understand, to execute this in marble, an example worthy of imitation.

An Irish Village Fête, H. McManus, 25s.  
Music, J. Stewart, 25gs.  
Runswick, A. Clint, 20gs.  
Windsor Castle, J. B. Pyne, 20s.  
Near Canterbury, J. W. Allen, 20s.  
Ma chere petite Sœur, R. J. Hamerton, 20s.  
Blind Man's Buff, H. E. Dawe, 21s.  
Fishing Boats off Staithes, Yorkshire, A. Clint, 21s.  
Near Ditton on Thames, E. D. Smith, 10gs.  
The Cottage Window, G. Stevens, 20s.  
Tittlebat Fisher, J. Tennant, 25gs.  
The Mountain Maid, A. J. Woolmer, 20gs.  
An Italian Hay-cart, C. Josi, 25s.  
Interior of a Stable, W. Shayer, 20s.  
Old Weir on the River Ouse, H. J. Boddington, 20gs.  
Reading the News, A. Montague, 20s.  
On the Scheldt, H. Lancaster, 20s.  
Coast Scene, Yarmouth, H. Lancaster, 25s.  
Pias-y-naut, Wales, J. B. Pyne, 21s.  
On the Normandy Coast, J. W. Allen, 15s.  
View on the Arno, F. James, 15s.  
Cattle Reposing, T. S. Cooper, 20gs.  
A Cottage Girl, C. Baxter, 20s.  
Waiting for the Tide, R. J. Hamerton, 15s.  
Fisherman's Boys, W. Shayer, 20s.  
The Stratagem discovered, A. Solomon, 15s.  
"Poor naked wretches," &c., J. Stewart, 20s.  
French Fish Girl, A. J. Woolmer, 10gs.  
A Tit-bit, J. Bateman, 10gs.  
Old Water-mill, Derlyshire, A. Vickers, 10gs.  
On the Thames, J. W. Allen, 10s.  
Near Maidstone, R. Hilder, 10s.  
Moonlight, J. Gray, 20s.  
A Family Group, J. Bateman, 10gs.  
The Light Guitar, A. J. Woolmer, 10s.  
A Shady Lane, H. Jotsum, 15s.  
Waiting for a Customer, J. W. Allen, 10s.  
Light and Shadow, A. J. Woolmer, 15s.  
Evening, J. W. Allen, 10s.  
Sterne's Maria, P. Stackpoole, 10s.  
Namur on the Meuse, C. F. Tomkins, 50s.  
Sunday Morning, W. J. Boddington, 40s.

*From the Old Water Colour Society.*

Cattle Returning, J. D. Harding, 55gs.  
Fingal's Cave, C. Fielding, 50gs.  
On the Grand Canal, Venice, W. Callow, 40gs.  
Coast near Filly Bay, C. Fielding, 25gs.  
Trampers getting Wood, F. Taylor, 35gs.  
The Old Admiral and his Daughter, F. Taylor, 25gs.  
View from the Warren at Ninehead, P. Dewint, 30gs.  
View of Ben Vorlich, C. Fielding, 26gs.  
Falls of the West Lynn, Devon, P. Dewint, 35gs.  
Nouredin and the Fair Persian, Eliza Sharpe, 25s.  
Gipsy Travellers, O. Oakley, 25gs.  
Lancaster, D. Cox, 25gs.  
On the Frome, at Stapleton, G. A. Frupp, 15gs.  
View from the Churchyard, Thun, W. Callow, 25gs.  
Scene in the New Forest, J. Whichelo, 2gs.  
Avranches, Normandy, C. Bentley, 15gs.  
A Kollicking Trooper, W. Hunt, 20gs.  
Barnard Castle, Durham, H. Gastineau, 15gs.  
Ferry on the Thames, W. Evans, 40gs.  
Waiting for the Boat, J. Whichelo, 12gs.  
View in Argyllshire, C. Fielding, 20s.  
The Highlander's Burying-ground, W. Turner, 20s.  
View of Bolton Abbey, C. Fielding, 11gs.  
View on the Thames, G. Barrett, 10gs.  
View on Loch Leven, C. Fielding, 10s.  
Ben Slarive, C. Fielding, 10s.  
Part of the Foscari Palace, Venice, J. Holland, 20gs.  
Richmond, Yorkshire, J. Varley, 15gs.  
Lake of Garda, Italy, H. Gastineau, 10gs.  
Dover Castle, H. Gastineau, 15gs.  
A Peasant Boy, W. Hunt, 10gs.

*From the New Water Colour Society.*

Tomb of the Cardinals d'Amboise, Penson, 100gs.  
"A health to King Charles," J. J. Jenkins, 35s.  
The Missal, B. R. Green, 35s.  
Snowdon, T. Lindsay, 30gs.  
The Fortune-teller, John Absolon, 25s.  
Rich Relations, John Absolon, 25s.  
Durrenstein on the Danube, W. Robinson, 37s.  
Dover, T. S. Robins, 20gs.  
The Wanderers, J. W. Topham, 20s.  
Cinderella, J. J. Jenkins, 12gs.  
On the Rhine, at Oberlenstein, G. Howse, 15gs.  
Church of St. Maclou, Rouen, G. Howse, 15gs.  
Comin' through the Rye, John Absolon, 10gs.  
Deer Stalkers, J. P. Campion, 10gs.  
On the Alton Downs, J. Fahey, 15gs.  
Coast Scene, T. S. Boys, 10gs.  
Old Barn—Watery Sunset, J. M. Youngman, 10gs.  
View near Ramsate, H. Warren, 13s.  
An Armourer's Workshop, E. H. Wehnert, 15s.  
The Good Samaritan, E. Corbould, 20s. 6s.  
Return of Hannibal to Carthage, T. Kearnan, 30s.  
A Cottager, A. Penley, 15s.  
Italian Peasants, A. H. Taylor, 20s.  
Gate of Lambeth Palace, J. W. Archer, 12s.  
Oh dear, what shall I do, A. H. Taylor, 15gs.

# CORRESPONDENCE.

## THE QUESTION OF FRESCOS.

SIR,—As one cordially interested in the Arts, and especially in the progress of English Art, I have given great attention to the discussions which have arisen, out of the project for embellishing the Parliament Houses, on the comparative merits of oil and fresco painting. It is useless to continue a controversy, the results of which are already decided; but I venture to avail myself of the only right left to those who are in a minority, that of entering a protest. How, with whom, or with what motive this fresco project was first started in England is a curious question; but I believe, that from the time of the publication of the first report of the Parliamentary Committee, there has been a general impression among the artists, that Government had already decided on the adoption of fresco; and that they thought it better to fall in with this predetermined intention than to run the risk of compromising the whole scheme by a useless opposition. That any artist possessing competent knowledge on the subject can really prefer the dull, husky, intractable material of fresco, to the boundless and beautiful capabilities of the oil pencil, it is difficult to believe; nor have I seen a single argument in support of the inferiority of fresco, which I consider to be anything else than a downright fallacy. Why is fresco better adapted (as is asserted) than oil painting to fill large spaces? The proper way to look at a picture is to place yourself directly opposite the centre of it; if it be too large to be commanded at a glance, you must pass from one side of it to the other; and this is just as much the case with fresco as with oils. But fresco is lighter in effect. On what evidence? Where is there a fresco possessing half the lightness of effect of Paul Veronese's immense picture of the 'Marriage of Cana.' in the Louvre? A hundred instances might be multiplied. To lightness, oil painting adds brilliancy in which latter quality fresco is, and ever must be, wholly deficient. But if this boasted quality of lightness be of such paramount importance, why not cover the walls with French paper, which would save a vast deal of expense, and have a very pretty effect; nor do I think that we should be one jot more humiliated in adopting French manufactures than in trotting after German caprices. The French at least go forward; the Germans travel backward; and we, with stultified perverseness, delight in following them. If mere declamation could pass for argument, the fresco people would not leave their antagonists a leg to stand upon. Not only, they say, is fresco superior to oils in colour, tone, and harmony, but it is more durable also, and is actually all the better for being burnt. I hope that none of our forthcoming English frescoes will prove that there is more truth in this last assertion than, perhaps, was intended. A few of the more modest of those proselytes of mortar do, indeed, admit that *chiaro scuro* must be given up as a quality not very admissible in fresco. The government advertisement gives a hint that artists are to be cautious in the use of it. *Chiaro scuro* is, to be sure, a mere trifle. As the Frenchman said, on Richmond Hill,—"It is a fine prospect, no doubt; but take away the wood and the river, and what is it?" We discard *chiaro scuro* with just as little remorse; nevertheless, the works of Corregio, Rembrandt, and Sir Joshua Reynolds, would suffer a good deal by the deprivation of this quality: nor do I think that these masters would have excelled much in making cartoons. They were great painters, nevertheless, and I hope that the best of our cartoon makers will prove great painters also; and that the results may not convince the public that this all-sufficient quality of drawing (in which our artists are to be forced to accomplish themselves) will go no further towards making a great artist than an acquaintance with the grammar of his language will make a man a great poet.

On one point I sincerely congratulate the profession and the public; the project of employing foreigners has been thrown overboard, and the glory and the shame will be all our own. Our artists are compelled to turn round to a process with which they are unacquainted, and by every rule of rational estimation, an inferior process; but that public recognition of the claims of Art which has so long been demanded from Government, has at length been accorded; and for the rest, we may safely trust to the strength and stamina of the national genius. It may be hoped, too, that the impediment which stands perpetually in the way of public undertakings, the preference of class, or corporate to general interests, will be avoided. The exalted station and character of the individuals composing the com-

mission, affords the best guarantee that the competitors will meet with impartial arbitration; and it may be added, that all who are acquainted with the distinguished artist who fills the office of Secretary, will concur that, as far as his influence extends, the interests of the profession could not have been consigned to better or more honourable keeping.

Yours, &c.,

A LOOKER-ON.

## THE ART-UNIONS OF GERMANY.

A taste for the productions of the schools of Germany is growing up among us, in proportion as our progressive education in Art prepares the many to understand its higher purposes. We find even among our artists some who follow the German manner; but this, as a mere imitation, does not succeed; whereas in others a style similar, though by no means German, but traceable to the same pure source as the latter, is not only esteemed by ourselves, but adds to the list of those imperishable names, which are familiar to all civilized nations. It is a part of our national character to imitate and adopt as much as we can of the good we find in other nations; and with this, is very often admitted a strong amalgam of the other—the evil; but for reasons, that we shall presently state, we shall be secured against self-betrayal in the indulgence of a taste for German Art, in that form in which it is likely to be most known in this country—we mean engraving, which enhances the best points of German productions, and veils some of their principal defects. We do not, be it understood, rank the German schools before our own—for at best they are but imitative, while ours is original: we can at any time, under encouragement, rival them in their own style, but in ours they can never approach us. Our artists frequent, and study in, all the schools of Europe where anything is to be learned; and it is continually asked of them what the British school has done? To which their answer should be, that the British school of Art has done comparatively more in half a century than any of the others in two centuries; that it could, at a short notice, be prepared to dispute the palm with any modern school in history and poetry. Of religious painting we say nothing; in the first place, because those artists qualified for the two former styles are equal to this, since it requires less display of the figure. We therefore place it after the two others in the scale of practical difficulty. Although the works of the German schools are not a worthy sequel to those of the great masters, they are yet, in some sort, an appendix—a varied and increasing series of comments upon them, which our own school might examine and profit by, but not follow; for if we are to imitate, it were better we should apply to the same source which stimulated German genius, and consult for ourselves the oracles on the walls of the Vatican. It is proposed to extend the benefits of the Art-Unions of Germany to this country, an enterprise which must cause a considerable circulation of German engravings among us, and whence can result nothing save improvement; because our painters do not seek to imitate, but to emulate and surpass. Had there been the spirit of imitation among us, it would surely have shown itself before; for Europe is surcharged with British artists, who visit all the famous cities of Italy, and paint after all the celebrities of the various schools. They look at the French school in the Louvre and the Luxembourg; go to the Low Countries, and copy Rembrandt, Rubens, and the *minor* masters of the north; and, finally, return to England, and settle down to work in a style as orthodox and English, as if they had never seen a picture elsewhere than on the walls of the Royal Academy.

The councils of the Unions of Germany can annually adduce substantial evidence of prevalence, to a certain extent, in England, of an admiration of the productions of German artists; and, with a view of gratifying this feeling, it has been determined, by the respective committees of the Art-Unions of Berlin, Düsseldorf, and Dresden, to establish in London a direct agency and dépôt for the reception of the names of subscribers for the exhibition of the works selected, and for the distribution of the prizes. Arrangements have accordingly been effected with Mr. Henry Hering, 9, Newman-street, Oxford-street, whereby he is appointed to the sole agency and direction for the

United Kingdom; and at whose office a series of prize engravings are on exhibition.

The complaint urged against the Art-Union of this country is, that the selection being left to the discretion of the prize-holders, many of these, from the want of a sufficient knowledge of Art, make choice of inferior works, and so give encouragement to artists of indifferent pretensions. This is, undoubtedly, a reproach, but it must be remedied with judgment and forethought; for a less charitable error it would be, to substitute, as a corrective, the selection of only the high-priced works of men of long-established reputation, entrusted to the hands of a committee. We mean to convey that every artist has, in his early progress, received prices necessarily lower than those subsequently obtained for the works of his maturity. We would not, therefore, that in our Art-Unions any regulation should be adopted that could exclude rising artists of talent from a participation in the benefits accruing to the profession from these institutions. The selection of the prizes in Germany is vested in a committee. Of the pictures chosen we have no opportunity of speaking; but some of the prize engravings we have inspected at the offices of Mr. Hering.

In 1839 the Art-Union of Düsseldorf presented to subscribers an engraving by Professor Keller, from a picture by Bendemann, entitled 'Girls at the Fountain.' The title, which might admit of a much less refined illustration than exists in this beautiful engraving, is not worthy of the work; for, in the composition, the fountain is a mere accident, the whole force of the theme being settled in the expression of the countenances of two girls, which involves a tale of the heart. The engraving is in line, and in the perfection of that style.

In 1840 the same Art-Union presented to its subscribers an engraving by Felsing, from a picture, by Köhler, entitled 'Poetry.' The subject is made out by a figure in a sitting position, winged and draped, and writing in a book the inspirations she is invoking. This figure is also in line engraving, and is as much superior to ordinary allegory, as good poetry is to bad. In 1841 this was followed by 'The Queen of Heaven,' engraved also by Felsing, from a picture by Deger, exhibiting the most exalted feeling for religious painting.

In 1839 the Berlin Art-Union presented its subscribers with 'Die Lurley,' an engraving by Carl Begas, from a picture by Mandel. The subject is from one of the legends of the Rhine, in which a maiden is described as luring by night, passengers out of their way by the sweetness of her music. The figure is on a cliff supposed to overlook the Rhine, and a traveller is seen ascending the rock. The figure is admirably drawn, and is characterized by much of the beauty of the greatest works. The same society, in 1837, gave to its subscribers 'Das Trauernde Königspaar,' engraved by Lüderitz, from a picture by Lessing, and enforcing the moral, that no "flesh" is exempt from sorrow—"Das Königspaar" a king and queen are seated lamenting the evils of humanity, from which their high estate cannot secure them.

Each of those works is of a high standard of Art, but they carry with them the strongest evidences of their school and its origin. We find in them aims to approach the most celebrated works of the Italian school; and it must be confessed that they do excel works to which attach even celebrated names of that school. It is proposed, we see in the prospectus, to exhibit in London all the prize pictures of the German Art-Union, if the subscriptions obtained in the United Kingdom will warrant such an exhibition.

We anticipate the most favourable results from a nearer connexion with schools that have studied so closely the great models: we are sufficiently firm in a style of our own to benefit by their experience whilst we avoid their errors. Further information on this subject will be found among the advertisements.

## REVIEWS.

**A DRAWING BOOK; CONTAINING ELEMENTARY INSTRUCTIONS IN DRAWING, AND ILLUSTRATING THE PRINCIPLES OF DESIGN AS APPLIED TO ORNAMENTAL ART.** Published under the immediate Superintendence of the Council of the Government School of Design, at Somerset House. First Division, Part I. Publishers, CHAPMAN and HALL.

The appearance of the first part of the Drawing Book of the Government School of Design is particularly welcome, as being the first publication that has emanated from authority, having for its object the dissemination of the elementary principles of the art of ornamental design. This work, comprising both examples and instructions, is published at a cheap price, and will find its way, we hope, into every school where linear drawing is taught. This first part comprises fifteen sheets of examples to be copied by the learner; beginning with parallel lines divided to practise the eye in measuring; proceeding next to angles, and intersected lines to geometrical figures, rectilinear and curvilinear, from the square to the polygon, and the circle to the ovoid and parabola; and then to the intricacies of combined figures.

This drawing-book of introductory studies for mechanical or pattern-draftsmen, is intended for students progressing individually, not in classes; and aims at practising the eye and hand in perceiving and delineating with accuracy and neatness the geometrical rudiments of form. Even our correspondent who advocates the exclusive use of models, or solid forms, to draw from, could hardly object to this course of study; these forms being merely outline diagrams, so that the exercise of the pupil's eye and hand would be the same whether he drew them from these chalk lines on paper, from Dupuis' wire outlines, or from the planes that he advocates: the planes and wire outlines, indeed, seem particularly calculated for teaching numbers in classes, where all the pupils progress simultaneously; while these examples on paper are especially adapted for the use of pupils proceeding individually: for pattern-draftsmen, who do not absolutely require to learn perspective, these preliminary studies of exact linear drawing would be more directly inductive than solid forms. We are far from undervaluing the use of models for teaching perspective drawing, especially to classes; and, as an introduction to the practice of picturesque sketching from nature, they are essential; but it is questionable if in the case of merely ornamental drawing where the ordinary amount of projection is basso relievo, and objects are only viewed on one plane, the study of perspective is necessary. That the pupil, when he has acquired facility in drawing outlines, and shading from examples on paper, should be set to draw from plaster casts of ornament, is necessary; and such is the course pursued at the School of Design; but this may be accomplished without the study of perspective, to which the pupils at Exeter Hall devote so much time, to the neglect of neatness of hand.

We shall take an early opportunity of referring to this important work at greater length.

**A SERIES OF DIAGRAMS, illustrative of the PRINCIPLES OF MECHANICAL AND NATURAL PHILOSOPHY, and their Practical Application, with short Descriptions and Explanations, adapted to the several purposes of Instruction.** Drawn on Stone by HENRY CHAPMAN. Printed in Colours by C. F. CHEFFNIS. Published under the Superintendence of the Society for the Diffusion of Useful Knowledge. No. 1. The Lever. Publishers, CHAPMAN and HALL.

The object of this admirable publication is to supply the class-rooms of teachers with a set of figures on a large scale, representing the mechanical powers in their various actions, as illustrated by different machines; that exemplified in the first number being the lever. The three plates forming the number are 26½ inches by 19, and the various kinds of lever balances are delineated in a very bold and exact style, in neutral tints, imitative of the iron and wood of which the real machines are made. The effect of rotundity and metallic surface is almost illusory; and the prints are as striking as it is possible to render them; their size, too, is such that they would be distinctly visible from a considerable distance, being so very strongly

relieved by the shading and the tinting. As specimens of lithographic printing in coloured inks, they are remarkable for force and distinctness; being equal in these respects to the coarsest wood-cuts, with a degree of finish and neatness not to be looked for in them.

**THE HAND-BOOK OF NEEDLE-WORK.** By Miss LAMBERT. Publisher, JOHN MURRAY.

Although we confess ourselves opposed, on principle, to the everlasting multiplication of "stitching"—the perpetual sortings of "blues," and "drabs," and "pinks," and "greens"—though we are decidedly averse to "tacking" young ladies' minds to their embroidery frames—yet we honour the time-ennobled art of tapestry too highly not to welcome such a volume as the present; not only as containing a pleasing and succinct description of the rise and progress of an art which, if not legitimately pictorial, is very near akin to it; and which hands us down upon well-wrought canvasses much of the chivalrous history of the olden ages. Moreover needle-work is a graceful and feminine employment, pleasant, and it may be profitable.

The pretty volume now before us, has been compiled with exceeding care, and strict attention to the most minute details—all is well arranged, and if the fair compiler attaches more import than we do to the poetry of the needle, we quite agree with her in thinking that the useful and ornamental works produced by this "little" instrument of pointed steel, are well worthy the attention of all fair ladies. Certainly there are evidences of industry, patience, and cheerfulness in this womanly hand-book, which lead to the belief that in every respect the author will be "an honour to the sacred name of wife." We would recommend in the future editions a chapter on "white-work." By "white-work" we mean the every-day sort of occupation which ladies of small incomes must attend to. The cutting out and management of various articles for domestic service—the necessary quantity to use, and how it can be best employed—would be information of real value to many of our fair friends, some of whom we have heard lamenting that a book that has done so much to illustrate the beautiful, should have neglected the homely English "*work*"—a few hints upon which would have afforded so much additional pleasure. We know ladies are hard to satisfy—but we submit the hint to the fair author, believing there is "much in it." The illustrations are a valuable addition to the interest and information of a volume which deserves a place on the table of every lady.

**THE (LATE) LORD CHANCELLOR COTTENHAM.** Painted by C. R. LESLIE, R.A. Engraved by H. T. RYALL. Publisher, F. G. MOON.

A fine portrait and an excellent likeness; a work, in all respects, worthy of the accomplished painter. It is admirably engraved by Mr. Ryall. Although "fallen from his high estate," the distinguished lawyer and estimable nobleman has "troops of friends," and they are not confined to the profession of which he is the ornament. This copy of his features and form (for it is full-length) will be a most desirable acquisition to many. As a work of Art it is of very great excellence.

**PARGA; during the Awful Ceremony that preceded the Banishment of its brave Christian Inhabitants and the entrance of Ali Pacha.** Painted by GEORGE and JAMES FOGGO.

This is a very remarkable lithographic work; of considerable size, but a mere miniature compared to the picture from which it has been copied, which, we learn from the prospectus, measures 26 feet by 16. It is unquestionably a grand composition—of the class about which we have been raving, and raving idly, for years past, in the foolish hope that great things might be undertaken by artists at their own risk; and yet it would seem that this has been actually done; for this picture must have been conceived, arranged, and painted, without a prospect of any other result than the honour of completing so vast an undertaking. The attempt is most creditable, to say the least—a worthy effort of enthusiasm; and if the performance be not altogether perfect, it is entitled to high respect, not alone for the ardour, industry, and immense labour it exhibits, but for its own merits, which are striking and considerable. There is amazing grandeur in the design; a well-sustained interest throughout; skilful and "scientific" grouping; great power and



pathos in the expression; and the frightful story is admirably told.

At any other time we should enter at greater length into the subject, but, this month, we have exhausted both space and strength.

**THE EMBARKATION OF REGULUS.** Painted by J. M. W. TURNER, R.A. Engraved by DANIEL WILSON. Publisher, F. G. MOON.

This is a noble work of Art, full of interest, and of the richest character. The fame of Turner is, firmly established, and will endure—in spite of himself. Not so, as yet, that of the engraver; to him, therefore, it is our more especial duty to direct attention. Modern Art has produced few works superior to this; and we can scarcely refer to one that is superior. The name of "Daniel Wilson" comes upon us suddenly, appended to a plate of the rarest excellence and of great size; upon inquiry, we learn that he was a pupil of Miller, of Edinburgh, and is now resident in London; where we trust his abilities will not be overlooked, for they are of a very high order; no matter what may be the magnitude of the undertaking, it may be safely confided to his hands. In this print there is evidence of matured power; a capability of dealing with difficult materials seldom to be met with; a combination of force and delicacy of the happiest kind. The magnificent buildings, the numerous groups, the ancient shipping, and, above all, the water, are all put in with marvellous skill. The engraver may rest his fame upon this noble print—we hope it will be succeeded by that which usually, but not always, follows fame; and have no doubt that it will be so, even in these times, when fine engravers of landscapes have far too little to do.

**HER GRACE THE DUCHESS OF RICHMOND.** Painted by SIR THOMAS LAWRENCE, P.R.A. Engraved by G. R. WARD. Publisher, M'LEAN.

One of the happiest efforts of Lawrence's graceful pencil—a fine and beautiful woman, richly endowed by nature as well as by fortune. The copy is valuable, not alone to those who know the original; it is exquisite as a work of Art, and will even rank among the most famous works of the great painter. It has been very skillfully engraved by Mr. Ward, few modern prints in mezzotint are superior to it. There is amazing delicacy and refinement in the countenance, and the engraving of the satin dress has been seldom surpassed.

**THE CORONATION OF QUEEN VICTORIA.** Painted by E. T. PARRIS. Engraved by WAGSTAFF. Published by F. G. MOON.

The size of this important and valuable plate is 37 inches by 28½; a scale, evincing on the part of the publisher, a determination to do justice to a representation, so faithful, of this national ceremony, as well in this respect as in all others connected with its execution and publication. The precise period selected by the artist; is the moment when the brow of the sovereign is about to be girt with the diadem of these kingdoms; the crown is uplifted in the hands of the Archbishop, while all eyes are turned upon the Royal occupant of the chair of Edward the Confessor. The disposition of the figures is most judiciously managed, since each more or less relieves the other; and all direct the eye of the spectator to the centre of attraction. The light falls as it should upon the Queen, and is thence most skilfully distributed throughout the surrounding groups, so as to show perfectly the lineaments of each countenance without injury to the integral effect. From the solemn foreground the eye is led to the innumerable heads in the distance, which are faintly visible in the light that enters through the more remote windows, and which, by the most felicitous *finesse*, is made to contribute an inconceivable force to the main point of interest. The scene as here represented is most imposing, and even brilliant; for in the profound sacredness of the ceremony we scarcely miss the colour of the original picture, and the general groupment and composition seem to have been designed for yielding the very best effects in engraving. The light dresses of the female nobility are forcibly thrown off by the deep tones of the robes of ceremony, by which they are surrounded, and the latter again tell in powerful contrast with the lights in the nave of the Abbey. Works of this kind constitute portions of the histories of nations; and this amounts in importance to a passage of the history of our

own, being one of the most moving events of the current reign. It is more than a record of the coronation, or a memento of the order of the ceremony: for, as well as containing a perfect portrait of the sovereign, it affords studied and correct likenesses of all who assisted at the solemnity. It may be here stated that, during the august occasion, Mr. Parris was permitted to make preparatory sketches from situations the most favourable for observation, and has since enjoyed every facility that could contribute to the pictorial success and substantial truth of his great work; of the labour attending the execution of which some idea may be formed, when it is stated that seventy-seven portraits are given, most of the persons present having sat to the artist expressly for this picture. An enterprise so spirited as the publication of such a work as this, cannot fail to render an ample return; since, on the part of Mr. Moon, no obstacle, no consideration of cost, has for a moment operated against bringing to a happy issue, the publication of a contribution so valuable to the national collection of historical engravings.

**THE PRINCESS AUGUSTA OF CAMBRIDGE.** Painted by KRUS, MAYENCE. Engraved by E. W. WASS. Publishers, H. GRAVES & CO.

The original picture from which this print is taken is now in the Royal Academy. The portrait there appears hard; the tone of colour—the flesh-tints, more especially—being by no means agreeable; yet it is, undoubtedly, a very striking likeness; although, as an example of German art, it is not calculated to elevate the school, or induce us to abate a jot of our claim to pre-eminence in the class of art to which it belongs. As an engraving, however, we can speak of it in terms of the most unqualified praise; it is not, indeed, too much to say that as an example of portraiture, it may rank among the more successful efforts of modern times. The artist has a free and vigorous hand, yet his work is painted with the greatest possible delicacy. He has gone as near to produce colour as any modern engraver; while, in brilliancy of tone, his work is surpassed by few.

We hope that opportunity will be given him to produce a work of more ambitious character; for we know of no engraver in this "dotted" style (with one exception) who might be more safely entrusted with a picture of magnitude and high value. Sure we are that he would do it ample justice.

[We have already made some reference to a work, explanatory of the recent operations of the British army in Afghanistan, about to be published by Messrs. Graves and Co. Of this publication, several specimens have been sent us; they are of the deepest interest, not alone as regards the unhappy catastrophe they principally illustrate, but as pictures of a very wild and singular country, abounding in the picturesque, and a people in every sense of the term "peculiar." It will be, moreover, valuable as a work of Art; for the subjects are remarkably well chosen, and the groups are "put in" with consummate skill; "the drawings on stone" are by Mr. Haghe, who enjoys pre-eminence in this department of the Art.

Taken altogether few modern publications are calculated to be so extensively popular.]

#### TO READERS AND CORRESPONDENTS.

Our subscribers will observe that we, this month, supply them with an additional half-sheet; and they will, we hope, take care that no mistake occurs in its delivery, either by hand or by post, for it is stamped, in order that it may go post-free.

We are bound in justice to adopt this course occasionally, for our advertisements increase; and we are, each month, compelled to devote to the advertiser a page or two rightly the property of the reader.

A question from Norwich.—In no society is a mere exhibitor a member of a "Hanging" Committee.

A letter from Edinburgh gives us a list of several pictures, for which the "Society" there, offered, and paid, less than two-thirds of the sums asked by the artists. We submit to our correspondent that it be neither wise nor fair to publish it.

E. C.—We cannot find room for so long a letter; but the subject shall have our earliest attention; we fully admit the justice of his view.

"A Portrait Painter."—We find it difficult to give advice on such a subject. An artist, a portrait painter, living some hundred miles from London, wishes to obtain instructions in his art, by letter, and by the loan of paintings to copy, from some competent professor, whose "works and charges would suit his means."

**AQUAOLEUM, or a new Preparation of MOIST COLOURS** to give the effect of either Oil or Water-Colour Painting.

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These Colours are sold in compressible tubes, or in small earthenware pans, and are called Aquaeolum, or a new Preparation of Moist Colours, and sold at the usual charges of Cake Colours generally.

N.B.—Specimens may be seen in the different styles to which they are applicable, and printed directions furnished with the article.

**A CASE OF EXTREME DISTRESS.**—An

Artist of great merit, and just rising into very lucrative practice, has been suffering for Eight Months from illness so severe as to render him perfectly helpless. His little property has been expended to support him and a family of five children and their mother, whom they have this morning had the misfortune to lose by sudden death. Known as a man of talent and of most irreproachable character to the respectable houses whose names are at the foot, the present Appeal to the benevolence of the affluent is made by their recommendation, and with consent on their part to receive subscriptions for him. Messrs. Colnaghi and Puckle, 23, Cockspur-street; Paul and Dominic Colnaghi and Co., Pall-mall East; Graves and Co., 6, Pall-mall; W. R. Sams, &c. &c.

**THE LATE GEORGE BARRET.**—To the

lovers of genuine Art, who happily are increasing in this country, the Works of the late GEORGE BARRET are well known and highly appreciated. He was appropriately styled "The English Claude," and, like that great master, assiduously devoted himself to the study of nature, in which pursuit he evinced great feeling and fidelity. He was one of the founders of the Society of Painters in Water Colours—an institution universally acknowledged to have given a stimulus to the Arts and a sterling character to Water-colour painting—to which object his own works greatly contributed.

His father was one of the original members of the Royal Academy, but died while he was very young, leaving him and a large family totally unprovided for: thus he commenced life under difficulties, and struggled through it with exertion, though with patience and content. At its close, he has left a widow, who had been a faithful and excellent wife, two sons, and a daughter, without any provision; the sons may ere long be able to support themselves, but the daughter, from her age, must still remain dependent on her mother.

As an artist, Mr. Barret's talents, combined with his frugal and industrious habits, ought to have produced him a handsome competency, but he was stimulated more by the love of excellence than the love of money; and though he toiled incessantly at his profession, he earned only sufficient to supply the daily wants of himself and his family; a long illness, too, and subsequent decease of his eldest son, whom he had educated as a surgeon, added to his embarrassments, and, it is feared, accelerated his death. Of a naturally mild and amiable disposition, he contemplated his approaching dissolution with calm and pious serenity; and his last work, entitled 'Thoughts in a Churchyard,' in the present Exhibition, which is replete with mind and feeling, was studied in the Cemetery at Paddington, on the site of which once stood the Manor House, the residence of Barret's father in his prosperity, where George Barret's early days were passed, and where his remains are now deposited.

To those who delight in the pure and exalted gratification of alleviating distress, as well as to the patrons and lovers of Art, this brief appeal is addressed in behalf of the Widow and Daughter of so talented and estimable a man; and it is earnestly hoped the pleadings of adversity may not be uttered in vain.

Subscriptions will be received by Messrs. Coutts and Co., Bankers, 59, Strand; by Mr. Ackermann, Publisher, 96, Strand; or by any one of the Members of the undermentioned Committee.

It is proposed that the funds that may be raised shall be laid out in an Annuity on the life of Mrs. Barret, and a Committee of the following friends of the late lamented Artist have undertaken to carry it into effect:—

Edward Swinburne, Esq., 32, Great Castle-street, Cavendish-square.

Thomas Uwins, Esq., R.A., 41, Charlotte-street, Fitzroy-square.

Joshua Cristall, Esq., 44, Robert-street, Hampstead-road.

F. O. Finch, Esq., 51, Charlotte-street, Fitzroy-square.

James Elliott, Esq., 32, Berwick-street, Soho.

Henry Harrison, Esq., 1, Percy-street, Bedford-square.

May, 1842.

HENRY GRAVES AND COM<sup>y</sup>, Printsellers and Publishers to HER MAJESTY and H.R.H. PRINCE ALBERT, have the honour to announce that they will publish during the present Season the following

### SPLENDID WORKS OF ART.

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Engraved in the finest style of Art by H. T. RYALL, Esq., Her Majesty's Historical and Portrait Engraver, from the magnificent Original Picture, most superbly painted by GEORGE HAYTER, Esq., M.A.S.L., Painter in Ordinary to Her Majesty.  
Prints, £4 4s. .... Proofs, £8 8s. .... Proofs before Letters, £12 12s.

### A MOST BEAUTIFUL SERIES OF ORIENTAL SKETCHES,

MADE BY THAT LAMENTED AND HIGHLY TALENTED ARTIST, SIR DAVID WILKIE, R.A.,

During his late Tour in the East; and consisting of Twenty-six of the most splendid Drawings of his latest Compositions, Lithographed in the finest style of Art, in exact imitation of the Superb Originals, mostly in the possession of the Publishers, by Messrs. LOUIS HAGHE and JOSEPH NASH.

Messrs. GRAVES and COMPANY, in announcing the Publication of a Work comprising the latest productions of that talented and much esteemed Artist, the late Sir DAVID WILKIE, feel confident that no eulogium is necessary to enhance it in the public estimation, neither do they deem it fitting to revert to an elaborate detail of its merits, being convinced from the high estimation in which the late Artist stood, that a notice of their determination to publish a volume compiled from his latest and most choice productions, lithographed under the experienced judgment of Mr. HAGHE and Mr. NASH, is sufficient alone to ensure it its merited patronage.

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**THE** very valuable and select COLLECTION of PICTURES, chiefly of the Italian school, well known in Scotland as purchased by the late Mr. Irving for the late Sir William Forbes, Bart., from the Tenari and Zambecari palaces at Bologna, from Count Lecchi at Brescia, and other noble families at Venice, Florence, &c., for whom many of them were painted. They are generally in a pure state, and among them are specimens of fine quality, by the following great masters:

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Particularly the 'Virgin and Infant Saviour, with St. John,' a grand gallery picture by Guido; the 'Martyrdom of St. Giustini,' by Paolo Veronese; 'Portrait of the Doge Grimani,' Titian; 'View on the Great Canal, Venice,' Canaletti; 'St. John in the Wilderness' (after Raffaele), A. del Sarto; a splendid Landscape, Albano, &c.

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This work will be published in Numbers, and the Council have arranged that it should be sold at a price little exceeding the cost of production; so that, as far as possible, it may come within the reach of all classes of persons desirous of instruction in Drawing and the Art of Design.

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Will contain examples illustrative of the Principles of Design, and also Designs applicable to particular branches of Manufacture. It is intended that each Division should be accompanied by an explanation of the figures, and also directions as to the mode of teaching, so that the work may be used in schools, or by persons intending to learn without the assistance of a master.

\*.\* The First Part was published this day, June the 1st, and the others will follow at regular intervals of Two Months.

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## THE ART-UNIONS OF GERMANY.

## Berlin, Düsseldorf, and Dresden.

UNDER THE PATRONAGE OF H. R. H. THE DUKE OF CAMBRIDGE AND THE NOBILITY.

The extraordinary popularity and success which have attended the transactions of the Society, denominated "The Art Union" in this country; the great benefit derived from its operations, both to Art and Artists; the talent which it has been the means of eliciting and fostering, and the feeling for Art which it has caused to be engendered in many cases, and in many others improved; the liberality with which it has been supported, and the various channels that have by its agency been opened, for compensating the labours of British genius; stamp this Institution as the most important existing evidence of the rapid growth of a taste for Art in this kingdom.

It was indeed a happy idea that a trifling individual Subscription might accumulate a fund, sufficiently large to purchase annually some of the best productions of the English School of Painting, the chance of possessing which should be within the power of every supporter of the Institution, at the same time that he had a *certainly* of an equivalent for his contribution in a specimen of Graphic Art, well worthy of acceptance.

England cannot, however, claim the credit of having originated this plan of promoting the interests of the Fine Arts; for as far back as January 1829, a Society having similar objects, and whose operations were conducted upon nearly the same principles, was established in *Düsseldorf*, under the title of the *Art-Union for the Rhenish Provinces and Westphalia*. The success which attended this Society, far exceeded the most sanguine expectations of its founders, and the splendid Engravings published by them as presentation plates to the Subscribers, are tolerably good evidence of the taste and spirit which animate its Councils.

The remarkable and substantial benefits diffused by this Society did not fail to attract the notice of the Prussian Sovereign, under whose immediate patronage and countenance, similar institutions have been formed in Berlin and in Dresden. These three Institutions form now a confederation of Art-Unions in Germany, under the especial favour of this patriotic King, who aids their funds by an annual subscription of £100 sterling; and they further enjoy the protection and encouragement of all the Foreign Courts.

In alluding again to the Art-Union of England, it cannot but occur to every lover of Art, that however great its popularity and success as an Institution, and however appreciable are the benevolent and patriotic motives which originated and have supported it, yet, that its sphere of comprehension must necessarily be of a limited character, restricted as its operations are to the exclusive patronage of *British Art*; but it cannot be doubted that the feeling for Art which it has created will seek to soar beyond the confines of this Society, and that an appetite has been already created for a more extended and discursive exercise of taste than the British School, with all its excellences, can present.

In reply to this demand, the immensely varied and inexhaustible resources offered by the different Schools throughout Germany, the Communities of Artists of Berlin, Düsseldorf, Dresden, Frankfort, Munich, and other cities, afford annually a rich and endless variety, including productions of genius of that transcendently beautiful character, for which the Schools of Germany are so justly famed.

That there exists a strong desire in many of the Members of the English Society to become asso-

ciated with those of Germany, is manifested to the Councils of the several Unions, by the number of applications that have been made for admission to the subscription lists; and to such an extent has this feeling evinced itself, that the establishment of a direct British Agency has at length been determined on. The Councils of the Art-Unions of Germany have, at their respective Meetings, at Berlin, Düsseldorf, and Dresden, come to the resolution to establish in London a direct Agency and Dépôt, for the reception of the names of Subscribers, for the exhibition of their works, and for the distribution of their prizes; thus affording to the English nation an opportunity of enjoying all the privileges of *their Associations*.

They have therefore to announce that they have completed an arrangement with Mr. Henry Hering, 9, Newman-street, Oxford-street, London, appointing him as their Sole Agent and Manager for the United Kingdom.

For the Reception of Subscribers' Names;  
For the Issue of Tickets;  
For the Distribution of the Prospectuses and Prizes;

For the Exhibition of the Engravings which, from the Establishment of their Institutions to the present time, have been selected as the presentation Prints to the Subscribers; and for the management of the general business of the German Art-Unions in Great Britain; and they beg to acquaint the Nobility and Gentry of England, Ireland, and Scotland, that from Mr. Hering can be obtained every information respecting their Institutions, and that to him all communications are to be addressed.

MR. HENRY HERING, in pursuance of the Resolutions of the Councils of the German Art-Unions, has the honour to intimate to the Nobility and Gentry, the Lovers and Patrons of Art in the United Kingdom, that he has just returned from Germany, whither he had proceeded upon a mission connected with the British Agency for these Associations, and that he has accepted at the hands of the Council the trust they have been pleased to confide to him in undertaking the management of their business in this country, and that, for the furtherance of this object, he has established an Office at No. 9, NEWMAN-STREET, for the express purposes of the Institution, where will be exhibited daily, from Two o'clock till Six, Specimens of the Engravings which have been published by the Unions and presented to the Subscribers from year to year, and where Books are opened for the Names of Subscribers in England, Ireland, and Scotland.

Correct Translations from the German of the Prospectus issued by each of the Unions, viz., Berlin, Düsseldorf, Dresden, Munich, and Frankfort, will be also registered for inspection, the main features of each of which so nearly assimilate to each other, and to those which form the groundwork and management of the English Association, that to reprint and circulate them in detail would incur an unnecessary expense to the Proprietary, and entail a troublesome task upon the reader. It may suffice to say, that the general Rules for the conduct of such Societies in all their sub-divisions of Management, Correspondence, and Finance, have been adhered to. Probably the only essential particular in which the Unions of Germany differ from that of England, is the manner in which a selection is made of the Pictures which are to form the Prizes. In England, this important point

is left to the discretion of the fortunate holder of a Prize Ticket, giving him a latitude of choice from among a number of productions, *good and bad*; whereas in the German Associations one principal object is kept in view—that of improving the public taste, by delegating to a competent Committee of known judgment, Twelve in number, the choice and selection of such Pictures as will form the Prizes. A double advantage is thus gained; no encouragement is given to inferior productions of Art, nor is the Public taste left without some guidance by Professors of acknowledged experience in Art.

It is further intended, that if the amount of the Subscriptions in England shall realize the expectations of the Council, a Gallery shall be opened for Two Months in each year in London, for the reception and exhibition of all the Pictures that will form the Prizes at the next ensuing distribution, to which exhibition free access will be given to every holder of a Ticket.

A liberal proportion of Tickets will be appropriated by the Councils of the several Unions for disposal to the British Subscribers, each of which Tickets will bear the Signature of the accredited officers of the Institutions, and must be countersigned by Mr. Hering as their Agent.

The price of the Subscription Tickets in either of the Associations, viz., Berlin, Düsseldorf, or Dresden, will be 20s. each; which sum will cover every expense of postage, duty, freight, and delivery at the Repository in Newman-street, of the Prizes that may be awarded, and also of the Engraving which will be presented to the holder of each Ticket.

The price of each Ticket to be paid in advance, for which a Receipt Ticket will be given, which Ticket will entitle the holder to all the advantages of the Institution to which it appertains.

For the convenience of Subscribers residing at a distance, Share Tickets will be forwarded in course of post, upon the receipt of a cash order, payable in London, or a Post-office order, or a crossed cheque.

Each Subscriber will be entitled to one Copy of the Annual Presentation Engraving, from the date, and during the continuance, of his Subscription, which will be delivered within from One to Three Months after the close of every drawing; and a Subscriber for more than one Share will be entitled to on Proof, and also be at liberty to purchase at the rate of 20s. each, an impression of any one of the Engravings that have been already distributed.

One Month's Notice will be given in the daily journals of the day of appropriation of the Prizes in each Union; and it is Mr. Hering's intention to proceed to Germany, in order to be present at the Drawing, and to represent the interest of every one who has, through his agency, subscribed to these Institutions.

A similar notice will also be given of the latest day on which Subscriptions can be received, after which the Lists for that year will be closed, and the numbers forwarded to various Committees of Management.

Mr. Hering begs most respectfully to assure all who may honour him with their names as Subscribers to the German Art-Unions, that the utmost endeavours shall be exerted by him to protect their interests, and to prove himself worthy of their confidence.

GERMAN REPOSITORY OF ART,  
9, Newman-street, Oxford-street, London.  
May 1842.

N.B.—The Engravings are on View between the hours of Two and Six.

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SCULPTURE  
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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 42.

LONDON: JULY 1, 1842.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

**THE EIGHTH ANNUAL EXHIBITION** of the NEW SOCIETY of PAINTERS in WATER COLOURS is NOW OPEN, at their Gallery, Fifty-three, Pall-mall. Admission, 1s.; Catalogue, 6d.  
JAMES FAHEY, Sec.

**BRITISH INSTITUTION, PALL MALL.**  
**THE GALLERY**, with the WORKS of the late Sir DAVID WILKIE, R.A., and a Selection of Pictures of the Ancient Masters, is Open Daily, from Ten in the Morning until Six in the Evening.—Admission, 1s.; Catalogues, 1s.  
WILLIAM BARNARD, Secretary.

**THE THIRTY-EIGHTH ANNUAL EXHIBITION** of the SOCIETY of PAINTERS in WATER COLOURS, at their Gallery, Pall-mall East, WILL CLOSE on SATURDAY, 9th instant.—Open each day from Nine till Dusk.—Admittance, One Shilling. Catalogue, Sixpence.

**MANCHESTER ASSOCIATION FOR THE PATRONAGE OF THE FINE ARTS.**—The Committee will be open, up to the end of September next, to the offer of an UNPUBLISHED ENGRAVING, for distribution amongst the Subscribers of the present year; size not to be less than 15 inches by 12 inches.—Applications in the meantime, and up to the said period, stating the lowest price per 100 for plain and proof impressions, to be addressed to the Honorary Secretary, at the Royal Institution, Manchester, to whom specimens, complete or in progress, may also be sent.  
T. W. WINSTANLEY, Hon. Sec.

**LIVERPOOL EXHIBITION.**  
**THE EXHIBITION of the WORKS of MODERN ARTISTS** will take place in AUGUST next. All Works of Art sent for Exhibition to arrive at the Gallery not later than the 7th of August. No carriage expenses will be paid by the Academy except on works from those artists to whom the Exhibition circular has previously been forwarded.  
MR. GREEN, 14, Charles-street, Middlesex Hospital, is the Academy's Agent for the transmission of Pictures.  
JAMES F. EOLINGTON, Exhibition Rooms, Church-street, Liverpool, Secretary to the Academy.

**WEST OF SCOTLAND ACADEMY OF THE FINE ARTS.**  
**THE SECOND ANNUAL EXHIBITION** of the WEST OF SCOTLAND ACADEMY for the WORKS of LIVING ARTISTS, will open in SEPTEMBER next, in the DILKATTANI BUILDINGS, 51, Buchanan-street.  
No carriage or expenses will be paid by the Academy except on works sent by those artists to whom the Exhibition circular has previously been forwarded.  
The 17th of September the last day for receiving Pictures.  
By order of the Council,  
J. A. HUTCHISON, Secretary.  
Glasgow, July 1, 1842, Committee Rooms, 68, St. Vincent-street.

**TO ARCHITECTS, ENGINEERS, AND ARTISTS.**—Mr. J. SMITH (late of the Royal Polytechnic Institution), Professor of and Lecturer on Perspective, is fully prepared to give PRIVATE LECTURES and PRACTICAL LESSONS on Plan Drawing, Isometric, Military and Common Perspective, as applicable in the Architectural, Engineering, and Fine Arts; and which he will illustrate by a series of original and beautiful Models.  
All applications to be forwarded to 50, Mortimer-street, Cavendish-square.

**THE ART-UNIONS OF GERMANY.**—UNDER THE PATRONAGE OF His Royal Highness the Duke of SUSSEX, His Royal Highness the Duke of CAMBRIDGE, And the Nobility.

BERLIN, DÜSSELDORF, and DRESDEN.  
The price of the Subscription Tickets in either of the Associations, viz., Berlin, Düsseldorf, and Dresden, will be 20s. each, which will entitle the holder to one copy of the annual presentation Engraving, which will be delivered immediately after the drawings, free of duty and carriage, and also a chance of obtaining a Work of Art, value of from £10 to £300.

The Engravings, which from the first establishment of these Societies have formed the presentation Prints to each Subscriber, and which are executed in the very first style of Art, are exhibited daily at the German Repository, 9, Newman-street, between the hours of Two and Six.

A Prospectus detailing the plans of management of the German Art-Union can be obtained or forwarded free, upon application to HENRY HERRING, Sec., 9, Newman-street, Oxford-street, London.

**WEST OF ENGLAND ART-UNION.**—The WEST OF ENGLAND ART-UNION is established to promote the interests of Art in the Western Counties.

The following is an outline of the plan upon which it is proposed that the Society shall be conducted. It will be found to embrace many improvements, which the experience of other Art-Unions has suggested as desirable.

A Subscription of Half-a-Guinea to constitute Membership.—A part of the fund raised to be expended in the production of an Engraving, to one copy of which every Subscriber shall be entitled for each half-guinea subscribed.

The surplus fund, after paying the necessary expenses of the Society, shall be divided into Prizes of various amounts, which will be distributed by lot among the Subscribers; so that each Subscriber, besides receiving a Print fully equal in value to the amount of his subscription, will also have a chance of obtaining a valuable Work of Art as a prize.

The winners of prizes will be allowed to select one or more Works of Art, to the amount of their prize, from either of the Exhibitions in Plymouth or Exeter, or from the Polytechnic Exhibition at Falmouth; or they will be allowed to have Portraits of any members of their families, painted by an artist chosen by themselves.

It is believed that this latter regulation will be found very acceptable to many prizeholders, and will afford encouragement to a class of artists who have hitherto been very much excluded from the benefits of Art-Unions.

The drawing for 1842 will take place at a Public Meeting, to be held in Plymouth, the last week in August.

To obviate the objection so frequently expressed by Subscribers to Art-Unions, of having to wait many months after the distribution of prizes, before the Print is delivered, arrangements have been made with Mr. Ryall, the eminent engraver, to complete an engraving in his best style, from a very beautiful picture by Mr. A. Penley, entitled 'The Spring of the Valley,' the Prints to be ready for distribution to the Subscribers within one month of the time that the prizes are drawn. It is believed that this Print will be one of the most attractive that has ever yet been issued by any Art-Union. The impressions are to be delivered strictly in the order of subscription.

Subscribers' names received at Messrs. Ackermann and Co., 96, Strand; Messrs. Reeves and Sons, 150, Cheap-side; Messrs. G. Rowney and Co., Rathbone-place; Mr. E. Ramsden, 12, Finch-lane, Cornhill.

**ROYAL INSTITUTE of BRITISH ARCHITECTS.**

16, Lower Grosvenor-street.  
The Medals of the Institute will be awarded next year to the Authors of the best Essays on the following subjects:—

1. Are synchronism and uniformity of style essential to beauty and propriety in Architecture?
2. On the principles of Framing which directed the Gothic Architects in the construction of Roofs of great span to cover large Halls, such as Westminster, Croydon, Eltham, Hampton Court, and those of some of the Colleges of Oxford and Cambridge, accompanied by diagrams, particularly showing the construction.

The Soane Medallion will be awarded for the best design in illustration of the description of "A Princely Palace," by Lord Bacon, in his Essay of Building, containing all the parts specified therein.

The competition is not confined to members of the Institute.

Each Essay and set of Drawings is to be delivered at the Rooms of the Institute, on or before the 31st of December, 1842, by Twelve o'clock at noon.

Further information may be had on application to the Secretaries.

**ROYAL POLYTECHNIC INSTITUTION.**

—The NEW ROOMS, which extend to Cavendish-square, are now OPEN, and the Bude Light most successfully introduced. During the Midsummer Holidays the Morning and Evening Public Lectures of Dr. Ryan, Professor Bachhoffer, and the other Lecturers, will be particularly adapted for the Youthful Visitors, and the means will be used by which amusement and instruction can be conveyed in all the useful branches of practical science. The weekly list of lectures is suspended in the hall. On Mondays, Wednesdays, and Fridays, at Twelve o'clock, a Lecture on Galvanism; on the alternate days, the Orrery. The Colossal Electrical Machine, Dissolving Views, Diving-bell and Diver, &c. Admission, One Shilling; Schools half-price.

Just published, in 4to., price £2 2s., in French boards, and on royal paper; with proof impressions of the Plates, price £4 4s., half morocco, gilt tops,

**DISCOURSES delivered to the STUDENTS** of the ROYAL ACADEMY, by Sir JOSHUA REYNOLDS. Illustrated by Explanatory Notes, and Twelve Plates. By JOHN BURNET, F.R.S., Author of "Hints on Painting," in 4to., price £4 10s.

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This work is particularly recommended to the Students in Art in the New Edition of the Encyclopædia Britannica—See the article on Drawing.

James Carpenter, Bond-street.

## ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

AT the EIGHTH ANNUAL GENERAL MEETING of the ASSOCIATION for the PROMOTION of the FINE ARTS in SCOTLAND, held in the Assembly Rooms, George-street, Edinburgh, May 28, 1842, on the motion of Sir William Newbigging, Andrew Rutherford, Esq., M.P., was called to the Chair.

The Report of the Committee of Management having been read by the Secretary, the following Resolutions were thereupon moved, and unanimously adopted:—

Moved by Robert Whigham, Esq., Sheriff of Perthshire; seconded by Sir George M'Pherson Grant, Bart.,—

1. That the Report now read be approved of, and that this Meeting, after an experience of eight years of the practical operation of the system upon which the Association is founded, are fully convinced that the constitution which was originally adopted, is the best which could have been chosen, combining, as far as it is possible, in any society of the kind, the promotion of the Fine Arts in Scotland, with an anxious attention to the interests of Art generally.

Moved by Sir Gilbert Stirling, Bart.; seconded by E. D. Sandford, Esq., Advocate,—

2. That in pursuance of the plan of annually engraving a Painting by a Scottish Artist, and with the view of securing the delivery of each Engraving, within the annual period of the subscriptions out of which its cost is defrayed, the Committee of Management for the year 1842-43, be authorized to make the necessary arrangements to obtain a Line Engraving of Mr. R. S. Lauder's beautiful picture of the 'Glee Maiden,' to be distributed among the Members for the year 1843-44.

Moved by H. Glassford Bell, Esq., Advocate; seconded by Archibald Swinton, Esq., Advocate,—

3. That the thanks of the Meeting be given to the Committee of Management for the year 1841-42, for the able and judicious manner in which they have discharged the duties with which they were entrusted; and that thanks be also given to the various Honorary Secretaries in Scotland, England, Ireland, and foreign countries, to whose spirited and patriotic exertions the Association greatly owes its continued prosperity.

Moved by Sir William Drysdale; seconded by John Borthwick, Esq., of Crookston,—

4. That the following gentlemen be appointed the Committee of Management for the year 1842-43, viz.:—

The Right Hon. the Earl of Stair.  
The Hon. Lord Meadowbank.  
The Right Hon. Sir George Warrender, Bart.  
Sir Gilbert Stirling, Bart.  
The Hon. and Reverend Grantham York.  
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J. A. Bell, Esq., Secretary and Treasurer.  
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Moved by William Stewart, Esq., of Glenormiston,—

5. That the thanks of the Meeting be given to Mr. Rutherford for his conduct in the Chair.

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## THE ART-UNION.



LONDON, JULY 1, 1842.

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ENCAUSTIC PAINTING.  
HISTORY AND PROCESS.

THERE is no subject upon which our information is, probably, more uncertain than on the rise and progress of the Fine Arts in Greece. The general impression which the Homeric pictures of society leave on the mind of the reader is, that the useful and the decorative Arts were so far advanced as to enable the wealthy to live not only in plenty but in splendour. The delicious gardens of Alcinoüs, the magnificence of his palace, the introduction by the Phenicians of ivory, purple, and incense from Arabia, the rich presents made to Penelope by her suitors, the voluptuous baths of Circe, chariots of war—especially that of Priam—and the care evidently evinced in dress, all argue a state not merely of local, but of general cultivation and refinement. But apart from the much debated question, as to the origin of the Iliad and Odyssey, age, nay very existence, of Homer, which Vico, Wolf, and Heyne, have argued with such profound learning and wonderful talent, it is to be considered that these views of the social state may be drawn, rather by the force and skill of the poet's imagination, than by a mind conversant with the existing features and relations of life. In the early period of society, memory and imagination are more cultivated than reason or judgment, the known is exaggerated, the unknown magnified; men are, at this period, "bodies without reflection, all feeling for peculiarities of character, all imagination to seize and enlarge them, all invention to refer them to classes which the imagination has created;" the poetic faculty is more general, less fettered, and assumes the state it depicts, by the comparison of the associations and characteristics of the present with those of an age preceding. Every account of the origin and progress of nations has been hitherto essentially mythic; either the god has

descended to earth, or the first instructor has been considered as divine; for as speech and memory precede the means of narration by written or arbitrary signs, the fact is embellished by fiction, and tradition is recorded as history. If correctness of detail, as regards the advancement of Art, might be expected, it would surely be so from the Greeks; for their literature was extensive, national, and original; they advanced the Arts, they borrowed or invented, and combining taste with judgment, beauty of form with the impression of duration, they made them at once characteristic of their genius, and the necessary guides, the very discipline of our own. Yet of this intellectual development the details must be traced from the fragments which time, and far more the passions of man have spared, or from the compilations of Greek and Latin writers of comparatively modern date. The cause of this is at once seen; education was for the most part oral, and there was no press. The Greek lived under the influence of an all pervading, all enlarging public life, by which the knowledge of one became the property of all; drawing and painting were regularly comprehended within the circle of a liberal education, and together with other branches of instruction, they formed the class of the *ἐγκύκλια παιδεία*.

Thus, works of theoretical or technical detail were less requisite or became the property of the rich; their number, originally limited, could hardly escape the destruction which ensued upon the subjugation of the land, even if we exclude from our consideration, not only the lapse of time, but the perishable nature of the materials on which they were written. Proof, or the evidence, therefore, of any such process as that which now forms the subject of inquiry, must rest greatly upon references found in one author to the works of another, the validity of these depending upon their amount, copiousness, and incidental character. Thus, error here will be—

"velut stylis, ubi passim  
Palantes error certo de tramite pellit,  
Ille sinistrorsum, hic dextrorsum abit, unus utriusque  
Error, sed variis illudit partibus."

Encaustic is derived from the Greek *Εγκαίνω*, and is applied as a term in painting to such works as were chiefly executed through a wax medium, and in which, by heating or burning, the colours were fixed in their original splendour. But the use of this term seems to have been considered as of doubtful correctness; as Pliny, speaking of the artist Nicias, says, "Nicias scripsit se inussisse: *tali enim usus est verbo*." It is evidently an art of great antiquity, and was employed for tabular pictures and for mural decoration. We have evidence of many celebrated painters by whom it was practised, Arcesilaus, Polygnotus, Apelles, and Lala Cyzicena, who was eminent for her portraits of women executed on ivory with the *cestrum*. Notices of its general use are to be found in authors, from the earliest period to the reign of Justinian. This the reader may verify by reference to the passages quoted by J. C. "Bulengerus de Pictura," &c., in the collections printed by Gronovius; or in those works which will be subsequently mentioned in connexion with this inquiry. Pliny and Vitruvius are the authors upon whom we must principally rely; and guided by them, I shall consider Encaustic as used for tabular pictures, as employed for mural decoration, and narrate in both cases the attempts which have been made to recover the ancient process. In book 35, cap. 11, s. 41, Pliny says, "Encausto pingendi duo fuisse antiquitus genera constat, cera, et in ebore, cestro id est veruculo, donec classes pingi cœperent. Hoc tertium accessit, resolutis igni ceris penicillo utendi,"—from this modern writers have chiefly derived their information, to this they all refer; and hence we shall consider four modes—encaustic on the tablet with wax, on ivory, ships, and on walls. Of this, as applied to ships, the process may be at once described. It may not have been unlike what is called breaming, for brenning or burn-

ing in, when resin, tallow, tar, and brimstone, are melted together and put on while the ship's sides are made hot by a fire of reeds. It was used also for decoration, as we find in Ovid—

"Et picta coloribus natis  
Cœlestam matrem concava puppis habet."  
Fast. Book 4, 276.

In this manner the various forms of gods, animals, plants, &c., were usually described, and these were often added as ornaments to other parts also of the ships, as plainly appears from the treatise by Lazarus Bayfius de Re Navali; which the reader will find among the collections of Gronovius.

The first mode of tabular encaustic appears to have been no more than a deep drawing upon a coloured ground of wax, by the removal of which where the outline was, by means of a stylus (*cestrum*, *veruculum*), the bright or polished surface of the marble, ivory, or wood, on which the wax was spread, became visible. The second was a kind called "Stiello," which consisted in engraving by means of a sharp heated pointing iron upon ivory tablets, and likewise by means of the broad part of the stylus of filling up the incisions with coloured wax, which was then apparently fixed more carefully by heat. The third, if not the same, was greatly similar to the modern process, inasmuch as upon a waxed ground on which the drawing was sketched by the stylus, the wax colours were laid on by means of a brush or hair pencil, and then blended more evenly and intimately together by the stylus, and finally fixed by the heater (*cauterium*), passed before the surface. In this respect another method may have prevailed: either the wax thoroughly blended with earths, was divided by the heated stylus, softened; arranged upon the ground of the picture, according as it was requisite for local colour, half tints, or shadow, and then toned more carefully and artistically by means of the brush; or else the wax was dissolved, the colours mixed therewith, and then laid upon a prepared coloured wax ground, either immediately from the melting pot, or through the employment of a volatile oil by the brush, and to this, after a superficial coating had been given, heat was applied. This might, therefore, be strictly considered as painting with the brush; which certainly was not solely used for ship decoration, and in which the stylus, so variously described, seems also to have been employed. Ship painting was a custom of greater antiquity than Pliny intimates; or why has Homer used, as regards the Greek vessels, the terms *μυλωνάρης* and *φοινικονάρης*, and the discussion on the term, *ράβδος* or *ραβδιον*, seems after having served many purposes, to be finally admitted to be the brush. Recent German writers are of opinion that with respect to the third method, it could hardly be employed for mural decoration, or even for tabular paintings requiring a careful and delicate treatment. In reply to this, an analogy has been attempted between this stylus-wax, and crayon painting; but the stylus is opposed to a light, free artistic use, yet, although this is the case, and therefore unsuited for easel painting, it was, according to many, nevertheless, employed for wood and marble furniture and parts of architectural decoration, though for this latter purpose, as well as for statues, a resinous wax-coloured coating was used. I trust, however, to be enabled to show that while the stylus was employed in easel-pictures, the process of mural decoration was conducted in a different manner. The Abbé Zumbo, and a Spanish artist, Palomino, were among the first who sought to restore this ancient art. But Zumbo, who is reputed to have discovered the process, was a man of a morose, jealous, and frivolously sensitive disposition, who avoided society, fettered his heart by the selfishness of its own pulsations, and occupied his time in the composition of subjects, the reflected image of his own semi-crazed imagination. He refused his secret to the world, but betrayed it to a friend,



whose genius limited his powers to the construction of anatomical figures. Palomino added much to knowledge in his treatise "dell' Arte della Pittura;" he was followed by the erudite Louis de Montjosieu (Demotiocius) in his "Gallus Romæ hospes," 4to, 1585, partly reprinted by Gronovius, but complete; of the greatest rarity, by Le P. Hardouin in his commentaries upon Pliny, 1723; by Bachelier in the "Memoirs of the French Academy;" and Charles Nic. Cochin with Jer. Ch. Bellicard, in 1754, "Réflexions sur la peinture des Anciens," &c., chiefly with reference to Herculaneum. But it is to Count Caylus, and to the Abbé Vincenzo Requeno that we are chiefly indebted for such approach to certainty of information as we may possess; and it is upon their theory, and the experiments they instituted (Montabert and Fernbach, perhaps, excepted), that all modern methods have been founded. Endowed with a well educated and intelligent mind, and to the last hour of his life indefatigable in the pursuit of a favourite subject of inquiry—the "Arts of Ancient Greece," Count Caylus, in addition, possessed the means of instituting an extensive series of experiments, and of obtaining the co-operation of the most eminent continental scholars and artists of his time. Of prior methods, Bachelier's was considered, by the Académie des Sciences, as the most worthy of attention. It consisted in dissolving the wax, and reducing it to a soft soap by means of salts of tartar. An account of this the reader will find in an elaborate article in the "Dictionnaire Encyclopédique," article, "Encaustique." Self confidence is the basis of success; a feature not deficient in the character of Caylus. He obtained the assistance of M. Majault, an eminent chemist of Paris, and on the 25th July, 1755, he read his first "Mémorial on Encaustic Painting" to the French Academy. It is tedious to trace the narrative of unsuccessful effort, but progress of any kind, to be certain, must be gradual; of human acquisitions much may be the gift of circumstance, but more is obtained by the silent experience of time; we possess, and we extend our possessions, we establish principles and verify details, learn

"What reinforcement we may gain from hope,  
If not, what resolution from despair."

And thus experiments, properly conducted, are not only valuable, as regards the specific result at which they aim, but with respect to the collateral truths and deductions which they develop or maintain. The particular object of his attempts must, however, be strictly kept in view. It was not to discover a method of encaustic painting, but the method of the Greeks. To employ wax as a vehicle for colour; oil of turpentine was suggested as a dissolvent; but as Pliny is silent on this, it was not reasonable to assume it to be the means adopted; and as he mentions wax, colour, and heat alone, any assimilation to the ancient mode must, of necessity, depend on or bear strict reference to this description. Now, to do this with exactitude, the colours were to be blended with the wax and kept sufficiently fluid for the brush. However simple their apparent fusion by heat, yet the difficulty of doing this without burning, and of maintaining them always prepared for use in works of an extensive nature, induced Count Caylus to try warm water for this purpose. A tin vessel was made, the lower part filled with boiling water, and to this a piece of grained glass was attached, on which the colours were mixed by a heated molette of marble. Thus prepared, they were removed in a fluid state and placed on plates to dry. To maintain them sufficiently fluid, a tin stand was made, the upper part of which held a series of glass cups immersed in hot water. A thick piece of glass in a frame similarly heated served for the palette and the picture; the panel being first thoroughly saturated with a coating of wax, was suspended in a brass stand, at the back of which hot water as before was placed. A head of Minerva thus painted, by

M. Vien, so far realized expectation, as to induce increased exertion. For the second method, wax prepared as above was employed, as if in distemper painting, either on the bare panel or on a prepared ground of wax, and when the picture was finished, a heater passed before it, the wax was fixed on the panel, and greater brilliancy imparted to the colours. But this process was found to be tedious and difficult, and the result but slightly in advance of the preceding. The third method was conducted on the principle of combining distemper with encaustic. The panel first rubbed over with pure wax, this was worked into the grain by heaters applied to the surface. The colours employed were those used in oil-paintings, but prepared in pure or slight gum water. But not readily adhering to the wax, Spanish chalk or white was lightly spread upon it, and then they were laid on; and the picture finished, heat was variously applied until they were absorbed and fixed, and came out in brilliant tones. This process, the heat excepted, was early adopted by the Egyptians; and Gough, in his "Sepulchral Monuments," mentions a coffin which had been covered with a portrait not very dissimilarly painted. The count's fourth method differed from the preceding but in the place the wax occupies. The picture, painted in water-colours on the panel, was covered over with a coating of wax, which was then fixed by heat. These experiments soon attracted attention; various communications were made to different societies; and Pliny and imagination were alike tortured to ensure success. In 1759, Mr. Josiah Colebrooke read a paper to the Royal Society, by which it appeared that of seven experiments, founded on the third method of Count Caylus, all more or less failed. He recommends the use of mineral and metallic colours, as the acid in many water-colours, when painted on an alkaline ground, as chalk, cimolia, &c., totally changed their shades. Some specimens of the results obtained by Count Caylus's third method were exhibited. It consisted of pictures painted in water-colours upon paper or panels prepared with a ground of Spanish white and fish glue, over this a coating, of three parts white wax and one part white resin melted together, was lightly but evenly spread with a brush; the picture was then placed before the fire until the varnish became entirely absorbed and looked dry, when it was gently rubbed with fine linen cloths. This process was successful, and for some time a fashionable amusement. Such was the state of our information with respect to encaustic painting, until 1787, when the Abbé Don Vincenzo Requeno commenced his pursuits, not only by a diligent collation and examination of former opinions, but by a rigid test of the validity of the methods that had been either before adopted or recommended. As he did more than any by whom he was preceded, and as the history of his opinions and experiments is that of encaustic, I shall endeavour, in so far as space will permit me, to explain them. He follows the statement of Pliny, admits the three methods of encaustic, two of which were practised with the stylus, and one with the brush (Julius Pollux may be also cited as an authority for the first). The difference between the stylus and the brush-encaustic process was this—in the former case the colours were worked by a hot graver, and in the latter they were fixed by heat. The wax used was punice-wax—in point of fact bees-wax bleached and purified; and this opinion will be found zealously maintained by Requeno in his controversy with Signor Lorgna. The colours employed were partly natural and partly artificial; but as upon this point late research has added much to knowledge, I would refer the reader rather to "Stieglitz ueber die Mahlerfarben der Griechen und Römer," and other more extensive German works. The liquefaction of the wax, so as to render it sufficiently fluid as a vehicle, was effected by bitumens, or resinous gums, answering to our oils; this he

supports by Pliny, book 12, cap. 2, and Julius Pollux, book 7, cap. 8. Upon these general views of the encaustic painting of the Greeks, deduced from an extensive survey of ancient and modern criticism, and the opinions of several chemists and eminent artists, Requeno, as Caylus had recommended, conducted his experiments, still limiting himself to the solution of the question—in what consisted the encaustic process of antiquity? Those experiments I now propose to detail.

After various attempts to complete encaustic pictures, by means of bitumens and Greek pitch, combined with wax, he resolved to recommence his experiments with gum mastic; this, in conjunction with wax, being one of the processes by which statues were varnished and preserved by the Greeks. For this purpose five ounces of gum mastic were mixed with two of white wax, and kept in motion over a slow fire until thoroughly dissolved. This mass was then blended with the colours usually employed in oil-painting, and kept in glass cups. The picture was painted on panel or linen as before, and when finished a superficial coating of white wax was laid upon it; heated by a brazier; and finally rubbed with silk or fine linen, until the colours were absorbed, and the surface became hard and polished. Another, and probably more perfect method was the following:—Two parts of white wax and four of Greek pitch were placed in a vessel, and when well dissolved, white lead in proportion was mixed therewith. A panel, well polished and smooth, was covered with this in its most heated state; and when cold, all irregularities on the surface were removed by the spatula. The surface being then polished, the outline is traced either by charcoal or the stylus. The colours are prepared with gum mastic, with which, and water, a kind of water-colour painting is produced, to complete which, a coating of white wax is placed over it; and then subjected to heat by a brazier of live coals.

This is not dissimilar from the third method of Count Caylus, and according to Requeno, the third mentioned by Pliny; the first and second being those referable to the heated stylus. The advantage of this consisting in the duration of the painting, protection from damp and alteration of colour is therefore considered to be the "Tertium accessit, resolutis igni ceris penicillo utendi, quæ pictura in navibus nec sole, nec sale, ventisque corrumpitur." I must here conclude the remarks offered upon encaustic pictures, painted by the brush, and endeavour to explain the method indicated by Pliny under the terms, Cera . . . cestro id est veruculo. It was a mode undoubtedly practised by the Greeks and Romans during the most flourishing period of Art, until the time of Pausias; and difficult as it may be to trace the lost Arts of antiquity, there is a pleasure in noticing the few vestiges which time and neglect have spared. The following appears to have been the process:—Dissolve white wax and gum mastic in equal parts, with this the colours in powder are next mixed in sufficient quantity to absorb the hot wax. A polished board, rubbed with a coating of wax, serves as the ground of the picture; on this the outline is traced. The stylus is made of iron, or of finer metal: on one side sharp and pointed, on the other flat and conical; an ordinary erasing knife will represent it. A brazier is kept at hand to heat them; as they must be of various sizes. The colours should be kept arranged in glasses, as according to Varro, "Pictores loculatas habent arculas in quibus discolores sunt ceræ." With the point of the stylus heated so as to melt, but not to burn the colours, a portion of wax is taken, laid on the ground, and the different tones are formed by blending the colours with the broad conical side of the stylus, taking care to keep it regularly heated. In this manner pictures have been painted by Don Joseph Ferrar. The method upon ivory in ebores, cestro with the heated stylus

has been described; it was chiefly applicable to portraits, or the decorative parts of furniture.

There was also another application of encaustic, which, though not immediately connected with this subject, is too interesting to escape attention. It was as applied to architecture and statuary. That a Polychromic system of external decoration greatly prevailed in Greece there seems reason to believe, although whatever was constructed of Parian or of Pentelic marble, was allowed to preserve its natural appearance: but when works were executed in the grey Eleusinian stone, or in materials of a baser description, that a coating of white stucco was laid on, upon which colour was employed, seems to be now generally admitted. The statues appear to have been covered with a solution of wax and bitumen, or some resinous gum, to which, probably, a small portion of white lead or of marble dust was added, and this in a fluid hot state was applied to the statue until every porous part was saturated. Then equalizing the surface by a brazier, full of coals; and after this for the minuter portions, by the heat of lighted candles; the whole was finally rubbed by fine linen, until it acquired an equal polished coating. This process is asserted to resist heat, wet, and frost; and if we admit colour to have been applied to statuary or architecture, it was equally requisite as in pictures. It is one well deserving of consideration, for in a climate such as this, the effect of which nothing but ebony or granite can resist; in a metropolis of stucco, it may be desirable to ascertain whether modern science could not so improve the practice of antiquity, that we might be spared the annual disfigurement of the streets, if not of the buildings, by the economical, tasteless official process of scraping the architecture, or bedaubing it with whitewash.

The various systems of encaustic as applied to ships, pictures, and statues, being now considered, I shall attempt to trace it as applied to mural decoration. Count Caylus, and the Abbé de la Nauze, are of opinion that the Greeks painted on wood, linen, vellum, stone: and on walls upon the wet mortar, with colours &c., *prepared exactly as at the present day*; but this at best is an extremely doubtful fact, the Count cites no authority, and the inference to be derived from the statement of the Abbé, as regards the works of Pantenus and Ludius, is rather that the former were distemper paintings intensely varnished; and the latter finished by the encaustic process. Count Caylus, indeed, admits that distemper was not only the first known, but the most practised process, and the forerunner of the encaustic; the discovery of fresco, it appears to me, would result, though research does not sanction the statements of its extensive application. With regard to encaustic, for the purpose of mural decoration, it will be sufficient to give the method first employed by Ludius in the time of Augustus, and a slight outline of its prevailing use until the discovery of oil-painting, and of the recent attempts at Munich, for its restoration as a branch of monumental Art. Ludius discarded the use of the resins and bitumens of the Greeks, and adopted animal glue; and this mixed with wax, together with chalk, formed a stucco not dissimilar to that in ancient frescoes and pictures of the eleventh and twelfth centuries; of which, as I have stated, Gough mentions even the employment upon a coffin. This process of Ludius is thus given by Requeno:—When the colours are prepared, you paint as in distemper, and the encaustic completion is thus conducted. White wax and a little oil are melted together in an earthen vessel; with this the painted ground is covered, the heater is next applied, commencing from the top, this coating becomes in part absorbed, and the surface is finished off, by the application of less heat, as by candles, and then by gentle friction until the whole space is even, firm, and polished. This is stated to be in conformity with Pliny and Vitruvius, and to be the process

mentioned by Seneca, Boethius, Procopius, and the anonymous author of the *Hortus Sanitatis*; and from them and others its employment may be traced to A.D. 1500. And the period indicated was singularly favourable for its introduction and continuance. The luxury of the Romans led to the decoration of their vast palaces, villas, and public edifices; and the taste of the capital soon became the prevailing ambition of the province. Christianity employed mural decoration in symbolic representation; the Goth was not insensible to the claims of Art, Theodoric advanced what Justinian still patronized but debased. But it was Charlemagne who most promoted it; whether this arose from ambition or religion, it is useless to discuss; we too frequently ascribe to others the motives which are our own, and write the history of the past, not from facts, but our persuasions. His will became the zeal of the clergy; the opinion that churches should be decorated throughout was adopted: and what at first was munificence became pety. But the system was not solely encaustic; mosaic, distemper highly varnished (an imperfect method of encaustic), and fresco, were employed for this purpose. Fresco and encaustic were at times used in the same edifice: fresco prevailed in the ninth, and encaustic was disused about the tenth century. In the eleventh century, we with difficulty observe the predominance of the old, or the adoption of the new process of oil-painting. This might be introduced by Van Eyck, but various processes prevailed; and according to an excellent recent author, those of Guido de Sienna, Cimabue, and Margaritone, were similar to those of Theophilus and of Eusebius. From the twelfth to the sixteenth century the history of monumental painting is the triumph of fresco. The restoration of this Art by the abilities of Cornelius, Overbeck, and Schnorr; the extensive works commenced and continued under the patronage of the King of Bavaria, very naturally led to the reconsideration of that sister branch which was so long dominant in Greece, had been so extensively employed at Rome, and unto so late a period of the Christian era. It is ever thus with the mind, we cultivate, cherish, and neglect, and return to that which we have neglected. Novelty consists less in the invention of that which is new, than in the re-production of the forms and opinions of the past. The "Inquiries" of Requeno, 1787, were continued by Walter, Benjamin Calau, Roux, and Doctor Geiger, by Grund in his "*Malerei der Griechen*," 1810; Leuch, and Field in his "*Chromatographie*," 1836; and more particularly by M. P. de Montabert, "*Traité complet de la Peinture*," Paris, 9 tomes, 8vo., 1829. This work is written less with the desire of investigating the ancient method than for the discovery of a new mode applicable for pictures and for mural decoration. He is an enthusiast, like Requeno; but indifferent as to what might have been the cestrum, veruculum, or cauterium: he advocates encaustic painting from love of Art, not from erudition. He considers it highly suited for monumental works, as unaffected by heat, damp, or air. Pictures thus painted never alter, they can be retouched; they are luminous and transparent, and possess all the excellence, combined with greater durability than oil. Of the resins employed in combination with wax, he recommends gum elemi (*amyrin elemifera*) or copal (*Rhus-copalinum*); but the artist will find the most valuable information, by consulting this work, tome 8, chapitre 508. He considers the process of mural painting by the ancients to have been thus conducted. They painted on stucco, white, polished, and impermeable. The first portion of the work was conducted by a wash of sarcocolla, or of gum mixed with egg; between each coat wax was applied, heat passed over it, and then polished. By this the first colours were physically fixed, and their transparency preserved. They recommended by richer vehicles in which

wax or resin were more abundant; this was again treated as before. The difficulty of applying the second to the preceding colours was surmounted by a slight caustic wash, then they retouched with naphtha or petroleum, and afterwards wax was again used and polished, thus giving to a distemper painting the effect of those conducted in oils. Klenze, who sought to ally painting with architecture, and to decorate the edifices with which his genius has adorned Munich, in the ancient manner, had applied for assistance to Conservator Fernbach, who united to a correct knowledge of the Arts of Greece, great acquirements as a chemist and an artist. His first attempts were approved of by Dillis, the Director of the Royal Gallery; but Heltenperger and other artists, and finally Klenze, influenced by the very excellent restoration of some paintings at Fontainebleau, by Alaux, through one of the processes detailed by Montabert, recommended the King of Bavaria to propose to Professor Schnorr, the employment of it for the purpose of decorating the new rooms in the Festsaalbau. Schnorr, fully impressed with the importance of the undertaking, felt, however, the necessity of a more careful consideration of the mediums submitted to his choice. For this purpose he painted two pictures, by two processes detailed by Montabert, and by that of Fernbach. And, although he was from the first convinced that the process of the latter argued the greater probability of success, an opinion which later observation and successive experiment have confirmed, yet, that decision should be unprejudiced, and opinion properly canvassed, he resolved to test it by chemical analysis. A commission was therefore appointed, over which Professor Fuchs presided, and the following was the result of the experiments. After the employment of weaker tests, powerful acetic, and next sulphuric, acid were poured on parts of the picture most liable to injury by their action. In both experiments, the process of Fernbach was less injured, and the commission thereupon reported the result to the King, who authorized its employment. In what it may consist, it is at present impossible with correctness to describe; for the King, anxious to give to artists the benefit of well tested experiments, and aware that many modifications of it must ensue, has not hitherto permitted its publication. But from observation, and the opinions of artists, it may be assumed, that the following is a general statement of this method. On the wall the preparation is apparently the same as in fresco, but the setting coat presents a perfectly even, though unpolished surface. Upon this an impression of wax, or of a composition in which wax prevails, is laid, this is melted in by heat, and afterwards a slight colour is used, presenting the appearance of canvass prepared for painting. The features completed possess great force, delicacy, and beauty; the colours are highly transparent, and although the surface is slightly shining, yet it does not prevent the picture being seen at one glance, and from any point of view. In no case, even where colour exists in its greatest mass, do clefts or rigidities appear, as so often witnessed in other methods; and the pictures, when complete, are dry and hard to the touch. As a medium it is perfectly manageable; and although from its rapid drying, and other minor inconveniences, Rottmann, who had commenced his works with this, subsequently adopted that of Knirim, of which copaiva-balsam is the chief ingredient, yet later observation has shown that the adoption of Fernbach's process, by admitting the use of all colours common to oil-painting, and being capable of producing pictures of great richness and power of effect, has advantages over any other that modern research has placed at the disposal of the artist. Still it was not to be expected, that success would uniformly result; hitherto many obstacles have arisen, for either from the wall being improperly prepared, the mode of imbedding the first wax impression

being carelessly executed, or from facts not previously ascertained, the mortar broke away upon the application of heat, or the colours were absorbed, and mixed together, appearing as a skin stretched over an uncongenial surface. Damp has been, however, the principal cause of defeat, as upon the final application of heat, blisters have arisen, or a dew has spread subsequently upon the surface; and although encaustic, like wax, admits of retouching, painting and glazing, no adequate prevention against this evil has been found, nor will works in which lake colours predominate bear exposure to the sun. Encaustic, therefore, is at present unsuited for monumental purposes, of which the essential character is duration; but by the ability so great, and research so persevering as Germany has evinced for the recovery and establishment of this branch of Art, it would be impossible not to argue, as not to hope, for success. Man is ever at war with time, and his spirit either reclaims the spoils its past history reveals, or wrests richer treasures from its course. In concluding this article I may, I trust, be permitted to observe, that I am well aware of its numerous imperfections; yet those who are conversant with the subject will remember that its details must be traced from ancient writers often obscure, frequently contradictory, and always brief in their remarks; and that modern literature has added little to knowledge, but much to discussion; and that *quotation*, rather than *experiment*, has been its aim. It is for this reason that I have sought to glean facts from the best Italian, French, and German authors, among whom *experiment* has preceded *opinion*; the difficulty of combining and condensing facts many have experienced, but of those dissatisfied with performance, few have considered the weariness of the labour they despise.

S. R. H.

NOTE.—As it may be of use to cite the authors among others I have consulted for this compilation, I subjoin them:—“Memoires de l'Académie Royale des Inscriptions,” tomes 19, 25, 28—“Saggi sul ristabilimento dell'Antica Arte de' Greci e Romani pittori, del Signor Abate Don Vincenzo Requeno,” 2 tomi, 1787—“Émeric David Discours Historiques sur la Peinture Moderne,” Paris, 8vo., 1812—“Münchener Jahrbücher für bildende Kunst, herausgegeben, Von Dr. Rudolf Marggraff,” 8vo. 1840—“Traité Complet de la Peinture, par M. p. de Montabert,” Paris, 9 tomes, 8vo. And for incidental reference, “Boech. Corpus Inscript,” and “Raoul Rochette Peintures Antiques inédites,” “Pliny, Hist. Nat.” Ed. J. Sillig, &c. &c. I may add also, that in the “Transactions of the Society of Arts,” vol. 8, 1787, vol. 10, 1792, two papers will be found by Miss Emma Jane Greenland: the process there detailed is that recommended by Requeno, although communicated to Miss Greenland by a Signora Parenti, who has claimed it; it is exceedingly valuable, and the instructions clearly given. A picture painted by this process is in the rooms of the Society.

#### AN EXAMINATION INTO THE QUALITIES AND NATURE OF THE GROUNDS ADOPTED BY THE OLD MASTERS FOR OIL PAINTINGS.

TO THE EDITOR OF THE ART-UNION.

SIR,—I do not think that the subject of grounds for oil paintings has met, from your correspondents, with that deliberate consideration which it really deserves, and which, indeed, the present advanced state of Art in this country positively demands. Many of them have undoubtedly taken up the matter with earnestness and in good faith; but in effect more, as I conceive, for the purpose of advocating the merits of some favourite tint or composition, than of pointing out and explaining intelligibly the principles upon which the quality of good and enduring grounds depend. This is undoubtedly to be regretted, especially as they possess acquirements particularly proper for such an investigation, requiring patience and research; and which, if they had been more judiciously directed, would have led to the most useful and practical results. I have therefore ventured to take up the subject in a more comprehensive way, well knowing how much better qualified are the individuals to whom I allude than myself, for conducting the inquiry now under my consideration.

Comparatively speaking, *colour* is of little moment; it may and always has been varied accord-

ing to the fancy, or to suit the method or working of each individual master. To Rembrandt perhaps, it mattered little of what his grounds were composed, for latterly he laid on such loads of colour of any kind, and mixed in any fashion, trusting entirely to glazing for clearing up and producing his effect, that if he had worked upon the bare canvass or panel itself, probably his pictures would have stood equally well as if the ground had been of the best materials. He is therefore an exception to the general rule, and must not be imitated by any one of inferior talent or less experience. His friends frequently complained even of his carelessness way of laying on his colours, which gave a disagreeable ruggedness to his pictures; and upon such occasions his answer was equally characteristic: “I am a painter, not a dyer.” The style of his pupil, Gerard Dow, did not admit of bad grounds; neither did that of Rubens, Correggio, P. Veronese, or any of the good colourists of Italy and the Low Countries. In fact, clear and transparent colouring requires that the original tint of the ground should be unchangeable; for if the latter changed, the whole effect of the picture would be changed with it. This opinion, though perfectly reasonable, can only be established, I admit, by an examination of the actual works of the greatest masters of colour; a desideratum not easily arrived at, seeing that no judicious person would be prevailed upon, for such a purpose, to submit a genuine work by a fine old master to the tender mercies and manipulations of a chemical adventurer of this kind; and he would be less inclined to do so, as experience would prove to him that the possibility of reproducing a work of equal merit in the present day is not attainable. I wish it to be clearly understood, however, that this remark applies exclusively to colour. However, it is not my intention to enter the lists with those who think lightly on the subject of grounds. I look upon it to be of vital importance, and I trust, Sir, that you and your correspondents will join in the endeavour to place the matter upon a sound basis, and thereby to save our present race of talented artists from the calamity, which may well be considered a national disgrace, of having their choicest and most deeply studied works faded or destroyed by the introduction of those corroding and perishable materials which at this time are too often admitted into the grounds, and, indeed, combined with the pigments sold by our cheap, and consequently inferior colourmen, and which have been the occasion of the premature decay of some of the most valuable productions of modern Art.

Architecture, sculpture, and painting are the kindred Arts which have at every period engaged the attention and the affections of mankind, and which have formed a home for the sister Arts of poetry and music; and it is an established fact, that the decline of any one of these three, has been immediately followed by a decline of the other two; and that, on the contrary, an improvement of either of them has had its corresponding effect upon the rest. In the former case, the cause may be ascribed, though not always as I shall show, to the absence of that fostering care which is necessary to their existence, on the part of those who have been placed by Providence at the head of nations. An example of this kind is afforded by the history of the times of Commodus, the Roman Emperor, and that of his immediate successors:—“La Monarchie Romaine du temps de la République, et des premiers Césars, étoit dans une haute réputation, parce qu'ils avoient porté les Arts à leur plus haute perfection. Mais cette monarchie depuis la mort de Marc-Aurèle commença de perdre la grandeur qu'elle avoit acquise. Car plusieurs empereurs succédant en peu de temps les uns aux autres, ternirent l'empire par leurs cruautés, par leurs débauches, et les guerres civiles, ce qui causa tout ensemble et insensiblement la ruine des Arts du Dessin.”

At a later period of the Roman history, and during the Pontificate of Gregory XIII. and of Sixtus V., the art of painting sustained signal disasters:—“Qui veramente cominciò un'epoca men felice per la pittura; e peggiora nel tempo di Sisto V. successore di Gregorio. Questi Pontefici eressero o fecer dipingere tante pubbliche opere, che appena in Roma si dà un passo senza vedere uno stemma pontificio con un drago, o con un leon.” In the pontificate of Clement VIII. the evils were aggravated, when the few remaining artists of talent, who still endeavoured to maintain

the dignity of their art, though enduring every species of privation, had the mortification of daily witnessing a new inundation of barbarisms, in the shape of paintings of the most contemptible character, and with as little forbearance on the part of their producers and promoters, as did the poets in the time of the Emperor Domitian, and the philosophers in that of M. Aurelius, the father of Commodus.”\*

Indeed, under the Pontificate of Innocent X. the employment of artists was very precarious, and the “orribile peste” of 1665 put a merciful termination to the moral catastrophe, and will bring home to our memory the observation of Sallust—

“Omnia orta occidunt et aucta senescunt,” &c.

The calamities which have befallen “Le belle Arti” at various inauspicious periods, would in themselves be sufficient to fill a large volume; and they offer a humiliating example of the frail tenure upon which the things best calculated to civilize and adorn human society are held, and with what rapidity the labour of ages and the workings of the finest imagination pass away! I have thought it necessary to allude to some of those which bear upon the subject of the Art generally, and on the preparation of grounds more particularly. I would willingly enlist in favour of what affects artists so seriously, every diligent searcher into cause and effect, and every one who is interested in the advancement of the Fine Arts, since its true principles are now beginning to be felt and understood; and since also there is a disposition on the part of our Government to encourage whatever is calculated to promote their interests. Let us not lose the opportunity now afforded by the exertions making by Art-Unions established throughout the kingdom in favour of artists of talent; but unite our efforts to lay the foundation of a great national structure, the brightness of whose lofty pinnacles shall dazzle the eyes long after the sun of Great Britain shall have set for ever! Let us, in short, endeavour to search out the real causes which occasioned the loss of the traditions of the studio, and the decay and, finally, the extinction, of all the ancient schools. But I must not forget the maxim of Davus, “Næ quid nimis.” I will therefore, after this digression, again return to the subject of GROUNDS.

One of the most important works which has appeared of late years is that of M. Mérimée, on “the Art of Painting in Oil and Fresco,” a translation of which, by Mr. Sarsfield Taylor, appeared in 1839. M. Mérimée was both a good artist and a good chemist; and although his treatise is not free from objection on the score of want of sufficient facts to support some of his hypotheses, it is nevertheless the most interesting work of the kind which has appeared in the present century. It is of course difficult to please everybody, and works of the greatest merit will occasionally excite the opposition of cavillers at any or everything. To those who feel otherwise it will be regarded with favour, and they will be lenient to its faults, for the latter may admit of remedy. It is not necessary to pull down a useful building in order to add to its dimensions, or repair its defects; nor need we abandon the cause of truth, though one of its champions unintentionally cast a veil over its fair proportions. In other words, we must receive it thankfully, and turn what is good in it to our account.

I trust this will be to the reader an introduction of the work of M. Mérimée, for the subject under our consideration is one which he has taken infinite pains to investigate. The rules he has laid down, and the recipes he has given, are of the highest interest, although the limited extent of his treatise did not admit of this subject being so amply discussed as was to be desired. And it will be my endeavour to supply many of those notices, with respect to grounds, of which his work is deficient. My inquiry will be first directed to the duration of ancient Grecian paintings.

The brightest period in the history of ancient Grecian Art was that of Alexander the Great, who died B.C. 323. The most celebrated painters, taking them as they stand in the “Lives” of M. de Piles, are the following:—Zeuxis, Parrhasius,

\* “Sotto questi pontificati i pittori d'Italia e altretante che i poeti sotto Domiziano, o i filosofi a' tempi di M. Aurelio.” And he adds, “Ognuno vi recava il suo stile: molti per la fretta vel peggioravano.” As the extract would be too long for insertion I must refer the reader for the remainder of it to Lanzi, vol. ii., p. 106.

Pamphilus, Temanthes, Apelles, and Protogenes. They were for the most part accustomed to paint on panels of larger or smaller dimensions; perhaps also upon canvases. These panels were prepared with a ground composed of chalk or magnesian earth, and some kind of size. It is thought that the pigments they employed were similar in most respects to those now in use, and which also the ancient Romans used; such is the opinion of Sir Humphry Davy. Apelles, however, discovered a splendid kind of varnish, of which we know nothing, except that it possessed a brown tint, and with this varnish he covered parts of his pictures, which gave to the shadows a marvellous lustre. It is not likely that this varnish consisted of wax, because the encaustic of those days were in the habit of using this substance upon their works. It must therefore have been essentially different from that; and probably the contemporary artists of Apelles made use of the discovery of the latter, as he was a man of a noble and communicative disposition. Be this as it may, it is not to be doubted that they took the best precautions in their power for the preservation of their works.

Subsequent to the death of Alexander, the Romans subjugated Greece, and despoiled it of its pictorial treasures to adorn the capital of Italy. "From the time of the Consul Memmius, foreign pictures were daily brought to Rome, and the public buildings of the city were hung with the works of Apelles, and all the most famed artists of Greece. In the Temple of Peace was placed the most valued of all the works of Protogenes, i.e., the hunter Jalyus with his dogs and game. This picture was at Rhodes, where the artist lived, when Demetrius laid siege to the town; and, it is said, that he abstained from an attack which could not have failed of being successful, lest in the confusion of the battle the picture should receive injury. The Cyclops of Timanthis, and the Scylla of Nichomachus, were also deposited in the Temple of Peace. Some of the most precious works of Zeuxis adorned the Temple of Concord, and the private villas of Rome." The greatest work of Apelles was his *Venus Anadyomene*. It was painted on wood, and was totally destroyed by insects in the time of Augustus, A.D. 14. It is hardly to be expected that the works of other contemporary artists should have survived this *capo d'opera* of Apelles. Supposing this to be the fact, it would appear that the period of duration of the great Grecian paintings was about 400 years. Of the encaustic paintings, which, being done on walls, could not be transported to Italy, they were probably buried in the ruins of the temples of Greece which they adorned. I will therefore only notice the names of Pansias and Euphranor, who were the best encaustic painters.

I must now direct the reader's attention to the duration of ancient Roman paintings, which I will do in the shortest way I can.

We do not gather from Pliny that the vast influx of the choicest works of Grecian Art into Italy, exercised any decided and beneficial influence upon the Romans. Indeed, there seems to have been something in the mind of the *ancient* Italians, which rendered them incapable of following with any advantage the art of painting. Four hundred years before the birth of Alexander the Great, Bupalarchus introduced the art into Rome; he brought it out of Greece. This painter represented, in his most famous work, the 'Battle of the Magnesians or Magnetes'; and so highly was it thought of by Candaulus, King of Lydia, that he gave for it as much gold as would cover its surface. So competent a master, and one, too, who had established the principles of an Art in the capital of Romulus, must have created many pupils, to whom these principles would be communicated, and by tradition they would descend to their successors. Yet, after the death of this celebrated painter, the art must have languished: we hear of it no more for centuries. Whereas, the *ancient* Greeks seem to have had a natural genius for it. Its very commencement in that country is interesting, though it may shock the female mind of the present day. "Corinthia, a girl of Sicyone, being in love with a certain youth, and finding him asleep near a lamp that was burning, the shadow of his face, which appeared on the wall, seemed so like him, that she was incited to draw the extremities of it, and thus made a portrait of her lover." It passed through the several stages of skiagraph,

monogram, monochrom, and polychrom, till it arrived at its highest state of perfection under Apelles, nearly 400 years before the Christian era. Apelles was not only the most accomplished artist of ancient Greece, but the author also of a Treatise on Painting, which was extant in the year A.D. 1100; and Theophilus, who lived about that time, may have derived the chief materials from this treatise for his own "De omnium Scientiarum Artis pingendi." This work may therefore be considered of the highest authority and value, and ought to be translated for the benefit of the general reader. Margaritone was born in 1198. He was indebted to the Greeks of his time for his earliest instruction in painting, and it is very probable that he may have derived further information from the treatise of Theophilus, and thus we may trace the progress of Grecian Art, and connect it with the revival in Italy in the twelfth century.

It may, however, be worth our while to glance at the effect of the introduction into Rome of the paintings of Apelles and Protogenes, in order to show that, though a taste began to show itself on the part of the Italians at this period, it was not corresponded to by the development of any talent whatever on the part of the natives of that country.

In the time of Augustus, Ludius is spoken of as the first who decorated the walls of houses with representations of rural scenery; and Aurelius, Cornelius Pinus, and Actius Priscus, were employed by Vespasian to decorate some temples which he rebuilt: but their pictures had no pretensions to any kind of merit. The magnificent Hadrian gave great encouragement to artists, but there was still a dearth of genius. With this Emperor and the Antonines ended the prosperity of the Arts. It will therefore be seen that patronage alone is insufficient for the development of talent. The hand of a beneficent government may be extended in vain if a genius for Art do not exist in a nation; and we know that, though a talent for painting may not exist at one period, it may spring up at another.

In the first century of our era the cities of Pompeii and Herculaneum were buried under the lava which issued from the bowels of Mount Vesuvius. They remained buried for upwards of 1600 years. But the paintings on walls, which have been discovered, are not possessed of any merit, and will not bear exposure, unprotected, to the air. It will not therefore be possible to assign a longer period for the duration of Roman paintings than we have given to those of Greece, namely, about 400 years. And yet the case is different with respect to Egyptian paintings. In the specimens of the artists of that nation, which have been preserved in the inner coffins of mummy cases, the colours are perfectly bright and fresh. Some of the designs must have occupied weeks in the elaborate outlining and colouring in water-colour or distemper, and in the fixing and varnishing the subject. The *grounds* are very fine and pure white, resembling stucco. The parts that are drawn on are those only which have been afterwards varnished. "This white ground may be disturbed by a wetted finger, which is not the case with the varnished parts. Their varnish must have been of excellent quality, as it retains its transparency and gloss in a most extraordinary degree; in some instances appearing as if only executed a few days." It would therefore appear that *grounds, if well prepared and laid upon a lasting material*, may endure for at least 3000 years. I would refer the reader to the interesting essays of Mr. Callcott for further information upon this and other subjects connected with ancient art and manufactures.

The woods which the ancient Grecian artists, as well as the "old masters," made use of for their paintings, were panels of cedar, larch, cornel, cypress, box, holly, sycamore, and oak, and upon them they applied their grounds. But a great difficulty must have been felt by the want of a cement sufficiently strong to hold at the joints. Directions for the manufacturing of panels are given by Theophilus, or, as Vasari calls him, Ruggiero. He recommends that the panels be prepared with a tool, such as vat-makers use, which was probably a plane, or it might have been a rabbit-plane, as M. Mérimée conjectures. He recommends that the planks should be cemented at the edges with a glue made of cheese, the way of making which he describes. He adds, that panels

thus cemented could never be separated by either moisture or dryness. Vasari says, that Margaritone was the first to glue linen bands over the joints; but this could not be so, for Theophilus describes it. It is, however, curious, that the very difficulty felt with respect to the fastening of the joints of panels was eventually the cause of the discovery made by Van Eyck of oil-painting.

In Venice, the custom of painting on panel seems never to have prevailed to any extent; probably, says Vasari, among other reasons, because of the convenience afforded by canvases, which may be had of any size. I will, however, give his explanation of it in his own words:—"Si costuma dunque assai in Venezia dipingere in tela, o sia perchè non si fende e non intarla, o perchè si possono fare le pitture di che grandezza altri vuole, o pure per la comodità di mandarle comodamente dove altri vuole con pochissima spesa e fatica."

It is a singular fact that there are few pictures by old masters which have not been lined, and at an early period. The necessity of relining presupposes some injury, or, at least, a bad appearance about a picture, and proves that the old masters were occasionally beset with misfortunes similar to those which are experienced in the present time. Let us inquire what are the causes which were likely to render relining necessary.

In the first place, all kinds of wood are liable to be infested and destroyed by worms; and I shall not, therefore, trouble the reader about panels. My remarks at present I will confine to canvases, which, being by nature porous, is capable of absorbing moisture from the atmosphere, and of communicating this moisture by capillary attraction to the material, if absorbent, of which the ground of a picture is composed. In heated rooms, or dry seasons, the moisture absorbed at one period, would be as readily parted with at another; and these frequent changes would operate unfavourably upon the picture itself. Another cause of injury may arise from dissimilarity in the materials used in the ground, and on the picture. Even the texture and thickness of the several varieties of paint might occasion injury: for if the different degrees of expansion and contraction of two surfaces or substances in contact, whether occasioned by heat or cold, moisture or dryness, are unequal, there will be a constant struggle and tearing asunder of the two substances, which may cause the paint to chip from the canvases which a succession of moisture and dryness had made to bag. All these causes, or any one of them, may be sufficient to call for a relining of a picture. On the other hand, the varnish is soon acted upon by the atmosphere, and when its surface is corroded, the subject beneath it is rendered obscure. Add to this, the changes which may take place in the colours by the action beneath of a ground composed of lime; or of light and darkness, confined air, or gaseous exhalation from without, and we shall admit that the office of a REPAIRER, as well as a RELINER, may be equally necessary. But the very act of removing the varnish of a picture, even by the most cautious repairer, may disturb the glazings and finishing touches of the artist, and hence the necessity for another officer, that of RESTORER. I will, therefore, give a few historical notices of this class of persons.

It is nowhere stated, that I am aware of, that the Greek artists, of whom Margaritone learned in Italy the first principles of his Art, were employed at Arezzo, in the twelfth century, to repair as well as to paint pictures; but after the middle of the following century, we read that "the governor of Florence invited some Greek artists to that city, who were employed in one of the churches to repair the decayed paintings." It was from watching these artists in the progress of their work, that Cimabue imbibed that ardent love for the Art by which he was characterized. Cimabue died in 1300.

The next account we find in Lanzi, who states that there is a document preserved in the Archives of the Confraternita de' Bianchi, at Rome, relating to the repairing of a picture of S. Biagio, by one Donato, in 1374.

I find no further account of a repairer for the space of, at least, two hundred and fifty years. We then read that Pietro Vecchia, who was born in 1605, and died at the age of 73 years, distinguished himself by his talent in repairing old pictures, and from this circumstance, Melchiori conjectures, he obtained the name of *Vecchio*: "Il



vero suo casato, come notiamo nell' Indice, par fosse *Muttoni*."

After 1634, we have an account of Giuseppe Ghezzi, whom Pascoli praises for his skill in repairing old pictures, and adds, that the Queen of Sweden employed him *exclusively* for that purpose: "Per cui la Reina di Svezia per tali occorrenze si valse di lui solo." Ghezzi was of the Roman school, and contemporary with Vecchio, who was of the Venetian; and Francesco Polazzi, also of this latter school, is spoken of by Lanzi as "buon pittore e miglior restauratore di quadri antichi."

Of the Sienese school was Niccolò Franchini, whom Cavaliere mentions as having discovered a new art in the repairing of old pictures, without even once using the point of a brush, by making use of paint obtained from other old pictures of inferior value. He was distinguished for his skill in knowing the pencilling of old masters: "E per la prerogativa, dice il Cavaliere, di ristorare le lacere tele, e ridurle all'antica loro perfezione senz' adoperarvi pennello: dove manca il colore supplisce con altri colori tratti da altre tele di minor prezzo; invenzione che non è stata da altri scoperta."

The state of the pictures in Venice were found to be so bad, that it became necessary, in 1778, to open an academy for the express and sole purpose of restoring them. The worthy Sig. Pietro Edwards was elected president; and it is incredible what pains were taken, under his management and with the assistance of his associates, in renovating the injured specimens of Art belonging to the state and to private persons. "Le operazioni," says Lanzi, "che si fanno intorno ad ogni quadro, sono molte e lunghe, ed eseguite con incredibile accuratezza; e ove la pittura non venga allo studio *troppo pregiudicata* (com'era il S. Lorenzo di Tiziano), torna al suo posto ringiovanita, e capace di vivere molti più anni."—Note. Lomazzo gives an account of a picture by Bramante in 1486, which the former repaired.

I have not given any account of the repairs done to the 'Last Supper' of Leonardo da Vinci, because it has undergone the operation at so many different periods; and I should not notice it at all in this letter, had it not been supposed to be done in oil; I shall, however, have occasion to allude to it further on.

Vasari informs us that Margaritone d'Arezzo, born in 1198, and who died in 1275, painted upon a gold ground. "The Art of gilding with leaf-gold upon Armenian bole was first invented by him; and at Pisa he painted the legendary history of St. Francis, with a number of small figures, upon a gold ground." It is to be presumed that other artists of his time adopted the same kind of grounds.

Bernard Van Orley, born in 1490, in order "to give lustre to his tints, usually painted upon a ground of gold-leaf, which preserved his colours fresh." This expression, "usually painted upon a gold ground," implies that the practice of Margaritone had, after the lapse of 300 years, somewhat declined. There is a 'Last Judgment,' by Van Orley, at Antwerp, which is painted on a gold ground, which gives to the sky much clearness and transparency.

Lanzi informs us, that during the fourteenth century grounds were gilded, the gilder's name being inscribed upon it. Towards the end of the fifteenth century the practice of making gold grounds declined, and that metal was carried to the fringes (which were made very broad), of the draperies. Gold was more sparingly used towards the end of that century, and in the sixteenth wholly declined. Dominico Corradi (Ghirlandaio) was the first to lay aside gold fringes to draperies.

Even in fresco painting the inconvenience to which I have alluded, namely, the injury sustained by colours when in immediate contact with lime, was sensibly felt by artists in that style, and they adopted means to lessen, or wholly guard against, the evil; it is probably owing to a neglect of this precaution that so many of the old frescoes have faded in their colours, and that some have been wholly obliterated. The hint has been taken by the fresco painters of Munich, they adopting the practice of the old masters, by covering the plaster with gold-leaf.

One of the most striking examples of the advantage afforded by a protection of this kind, is afforded by the frescoes of the Carloni (Batista

and Giovanni), in the church of La Nunziata del Guastato, at Genoa. "In these frescoes the colours are so brilliant that we might almost mistake them for paintings on glass or enamel." "It has been attempted to examine more narrowly the method of his colouring, and it has been found, that upon the dry surface of the ceiling and the walls he previously laid on a coat of strong colour ('un intonaco di tinta, che le riparasse dalla calcina')." The account will be found in "Lanzi," vol. v., p. 325, and it is worthy of being consulted.

Dentone is another example of this kind. He was a painter of perspective at Bologna. "His representations of cornices, colonnades, balustrades, lodges, arches, and modiglioni, seen in perspective from beneath (di sotto in su), give the notion that he availed himself of stuccos and other substances in relief; while the whole effect is obtained by a chiaroscuro, brought by him to a facility, a truth, and a grace, never before seen." It was a practice with him to lay gold-leaf over part of his works in fresco, and also to avail himself of a covering composed of baked oil, turpentine, and wax. He even inlaid part of his work with pieces of real marble.

M. de Piles informs us, that Sebastiano del Piombo found out the way of painting in oil upon walls, so that the colours should not change. This was by a coating, upon the plaster, of pitch and mastic. The subject, however, requires further investigation, now that there is a hope that the fresco style may gain favour in England. For we find that the 'Last Supper' of Leonardo, who was always seeking after novelties ("che tentava sempre nuove vie"), covered the wall with distilled oils ("oli stillati"), as a protection to his work; in consequence of which insufficient protection, this masterpiece of Art, so far as original paint is concerned, is lost to the world.

At one time artists seemed to have been possessed with a kind of panic respecting the safety of grounds of any kind, and accordingly we find them distrustful even of gold! and actually painting upon the bare canvass or panel. A Dutch lady, of the name of Rooze, painted portraits upon the rough side of a panel, and in such a manner, that at a little distance the picture had the effect of the neatest pencil. And Domenico Maroli painted in like manner upon bare canvass.

Alessandro Turchi, of the Venetian school, painted upon black marble. It is said that in the laying of his colours he had discovered a great secret, which has excited the envy of posterity. Francesco Bianchi Buonavita also painted upon stone; as did Adrian de Bie, making use of jasper, agate, porphyry, lapis lazuli, and other precious stones, ingeniously contriving to leave the natural markings for outlines of clouds, mountains, or figures.

Baldinucci, in his "Lezione Accademica," alludes to the subject of grounds in these words,—"Varnish is applied to pictures done in oil, *not for the sake of improving and brightening the colours, which require no such assistance*, but in order to remedy any defect that might arise from the priming or composition laid upon the canvass or panel. These are his words: Se poi sarà detto, che i moderni Pittori usano anch'essi talvolta vernice sopra le lor pitture a olio; io rispondo, che tale usanza (*che è di pochi*) non è per supplire al mancamento, della pittura a olio, cioè, per render più profondi gli scuri, ma bensì per remediare ad un' accidentale disgrazia, che occorre talora a cagione dell' imprimitura, mestica, o altro, che dassi sopra le tele, o tavole, p. 95.

As a further proof that the old masters were apprehensive of the grounds they used, we may mention that Titian, Tintoretto, P. Veronese, Guido, Rosa Tivoli, and most others of the good colourists of every school, frequently changed them, as will be more clearly shown when I come to speak of colour of grounds. But Ludovico Caracci, who persevered to the last with his chalk grounds, has paid the penalty of having scarcely a picture by his hand which has come down to us, that has not changed so much in colour as to be scarcely recognised as the performance of a man who had varied the whole system of painting throughout Italy by his genius and exertions.

The value of white-lead, when pure, as an ingredient for priming, was well known to the old masters. No mineral substance, perhaps, covers so well as the carbonate of lead, and that for a priming is less likely to undergo any alteration. Many persons think that there is danger in the

employment of white-lead; but I imagine their fears are without foundation. In the pictures by old masters we never, or very rarely, observe any change in the lights which are entirely made of white-lead. It may destroy some colours which are laid upon it certainly, such as preparations of arsenic, as have been experienced in the faded pictures of Sir Joshua Reynolds. But in no other cases. And even if, by the action of hydro-sulphurous vapours, the lead of the lights should have returned to the dull metallic grey, a washing with oxygenated water will restore its former whiteness. This discovery, M. Mérimée tells us, was made by M. Thenard.

But as my letter has already been drawn to a greater length than I anticipated, I will now close my remarks, desiring to be permitted to continue the subject in reference to the colour of grounds and the adulteration of colours, in a future number of your valuable periodical.

I am, Sir, yours, &c., A.

## DECORATION OF THE NEW HOUSES OF PARLIAMENT.

### ON HISTORICAL PORTRAITS AND INVENTION WITH REFERENCE TO PAINTING.

It is the peculiar merit of monumental works of Art, that they require the exertion both of intellectual power and of moral elevation. A mind fettered by the trammels of every-day life, whose ambition is the praise of the hour, and the petty sphere of whose pursuits is limited by the artificial feeling, the conventionalism of society; to whom the past is as a sealed book, and the thought, energy, will to know, determination to possess, the tenderness, affections, passions of man, are as disregarded truths, soon yields to the genial will and the imperial pleasure; like a slave decorates the fetters which degrade it, resigns the last sad refuge—right of thought; stoops to the extension of its own wrong, and becomes the victim of the materialism that it serves. To be great we must preconceive greatness in ourselves. To portray we must comprehend its qualities, analyze its secret springs, and inquire if power and duration are, or have become its attributes, by the impression of its own intellectual superiority, or, from the silent gradual subservience, of thought and feeling in the mass.

"—There is a fire  
And motion of the soul, which will not dwell  
In its own narrow being;"

It preys on high adventure—here rest is death; but this is not greatness, it bears an affinity to the chivalrous ignorance of the middle ages, the ready valour of the condottieri, the lust of conquest, and the Roman pride of worlds to conquer. In what then does true greatness consist? In that spiritual elevation of the mind which makes the past even as the future, present; which gives to time the reflected spirit of eternity; which unveils the face of nature, subdues matter to its will, or gives it form, and either in relation to himself or society is the cause, the ruling principle of the beneficent actions of man. The first may be considered as the active, the latter as the moral power; both afford appropriate motives for the compositions of the artist: either subjects of a picturesque character, which influence generally the common classes of mankind, to whose conceptions the usual assemblage of things is adequate; or incidents, in the highest degree illustrative of the intellectual grandeur, of reason united to the moral sense. Scenes of this description are presented to us by history, where man appears either as conducting, or in contrast with event.

History is the biography of society; modern history, exhibiting a fuller development of the human race and a richer combination of its most remarkable elements, gives a greater scope to the highest mental creations of the artist. And as every nation has an external and internal character, as it cannot be indifferent to good or ill, and as history must have a moral end, the artist should select such points as are mostly illustrative of its general ruling principle. Conceptions descriptive of individuals, must please in proportion to our interest in their fortunes, or our conviction of the benefits they have conferred; but every man is interested in the greatness of his nation, for apart from more ennobling principles, pride teaches him to feel with the mass, and to consider its influence as his own. Historical pictures must not, there-

fore, possess the character of dramatic representations; for the primary rule of the former is, that invention should be subordinate to fact, whereas, in the latter, the chief interest is transferred to the actors, and the facts are moulded into mere situations contrived for their exhibition. Historic invention must administer to truth; no subject can be proper that is not of general interest, that can be treated only by minuteness of detail, or of which excellence, either as acting or suffering, is not the predominant idea. The great end of Art is to strike the imagination, and to remind the reason, and this by veracity: virtue should be represented, not as above probability, for what we cannot estimate we shall not imitate, but such as the claims of humanity teach us to practice; and vice should disgust, not by meanness of form, but by the illustration of its effects. Every historical subject should be in itself complete, the significant should predominate over the beautiful, it should at once unfold its fact: as it is often upon the first glance of a work of Art that the greatest effect depends—the domain of the poet is time, that of the painter is space; one may narrate, the other must embody; for the eye is soon gratified by variety of form, and turns with indifference from the canvass, of which the story is either uninteresting or unknown. There are men who will for ever represent their heroes as gods; incapable to depict truth, they debase fiction, and are great only in proportion as they are misunderstood. There are others who are only inspired by allegory and mythology—who reduce Art to a mere mechanic trade, who bid us admire the labour of the hand, but exclude us from the higher enjoyments of the mind. The illustrations of life, should reproduce its accidents, lights, and shades; they should contain, as an epic poem, a distinct moral, or something instructive; they should teach us—

"Neque enim fortuna querenda  
Sola tua est, similes aliorum respice causas  
Mitius ista feres."

Can allegory or mythology do this? But it is said, may not history be employed as it was by Sophocles or Shakspeare? It may be replied; there is no sin so common as the sin of great examples, but genius is no shield for mediocrity; the terrific energy of M. Angelo is no excuse for the distracted distortions committed in his name. Genius has its own law, but laws are not less requisite. It seems to be also in general admitted, that in the delineation of the passions, the effect should be subdued and restrained, to give a free scope to the imagination. It is possibly for this reason: in the contemplation of a work of Art, sight and fancy must be permitted to act upon each other; excitement once depicted, leaves nothing beyond; fancy is imprisoned; the mind grasps the subject, it has nothing to learn, it has no fluttering throb of expectation, the transitory character of the scene is destroyed, and the impression of the duration of passion becomes revolting.

"Non Liber æque, non acuta  
Sic geminant Corymbæ sera  
Tristes at ire."

Yet a picture that should represent "this furious anger" could hardly please; if the fact be remote, the feelings it should awaken have become neutral; if of recent occurrence, it is not enhanced by the adventitious aid either of memory or of imagination; for the events of which we are the contemporaries, so completely invest the mind that no fancy can allure the attention, no Art can imitate the truth; and thus an historical has more the character of a material picture as opposed to poetic conception. If beauty breathe upon the canvass, the idea of deformity is with difficulty admitted; it is a poetic licence, form and expression become governed by the imagination, which heightens or controls effect, not that there should be less truth but more general harmony. "Alexander," says Sir Joshua Reynolds, "should not be represented of mean stature, nor Ageilaus lame:" in portraits it is the intellectual resemblance, in history it is the action which masters; it is the feature of the warrior, the strife of passion and of force we desire to witness; the mind portrays the subject, and realizes without minuteness the event. Nor is depravity of character increased by degradation of form; Edmund, in "Lear," may speak as a demon in the form of an angel of light; Richard the Third—

"Cheated of feature by dissembling nature,"  
could not be less odious by ideal treatment. The

disgusting and the frightful, however remote the scene, or imaginary the accident, are rather admitted by their probable reality, or dependent circumstances upon the scene. Thus, Hector, dragged at the victor's car,—

"Squalentem barbam et concretos sanguine crines,"  
is still Hector. Thought which creates time, for time is but an arbitrary division of extension, comprises in one moment the events of years. We consider the hero great in council, eloquent in debate; we hear his herald shout of victory, borne above the sweeping tumult of the battle-cry, or opposing the onset with the calmness of conscious strength, as a tall cliff stands unmoved amid the tempest surge which idly dashes, or rolls backward from its base; and in him hope, esteem, feeling, and affection are so concentrated, that the higher emotions of the mind are alone awakened; and every unpleasant sensation, existing in the details of his death, becomes either subsidiary or removed. Where this is not the case, where the main action of the scene is not relieved, and the eye rests on physical suffering alone, the subject may be narrated but not depicted. Thus, the punishment of Mæstas—

"Clamanti cutis est summo derepta per artus;  
Nec quicquam nisi vulnus erat; crur undique  
manat:

Detectique patent nervi; trepidæque sine ulla  
Pelle micant venæ: salientia viscere possis  
Et percutentes numerare in pectore fibras,"

is in itself not more terrible than the death of Hector, but it is unrelieved; our sympathy is attracted to his suffering, in which our thoughts concentrate: the effect, which is lost in the co-existing details of poetry, obtains in painting a predominantly independent power, and from the influence of the disgusting and the frightful, the mind instinctively recoils. The cause of this may be traced, it arises from the association of ideas; a picture is suggestive of facts with which we are familiar, we are insensibly transferred to the scene, and we judge as if in actual relation with its event. There is no point, however, of more frequent discussion than the mode of composition more suited to the historical portrait; it is upon correct decision in this respect that the character of the picture will depend. If it be neither an exact minute representation of the individual, nor yet completely ideal, every other circumstance may correspond; the fact may then be treated as the romance of history, costume may be neglected or employed for the sake of colour, and the accessories of the scene may be obtained from every period, or transferred from any clime.

The French, who in real life illustrate the great truth, that—

"All the world's a stage,  
And all the men and women merely players;"

who consider perfection to exist in sculptured form, and artificial situations, produce effect, not reflective of the ease, simplicity, and truth of nature, but of the prescribed, regulated, and heightened situations of the drama. Now the power of the stage rests on the approximation of the remote to the spectator, but the aim of the artist is to recall the mind to the scene of the action. The common events of life are the materials, but do not constitute dramatic situations: these arise from the combination of human passion with ideal circumstance, where exact truth is not required, and where fiction does not exclusively prevail. But an historical picture must be truth, whether representing the individual, the event, manners, or costumes of the times. Thus, in portrait, identity does not exclude ideality; but identity should prevail over the ideal; all minor details must be strictly characteristic and accordant, and the

"—— individual be  
A chord, that in the general consecration  
Bears part with all in musical relation."

The opinion of the necessary identity of the portrait is now so generally admitted, that objections have been urged against the decoration of the New Houses of Parliament with subjects selected from English history, upon the plea that, even as regards our kings, the portrait must be ideal. I trust that the details that I shall now give will prove the want of authority for this assertion. The portraits cited are in works of the highest authority, and have been taken from the sculpture on the tomb, missals, stained glass, and mural paintings, either of the time or shortly subsequent.

Alfred, King—in Asser. Men. Annales, edited

by Wise; from an ancient sculpture;—and Portrait in Spelman's Life of Alfred.

Harold in full costume (two portraits); William the Conqueror and Mathilde his wife; William Rufus in youth—in Montfaucon, Monarchie Française.

Robert, Duke of Normandy, from Gloucester Cathedral.

Henry II. and his queen Eleanor de Guenne—in Montfaucon, Monarchie Française.

Henry III., from Westminster Abbey; Henry IV. and his queen Joan of Navarre, Canterbury Cathedral; Henry V., Westminster Abbey—in Gough's Sepulchral Monuments.

Henry VII. and his Queen, painted window, St. Margaret's Church, Westminster.

Edward I. and his queen Eleanor, from Westminster Abbey—in Gough's Sepulchral Monuments.

Edward II., in Gloucester Cathedral—Stothard's Sepulchral Monuments.

Edward III. and his queen Philippa, from Westminster Abbey—in Gough's Sepulchral Monuments.

Edward the Black Prince, from Canterbury Cathedral; Richard I., from his effigy at Fontevraud; Berengaria his queen; John, from Worcester Cathedral; and Isabel d'Angouleme his queen—in Stothard's Monuments.

Richard II. and Anne his queen, from Westminster Abbey—in Gough's Sepulchral Monuments.\*

Thus, from the time of Harold to Henry VII., very casual research and limited means have enabled me to select an almost historical series of royal portraits. They are taken from monuments, some still existing, others destroyed, particularly those of France, but by which, even so late as Stothard, the engravings were corrected. If it be objected that portraits such as these are not sufficiently authentic, it should be recollected they were executed by men of great merit as artists, when the term *portraiture* was distinctively applied to works of this description; and the trophies of death were made to reproduce, in so far as wealth and Art permitted, the resemblance of the past magnificence of life. Monumental painting is capable not only of encouraging the highest tendencies of Art, but to impress upon the mind a more just idea of the gradual development of the social state. The present, like the gigantic halls of the Egyptians, should be the legendary and historical guide to the great sanctuary of the future; and as that reflective people sought, in their public works, not merely to recreate the sense or the imagination, so should we, upon whom a higher destiny is bestowed, seek from time its storied lesson, humanity its ennobling principles, and from life its varied scene; not reproducing impressions, which rapidly succeed each other as the flitting shadows on the mountain side, but those moral truths, deep and abiding, which direct the energy of youth, and solace the decrepitude of age; without the due observance of which genius is a misdirected passion, and the force of nations a selfish ambition; truths, that do not solely determine the character of individuals, but the right that a nation possesses for respect, not only from contemporaneous opinion, but the silent award of time. I hear it said, "We are the motive cause of the civilization of the world;" worlds, unknown to the Roman, now advance in the social scale beneath our sway: if we have a greater power, we have then a greater responsibility for its exercise; there is a higher claim that Britain, once described, "et penitus toto divisos orbe Britannos,"

"—— should shed her laws, her polity,  
Her cultured language, and her peaceful arts,  
All she had stored from her own toils, and all  
That came from Rome or Greece transmitted down.  
A glorious gift! o'er half the peopled globe  
There to survive, when she, perchance, may be  
What Rome or Greece are now."

S. R. H.

\* In addition to the works here cited, that by Mr. Shaw, "Dresses and Decorations of the Middle Ages," contains some very useful information, and coloured illustrations.

## THE WILKIE TESTIMONIAL.

On Saturday, the 11th ult., was held at the Thatched-house Tavern, a meeting of subscribers to the Wilkie Testimonial, for the purpose of finally resolving upon the best method of doing honour to the memory of the late Sir David Wilkie. Among the gentlemen present were the Right Hon. Sir R. Peel, Sir M. A. Shee, the Bishop of Llandaff, Sir Peter Laurie, Sir Charles Forbes, Sir Thos. Baring, Dr. Lander, the Hon. W. Leslie Neville, Mr. Peter Laurie, and Mr. Allan Cunningham.

Sir R. Peel was, at one o'clock, called to the chair; when he stated that he believed every gentleman present was well acquainted with the object of the meeting, and that it was to select what should be considered the most suitable memento to the distinguished talents of their late revered friend and countryman, Sir David Wilkie. He apprehended that the most regular course for him, in the first place, to pursue, would be to read to the meeting the resolutions passed at the last general meeting, held in August last. Although the committee were fully authorized to carry out the objects of a testimonial to Sir David Wilkie in any way they thought proper, still they were bound, he thought, by the resolutions of such meeting to erect a statue. He (Sir R. Peel) was not aware that they were bound to expend the whole sum raised for that purpose; and therefore it would be competent for any one to propose that day, if he thought proper, that some portion of the subscription should be expended in a testimonial of any other description.

The resolutions of the previous meeting having been read,

Mr. P. Laurie stated that he had the pleasure to announce, as joint-treasurer with Sir P. Laurie, that the amount of subscriptions, up to the present time, were £1903 15s., of which sum £1555 13s. 6d. had been already received by them. He (Mr. Laurie) had no doubt but the remaining, or unpaid amount of £377 1s. 6d. would be promptly paid, and that, taking into consideration all further contemplated disbursements, they might with safety calculate upon the sum of £1600 to be applied solely to the purpose of a testimonial to the late Sir David Wilkie. (Hear, hear.) He had forgotten to observe, that amongst the contributions, the British Institution and the Scottish Society, in both of which Sir David Wilkie was a most distinguished member, had munificently subscribed the sum of 100 guineas each to the testimonial (hear, hear); and it had been suggested that it would be advisable that one or more medals should be introduced, to be called the Wilkie Medal.

Sir P. Laurie said, he considered that the sum of £1200 would be sufficient to erect a statue, either of marble or bronze, to Sir David Wilkie in the National Gallery; and he would suggest that the remaining £400 be appropriated to the institution of a medal in the Scottish Society and British Institution, to be called the Wilkie medal.

Mr. A. Cunningham trusted that they would not think of starving the statue for the sake of the medals. He thought that the sum subscribed was not more than sufficient for the erection of a statue worthy of the merit of Sir David Wilkie. (Hear, hear.)

The Chairman said of course he did not wish at all to say anything that might influence the meeting, but his strong opinion was, that £1600 ought to be applied to the erection of a statue. He thought it ought to be a work creditable to British Art; and he did not think that they ought to expect an artist of distinguished merit to take it without being fairly remunerated for it. (Hear, hear.) Ambition in the artist, and a desire to distinguish himself by having his name coupled with that of Wilkie, might induce him to undertake the work for £1200; but then, they must all deeply regret his not being fairly remunerated. (Hear.) It would cause the statue to be unworthy of the name of Wilkie. (Cheers.) This statue would be the first thing strangers and foreigners would look at, as the monument of one of the greatest of British artists; and he should be very sorry if that monument did not sustain the reputation of British Art, and therefore he thought certainly that £1600 was not at all too much; indeed, he should be unwilling to refuse £2000. (Hear, hear.) His own opinion was, that the statue should be as worthy of the artist as possible.

Sir P. Laurie took the liberty of suggesting that the resolution should say the amount of subscription, specifying the sum of £1600, as they might obtain more than that sum.

The Chairman said he thought the resolution ought to be worded, that the whole sum collected should be appropriated to the erection of a statue, as a question might arise if the specific sum of £1600 was named, and they got £1700, of how they were to appropriate the remaining £100.

The Bishop of Llandaff said that the authorities of St. Paul's cathedral would not allow any statue to be erected in that cathedral unless the artist was paid a minimum price of £1000, therefore he thought that the sum of £1600 could not be considered too much.

The Chairman then put the resolution, which, it appeared, had been previously moved by Sir P. Laurie, to the effect that the amount of subscriptions be applied to the erection of a statue.

The Chairman said they had then to consider a most important question, namely, to whom the execution of this work was to be committed, and what steps they should take with a view to the selection of an artist to whom the work should be entrusted. This was the next question they had to consider.

After some discussion the appointment of a sculptor was deferred until a future meeting of the Committee, which was determined for the 2nd inst.

We cannot help remarking and lamenting the continual divisions that take place in all committees charged with the direction of public works of this kind. An impression is gone forth, that the artist is virtually determined upon—all but publicly appointed to the work—yet others are invited to compete; should this turn out to be the case, is it just in this committee to trifle with the valuable time of artists? Should it be so, what a farce is all competition under such auspices!

## ROYAL IRISH ART-UNION.

THIS Society has progressed most marvellously. The lists, which closed on the 30th of June, gave the amount of subscriptions for the year 1842 at about £3500, an increase of nearly double the sum collected last year, and about five times that of the year preceding. Much of this success is attributable to the issue of the print of 'The Blind Girl,' engraved by Mr. Ryall in a very masterly manner; and which is certainly superior to any work of Art hitherto issued by an Art-Union Society in this country. The print now in progress will be greatly superior to it, considered as a work of Art, and also in reference to the interest of the subject; moreover, it will be a line engraving. The etching is rich in produce; and an impression will, we have no doubt, be of much greater value than the guinea it will cost. We understand that plans are in operation for rendering this branch of the Irish Art-Union really serviceable to the cause of Art, and that, ere long, engravings of a truly NATIONAL character will be announced as "in progress;" the committee not desiring to content themselves, and satisfy the public, by multiplying mere water-colour drawings, which are but little calculated to advance the great purpose of the Institution.

The Committee of the Irish Art-Union have, very properly, resolved upon destroying the plate of the 'Blind Girl,' when the stipulated number of prints have been taken from it. This is keeping faith with the subscribers, and preventing the issue of bad impressions. The copper has yielded above 1300; and the print having become rare has increased in value. Confidence is thus established; and there can be no doubt that to this circumstance, mainly, this augmented list is to be attributed.

The project was, however, strongly opposed; a very warm discussion took place upon the subject; but the following resolution was ultimately carried:—

"Resolved—With a view to the keeping strict faith with the original subscribers of the Royal Irish Art-Union for the years 1839 and 1840, who have each received an impression from the steel plate of 'The Blind Girl at the Holy Well,' that said plate be now destroyed, to prevent the possibility of the print getting into general circulation at any future time; and also to satisfy the sub-

scribers at large that, with the exception of a few complimentary impressions, such as those voted for presentation to her Majesty the Queen, Prince Albert, &c., no one but an original subscriber has or can become possessed of that print, as by a rule of said Society established."

The Committee have, we repeat, acted not only in strict honour, but in perfect wisdom; and have, by this act, gone far to establish the Institution. To the hon. sec., Stuart Blacker, Esq., we have had occasion to make frequent reference. To his exertions we are indebted for the existence of this Society; and to his zealous and persevering industry we are to attribute its present high and palmy state.

Unfortunately, however, the supply is not equal to the demand. A sum of about £3500 has been contributed, in guineas, to be expended in the purchase of pictures exhibited in Dublin; and the exhibition from which the selection must be made is now open in the gallery of the Royal Hibernian Academy. A leading feature in the plan of the Art-Union is to encourage native talent by the purchase of works by native artists. This is, in all respects, just and wise; but they do not, as the Scottish Society does, exclude the works of artists of England or Scotland. Notwithstanding that this fact is extensively known, the contributions of English and Scottish painters have been singularly few: we notice, indeed, in the collection, the works only of Creswick, Stark, Pyne, Clater, Jutsum, the Wilsons, sen. and jun., and two or three others whose works have each and all been purchased by the Society. But even these artists have not sent to Dublin their best works; having transmitted, we believe, without exception, pictures that have not found purchasers in places where they have been previously seen. On many accounts this is to be lamented; chiefly because it forces upon the Committee the necessity of expending their money in buying works that are comparatively worthless.

The Royal Hibernian Academy have long been proverbial for doing nothing to promote the Arts in Ireland. They are the only body of the kind in Great Britain, who receive an annual grant from Government—a grant of £300 a year; and their gallery and apartments (a very handsome and convenient structure) they hold rent free; the building having been erected for them by a patriotic gentleman, an architect of Dublin. The Society consists of 12 members and 10 associates; and with some two or three exceptions, they are painters of the veriest mediocrity. A few years ago, when the Arts were in a low state in Ireland, and there was neither public encouragement nor public recompense for their professors, this was an evil of which it would have been scarcely just to complain; but during the last three or four years, the popularity of the Irish Art-Union has made the Arts popular, and a large annual sum has been subscribed to reward the labours of the artists. Yet the results have been by no means satisfactory—there has been little or no perceptible improvement in the Institution, and no one man of great ability or good promise has arisen out of the fosterage of the country. On the contrary, some men who were formerly members, but are now pursuing their profession in London, seem desirous of cutting all connexion with it; and appear to have scrupulously withheld their contributions from its annual gatherings.

This is greatly to be deplored; the members are content with achieving mediocrity, because it is rarely contrasted with excellence; and the inevitable consequence is that there will be no important improvement.

Our remarks will be idle if they do not stimulate the better Irish artists to exertions for the arts in Ireland; and almost equally so if they do not stir up the English painters to contribute to these annual exhibitions—so as to create a right spirit of rivalry, to show good models, and to instruct the public mind in appreciating what is excellent, that inferiority may be neither desired nor tolerated.

We shall in our next offer some comments upon the Exhibition, selecting for observation such of the pictures as are prominent for something approaching "the good," amid a mass of inferiority.

## THE BRITISH INSTITUTION.

## EXHIBITION OF THE WORKS OF THE LATE SIR DAVID WILKIE, R.A.

This is to the public the most interesting, and to artists the most profitable exhibition that has for years been submitted to them; indeed, since the works of Reynolds and Lawrence were collected and simultaneously shown, we remember no similar exhibition equal in attraction. We find here works from the earliest to the latest period of Wilkie's career, wherein we trace not his progress to excellence—for he attained to it at once—but those changes in his method of working, which, although the result of greater confidence, were not productive of improved effect; as also a radical change in his style of subject, effected with an ardent wish to base his fame upon something morally higher than domestic painting. Most of his famous pictures now hang on the walls of the British Institution (with the exception of those in the national collection, and one or two others); an exhibition which, in a late number of the ART-UNION, we expressed a hope to see, before, we believe, it was determined upon by the governors of the Institution. The world is familiarized with every one of these compositions by means of engraving; but this is not enough to the artist, whose inquiries extend to colour, handling, &c., and the many niceties which they involve; nor to the lover of Art is the mere sight of these extensively circulated prints enough, for we cannot well conceive one who, possessing an engraving from any particular picture, would not embrace a convenient opportunity of examining the original. Such reasons alone will render this a memorable exhibition. We have of late seen much of Wilkie in every style which he practised; and all must concur with us in the opinion, that had he not in earlier times produced better pictures than those of which he was more recently the author, never had he achieved the high place he occupied in the consideration of the world.

This assemblage affords an opportunity of collating the works of all the periods of one of the most celebrated men that ever practised painting—an occasion which, with all its attendant circumstances, has never been surpassed in interest to those who appreciate such qualities as those whereby Wilkie rose to eminence.

In saying that Wilkie attained at once to excellence, we mean not, be it understood, that he did not graduate from bad to better and thence again to perfection, but we mean that his advance had in it none of the halting of ordinary progress to excellence. His earliest picture in the present exhibition bears date 1802, and is a production as indifferent as might be expected of him at that time. We cannot, in these pictures, recognise a variety of styles: a style requires to be confined by more than one picture painted in a particular taste. There were but two great epochs in Wilkie's professional career, in the former of these he was great and alone, and it was then that he secured such a hold of the affections of his countrymen, that although he forsook himself, their love yet abode with him, and they themselves knew not its strength until death divided him from them. As the tribes of old forsook their own salvation so he forsook himself, and like them set up unto himself idols of wood. We may, changing the time, apply to him the stern truth of Cicero, "*tanti fuit aliis quanti sibi fuit*;" but although he thus, like the shadow in the Persian fable, passed by his own substance, he was yet followed for what he had done. When he had produced even some of his best pictures, his experience in oil painting was comparatively nothing; we find him, therefore, in his early works casting about and feeling for the best methods of expression; he certainly found it, but like all true genius he was never satisfied with his own work. Some of his first pictures have a strong leaning to the Dutch style, yet they all differ, and succeed each other in the manner of some modern novels, as "*Hardness*, by the Author of *Softness*," and *vice versa*. Take the exhibition, however, as a whole, there is no modern school of Art that can muster a similar collection with even one picture comparable to some of these. A chapter were necessary to do justice to each of Wilkie's famous productions—they are so well-known that we attempt, in the little space we can

devote to them, to do little more than enumerate them.

No. 1. 'King George the Fourth's Entrance to his Palace of Holyrood House, the 15th of August, 1822,' painted in 1830; her Majesty. This picture partakes much of the latter method of the artist, but is by no means so free and so abundantly glazed as subsequent works. It contains a multitude of figures, but all subservient to that of the King, who wears a military uniform. The keys of the Palace are presented by the Duke of Hamilton, first peer of Scotland; and on the right of the King is the Duke of Montrose, Lord-Chamberlain, pointing to the entrance of the Palace, where is stationed the Duke of Argyll in his family tartan, as Hereditary Keeper of the Household. Behind the last is the crown of Robert the Bruce, borne by Sir Alexander Keith; and on the left of the picture are the Earl of Hopetoun, near to whom is Sir Walter Scott in the character of historian, or bard. The likenesses are striking to a degree, and the Duke of Argyll, wearing the tartan of his clan and the ensigns of chieftainship, is a most noble figure: the Highland garb sits well upon him, and seems not to have been assumed merely for the nonce.

No. 2. 'The Siege of Saragossa,' painted in 1828; her Majesty. Better known as 'The Maid of Saragossa,' and familiar to the art-loving public through the engraving. Many conflicting opinions have been pronounced on this picture, but we cannot concur in those which would depreciate its merit in any marked degree. 'The Maid of Saragossa' was not beautiful, but, like Waverley before his aunt Rachel, resolved that he should see the world, Wilkie also has endued his heroine with grace and beauty, and very properly so; indeed, he seems to have filled his mind with the spirit of the lines, beginning—

"Ye who shall marvel when you hear her tale,  
Oh, had you known her in her softer hour," &c.

The picture declares a decided and successful effort to break away from the domestic style of the heads prevalent in other works. The movement and passion of the figures—the instant so well defined that the spectator awaits breathlessly the report of the gun, and other important matters—sink into nullity all subordinate faults.

No. 4. 'Her Majesty Queen Victoria,' painted 1841; Sir Charles Forbes. This is a full-length portrait, a style of Art which Wilkie's friends wish he had never adopted. It is embrowned with that fatal glaze which seems to send all these portraits into their own backgrounds.

No. 9. 'Her Majesty Queen Victoria at her First Council,' painted 1839; her Majesty. This picture must be so fresh in the public remembrance as to require no particular description; it is, however, remarkable, that wherever we find, in these works, portraits constituting anything like a subject, they are always better painted than if the same heads had formed individual portraits. We should have liked to have heard this anomaly accounted for from the lips of Wilkie himself.

No. 10. 'John Knox Preaching,' 1832; Right Honourable Sir Robert Peel, Bart., M.P. We are glad of having had such an opportunity of examining this picture as is here afforded. It will, at once, strike the spectator that in the engraving there is a higher light thrown on the Queen than is found in the original, even allowing for the sinking of colour, &c. The glazing matter lies in welds on some parts of the surface, and many of the background heads are flattened into the canvass by it. In painting this picture, Wilkie seems to have been actuated by a determination to show that, although he painted domestic scenes, he was not unfitted for a higher walk; there is everywhere evidence in the work that he felt himself driven to this in what he, perhaps, deemed self-justification. Like all things which are good it has its declaimers, but these are not to be heeded; every competent judgment must admit it to rank with the very best of its kind.

No. 11. 'The Penny Wedding,' 1818; her Majesty. This is the most remarkable of the last pictures painted by Wilkie in his really characteristic manner; all his celebrated works, 'The Blind Fiddler,' 'Distraining for Rent,' 'The Rent-day,' &c. &c., preceded this production. The shadowed parts of the work are not so transparent as the same in earlier works, but it is,

notwithstanding, a first-class specimen of the master.

No. 14. 'Chelsea Pensioners reading the Gazette of the Battle of Waterloo,' 1822; Duke of Wellington, K.G. It is curious to observe how faithfully the *locale* is described in this picture. It is the entrance to the Hospital as it is now, and as it was twenty years ago; there is no change save in some of the actors themselves, who have retired for ever from that and every other stage, for the figures assure us that Wilkie peopled his canvass, in a great measure, from Chelsea. This picture is brilliant and will remain so as long as it hangs together: it contains some of the most expressive heads that were ever designed by an inspired pencil.

No. 15. 'Blind Man's Buff,' 1812; her Majesty. Another of the famous series whereon the great name of the author rests; the picture is in admirable preservation and is distinguished by all the care and nicety of his finest works.

No. 16. 'The Sick Chamber,' 1808; F. G. Moon, Esq. This composition may not be so well-known as many others of the same and a later period; it is, however, second to none in the pathos of its narrative.

No. 19. 'The Rabbit on the Wall,' 1816; T. B. Brown, Esq. This picture has lately been purchased at a high price; and if such declaration of its value be compared with the prices of others of the artist's works lately disposed of, it will sufficiently show that the public taste is just in the estimation of them.

No. 25. 'The Errand Boy,' 1818; Sir John Swinburne, Bart. The subject will be remembered as a boy mounted on a very *Morlandisch* pony; and having arrived at his destination, is about to draw from his pocket the note which two female figures are waiting at the door to receive from him.

No. 26. 'Death of the Red Deer,' 1821; Miss Rogers. The fat buck is extended on the ground, while the piper (for the scene is in the Highlands) celebrates "the death" with the accustomed triumphal music.

No. 27. 'The Newsmongers,' 1821; Robert Vernon, Esq. This picture was engraved for one of the *Annals*, as were many other of Wilkie's minor works: it consists of a group listening to one of the party reading a newspaper.

No. 28. 'Portrait of Sir Peter Laurie,' Sir Peter Laurie. A three-quarter portrait; the likeness is perfect and the head is among the best of this class ever painted by Wilkie.

No. 31. 'The Jew's Harp,' 1807; William Wells, Esq. A small picture containing only three figures, and in parts somewhat more free than other works of its time. The earnestness of the player is admirably expressed.

No. 32. 'The Bagpiper,' 1812; Robert Vernon, Esq. A single figure, who, unlike most of his calling, wears a hat; but it is sufficiently evident that it is a study from the life, and coloured in a manner as masterly as anything the author ever painted.

No. 33. 'Scene from the Gentle Shepherd,' Thomas Wilkie, Esq. Every figure in the composition is a study from rustic life; but if the artist reach not the sentiment of the poet, he is doubly at fault, since the most common-place incidents described in poetry, come to him with a double refinement. We know of few painters of celebrity less fitted for poetical painting than Wilkie; yet we ought not to speak thus of him individually; for where is there a painter who has not, at some period of his career, attempted a style of Art in which he was in every way unfitted to succeed?

No. 34. 'The Cut Finger,' 1809; W. H. Whitbread, Esq. The flesh shadows in this picture are much more red than we find them in other pictures; and the head of the child is too large; other parts of the composition are sufficiently Wilkie-like.

No. 35. 'The New Coat,' 1807; M. Stodart, Esq. Of the three figures composing this work, the tailor is the most intelligent; indeed, the head is forcible to a degree. The student looks as if he had been baited into dulness by examination—he is at any rate a dull craft, a heavy sailer over the text of Sophocles.

No. 40. 'Benvenuto Cellini and the Pope,' 1841; Henry Rice, Esq. This is one of Wilkie's larger pictures; all of which that contain a display



of drapery will remind the spectator of Rubens' method of dealing with this part of his compositions. Cellini is presenting to the Pope one of his highly-wrought vases.

No. 42. 'The Parish Beadle,' 1823; Lord Colborne. Most of the figures in this picture are in little, precisely what so many of the portraits of this distinguished artist are in large. The manner of the work is so different from those of a better period, that it might be pronounced a bad foreign imitation. The shadows are black and opaque, and, but for some of Wilkie's own children, scarcely should we recognise the authorship.

No. 43. 'The Breakfast,' 1817; Duke of Sutherland, K.G. A much more luminous production than the preceding, consisting of four figures—an elderly couple, a visitor, and servant, all incomparably made out, especially the old lady, who is superintending the making of the tea.

No. 44. 'Distraint for Rent,' 1815; W. Wells, Esq. Certainly one of the most valuable of Sir David Wilkie's works. No language can excel the perspicuity with which the story of distress is told; for every figure is in unison with the whole. This work is so well known through the engraving, that no description is here necessary.

No. 45. 'George the Fourth in Highland Costume,' 1832; Duke of Wellington, K.G.; and No. 46, 'His Royal Highness the Duke of Sussex in Highland Costume,' 1836; her Majesty—are two of the best of the full-length portraits.

No. 47. 'Duncan Grey,' 1814; J. Sheepshanks, Esq. It is to be regretted that Wilkie did not further cultivate this tone of sentiment; for nothing that has ever been painted comes home to the heart with a force equal to this. Throughout these works the narrative is generally aided by action, but here the auxiliary is thrown aside, and the argument is detailed in language intelligible to the most obtuse sense. The distinctive expressions of persuasion, obduracy, and disappointment, place the artist, albeit his picture is neither heroic nor historical, upon a rank with all those who have best succeeded in painting the emotions.

No. 48. 'The Card Players,' 1808; Charles Bredel, Esq. The background is beautifully liquid and transparent, in contrast to which the figures come out somewhat hard. The laugh of the man who holds the best cards is more rigid in the picture than in the engraving.

No. 49. 'Guess my Name,' 1821; Frederick Perkins, Esq. A marked difference is here observable between this and the preceding picture. 'The Chelsea Pensioners' was in progress about this time, but the styles of work in those two pictures bear no relation to each other.

No. 50. 'The Pedler,' 1814; Miss Baillie. The pedler has asked too much for a gown-piece which he is displaying; and the angry remonstrance of the housewives, met by his look of deprecation, is equal to the best things of the artist.

No. 51. 'Queen Mary Escaping from Lochleven Castle,' 1837; E. R. Tunno, Esq. This picture pronounces itself at once one of Wilkie's latter works. There is somewhat too much ceremony for an escape.

No. 55. 'The Rent-day,' 1807; Countess of Mulgrave. An error in the composition of this famous picture is, that the grouping is not sufficiently rounded. All the figures are placed nearly upon one plane. Like the early and simply-painted pictures of the collection, it remains in a fine state of preservation, and must ever maintain the high place it holds in the public estimation. It is true that, like the oysters in the 'Chelsea Pensioners,' it contains contradictions, as some of the tenants wear great-coats and cloaks, while another is exhausted by a harassing cough, all of which would argue that they are paying the Christmas rent; but, on the other hand, the wine is subjected to the process of cooling, a circumstance which points out that it is the Midsummer quarter. These, however, are incidents which, although frequently noticed, are beneath the serious observation of the critic, since they in nowise compromise the value of the picture.

No. 61. 'The Highland Family,' 1824; Earl of Essex. This composition is even more distant in style than in years from the bright and beautiful works, 'The Penny Wedding,' 'Blindman's Buff,' &c. The family consists of a Highlander, his wife, and child; but the "gudeman" looks out of place, being too well dressed for the cottage he inhabits; the "gudewife," too, looks more than the

mistress of the chattels about her; in short, the pair seem to be persons of a higher rank rusticating for amusement. Everything in the composition is kept in shadow, the tones of which are of that heavy and opaque character seen in too many otherwise beautiful productions.

From No. 64 to No. 107 inclusive are preparatory studies, sketches, and unfinished pictures, many of which we recognise as having been disposed of at the recent sale by Messrs. Christie and Manson, as the 'Head of Talleyrand,' the 'Encampment of the Sheik and Arabs,' 'Samuel and Eli,' the 'Turkish Letter Writer,' &c., &c., besides other sketches executed at many periods of the artist's life. Of these one only is a finished oil picture, No. 84, 'The Whiteboy's Cabin,' 1836; Robert Vernon, Esq. It is a large picture, composed of three figures, and painted for distant effect. The subject is one which would have been adapted for a picture for the early series; but how differently would Wilkie have then painted it! The whiteboy is sleeping, while his wife and another female seem to be watching in apprehension of his being apprehended. This production, which, in its kind, is a return to the style of subject which won for the author his high reputation, we cannot help comparing with the works in that style. The cabin and its still-life contents are as they must have been then; the treatment is changed only in light and colour, and the change is not an improvement; but the place, as a whole, is a cabin of the meanest standard—a hovel. Thus we find the quality of interior sunk, while that of the figures is so much raised, that they assort but ill in character with the scene of action. Had this picture been painted a quarter of a century earlier, the figures would have been to the purpose; as it is, they are inconsistently dramatic. Yet the picture is a masterpiece, but not as a Wilkie. The foreshortening of the whispering figure cannot be excelled.

No. 109. 'Portrait of Mrs. Moberley.' Among the larger portraits by Sir David Wilkie, the colouring of this approaches the life as nearly as any we have seen. In many of the female portraits of the collection we find half the faces lost in broad shadows, a most infelicitous manner of painting ladies; but here the face is in a full light, whereby the picture is advantaged far beyond others of its class, but is yet, in other respects, far from ranking as a superior portrait.

No. 115. 'Digging for Rats,' 1811; the Royal Academy. This, we believe, was the presentation picture to the Academy, and although consisting of few figures, and simple in composition, is, perhaps, the finest of its immediate class ever painted. Some urchins, aided by a couple of terriers, are engaged in hunting rats, and the exemplification of eagerness and impatience, as well on the part of the canine as the human kind, is beyond all praise. The background is in clear shadow, and the colouring of the figures is rich and harmonious.

No. 114. 'Subject from Burns' Poem of the Vision,' 1802; James Wardrop, Esq. As a work of Art this production is of no value; it is only to be estimated from associations, and as an early effort of a subsequently great artist. From the youth and inexperience of Wilkie at the time of his painting this picture, we do not consider it open to remark.

No. 118. 'Sunday Morning,' 1805; Countess of Mulgrave. The subject is the preparation for church; the washing of the children, &c.; a home scene so familiarized to young Wilkie that he has rendered it with the utmost fidelity; but the work is like those of others of the same period; some of the heads are too large.

No. 118. 'Village Politicians.' One of the most celebrated of these compositions; but it is to be regretted that it is not in such good preservation as many others equally famous. Anything as forcible as the noisy and emphatic earnestness of the group round the table has never been seen in any work of Art, either prior or subsequent to this; but the colour in comparison with that of 'Digging for Rats,' is somewhat hard and dry. The detail throughout is elaborated to the utmost nicety.

No. 121. 'The Cotters' Saturday Night, 1837; G. F. Moon, Esq. Another of those subjects which, in earlier years, would have been treated in a manner entirely different. The figures and circumstances are wrought to some grades higher than the images which the verse of Burns calls up;

but from all similar subjects latterly painted by Wilkie, the natural truth and force have been refined away: this we can term nothing but a disease caught by the artist of society, the symptoms of which were most markedly shown in his works; he was looking continually upwards, and seemed to forget the phases of simpler nature. The candle-light effect is admirably painted, although the whole has been flooded with a brown glaze.

No. 124. 'Alfred in the Neatherd's Hut, with portrait of Sir David Wilkie in the background,' 1806; Sir Thomas Baring, Bart. The texture of this is different from that of any other of these works we have had an opportunity of examining, from its being painted on a ticken. Alfred is the most remarkable figure in the composition, which is by no means equal to the domestic histories.

No. 125. 'Landscape with Sheepwashing,' 1817; Sir Thomas Baring, Bart. Remarkable as the largest landscape Wilkie ever painted. The scene is a composition, if we may judge from the circumstance of its having been modified from the preparatory sketch which hangs near it. It is a solid and sensible picture, valuable in its solitary state as the production of a man unrivalled in another walk of Art.

No. 128. 'The Recruiting Party,' 1805; Wynn Ellis, Esq., M.P. This is one of the most Dutch-looking pictures in the collection, and very unlike the 'Village Politicians,' and other pictures that were executed about the same time. It is free in touch, and unambitious in sentiment; indeed, there is an entire want of that narrative which distinguishes even the earliest of these productions.

In addition to the works of the late Sir David Wilkie, there were exhibited others by celebrated artists, to a few of the titles only of which we can afford space. These are—'A Fête Champêtre,' by Watteau; 'Adonis going to the Chase,' Titian; 'Interior,' Teniers; 'Dutch Boors,' Teniers; 'Portrait of Mrs. Robinson,' Sir Joshua Reynolds; 'A Cottage Girl,' Gainsborough; 'Portraits of John Bellenden Ker and his brother Henry Gawler,' Sir Joshua Reynolds.

Beautiful, however, as some of these and others that hang upon the walls, the great charm of the exhibition is centred in the works of Wilkie; and we congratulate the public and the profession on this opportunity of seeing thus assembled the works of a man who has enjoyed, during his life, a more extended and unaffected popularity than any other artist, whatever may have been his distinction in his avocation.

## THE ROYAL ACADEMY.

### SEVENTY-FOURTH EXHIBITION.—1842.

THIS portion of our review of the Exhibition was unavoidably postponed last month; albeit our notice has been unusually long. We are aware of having passed by many works advancing claims to consideration, but we yet look forward to other opportunities of rendering justice to merit of every degree.

No. 455. 'A Highland Reel,' W. KIDD. A reel in which the dancers are all men is a heavy affair; there is, however, instead of grace, energy and exceeding emphasis. Nothing in the whole round of models could come up to the action of the figures; we have, therefore, reason to congratulate the artist on their perfect success.

No. 456. 'The Village Oak,' J. STARK. This is surely suggested by the "Deserted Village," though the artist does not tell us so; or has he been reading Crabbe or Bloomfield? for the little picture is in a vein of rural poetry, which moves recollections of all these, and more—of the scenes they describe.

No. 457. 'Remains of the Temple of Kosm Ombos, Upper Egypt,' D. ROBERTS, R.A. The charm of these desert scenes, by this distinguished artist, is the perfection of their day-light effect. There is little here substantially picturesque, but the little that there is, is treated in a manner to form a beautiful picture. A few columns are the remains—and the life of the composition consists of some men and camels.

No. 458. 'The Trial of Charles I. in Westminster Hall, Jan. 27, 1648-9,' W. FISK. This work depicts the proceedings of the last day of the trial; and the moment chosen, is that when Lady Fairfax interrupted the court, by exclaiming "Oliver

Cromwell is a rogue and a traitor, and not a hundredth part of the people are in favour of the trial." This incident illustrated in the work created much confusion in the court, and all eyes were turned to the gallery, whence the voice proceeded. Herein should have been the force of the composition; instead of which the interest is broken and divided; in fact the only sign of surprise and movement, is in the action of the colonel directing his men to fire into the gallery. The king is well made out, but rather too conspicuous, a circumstance arising from the court appearing thin. Many of the figures are admirably painted, and acquire value from the care bestowed in making them likenesses.

No. 469. 'A Family Party,' T. ROODS. The method by which this picture has been painted is free and effective. The colour has settled with a transparency which will rather gain than lose with age.

No. 478. 'Portrait of a Lady,' T. ELLERBY. It is coloured even to the life, and carefully made out in all its parts.

No. 479. 'Portrait of Lieut-General Sir John Macdonald,' R. S. LAUDER. The likeness here is particularly striking, and the head is altogether one of extraordinary power and energy.

No. 481. 'The Lesson neglected,' E. A. GIFFORD. An interior with figures and accompaniments, rivaling in finish the *ménage* pictures of the Dutch school.

No. 483. 'On the French Coast at Ambleuse,' H. LANCASTER. A coast-view is somewhat of a trial for a landscape painter; for consisting generally of so little, the want of objects must be atoned for by the finest feeling in leading the eye over the generally flat surfaces of which these scenes are composed. This example of coast scenery has been painted under impressions most favourable to the delineation of such subjects.

No. 484. 'The Watering-place,' F. R. LEE, R. A. The objects in this picture are varied *ad infinitum*—yet familiar as they are, we cannot help yielding to their appeal, when brought forward with such reality as in this picture. A screen of trees, through which we see a cottage, confines us to a vividly painted fore-ground, traversed by a stream of living water, over which is thrown a rude stone bridge. And this is the 'Watering-place' now under notice—a subject which has occupied all the landscape painters, majors and minors, of our school at least once in their respective lives.

No. 485. 'The Covenanter's Marriage,' A. JOHNSTON. The book entitled 'The Lights and Shadows of Scottish Life,' affords the material for this picture; but the subject is sufficiently national to have dispensed with reference to any descriptive text. Here are seen at a glance all the perils to which the Covenanters were exposed in the exercise of their religion and its ceremonies. The figures of which the group is composed are sufficiently distinct in the outward signs of the inward essence.

No. 491. 'Alfred dividing his last Loaf with the Pilgrim,' W. SIMSON. This trait of the wise and excellent king cannot be forgotten;—his queen Elswortha remonstrated upon reducing their slender store to its half; but King Alfred nevertheless shared his all with the pilgrim. The figures are painted with much truth, and the story stands at once declared.

No. 492. 'Floretta,' R. FARRIER. A picture of a disappointed maiden lamenting, apart from her companions, her lonely state. The treatment is simple, and the figure, like those generally of this artist, is touchingly descriptive.

No. 495. 'An English Dell Scene,' J. WILSON, jun. A snatch of the green-wood glade, selected with taste, and painted with a breadth and effect to do nature ample justice.

No. 496. 'The Tees,' T. CRESWICK.

"Condemned to mine a channell'd way  
O'er solid sheets of marble grey."

These two lines from "Rokeby" accompany the title. Surely to be thus "versed" by Scott, and painted by Creswick, the Tees must become a stream as famed in poetry as the renowned Guadalquivir. The water is discoloured by a flood, or in the language of the north, by a "red an' jawin' spaet." The trees are, as usual, better than nature.

No. 506. 'Meg Merrilies and the Dying Smuggler,' R. S. LAUDER. The artist has thrown much of the spirit of the text into his impersonation of the gipsy sibyl; but the picture generally

is not so forcible as others he has recently produced.

No. 507. - - - - C. W. COPE.

"The hawthorn bush, with seats beneath the shade,  
For talking age and whisp'ring lovers made."

When Goldsmith penned these lines, it did not occur to him that he would ever be so fatally misconstrued as in this picture, wherein we find a pair of lovers under the hawthorn, and side by side with them a triad of ancient village gossips, discussing the contents of a newspaper. Either group would have sufficed for the picture, but thus brought together, they destroy each other like two antipathetic chemical principles.

No. 510. 'Broeckenhaven, a Fishing Port on the Zuyder Zee,' E. W. COOKE. Art has done everything for this picture, for the subject is sufficiently barren. The artist has essayed to give interest to a scene where little occurs save a breakwater of piles; and has succeeded to admiration. A vessel is leaving the harbour, and this object is a real and substantial representation.

No. 514. 'The Giauour,' C. DU VAL. The style of this work is classically severe: it is a picture of deep passion, wherein everything is kept down to give effect to the head; the lights of which are coloured with truth, but the shadows are rather affected.

No. 519. 'The Earl of Cardigan,' F. GRANT. The largest canvass we have ever seen from the easel of this artist. This portrait is equestrian, and Lord Cardigan wears the rich uniform of his regiment. The horse is in spirited action, to account for which, the background reminds us of a field-day. It is, on the whole, a grand effort, which cannot be pronounced otherwise than perfectly successful.

No. 523. 'The Sunny Days of Old,' W. S. P. HENDERSON. Dante affords the subject of this picture—it is the well-known story of Francesca da Rimini: the lovers are seated, and, of course, reading, but they might have been circumstanced more according to the feeling of the poetry. In the heads there is much intelligence, but the drapery wants clearing up.

No. 525. 'Termination of the Ravine leading to Petrea, or City of the Rock, the ancient capital of Arabia Petrea, and the Edom of Scripture,' D. ROBERTS, R. A. On each side towering rocks shut in the view of this approach to the city of the rock. A few figures are thrown in to show by comparison the height of the masses that rise over the rugged and winding path. In the distance a thin stream of water descends from one of the cliffs, and by a sinuous course finds its way down the ravine to the supposed position of the spectator. The foreground is in shadow, and contrasts well with the other parts of the picture, that are lighted by the sun.

No. 527. - - - - R. DADD.

"Come unto these yellow sands,  
And then take hands,  
Curst'sied when you have and kissed,  
(The wild waves whist)  
Foot it feathery here and there,  
And sweet sprites the burden bear."

Accustomed as we are to see the poetry of Shakespeare painted, we are taught to look for nothing beyond the powers and substance of mortal beings, in the compositions declared by their authors to embody his conceptions. The gnomes, sprites, and fairies which we have seen drawn after the works of our great dramatist, have always been more akin to ourselves than to that world whence have dropped the creatures that move in the "Midsummer Night's Dream" and the "Tempest," for our poetry in art generally partakes more of the living model than of the ideal. These remarks are drawn from us by the present picture, which approaches more nearly the essence of the poet than any other illustrations we have seen. The "sweet sprites" have joined hands, and are footing it in a manner to show that they are not of this earth. The thought has its source in the purest sentiment, and it is wrought out with much modesty; but the author will do well to guard against the prevalence of the colour of the figures. The picture is fraught with that part of painting which cannot be taught—in short, the artist must be some kind of a cousin of the muse Thalia.

No. 528. 'La Maladie Decouverte,' S. DRUMMOND, A. A young lady, extended on a couch, has been suffering from some malady difficult of discovery; on a visit, however, from the physician,

who with her mother enters the room while she is asleep, the cause of the illness is found to be a letter which lies open by her side.

No. 529. 'Dominican Monks returning to the Convent—Bay of Naples,' W. COLLINS, R. A. The convent is situated on a rock overhanging the sea, but the view here presented is from the foot of the acclivity, which the monks are about to ascend. The sea and sky of this picture are extremely beautiful; the atmosphere of the one and the marine effects of the other are the perfection of Art.

No. 530. 'Portrait of the Right Rev. Dr. Wiseman, Bishop of Melopotamus,' J. R. HERBERT, A. The severity of the style of this work will lead the spectator to the conclusion that the artist is vying with the great names of an earlier period of art. In the head Mr. Herbert rejects all the trick of portrait painting; it is distinguished by a solidity which throws us back upon ourselves, seeking for "reasons," and "upon compulsion," too; for it is absolutely all argument.

No. 531. 'My Grandmother,' M. CLAXTON. Portrait of a child in an old-fashioned costume: it is brilliant, and comes forward from a well-managed background.

No. 533. 'Returning from Market,' J. C. TIMBRELL. A single figure made out against a sky background, by a very well judged arrangement of colour. The picture is high, but it seems skilfully painted.

No. 535. 'The Death of Romeo and Juliet,' H. PICKERSGILL. The death of the lovers is clearly told; the artist, in disposing them in death, has felt the circumstances of their sad fate. The vault is well painted; but the most valuable point in the work is the head of the old man.

No. 536. 'Faint Heart never won Fair Lady,' N. J. CROWLEY. A proverb which, under patient treatment, would afford abundant matter for an excellent work. Much power is displayed in the manner in which it is here illustrated, but we would have seen it invested with a more refined sentiment. The artist sees his shadows generally too black; this, in practice, gives a heaviness to pictures which nothing can relieve.

No. 537. 'Who'll serve the Queen?' R. FARRIER. Some boys are reading a bill which has been posted up to signify the want of recruits. This is a picture in the genuine style of the artist, painted with perhaps less brilliancy, but not less character than we have seen in others of his works.

No. 538. 'Scene from the "Bourgeois Gentilhomme,"' T. M. JOY. The scene is between Mons. Jourdain and Nicole; the former delivering to the latter, with respect to her work, a caution, which is received by her with the "hi, hi" of the text ably depicted in her countenance.

No. 539. 'Morning on the Beach at Hastings,' A. CLINT. This little unassuming picture is characterized by infinite sweetness; it is warm and mellow without glare, and

"Its light is sunshine and its shadow shade."

No. 541. 'Portrait of Sir Thomas Baring, Bart.' J. LINNELL. A work admirably adapted for engraving, as then its manner and colour would be sunk.

No. 548. 'Cromwell discovering his Chaplain, Jeremiah White, making love to his daughter Frances,' A. EGG. The chaplain is on his knees, grasping the lady's hand, and this Cromwell sees as he enters the room from behind the arras, which hangs before the door-way. We are not to believe Frances Cromwell accustomed to many such protestations, therefore would it have been better had she received the vows of Jeremiah White with something more of emotion. The rage of Cromwell is too dramatic, and his daughter is too much dressed; but the manner of the chaplain is earnest enough.

No. 549. 'Deer-Stalking,' T. DUNCAN. This picture contains two portraits in a Highland landscape, accompanied by all the circumstances of deer-stalking. One of the figures is disproportionately too long; it may be the portrait of a very tall man, but the artist should have qualified the figure in such a manner as to preserve the resemblance, without conspicuously offending against proportion.

No. 550. 'An Old Water Mill—approaching Shower,' J. WILSON, jun. The materials of this landscape compose admirably. The whole is in shadow, and it must inevitably rain, for the teeming clouds are already riding up on the wind.

No. 554. 'Alfred Montgomery, Esq.,' J. WOOD. A portrait distinguished by an excellent taste; everything is subservient to the head, which is brought forward under the best principles of Art.

No. 556. 'Heroes of Waterloo,' J. P. KNIGHT, A. The subject of this picture is the reception by the Duke of Wellington of his guests, on an occasion of the anniversary of the Battle of Waterloo. In looking at this enterprise (for such it is, duly considered), it must be remembered that the artist has not been able to deal discretionally with effects, but every head and figure was to be brought forward, individual resemblance being the grand object. The number of portraits of which the picture is constituted is upwards of thirty; the treatment and posing of which has been, as can easily be imagined, a business of much labour and study. As many of the likenesses as are known to us are striking to a degree; and with respect to the style of execution, it is such as courts examination.

No. 371. 'Ruth and Naomi—Portraits of a Lady and her Daughter,' H. L. SMITH. It is a singular taste that has dictated this manner of circumstancing portraits. The artist in his view of it has invoked the spirit of scriptural illustration; and if the heads be wanting in apposite force, he is by no means in fault. The design is distinguished by much of the greatness of classic art; and in such parts as require perfection of drawing, the play of line is in the highest degree graceful.

#### OCTAGON ROOM.

No. 1204. 'A View on the Rhine,' C. R. STANLEY. The scenery on the Rhine is different from that of every other river, and any acquaintance with its character leaves an impression never to be obliterated. Every river has its own features, and those of the Rhine are, at the water's edge, the Rhine towns and villages, and on the towering cliffs such castles, or the remains of such, as those of Rolandseck and the Drachenfels. This view is perfectly Rhenish, and executed with much care.

No. 1210. 'Portrait of an Officer of the Blues,' W. YELLOWLEES. The figure is standing in an easy position, and represented of course in the uniform of the regiment; the head is well painted, and establishes at once an understanding with the spectator.

No. 1213. 'Near Woodbridge Farm, Wiltshire,' T. F. WAINWRIGHT. A small and unpretending landscape, having the high merit of resembling nature very closely.

No. 1214. 'Sonning Oaks, near Reading,' E. HAVELL. Under this title we find portraits of two or three children and a large dog: parts of the picture are carefully painted, but for want of gradations of light the figures are hard in the background.

No. 1217. 'The Return from Gretna,' T. CLATER. A hasty marriage having been contracted, the pair are returned from Gretna, and the lady supplicates forgiveness of her father. The description is terse and leaves nothing untold, and the composition of the picture agreeable.

No. 1218. 'Chaucer with his friend and patron, John of Gaunt, and the two sisters, Catherine and Philippa, their wives,' W. B. SCOTT. Judging from all that can be seen of this work it merits a lower site than that in which it has been placed. The composition seems well-balanced, the colour harmonious, and the figures well-characterized.

No. 1220. 'A Coast Scene,' A. B. MONRO. The view is of a flat shore entirely without incident; but the force of the picture lies in "the stormy afternoon," which is dull and cloudy, apparently wet; and the scud is driving before the wind, in a manner to indicate that it will be "worse before it is better."

1224. 'Summer,' H. J. BODDINGTON. A green lane overhung with trees; painted with a care which amounts to sharpness and niggling. Some shaded portions of the foliage are full and rich, but the manner of the near trees is not an improvement upon what we remember of previous works of this artist; the whole, however, composes admirably, and the general effect evinces a fine feeling for this style of art.

No. 1226. 'The Timber Barge,' J. TENNANT. A work in which the most simple management has been followed by a most beautiful result. The picture glows with a warmth of tone, reminding the spectator of Cyp; the bright sky repeats its colour in the water, and at length mingles its tones with the distant land with infinite harmony and

sweetness. A barge is moving slowly up the stream, on the shore of which, a little higher up, a horse is in waiting to tow it.

No. 1227. 'Interior of Penshurst Castle, with Portraits,' A. MORTON. This is a room with figures, furnished in the modern taste, but not so well executed as other works we have lately seen by the same hand.

1228. 'The Temple and Acropolis of Corinth,' W. LINTON. A work of high merit, signalized by many of the rarest beauties of landscape art. In the middle distance are the remains of a temple, the columns of which come off from the distant sky with astonishing reality of effect. To the near portions of the picture, a solidity is communicated by an admirably managed mass of shadow.

1231. 'Widder Park, on the Teign, near Drewsteignton, Devonshire, with Chagford and Dartmoor in the distance,' E. JEFFREY. The manner of this picture would induce an opinion, that the artist was more accustomed to water-colour painting than oil. The view is extensive and varied; but there is in it an absence of a main purpose, diminishing the value of the materials of the work.

No. 1246. 'Queen Katherine's reception of the Cardinals,' H. COOK. The subject of this picture is found in the third act of "Henry VIII.;" it is one to draw forth the powers of the most experienced in Art. If the artist be young, as we apprehend he is, we congratulate him on the position he has already taken up.

No. 1250. 'Harold the Dauntless, Mitchell, and Gunna,' R. R. M'LAN. The figure of Harold, in this picture—

"A knight in plate and mail arrayed," startles the spectator, at first sight, almost as much as did the weight of his iron hand the maiden whose glee he wished to hear continued. The composition is brought forward by a firmness of manner which we would gladly see more extensively followed; and the feeling of the lines quoted from the poem is admirably sustained by its general management; indeed, the work is impressed with all the romance of the poetry, much of which lies in the treatment of the female figures; and the drawing of Harold is a fine example of foreshortened effect.

No. 1260. 'Nell and the Widow, Master Humphrey's Clock,' FANNY M'LAN. This passage from Mr. Dickens' work is illustrated in a manner fully worthy of his most pathetic descriptions. Nell and the widow are in the churchyard, the latter shaded by a sombre yew-tree, which imparts solemnity to the scene. A narrow examination of this picture elicits testimony of powers rarely seen in the productions of ladies; indeed, in substantial handling, it is an example that many of our artists might follow, with benefit to themselves and pleasure to their friends.

#### THE ARTS IN CONTINENTAL STATES.

ITALY.—TURIN.—*Professor Rasori's Works.*—Our readers may remember that we described last year a picture by Professor Rasori of Bologna and R.A. of Turin, the subject of which was the first meeting of Buondelmonte with the beautiful daughter of the Donati, the fatal source of the long wars of the Bianchi and Neri in Florence. At the exhibition of objects of the Fine Arts here on occasion of the marriage of the hereditary prince, Professor Rasori exhibited three new pictures, each consisting of a single figure with accessories, but so full of character and expression that each is in itself a history. The subjects are, 'Peter the Hermit,' 'Marino Faliero,' and the unhappy 'Lisabetta di Messina,' as described in Boccaccio's tale. Peter the Hermit is painted as the chronicles describe him, not as he is idealized by Tasso, a robust indomitable old man; and we see expressed in this picture the high enthusiasm that made him believe himself the instrument to execute the will of God. Marino Faliero is also an old man, but the character essentially different. Here also is passion, but deep and repressed, for the head of the Venetian republic was habitually accustomed to conceal what he felt; but in the frowning brow and compressed lip, and the hand that seems unconsciously to crush the paper which contained the writing of Steno, we see the vindictive and indignant spirit of him who was wounded both in his affection and his pride. The unhappy Lisabetta is represented as a beautiful

girl in the deepest grief, but which has not yet lasted long enough to destroy her loveliness. Her tears fall into an urn, that urn contains the head of her lover, which she had secretly dug out of the pit where her brothers had buried after murdering him. Boccaccio says she sat always near this urn and watered it with her tears; there seemed all her thought, as if her Lorenzo were there. The Lisabetta of Rasori is indeed the Lisabetta of Boccaccio, and we cannot praise it more highly. If the Professor Rasori continues to do all his works with such care and taste, truth and conception, he well deserves the title not only of a great artist, but the name of "a philosopher painter."

VENICE.—*Aqueduct.*—M. G. Grimaud, author of an essay entitled "Essai sur les Eaux Publiques et sur leur Application aux Besoins des Grandes Villes," has at last obtained the consent of Government to bring into Venice the water of the river Sile. The length of the aqueduct will be six leagues—four on terra firma, and two on the lagunes. It is a work worthy of the Roman times. The architect and engineer is G. Benvenuti. The works will be conducted by Signor C. Lapito, known in France as having executed the fine canal of the Oise, and having completed the other at St. Maur, near Paris.

FRANCE.—PARIS.—*Sculpture.*—The historical commission, named by the committee of arts and monuments, has replaced in the absides of the church of Notre Dame de Paris, the statue of the Bishop Matiphias de Bussy, who died in 1304. This statue, of white marble, of the fourteenth century, had been concealed during the revolution in the crypts of Notre Dame, and its existence was made known by M. Gilbert, the keeper of the towers of the cathedral. Matiphias de Bussy was the erector of the chapels of the absides. The historical commission contains, among other distinguished names, that of M. Victor Hugo.

*Sculpture in the Louvre.*—We have not earlier been able to make some observations on the works of sculpture exhibited this year, and we shall only mention a few of the more prominent ones, premising that it is the general opinion that this fair and noble daughter of Greece was not richly represented in the past exhibition. One of the most important works was the 'Statue of Henry IV.,' executed by M. Raggi, for the town of Pau, and he obtained permission to place it in the court of the Louvre, where it was seen to great advantage. The attitude is easy and noble, the head characteristic, and all the details of the dress and armour are treated with care and talent. There are two excellent models of statues: that of 'Dunois' by M. Duret, and 'Charles of Anjou' by M. Daumas. From the well-known powers of execution possessed by both these artists, we do not doubt that, finished in marble, both these statues will be very fine. 'La Place,' the mathematician, also a model, is an excellent work, by M. Garraud. There are many good busts—excellent both in execution and faithful as portraits; among them may be named 'Marshal Maison,' by Dantan; various busts by M. Elshost; 'M. Alfred Vigny,' by M. Etex; 'Boissy d'Anglois,' by M. Husson; and the fine busts, which are the productions of a young female artist, Mme. E. Dubufe; three of these are executed in marble, with great truth and expression. There are many religious works: amongst these, five statues of 'The Virgin Mary'—a most difficult subject, no tradition nor type remaining to guide the artist. If our artists do not succeed in these representations, they may console themselves with the thought that Michael Angelo himself was not quite successful in his works on this subject.

'The Judith' of Mlle. Faveau is the object of the most various opinions, some critics find that the moment is unhappily chosen, being that in which Judith fixes the head of Holofernes on a pike to show it to the people; a painful and somewhat revolting act in the detail, and that the frowning brows of 'the Judith' of Mlle. Faveau have an expression of excited anger, which does not belong to the calm and high-minded widow of Bethulia. Others find the attitude, expression, and style of the work, all admirable, and that the small fingers of Mlle. Faveau have more power to animate marble than the strong hands of all the other sculptors—both parties agree in allowing great merit to the execution of this work, which is

called a bas relief, but in fact the figure of Judith advances from the balcony. It is fifteen years since M. Ary Scheffer finished the portrait of Mlle. Faveau; it is a charming picture; the lively and delicate features yet bear the expression of a determined will and powerful imagination; such qualities as have produced in Mlle. Faveau a singular devotedness to the art she selected, and which she has studied with unwearied perseverance during fifteen years of voluntary exile in Italy since that portrait was painted.

'The Psyche and Sleeping Love,' of M. Triquetti is a graceful and charming work. 'The Neapolitan Woman Teaching her Child to Pray,' is a natural and pleasing composition by M. Hussan. 'The Awakening of the Soul,' allegorized as 'a Woman employed in Catching a Butterfly,' by M. Legendre Herald, appears to us also a good work, and there are others worthy of observation; still, as a whole, the exhibition is less strong than usual: we believe, in part, because several of the best sculptors have not contributed, being otherwise occupied.

**BEAUFORT (MAINE ET LOIRE), MAY 23rd.**—*Statue of Jeanne de Laval.*—Yesterday took place, with great solemnity, the inauguration of the statue of 'Jeanne de Laval,' Countess of Beaufort, and wife of René, Duke of Anjou and King of Naples and Provence. From five in the morning the roads of Angers, Saumur, Baugé, &c., were covered with carriages of every description, horses, and pedestrians; the number of carts filled by working people was very great. We need not trouble our readers with the description of the procession, which was magnificent, nor the speeches made on the occasion. 'Jeanne de Laval,' after the death of her husband in 1430, devoted herself to charitable works; she founded a church, schools, hospitals, and infirmaries. She was the benefactress of the country on a most munificent scale, and in a most liberal spirit. Her school attached to the hospital "for very young children" may almost be regarded as the first infant school. The statue now erected to her honour is by M. Fragonard, a sculptor of distinguished talent. We admire the noble and graceful attitude of the statue: the dress is not strictly in the costume of the times, the mantle only is quite correctly so; the execution is vigorous, one fault only we find, the face has a severe and strong expression, which does not accord with the character of Jeanne universally given in the Chronicles. The statue is of bronze; it is placed on a pillar, whose fine proportions do great honour to the architect, M. Launay Pieau. The pedestal contains a fountain, always a great difficulty for an architect, from the necessity of enlarging the pedestal: but it is admirably managed by M. Launay Pieau without destroying the symmetry.

*Honours to Artists.*—The King of France has presented a gold medal to M. Jules Varnier, on account of his brilliant picture of the 'Martyrdom of St. Sebastian,' exhibited at the Louvre this year.

Many promotions have taken place in the royal order of the Legion of Honour; their object is to reward the artists whose works were most distinguished at the last exhibition. M. Triquetti, the sculptor; M. Perrot, the landscape painter; M. Hesse, historical painter; M. Simeon Fort, and M. Gigoux, are amongst those named as promoted.

M. Meyer, marine painter, has received a gold medal from the king for his 'Fishermen on the Coast of Normandy,' and his 'Burning of the India.'

M. Louis Bauderon, author of various portraits exhibited this year, has received the same reward.

The Pope has named M. Raoul Rochette, secretary of our academy, a knight of the order of Constantine.

**SWITZERLAND.—GENEVA.**—Messrs. Calame and Diday, the two most distinguished painters of this city, have been received in the most flattering manner by the King of the French, who has presented them both with the Cross of the Legion of Honour, on account of the pictures they have this year exhibited in the Gallery of the Louvre.

**GERMANY.—PRUSSIA.—BERLIN.**—The state Gazette contains a royal command for the establishment of a new order of merit for the sciences and arts. Annexed are the regulations for the

foundations of the order. We shall content ourselves with naming some of the knights—the number of German knights is limited to thirty. Messrs. Metternich, de Savigny, de Humboldt, Gans, de Schelling, de Schlegel, Schoemlin, Tieck, Cornelius, Lessing, Meyerbeer, Schadow, Arago, Chateaubriand, Gay Lussac, Listz, Rassun, Thorwaldsen, Horace Vernet, Ingres, Letronne, Daguerre, Fontaine, Mendelssohn Bartholdy, Thomas Moore, John Herschel.

**COLOGNE.—Antiquities.**—In digging under the foundations of a house adjoining the cathedral, in preparation for the works there, there was found twenty feet under ground, a part of the shaft of a fluted column, apparently of Roman workmanship, of a whitish hard stone, not belonging to this country.

The exhibitions of works of Art, at Prague, Berlin, Frankfurt, and other towns in Germany, have taken place, all exciting much interest, and giving proofs of progress; but we do not give a list of works and artists at present, as we could only give a catalogue, which is neither interesting nor profitable.

**GREECE.—NAUPLIA.**—Oberst Touret, a French Philhellene who has resided sixteen years in Greece, has undertaken, under the King's auspices, to erect a monument in memory of the Philhellenes who fell fighting in Greece.

**AFRICA.—ALGIERS.—Antiquities.**—General Bugeaud in his last campaign has discovered many Roman antiquities. Near Aia Tuka a beautiful ancient well has been cleared out; beside it were found many lamps, urns, &c. Shaw considers the Via Ptolemæa to have passed by this place.

**RUSSIA.—ST. PETERSBURGH.**—*Isaac's Church.*—The exterior of the Isaac's Church is nearly finished. The cupola is complete, except some bronze which will be finished in the course of the summer. Until the scaffolding is taken down, the beauty of the building cannot be appreciated. The height is so great that it commands a circumference of six miles, and the golden cupola appears from Cronstadt like a true beacon-light for mariners. Nothing can be more striking than the light of the setting sun reflected on the cupola and the walls; and by starlight the cupola is still bright, especially the higher part of the cross. The marble walls of the four bell towers are nearly finished, and will be so in July. The sculpture and castings for the great front are nearly completed. His Majesty the Emperor has commanded that the metal doors, the design for which is chosen, shall be executed by Professor Jacobi, and that he shall use in their construction his new invention of Galvanoplastic. The doors are to be of very rich workmanship, and their height is fifty-six feet. The building has been examined by the commission appointed for the purpose, who have pronounced it of extraordinarily solid workmanship, and in every respect executed according to the orders given.

*Painting in Russia.*—We regret to say that the journal devoted to the Fine Arts which was commenced in 1836, and continued, with only a short interruption in 1840, until now, has this year ceased to be published from want of sufficient encouragement. It is the more to be regretted because the flourishing state of the Arts in Russia at the present time seems peculiarly to call for such a publication. The last number contains an interesting sketch of the progress of painting in Russia, dividing the subject into three periods. From the latter part we extract a few sentences, adding some particulars from another source. In the earlier half of this period, our best artists came from foreign countries and bore foreign names; but many settled amongst us, and we do not separate these from the family of Russian artists. Many good works remain, the fruit of the labours of those painters, some of whom were the teachers of academies. Some native painters also belong to this period: amongst these Lossenkoff, regarded as the founder of the Russian school of painting; he entered the academy as a student in 1759, and became professor in 1773. A large picture by him, with a great number of figures, is in the Imperial Gallery at the Hermitage; the subject is the 'Miraculous Draught of Fishes.' In the reigns of the Emperors Paul and Alexander, painting advanced rapidly. Belonging to this period are Chebouieff, who still lives, and is now rector of the Imperial Academy

in St. Petersburg, Vorobieff, Schedrine, Warnet, and others. Vorobieff excels in interiors; four pictures by him are in the gallery of the Hermitage of that class. There are also there pictures by Chebouieff and Schedrine, &c. Of this race of painters many are dead, but some, still living and continuing their labours, see another generation of artists around them, all of the Russian school. The two professors of the Imperial Academy, Bruni and Bassyne, Tyranoff, Moller, Lebedieff, the brothers Cernekoff, and many others, are able painters. Specimens of the works of the greater number are to be seen in the Hermitage. Of Bruloff we do not speak; his genius belongs not only to Russia but to the history of painting in Europe. Many young artists are also rising into eminence—Stupin, Alexieff, the students of the Academy of Painting in Arsamas, and the newly organized school in Moscow. Of the enterprising brothers Cernekoff we shall be able to give hereafter some account.

*Imperial Gallery.*—Two magnificent pictures are just now purchased for this gallery at Bologna. One is the celebrated 'Madonna' of Guercino, from the Marquis Tanari; the other, a 'Holy Family' by Giacomo Francia, son of Francisco, from Prince Ercolani. Very large prices were given for both.

#### METROPOLITAN IMPROVEMENTS.

A most important step, with a view to the improvement of the metropolis, has just now been taken, and cannot but lead to useful results. On the 15th of June a deputation, comprising Lord Robert Grosvenor, Sir Charles Lemon, Bart., Mr. Gally Knight, M.P., Mr. Wyse, M.P., Mr. H. T. Hope, Hon. Mr. Elphinstone, M.P., Col. Sykes, V.P., F.R.S., Mr. W. E. Hickson, Mr. T. L. Donaldson, Mr. Mills, Mr. Fowler, Mr. George Godwin, jun. F.R.S., Mr. J. Martin, K.L., Dr. Southwood Smith, and several other gentlemen interested in the subject, had an interview with Sir Robert Peel, in Downing-street. The chief object of the deputation was to induce the Premier to turn his attention to an inquiry into the measures which government ought to originate for the improved health, comfort, and convenience of the metropolis; instead of leaving the matter wholly in the hands of private speculators and sectional interests, as is now the case. The immediate steps suggested to him were, to obtain an Ordnance survey and map of London, on the same scale with that of Dublin, lately executed (five feet to the mile); and a report from men of the first ability in the country, on what could be, and ought to be done in London, considered as a whole, within the next 10 or 15 years. Sir R. Peel, with whom was Lord Lincoln, head of the Woods and Forests, assured the deputation of his entire concurrence with their views, and expressed his intention, forthwith, to comply with their requests, and not to allow expense to stand in the way of inquiry. The deputation pointed out a variety of imperfections in the plans proposed to be carried out, in the extension of Coventry-street to Long-acre, the new street from Bow-street to Holborn, and the new street from Oxford-street to Holborn, all of which were caused by the bit-by-bit system of improvement at present pursued. Lord Lincoln promised to use efforts to remedy the evils complained of, but feared the arrangements were too far completed to admit of alteration. We trust speedily to be able to announce the names of the gentlemen to whom the very important duty of preparing the report alluded to will be confided, and shall then return to the subject, and submit a variety of suggestions for their consideration. A general meeting of the committee was held on the 23rd, Mr. W. Tite in the chair, and it was resolved that petitions to the Lords and Commons, pointing out a variety of crying evils and calling for the general report above alluded to, should be forthwith prepared for signatures, in order to strengthen Sir Robert Peel's hands.



## SIR JOSHUA REYNOLDS.\*

THE fame of Reynolds has long conferred a proud and honourable distinction upon his country. Born at Plympton in 1763, of respectable though humble parentage, he owed his subsequent elevation less to those efforts of genius which take possession of the mind as by a kind of violence, than to an enlarged observation of nature; a deep insight into character, a disposition assiduous, determined, and united to a zeal which ever proposed the highest honours of his profession for his reward. There was always in his mind a contest between the spiritual conceptions of the past, and the dull materialism of his age; he studied, he reflected, he discoursed upon the greatness of M. Angelo and Raffaele—the great style was ever on his lips; the glories of its masters would not suffer him to sleep—yet he subsided into a sphere immeasurably humbler, yet great, by its technical power and conceptive spirit. This arose from the influence that things necessary must invariably possess over things chosen; he appealed to an age which had suffered Wilson to starve, and during which the fluctuation of taste was so great, that the widow of Hogarth outlived the interest felt in her husband's works, and was reduced to want, until the interposition of the King secured her an annuity of forty pounds, from the Royal Academy he had founded. The quick sensibility of Wilson was worn unto dejection by the success of the miserable Barret; and even Sir Joshua might have sunk before the influence which encouraged Liotard, had not his calm, patient, unsubsided spirit, his love of Art, and energy in its pursuit, combined with his inherent powers, finally mastered the indifference of his contemporaries, and secured him the consideration of one "who was the first Englishman who added the praise of the elegant Arts to the other glories of his country." In the estimation of his character these facts should be considered; for if he praised works which he did not evince the ambition to rival; if there were no struggle to approach the greatness of M. Angelo, or the might of Raffaele; it was not that the desire was a false fever of the mind, the hectic ambition of the student, but the conviction felt by him through life—that when genius cannot impart its own elevation to the age, it has still a high destiny in the attempt to direct the predominant thought and tendency to greatness. Reynolds succeeded to the honours of Vanduyck. He gave to portrait,—truth, character, expression; to attitude,—grace and natural ease; he was forcible, yet chastened; free, yet submissive to rules. He had no competitor in colour, no rival in design; the child's growth was succeeded by the giant's strength, he became more bold and more diversified, and his fame increased with his ambition. He aimed at elevation and refinement; and concealed by this direction his defects; his portraits suppressed the naked nothingness of Kneller, the courtly meretriciousness of Lely; they were instinct with life, chaste in composition, and ceased to reflect the depravity of a court, or the depressing influence of uneducated opinion. We must now consider him less as the artist than the writer on Art. His Discourses have long delighted the educated, and improved the student; they were delivered at the annual distribution of prizes, in the belief that something should then be said to animate and guide attempt, to direct assiduity, and to impart those general rules, which observation teaches, philosophy enlarges, and experience has confirmed. To these much objection has been raised; they have been declared illogical, contradictory, inconclusive; the contributions of Johnson, Mudge, and Burke, blended with his own theories and technical experience. It is easy to condemn; the authorship, however affiliated, is his own. There will be ever a class of men ready to assert—

"Most authors steal their works, or buy;  
Garth did not write his own DISPENSARY;"

and the difficulty of reconciling many of his conclusions is overcome, if we reflect, that while he felt the existence of genius, he knew the necessity of study; that to him the observation of nature was the law, industry the prophet, of success. On Compositions so well known it is unnecessary further

\* The Discourses of Sir Joshua Reynolds, illustrated by explanatory notes and plates, by John Burnet, F.R.S. London, Carpenter, 4to., 1842.

to enlarge; therefore we shall consider them chiefly with reference to the notes appended by Mr. Burnet, feeling assured that the attention of our readers will be amply repaid by their perusal. When Osenstern parted from his son, he is reported to have said, "Go, my son, into the world, and see with what little wisdom it is governed." In a similar spirit, as regards Art, we might add, "Go, young student, into an exhibition, and see with what little consideration, by what actual beggary of thought, many pictures are painted." It is at intervals as if chaos were transformed into colour. A few hours snatched from the pleasures of the day, a month of idleness, a week of occupation, the hurried crude idea, rapidly sketched in, or Art forced by its brilliant trickery of artificial contrast, and masterly power of execution to conceal the rapid imagination which lurks beneath; such are the indications of the minds of many, at once of the highest genius, and the meanest pretensions:—

"Thus bards in Bedlam, long in vain tied down,  
Escape in monsters to amaze the town."

But it is said—do not fetter genius; do not limit these early emanations. It is facility of composition. "A facility of composing," says Mr. Burnet, (page 12), "is the ruin of everything excellent; and accordingly we perceive at all times, as the Art declined, that mediocre painters were the most dexterous—expert at gratifying the eye: we look in vain in their works for a happy union of skill and thought; such specious performances captivate the ignorant, whose praises confirm the artist in his vicious habit, and when just criticism removes the deception, he in vain endeavours to deprive his works of a meretricious character, by clothing them with the efforts of study: deprived of their dexterity and fascinating charm of handling, they become heavy and insipid. . . . The emanations of thought succeed best alone; and until a design is considered well in all its various departments, the hand should be withheld from committing it to canvass; for the first sketch often infuses, in a great degree, all those that follow." No opposition can be raised to the correctness of these opinions, we apprehend, except amongst those who desire to see the canvass merely a bright contrast to the more varied display of the palette. When the eminent painters of the past "conceived a subject, they first made a variety of sketches; then a finished drawing of the whole; after that a more correct drawing of every separate part—heads, hands, feet, and pieces of drapery; they then painted the picture, and after all, retouched it from the life. The pictures thus wrought with such pains, now appear like the effect of enchantment, and as if some mighty genius had struck them off at a blow." (Discourses, page 14.) In the opinions expressed upon many of those by whom pictures are "taken in, cleaned, and done for," to adopt the phraseology most suited to the practice, we cordially agree;—a picture repaired is most frequently a picture flayed—Marsyas without his skin. "As a judgment on Sir Joshua, no works have suffered more in this respect than his own, many of which are cleaned down—to the preparation for glazing; and when pointed out as examples of this destructive course, it is impudently asserted that his colours have fled;" fled! yes, doubtless, to escape the persecution of the *spirits* employed against them. But we pass from these,—

"Terra salutaris herbas, eadem que nocentes  
Nutrit; et artice proxima sæpe rosa est;"

and proceeding to higher points, we would particularly recommend the reader to the notes "on the modes that exist of bringing our own compositions in contact with those of the great masters;" "upon the higher branches of Art," (p. 28); "and on the necessity of study and labour, to give strength and direction to the efforts of genius." Let those who press forward to claim with eagerness the rewards of fame, remember, that though much will be conceded to greatness of talent, but little is refused to study and assiduity; and that if these alone do not form an artist, without them genius is but a meteoric exhalation, wandering, uncertain, or dissipated by variety of pursuit. In these opinions we are strengthened, not alone by the observations of those who have made the characteristics of genius the subject of moral and of metaphysical investigation, but by facts which the daily observation of life educes, and which the history of literature

and Art in its multiplied variety confirms. The much-debated question, of the existence of taste as a distinct faculty of the mind, and which—

"Is, though no science, fairly worth the seven;"

has been thus considered by Mr. Burnet, with reference to Sir Joshua's conviction of the reality of a standard, by which the mind may be guided in its decisions. "Taste, however nearly allied to genius, seems, by general consent, to be a quality totally distinct. Genius implies a creative and inventive power, which is the highest effort of the understanding: taste is more properly the art of selecting and guiding the efforts of genius, and is the offspring of a sensitive and delicate mind; for though capable of high cultivation, it is originally a part of the physical constitution," &c., &c. To us it appears that taste is originally the intuitive perception of the beautiful, in whatever form it exists: in the modulation of sound; the justness, simplicity, and congruity of ideas; the force, precision, and harmony of their expression; in the varied attributes and majesty of nature, in the storm and conflict of the elements; and the spiritual peace which hallows their repose. Cultivated and exercised it becomes judgment, for it supposes principles, draws consequences, and decides; it is the harmony of the mind and reason, and we have more or less taste as this latter quality exists. Of any abiding accurate standard we are doubtful; taste is the criticism of imaginative excellence, and this must vary, as a rule, more or less by the progress of human cultivation. We must now direct the reader's attention to the Eighth Discourse, upon the effect which we observe in the works of the Venetian painters. "It ought, in my opinion (Reynolds, page 154), to be indispensably observed, that the masses of light in a picture be always of a warm mellow colour—yellow, red, or a yellowish-white; and that the blue, the grey, or the green colours be kept almost entirely out of these masses, and be used only to support and set off these warm colours, and for this purpose a small proportion of cold colours will be sufficient." Upon which Mr. Burnet remarks, and we select but a portion of a long note,— "As I have differed from Reynolds on this subject, and explained my reasons at large in a former work, viz., 'Practical Hints on Colour,' I shall refer the reader to what I have already said, and here only avail myself of setting the matter in a stronger light, more especially as it is a point on which there are many conflicting opinions. The late Sir Thomas Lawrence, in a letter to me, says, 'Agreeing with you in so many points, I still venture to differ from you in your question with Sir Joshua. Infinitely various as nature is, there are still two or three truths that limit her variety, or rather that limit Art in the imitation of her: I shall instance for one the ascendancy of white objects, which can never be departed from with impunity; and again, the union of colour with light. Masterly as the execution of that picture is (viz., the 'Boy in a Blue Dress'), I always feel a never-changing impression in my eye, that the Blue Boy of Gainsborough is a difficulty boldly combated, not conquered. . . . Opposed to Sir Thomas's opinion I might quote that of Sir David Wilkie, often expressed, and carried out in his picture of the 'Chelsea Pensioners'; indeed, one of the sketches which that lamented artist made in Spain, after Titian's 'Apotheosis of Charles V.:' for there the principal light is composed of pure white and celestial blue, surrounded by yellow and grey, while the figures which form the base of the picture are glazed with the richest brown and warm tones. In fact, most painters of landscape, from Titian to the present day, rub in their shadows with rich brown, which they preserve transparent to the last, introducing the cool and opaque colours into the lights and half tones." We should gladly transfer to our pages the remainder of this note did our limits permit, but we are anxious to present to our readers as varied a selection of the matters discussed as may be in our power; we must, therefore, consider the remarks appended to the Tenth Discourse on Sculpture. After some observations, in which we coincide, upon Sir Joshua's opinion, "the familiarity of the modern dress by no means agrees with the dignity and gravity of sculpture," instances of which exist in the statue of the Duke of Cumberland in Cavendish-square, and, to quote Mr. Burnet, "in the pig-tailed Monarch of Wyatt," "et parvis componere magna," in a work at least referable to the

same class, if we may quote it, the elevation in honour of George IV. at King's-cross:—

—“*cui turpe caput, cui plurima cervix*

*Et faciem tauro proprior.*”

Mr. Burnet gives a very able note, and concludes his annotations with the following remarks, which our readers will peruse with interest, being the opinions of an able and accurate writer upon the works of Sir Francis Chantrey.—“True sculpture, being but a true representation of beautiful nature, affords less scope for criticism than painting, which owes its excellence to a combination of various adjuncts. All dressed sculpture must therefore be a deterioration, as it cannot give harmony of colour as a compensation; and all sculpture must be faulty whose boundary line, taken in mass, is not agreeable, as it wants the assistance of back-ground, in which defective form may be lost.

Perhaps in bust-sculpture a greater union with pictorial effect is allowable; and as we have lately lost one of the greatest geniuses in this department, I shall notice his excellencies in a few words, for though many dispute the superiority of the entire figures of Sir F. Chantrey, none who are capable of judging refuse joining in the universal approbation given to his busts. Beginning life as a painter, he seems to have carried what knowledge he derived from painting portraits into the treatment of his heads in sculpture, as they possess more pictorial effect than any by his predecessors. Those of Roubiliac, which Chantrey praised highly, are deficient in many qualities which Chantrey's exhibit; and in drawing a parallel between them with reference to painting, we should say that Roubiliac's, though giving the finish and delicacy of drawing observable in the pictures of Vandyck, convey a hardness such as we perceive in the ivory-like flesh of Vanderwerf; whilst the hair is defective from being too much in quantity, which was the fashion of the period, and also from its being too much disturbed and cut into, which destroys the effect of the features. In the works of Vandyck this is not the case; it not only serves as the frame-work to the countenance, but harmonizes and combines with the features, by enriching and extending their form, thereby giving dignity, and that beauty which arises from pictorial arrangement. The busts of Chantrey, on the contrary seem to possess all the suppleness of flesh, and while they seem blocked out with the massive breadth of the heads of Raeburn, have all the effect and character of the portraits of Reynolds. . . . . The texture and artistical skill in what is termed handling,—the delicate and elaborate finish in some portions, the breadth and soft character in others, will, however, always secure a reputation to the busts of Chantrey, as long as sufficient taste remains in the country to admire the portraits of Reynolds.”

We must here conclude our extracts; we have perused Mr. Burnet's notes with great pleasure; he is a writer of an enlarged experience, of great earnestness of feeling, and of much picturesque power of detail. His descriptions of the effect of colour are in themselves pictures, the compositions of a mind saturated with the perception of the beautiful; and in this respect his style, always clear, ever thoughtful and reflective, becomes warm, eloquent, and glowing. He relieves the dryness of technical detail by his accurate knowledge and its just expression; what is known becomes enhanced in value, what is new is imparted with a free and graceful simplicity of thought. The eye ministers to the mind, but the mind must discipline its impressions, if we would estimate the charms of Nature, or judge with sensibility and knowledge the imitations of Art. A refined taste can be acquired only by observation, experience, and reflection; but as with many the power of observation must be limited, and reflection unexercised, works such as we owe to Mr. Burnet, and notes such as he has appended to these volumes, must ever be of great value to those to whom the love of Art is a refined feeling, and æsthetic criticism, intellectual pleasure. We trust this edition of the Discourses will be appreciated as it deserves; there is an increasing love of the Fine Arts observable in the land, but unless directed by high considerations and accurate principles, its tendency will be to increase bad taste, nourish the propensity towards mere technical excellence, and engender mediocrity. Of the Discourses we

have already spoken; they are singularly indicative of the author's mind: his education in early life was neglected, and at a later period knowledge was derived from conversation. His principles of Art are sound; they rest no less on moral excellence, than upon assiduous study; the style is clear, seldom elevated, but expressive; there is at times a faint recollection of the rich fluidity of Burke and the laboured structure; the ornate colouring and solemn antithesis of the “*Rambler*.” His temper was even and sedate, manners graceful and alluring, his disposition amiable and kind; even the peevishness of his resignation of the President's office was allied with a kind act. He suffered more in this respect by the poetry of the Earl of Carlisle, and the puerilities of Jermyingham, than by the opinion of the time. Of late years a love of censure has been evinced towards his fame; yet time will ratify what opinion still confirms, he was a “*GREAT ARTIST and a GOOD MAN.*”

#### PUBLIC WORKS IN PROGRESS.

THE Gallery of distinguished Etonians has received a valuable addition, in the bust of Lord North, presented by Lord Guildford, and executed by Mr. Behnes. The work fully sustains the reputation of this sculptor for his posthumous portraiture. It is finished with the nicest skill, and draped in the robes of the Chancellor. The features are full and expressive, and cannot be seen without immediately reminding the spectator of those of George the Third; for so strong is the resemblance that many worse likenesses of that monarch are extant. A bust of the Duke of Newcastle, intended also for Eton, is in progress by the same artist, and is almost a living identity of the noble original. The latter work is presented by a subscription from Eton.

Mr. Bailey, R.A., has nearly completed the model of a statue of the late Dean Dawson, to be erected in St. Patrick's, Dublin. The figure is seated in a posture of meditation, the head resting on the right hand. It is somewhat beyond the life size, and bears in general treatment a strong relation to the life and habits of the subject. Another important work upon which this gentleman is engaged is a sedentary statue of the late Dean of Ely, for St. John's, Cambridge. Like the preceding, it is in course of being modelled, but not so far advanced. The features of the original seem to have been thrown together by nature, without much regard to the beautiful, but the entire head would demonstrate very strong character of some kind.

THE NATIONAL GALLERY.—The Earl of Lincoln, in answer to a question on this subject, put in the House of Commons, said, that the steps and terrace in front of the National Gallery were nearly completed, and might be opened at any time; but he thought that the convenience of the public would be observed by their not being opened, until more progress had been made in the works of the Nelson Monument.

THE NELSON MONUMENT.—The stone for the statue, intended to surmount the column, is arrived from the Granton quarry, and much as it will suffer reduction in carving, it is yet to be feared that the shaft may be unequal to the support of the enormous weight of the statue, which cannot well be less than twenty tons. Sir Robert Peel, in reference to the progress of the monument, expressed in the House of Commons a hope that those concerned in the management would seriously consider the responsibility they were undertaking, and ascertain what amount of funds were either already provided, or engaged to be provided and subscribed, and their proportion to what would be the actual cost of the monument. This was an important consideration, and one which he hoped would be duly weighed by those concerned.

STATUE OF THE MARQUIS OF WELLESLEY.—We announced some time ago a resolution of the board of directors of the East India Company, determining the execution of a statue of the Marquis of Wellesley, to be placed in the board-room of the India House. This work has been confided to Mr. Weekes, who, in the first sketch for the statue, has properly taken for his epoch that period of the life of the Marquis, at which he was Governor-General of India.

#### VARIETIES.

ADDITIONS TO THE KNIGHTHOOD.—Her Majesty has been graciously pleased to confer the honour of knighthood on George Hayter, Esq., W. C. Ross, Esq., A.R.A., and William Allen, Esq., R.A.: distinctions which have been the subject of much comment *pro* and *con*; but which have undoubtedly been bestowed with a feeling that, although all these gentlemen do not take the first rank among our artists, yet their various positions were worthy of the honour.

DRAWINGS BY RAFFAELLE.—The Lawrence Collection of Drawings, by the *divine* master, are at last secured for the University of Oxford. We stated some time ago that the price asked for them was £10,000, and that a subscription had been entered into to raise this sum if possible. Lord Eldon munificently offered £3000 in the event of the remainder being obtained. Only £3000, however, could be raised, and it seemed probable that the treaty would go off, when the proprietor of the drawings was induced to alter his price to £7000. Lord Eldon immediately increased his subscription from £3000 to £4000, and the business was done. All honour be to his lordship!

COLOGNE CATHEDRAL.—At a recent meeting of the Royal Institute of Architects, Mr. George Godwin laid before the members some particulars of the recent restoration of the choir of the cathedral of Cologne, and of the efforts now being made in Germany, Rome, and France, to ensure the completion of the building, according to the intention of the original architect. The restoration and adornment of the choir were commenced in 1829, and are but just completed; the expense has been about £40,000. Beneath the whitewash, with which the interior of the choir was covered, they discovered paintings that had originally adorned it, and in which the colours were applied with singular sobriety and judgment. All the ribs and columns have been re-covered with a yellowish plaster to disguise the cold tint of the stone, the joints of the masonry being, nevertheless, left visible. The smooth surfaces of the roof are painted in imitation of *pierre de Tuf*; the ribs are of a darker tint, and are separated by red bands or fillets. The ornaments of the key stones, the capital, and other sculptured portions are gilt with a backing of bright red colour. Angels are painted in the heads of the pointed arches above the triforium. In the cloisters are paintings of figures on a gold ground, and on a blue ground powdered with stars. In the choir are fourteen colossal statues, which have been re-painted, and are described as models of monumental sculpture, and polychromatic decoration. The whole of this extraordinary assemblage of architecture, sculpture and painting, is rendered harmonious by a series of stained glass windows of the 14th century.

AMATEUR ARTISTS' CONVERSAZIONI.—On the evening of May 11th was held at the rooms of Edmund Antrobus, Esq., the President of the Amateur Artists' Society, the last of the season series of these most agreeable conversazioni. This Society, already distinguished by their extreme liberality and brilliant assemblies, do themselves additional honour by the periodical invitation of lady artists and *amateurs*, some of whom contribute works of much excellence to the exhibitions. The members have not been long thus associated, but the spirit with which the whole is directed, and the evident desire of securing harmony and good feeling at all hands, are a fair earnest of the ultimate success of the main object of the Society, viz. a promotion of taste for fine Art. It cannot be doubted that the cultivation of amateur taste must be a benefit to the artist; for, however well an amateur may paint, he is never satisfied with his own productions, but looks to the profession for the gratification of his taste. If, therefore, painting or a genuine relish for works of Art be propagated as a social accomplishment, the artist has much to be grateful for to those who disinterestedly take up his cause: thus on the occasions of these delectable *soirées* the artist and amateur meet on terms of reciprocal advantage. Among the crowd that thronged the rooms were some members of the Royal Academy, and other artists of distinction; and the exhibition was enriched by works to which are attached the names of Collins, R. A., Roberts, R. A., Cattermole, &c. Among the water-colour works were some groups

of flowers, painted by Miss Jane Burgess in a manner promising the highest excellence in this department of Art; nothing could exceed the reality and beauty of these paintings, which belong to a style not sufficiently appreciated because so little understood. In the course of the evening a paper was read "On the present state of Taste in England," wherein occurred observations, to the effect that amateurs generally are too well satisfied with only reading about Art, believing that the mere study of Reynolds's lectures will qualify them for sound criticism—that the practised artist, even after years of labour and study, experiences, at times, a diffidence unfelt by another less cognizant of the real beauties of Art.

**THE TOWER.**—We have availed ourselves of an opportunity of inspecting a set of casts taken from moulds made on the ancient and quaintly carved inscriptions which exist on the walls of cells and chambers formerly occupied by prisoners within the walls of the Tower. The acquisition under all circumstances of fac-similes of these curious mementos must have been a work of time, great labour, and expense; and to a lady, by whom the enterprise has now been undertaken, the difficulties must have been proportionably increased. These records of captivity whence the casts have been taken, are distributed throughout apartments in "The Bell Tower," the Beauchamp Tower, the Broad Arrow Tower, &c.; and among the autographs that occur, are those of Sir William Tyrrel, cut 400 years ago; Anna Boleyn, Lord Guildford Dudley, the Duke of Northumberland, Lord Cobham, Philip Howard, the famous Leicester, who was implicated in the Wyatt conspiracy; the mother of Lord Darnley, Arthur and Edward Poole, Everard Digby, and Henry Walpole, who were concerned in the Gunpowder Plot, Thomas Peverel, &c., &c. These names, and a multitude of others comprehended in the series, are familiar to us from their association with a succession of plots and conspiracies which have occurred in the history of our country, and which very often stand in the place of legitimate history; they come down to us invested with so grave an interest, that the collection must be desirable to collectors of autographs—to persons curious in such matters, and especially to the descendants of those by whose hands the inscriptions were executed. The impressions have been taken by Miss C. E. Wilson, at whose residence, 63, Newman-street, a set of them may be seen.

**BURFORD'S PANORAMA OF CABOOL.**—The exhibition of this view cannot fail at this particular time to attract crowds of visitors. For distant effects, and purity of tone, it is one of the best of these panoramas we have yet seen. The spectator looks down upon Cabool, the houses of which seem nothing better than an assemblage of cubic masses of baked clay, and from them the eye travels to the barren and stupendous mountains, by which the place is closed in on all sides. The view is taken from the Asha Mahi, the western of the two hills which form its natural defence. The course of the Cabool river is seen dividing the city. On its right bank, stand the greater number of buildings, the principal bazaars, the Chundawul, and the tomb of Timour Shah; together with the Bala Hissar, or fortress of the city; and the royal palace, as also the Koolah-i-Feringee—the European hut. On the left bank of the river is a suburb, and towards the east, the view ranges over a fertile plain divided into meadows, orchards, vineyards, and studded with small villages and the country residences of Afghans of rank and wealth—the distance being closed by mountains backed by the stupendous peaks of the Koh Damon, which is white with eternal snows. Life is given to the panorama by groups, in which appear Mahomed Ukhbar Khan, Abdul Samud, a Persian General, Sir Alexander Burnes, Captain Vicoich, the agent from the Russian Ambassador at Herat, Dost Mahomed, &c., &c.

**THE DULWICH COLLECTION.**—It has been suggested to publish a series of engravings from the works in this collection, or rather an "engraved catalogue," consisting of spirited etchings executed in the characteristic manner adopted in etching by the respective painters, from whose works they are copied. Those from Both in the delicate manner of his etchings; those from Karel du Jardin, Ostade, Berghem, Rembrandt, &c., in their respective styles, and which are as varied as those of their paintings. Nothing can be more

characteristic of the originals than these beautiful representations of them, stamped by the master's hand. They leave something to the imagination, and allow us to "think" of the original paintings which modern engravings, by attempting too much, abstract altogether from the mind's eye. A work of this nature, in addition to its own intrinsic merit, would have all the charm of novelty; and could not fail to be liberally received. Public taste has advanced sufficiently to appreciate *character* and *texture*; tone and delicate execution alone will not satisfy. Some collections from the gallery were a few years ago published by the late keeper, Mr. Cockburn; but they are in colours, mounted as drawings.

**WILKIE'S PALETTE.**—James Hall, Esq., brother of Captain Basil Hall, R.N., has lately presented the palette of Sir David Wilkie to the Royal Scottish Academy of Painting, whereon is affixed the following inscription:—"This relic, one of the favourite palettes of Sir David Wilkie, was purchased at the sale of the effects of that illustrious and lamented artist, and presented to the Royal Scottish Academy by Mr. James Hall, May 1842. The palettes of Hogarth and Sir Joshua Reynolds are deposited in the museum of the Royal Academy."

**MINIATURES ON MARBLE.**—From the "Repertory of Patent Inventions" we borrow information, that thin polished plates of white marble are now strongly recommended, by several French artists, as a substitute for ivory, in miniature painting. The slices of marble are cemented down upon a sheet of pasteboard, to prevent danger of fracture: they are said to take the colour with great freedom, and to hold it with tenacity; and it is obvious, that they are incapable of any change by time, or the effects of heat or damp. Ivory, it is well known, becomes yellow; and, in hot climates, often splits, or warps. It can only be obtained, also, of a very limited size; whereas, these plates of the finest grained statuary marble, can be obtained of any size. Plates of about twelve inches by ten inches are prepared of only about three-sixteenths of an inch thick, and smaller ones thinner in proportion. Marble has been occasionally used, before now, as a plane for painting on *in oils*; but its application to miniature painting is certainly new, and seems valuable. Marble, according also to the same authority, has been recently applied to other purposes; a beautiful mode of ornamenting it having been lately introduced in Paris. It consists in etching, by acids, deeply into the marble, various designs upon a properly prepared bituminous ground. When the corrosion has gone sufficiently deep, the cavities are filled up with hard coloured wax, prepared so as to take a polish equal to that of the marble, when cleaned off. Drawings thus made on black marble, and filled in with scarlet wax, after the manner of Etruscan and certain Egyptian designs, are said to have a very noble effect, and are applied to tables, panelling, stoves, &c.

**SALES PAST AND TO COME.**—Mr. Phillips sold on Wednesday, the 18th of May, and the four following days, an important collection of antique gems, the property of the late Allan Gilmore, Esq., of Portland-place.

Among the most valuable lots were the following:—Cammei, 'A whole-length of Bacchus with his Therses,' 131. 13s.; 'Pan seated, with his Pipes hanging on a Tree,' 61. 10s.; 'A large and fine Head of Cicero,' 67. 15s.; 'Head of Charles I. in high relief,' 71. 15s.; 'Intagli,' a head by Marchant, 131. 13s.; 'Head of Cicero,' 71. 7s.; 'Ulysses before the Palladium,' 121. 1s. 6d.; Cammei, 'A head of Cleopatra,' 291. 8s.; 'Portraits of Earl Darnley and Mary Queen of Scots,' 161. 16s.; 'Bacchus and Ariadne,' 107. 10s.; 'Head of Cicero,' 327. 11s.; 'Cupid and Psyche,' 151. 15s.; 'Head of Ceres,' 81. 18s. 6d.; 'Heads of Marcus Aurelius and Faustina,' 581. 16s.; 'Head of Queen Elizabeth,' 191. 19s.; 'Head of Alexander, reverse Darius,' 131. 13s.; 'A Necklace,' 151. 4s. 6d.

**BOOKS.**—'Galerie du Palais Royal,' 151. 4s. 6d.; 'Le Musée Français,' 801. 17s.

**MISCELLANEOUS.**—'The Twelve Caesars' in ivory, 12 others of Philosophers and Poets, &c., arranged in a case, 161. 16s.; 'A Miniature Portrait of Louis XIV. when young,' by Petitot, 101. 10s.; 'A Gold-box of ancient workmanship with Portraits of Charles I. and box of Henrietta Maria,' 231. 2s.; 'A Massive Gold-box with an Intaglio Head of Cleopatra on the top, 221. 1s.; a curious Silver-gilt Cup and Cover of antique workmanship, 1731. 2s.; a fine Sapphire mounted as a ring, 151. 16s.; a Gold Miniature Frame set with fine Oriental pearls, 161. 6s. 6d.

And on the 31st of May and following day, a portion of the same property:—'The Virgin, Child, and St. John,' Raffaele, 541. 12s.; 'The Golden Age,' Georgione, 521. 10s.; 'The Holy Family with St. Catherine,' 691. 6s.; 'A Landscape,' Cuypp, 1101. 5s.; 'The Ex-

terior of an Inn,' Jan Steen, 501. 8s.; 'The Entrance to an Italian Sea Port,' 571. 15s.; 'A Landscape,' Poussin, 631.; 'A Portrait of a General Officer,' Georgione, 501. 8s.; 'The Marriage of St. Catherine,' Raffaele, 1571. 10s.; 'A Sea Piece, with Fleet underweigh,' Backhuysen, 991. 15s.; 'A Warm Sunny Landscape,' Cuypp, 1051.; 'The Marriage of St. Catherine,' Correggio, 941. 10s.; 'The Feast of Love,' P. Veronese, 781. 15s.; 'The Marriage at Cana,' P. Veronese, 471. 5s.; 'The Cartoons,' after Raffaele, Sir James Thornhill, 3671. 10s.; 'A Family Concert,' Jan Steen, 631.; 'The Virgin and Child, with St. John, in a Landscape,' Lorenzo Credi, 691. 6s.; 'The Judgment Hall, with the Mocking of Christ,' by Di Mazzolino Ferrara, 1621. 15s.; 'Salvator Mundi,' Carlo Dolce, 1681.; 'The Passion of Christ,' an Altar-piece, Sebastian Del Piombo, 2101.; 'The Beatification of the Virgin, surrounded by Angels,' Raffaele, 2881. 15s.

Mr. Phillips will sell on July 7th a collection of valuable ancient pictures of the Italian and Flemish Schools; among which are some admirable specimens of Sebastian del Piombo, Litan, Allozi, Gaspar Poussin, and other masters of the highest reputation.

Messrs. Christie and Manson, on the 1st ultimo, sold a collection of sketches by the late Sir David Wilkie, R.A., the property of Mr. Windus, among which were studies for many of his celebrated works. The following realized the prices affixed:—

'Escape of Mary Queen of Scots,' in colours, 131.; 'Sir David Baird finding the Body of Tippoo,' in colours, 91. 19s. 6d.; 'Alfred in the Neatherd's Cottage,' in chalk, 101. 10s.; three principal figures in 'The Bridal Morn,' and three others, 121. 1s. 6d.

On the 17th, a collection of pictures, the property of Harry Hankey Dobree, Esq., deceased, among which the following by Morland were sold for the prices annexed:—

'A Peasant with a Child feeding a Goat,' 311. 10s.; 'A Bull-dog and Spaniel disputing for a Sheep's Head,' 1101. 5s.; 'The Corn Bin,' 2251. 15s.; 'A Grey Cart-horse and another Horse lying down in a loose stable,' 941. 10s.; 'Three Sheep in a Stable,' 2321. 1s.; 'Interior of an Ale-house with a group of Figures,' 2201. 10s.; 'Three Pigs eating Cabbage-leaves in a Shed,' 2101.; 'A Fishing-boat off Margate Pier,' by Turner, 521. 10s.; 'A Fishing-boat pulling off from the Shore,' 1681.; 'The Letter of Introduction,' Sir David Wilkie, R.A., 4721. 10s.

On the same day, the property of Joseph Delafieu, Esq., deceased:—'Breeze off the Brill,' Kockkock, 281. 17s. 6d.; 'A Squall off a Fortified Town,' Ditto, 321. 0s. 6d.; 'Fruit and Flowers,' Van Oss, 401. 8s. 6d.; 'Cavaliers preparing to depart from an Inn Yard,' by Wouvermans, 2251. 15s.; 'Cologne,' Sir A. Calcott, R.A., 1521. 5s.; 'Sterne and the Grisette,' Leslie, R.A., 711. 8s.; 'The Pricked Finger,' Collins, R.A., 1991. 10s.; 'A Beautiful Landscape, with Arcadian Shepherds in a Valley,' Sir A. Calcott, R.A., 1991. 10s.

### THE SCOTTISH ART-UNION.

The eighth annual general meeting of the Association for the Promotion of the Fine Arts in Scotland, was held in the Assembly Rooms, George-street, Edinburgh, on the 28th of May last, when, on the motion of Sir William Newbigging, A. Rutherford, Esq., M.P., was called to the chair.

The business of the day was opened by a suitable address from the chairman, after which the report was read by the secretary, Mr. J. A. Bell, architect.

Mr. Sheriff Whigham then proposed the adoption of the report, and proceeded to congratulate the meeting on the success which attended the association. It is a remarkable fact, he observed, that there had been realized by the promoters of the Fine Arts in Scotland, a sum not less than £31,000; and that, now, according to the report, they had an income, which he trusted would prove a permanent one, of upwards of £6000. After a eulogy of some length on the laws of the society, the motion of the speaker was seconded by Sir George Macpherson Grant.

Sir Gilbert Stirling moved the second resolution, to the effect, that the committee of management for the year 1842-43 be authorized to make the necessary arrangements to obtain a line engraving of Mr. R. S. Lauder's 'Glee Maiden,' to be distributed among the members for the year 1843-44.

Mr. Douglas Sandford, advocate, seconded the motion.

Mr. Glassford Bell moved a vote of thanks to the committee resigning office, for the efficient discharge of the duties confided to them. He commented pointedly on the difficulties attending the selection of pictures, and then proceeded to point out the advantages of the system pursued by the association. The speaker drew a comparison between the proceedings respectively, of the Edinburgh and London Art-Unions, and concluded by reverting to his motion, which was seconded by Mr. Swinton, advocate.

Sir William Drysdale moved the appointment of the committee, a resolution which was seconded by Mr. Borthwick, after which the drawing commenced.

We cannot concur in the spirit of some of the speeches delivered on this occasion; they had been more graceful without the superficial comparisons which form their substance—"a haggis, God bless her, can charge doon hill"—and nothing is so fluent as argument proffered without the fear of controversy. For ourselves we abstain from lengthened comment on the *animus* of the speeches, but refer our readers to a letter from a Scottish artist on a subject of greater interest—"The Constitution of the Scottish Art-Union." Be it remembered that every Scotsman, when absent from that country north of the Tweed, carries in his heart another Scotland, which, be it in the land of the Southron or of the remote stranger, gladdens or saddens as the news from home raises emotions of pride or otherwise; but without further allusion to the views of the speakers on this occasion, than a hearty concurrence in their good wishes for the continuance of the prosperity which they so exultingly announce—we at once congratulate the Scottish Art-Union on the solidity of its progress. It is sure to make its way upwards; and the list of prize-holders affords ample evidence that it is penetrating downwards into a stratum of society whence incalculable reciprocal advantage must be the result. Prizes were drawn by the under-mentioned subscribers:—

#### LIST OF PICTURES CHOSEN BY PRIZEHOLDERS OF 1842.

*The Title of Picture, Artist's Name, and Price.*  
 Cattle Piece, E. T. Crawford, 25l.  
 The Haunted House, J. C. Brown, 80l.  
 Beach Scene near St. Andrew's, Robert Norie, 11l.  
 On the Coast of Galloway, F. Williams, 25l.  
 Troutling Stream on the Esk, Robert Kilgour, 25l.  
 The Waterside, Miss Stoddart, 20l.  
 Bleaching Green Gossips W. J. Thomson, 15l.  
 View on the Teith, James Stein, 12l.  
 A Harvest Field, Daniel Macree, 60l.  
 Dutch Gallies and Lugger off Lowestoffe, E. T. Crawford, 20l.  
 Bellringers and Cavaliers celebrating the Entrance of Charles II. into London, on his Restoration, W. B. Scott, 25l.  
 The Last Gleam of Light, Horatio M'Culloch, 130l.  
 Pompeii, C. H. Wilson, 35l.  
 The Enthusiast, E. M. Barclay, 25l.  
 Muric, R. S. Lauder, 80l.  
 Distant View of Londonderry, Miss Margaret Nasmyth, 12l.  
 Beach Scene, E. T. Crawford, 30l.  
 Girl and Rabbit, John Robertson, 15l.  
 Sea Piece—Calm, E. T. Crawford, 80l.  
 Miller's House, Saline, John M'Leod, 10l.  
 Study of Pollard Willows, Mrs. Bennet, 15l.  
 A Scene at Newhaven, near Edinburgh, Alexander Fraser, 100l.  
 Aurora, John Ballantyne, 30l.  
 View on the Coast, Lanarkshire, P. M'Laren, 30l.  
 Gateway, St. German L'Auxerrois, J. A. Houston, 6l.  
 Glangarnock Castle, Andrew Donaldson, 18l.  
 Entrance to Ayr Harbour, G. F. Buchanan, 20l.  
 A Study in Arundel Park, Sussex, John Willson, jun., 18l.  
 Loch Asoag, and Ruin, Argyllshire, Andrew Donaldson, 8l.  
 The Pet Rabbit, John Syme, 20l.  
 Distant View of Dunstaffnage Castle, J. Milne Donald, 15l.  
 An Alchemist visited by a Familiar of the Inquisition, 60l.  
 The Martyr's Grave, Alex. Johnstone, 40l.  
 Girl and Fruit, Wm. Rattray, 10l.  
 Lock Vennacher, James Stein, 15l.  
 Moonlight on the Hudson River, North America, A. Richardson, 8l.  
 Coast Scene near Barnbougle, Edinburgh, A. B. Monro, 40l.  
 The First Christian Martyr, by S. Blackburn.  
 The Looking Glass, R. S. Lauder, 80l.  
 Gossips, J. Graham Gilbert, 70l.  
 An English Pastoral, John Wilson, 55l.  
 Daily Distribution of Soup to the Women and Children at a Capuchin Convent, on the Capitol Hill, Rome, E. W. Dallas, 20l.  
 Mary Queen of Scots and her Retinue returning from the Chace to the Castle of Stirling, William Simson.  
 The Gale, by Montague Stanley, 20l.  
 A Distant View of Harrow-on-the-Hill, from Hampstead, Middlesex, John Wilson, jun., 8l.  
 Watermill, near Hendon, Middlesex, R. Mackay, 5l.  
 Approach to Bangor, Montague Stanley, 30l.  
 View at Kirkland, W. J. Thomson, 15l.  
 Beach Scene, John Oliphant, 10l.  
 Entrance to Dunbar Harbour, J. F. Williams, 15l.  
 Arthur's Seat from the Grange, Robert Stein, 10l.  
 The Cove of Dunglas, J. F. Williams, 60l.  
 Orleans, on the Loire, William A. Wilson, 15l.  
 Oakwood Tower, on the Ettrick, H. G. Duguid, 15l.  
 Landscape and Cattle, John Wilson, 25l.  
 Taking a Rest, W. Smellie Watson, 20l.  
 Breeze with Shipping, J. W. Carmichael, 20l.

A Last Look of Home, J. C. Brown, 40l.  
 An Incident in the Crusades, J. A. Houston, 50l.  
 Coast Scene, F. Godby, 10l.  
 Salvator Rosa Sketching in the Abruzzi, William Johnstone, 50l.  
 Study of Red Deer, James Giles, 25l.  
 Silenus praising Wine, Apollo and Mercury Listeners, David Scott, 35l.  
 A Dead Point, William Shields, 12l.  
 Loch-na-Gar, James Giles, 60l.  
 Inch Garvie, on the Frith of Forth, 40l.  
 Scene from the Lucca Mountains, Andrew Wilson, 120l.  
 The Master of Ravenswood parting with Caleb Balderston in the Court-yard, at Wolf's Crag, Gourlay Steel, 60l.  
 Thomas Duke of Gloucester taken into Calais, David Scott, 200l.  
 Watering Horses, E. T. Crawford, 25l.  
 Reverie, William Wallace, 30l.  
 View on the Esk, Robert Kilgour, 20l.  
 View of an Ancient Grave, Isle of Skye, Taverner Knott, 14l.  
 Interior in Key-lane, Sandwich, Arthur Glennie, 12l.  
 Loch Lomond, Dumbartonshire, Miss Jane Nasmyth, 15l.  
 The Watering Place, W. H. Townsend, 40l.  
 Interior of the Kitchen of a Capuchin Convent on the Capitol Hill, Rome, E. W. Dallas, 25l.  
 On the Dochart, near Kellin, Arthur Perigal, jun., 15l.  
 Moonlight Scene in Holstein, by Macneil Macleay, 9l.  
 The Pass Leny, R. K. Greville, 15l.  
 The Orphans, Mr. Lawson, 9l.  
 "Rush, Bush keeps the Cow," scene near a border Peel, D. O. Hill, 15l.  
 The Child St. John in the Wilderness, James Archer, 20l.  
 Sportsman preparing for Home, Charles Gray, 50l.  
 Windsor, Robert Stein, 20l.  
 A Highland Scene, Horatio M'Culloch, 50l.  
 Mill on the River Bran, near Dunkeld, Macneil Macleay, 35l.  
 The Matchseller, John Oliphant, 7l.  
 Head of Derwent Water, Fall of Loudore, Montague Stanley, 30l.  
 The Squall, Montague Stanley, 80l.  
 Kenilworth Castle, D. O. Hill, 10l.  
 Young Highland Wife, Alex. M'Innes, 10l.  
 Erith Reach, on the Thames, Robert Mackay, 5l.  
 Duddingston Lock, Edinburgh, W. H. Townsend, 50l.  
 Light-house on the Old Mole and part of Genoa, Andrew Wilson, 20l.  
 Porta Nuova, Palermo, W. L. Leitch, 10l.  
 Castle near a Border Tower, D. O. Hill, 15l.  
 View in Highlands, Walter Ferguson, 5l.  
 Girl at a Fountain, William Crawford, 17l.  
 La Zingara che Indovina alla Sibilla, Tivoli, James Giles, 30l.  
 "No Surrender," James Giles, 80l.  
 Thirlkane Castle, John Stewart, 12l.  
 Interior of a Wine House in the Campagna, near Rome, E. W. Dallas, 35l.  
 French Fishing-boats, Wm. Nicholson, 12l.  
 View from the Mouth of Kinderhook Creek, North America, A. Richardson, 8l.  
 River Scene on the Devon, near Dollar, Arthur Perigal, jun., 25l.  
 Near Moffat, James Stevenson, 8l.  
 A Border Tower, Wm. Mason, 10l.  
 A Recollection of Backhuysen, J. C. Schetky, 20l.  
 The Anxious Family, Mungo Burton, 30l.  
 Palliano in the Pontine Marshes, W. Nugent Dunbar, 5l.  
 An Armourer of the Olden Time, Henry O. Neill, 15l.  
 The Death of Cardinal Wolsey, S. Blackburn, 100l.  
 The Confidants, James Douglas, 15l.  
 The Turnip Lantern, Wm. Kidd, 10l.  
 Pier End, Burntisland, J. W. Carmichael, 14l.  
 Ponte Vecchio, Florence, Nugent Dunbar, 5l.  
 Landscape, with Dead Birds, Geo. H. Novice, 12l.  
 Argyll an Hour before his Execution, Geo. Harvey, 200l.  
 Moonlight on the Lake of Perugia, Andrew Wilson, 20l.  
 On the Almond Water, Sunset, Robt. Kilgour, 25l.  
 The Wild Flower, Wm. Wallace, 25l.  
 Red Deer Feeding on, James Giles, 25l.  
 A Mother's Grave, Mungo Burton, 25l.  
 Head of Loch Lomond, Miss Stoddart, 60l.  
 Morning—a Scene in Dumbartonshire, Macneil Macleay, 17l.  
 Castle Crag, Borrowdale, R. K. Greville, 25l.  
 The Present, W. C. Linton.  
 Shipping from Grimsby Pier, Wm. Nicholson, 12l.  
 A Gleam of Sunshine, John Watson Gordon, 50l.  
 Still Life, Peter Cleland, 12l.  
 Fish-cart, James Stevenson, 5l.  
 On the Water of Leith, near Saughton Hall, Arthur Perigal, jun., 20l.  
 Part of the Coliseum, Rome, D. Alexander, 20l.  
 Interior of St. Thomas's Hospital, Sandwich, Arthur Glennie, 12l.  
 Road between Arrochar, Loch Long, and Tarbert, Loch Lomond, Montague Stanley, 25l.  
 Bell's Pool, on the Tweed, J. Fairman, 10l.  
 The Half-way House, 10l.  
 Interior of Roslyn Chapel, Robert Mackay, 12l.  
 Windmill on the Thames, Frederick Godby, 5l.  
 The Mouth of the Tiber, A. B. Monro, 40l.  
 Colzean Castle, Coast of Carrick, D. O. Hill, 20l.  
 Nine Views of Old Houses in Edinburgh, W. Smellie, 18l.  
 West Country Fishes, Geo. Simson, 60l.  
 Highland Children at Supper, John Ballantyne, 25l.  
 A Study from Nature, John Wilson, jun., 18l.  
 Doune Castle, James Stein, 10l.

## CORRESPONDENCE.

### A NEW VEHICLE.

TO THE EDITOR OF THE ART-UNION.

SIR,—A great deal of very useful and interesting matter has been put forth by your journal on the subject of "vehicles" for the use of artists, but there are two or three important particulars which have been overlooked altogether.

The first, and perhaps most important, of these is the use of *sugar of lead*, of which painters, in general, have a singular dread. An inquiry into the nature and effect of this material would be highly serviceable, and it is to be regretted that it has been passed over unnoticed. It is singular, also, inasmuch as the experiments of the late Dr. Renier, as far as they were carried, went, not only to prove the innocuousness of its use, but its advantage. I had the pleasure of an acquaintance with the Doctor during some years of the time in which he was prosecuting his researches; and I remember perfectly well his showing me two sheets of writing paper which had been saturated with linseed oil—the one *with* and the other *without* any mixture of sugar of lead. That which had been dipped into oil *alone* had become dark and yellow, while the other remained as little discoloured and as white as it was at first. These sheets of paper had remained four years shut within a dark closet. The sugar of lead used was that commonly bought in bladder at the colourman's. One objection to the use of sugar of lead is, that it has a tendency to make its way out of dark colours, where it is most needed, and show itself on the surface; nothing is more easy than to prevent this by a mode of using it which will presently be explained. Another objection is, that it has a tendency to make the pigments with which it is used *crack*. This is altogether a false notion, springing out of a want of understanding of the causes which lead to this mischief, and is easily explained and proved by experiment. If a painter will take a strong solution of gum-arabic and varnish a newly-painted picture, he will find his colour cracked down to the ground of his canvass or panel in three days; and, if he has used much unctuous stuff that dries slowly, in twelve hours. By this experiment the theory of *cracking* is easily explained. If the upper layer of gum or varnish dry much quicker and harder than that which is under it, its contraction will pull apart the under, and the whole will become cracked. I knew an artist, the first of his genera, who used to paint with two media, *separately*, linseed or nut oil and mastic varnish; and there are pictures of his to be found in which the cracks are so wide that the head of one figure is actually shifted upon the shoulders of another. Had these two vehicles been mixed together and thus used, or had either been used separately from the beginning, no such effect would have taken place; indeed, it is very much to be questioned whether a menstrum of *any kind* employed in this way will ever crack.

These observations naturally lead to remarks on vehicles, before the consideration of which it is necessary to take into consideration the previous facts.

Without pretending to decide upon the merits of the vehicle made with oil and a solution of borax, the fact is not to be overlooked that a medium, similar in character, has been known to painters from time immemorial—a vehicle in no way inferior, and, assuming the *innocency* of sugar of lead, in many respects superior to the other. This is the magilp made with a solution of sugar of lead, oil, and a few drops of mastic varnish. Artists, in general, are no great experimentalists, often wanting both time and perseverance, so that out of the few dozens who have attempted to make this mixture, half, or more, have failed.

It is to be remembered that the bane of the *materia pictoria* is oil, and the grand desideratum of a painter is the power of employing as much or as little of this article as he likes with certain and satisfactory results. Now, the use of *water*, through the instrumentality of borax, certainly gives him a greater command over this unmanageable agent; but it is still attended with inconveniences. These inconveniences are greatly lessened by making use of the solution of sugar of lead in the following manner:—

Make a solution of sugar of lead in *distilled* water (distilled, because common water often contains alum), and mix it half and half with oil (linseed, poppy, nut, or drying oil), add to it (before it is stirred) about a tenth proportion of mastic varnish, and then beat the whole together with a *flat long haired brush*. Observe, that upon this operation much depends: if it is continued long enough so as to mix intimately the component parts into one compact mass, the water will never after



separate, however long it is kept. This maglip differs from that commonly made, the more it is mixed the firmer and the better it becomes.

This maglip is entitled to all that is claimed for the other. It contains as little oil, has as fat or rich a texture, and is as agreeable to use. In addition, it dries better, and is far less opaque.

All that has been said about this maglip giving brilliancy to colours or colouring may be regarded as sheer nonsense; clear oil or varnish, whilst it last will give more brilliancy than any semitransparent medium.

There is another mode of making an excellent maglip long practised and used by the late Sir William Beechey, whose incessant experiments for a period of 50 years give them a high value. This is, instead of water, to use spirits of wine for making the solution of sugar of lead and employing oil and varnish in the same way. It is to be observed, however, that sugar of lead is not entirely soluble in spirit as it is in water, and in consequence the maglip made with it is not so smooth and uniform as that made with water. It is, however, equally good, better, I should say, than the borax solution maglip in all respects, and even preferable to the other, as, however much it is rubbed, it does not *lather* and turn white. The use of spirits of wine to any extent is known to be entirely innocuous.

Painters, like other men, must have their toys, and, as silex and borax will have their day, those who like it may find a "*succedaneum*" in the nostrum here recommended.

The use of prepared flint, by the early painters, is an unsupported assumption; and it is more than probable, that what is taken for flint or glass is, in fact, the refuse of the ultramarine—the ash we call it. Artists of yore were in the habit of preparing their own colours and were not likely to throw away a material the use of which was self-evident.

It is not to be overlooked, that whilst the experimentalists and painters of this country are busily engaged in contriving and trying these nostrums, all the other nations of the world are indifferent to them, by which it is proved that pictures can be painted without their use.

Perhaps a more careful consideration of the employment of unctuous matters might be attended with advantage; for whoever will carefully look at the works of the old masters, must perceive that whatever the media were which they used, very little of the merits they exhibit can fairly be attributed to the employment of them.

If we would have an example of the employment and durability of oil-colour, let us look to the common floor-cloth we have under our feet, and what it goes through in the course of the year under the hands of the housemaid, and then think of a picture and its brush of feathers! The medium employed here is of the simplest kind, namely, colour mixed with common linseed oil without drier or any ingredient to harden it. And here it is worthy of remark, that new linseed oil contains a very large quantity of water naturally combined. The combination appears to take place through the intervention of the vegetable *mucilage* which it receives in the process of expressing, and this appears to act much as unctuous matter does in the process of making the water solution maglip. The colour employed in the floor-cloth manufactory dries slowly but firmly, and from the bottom, whereas the ordinary maglip, made with drying oil and mastic varnish and other unctuous matter dries first upon the surface, where a skin forms that prevents the portion beneath from being affected by the air.

It might be of advantage to artists if some scientific persons would examine this matter a little. The subject of colours has received great attention from Mr. Field, but most other departments are in a neglected condition. Some medium for combining oil and water is still desirable.

Oil, as has been said, is the bane of the palette, but as its use is indispensable, the painter requires only a greater command over it. There is a singular property in white spirit varnish (spirits of wine and shellac), which, perhaps, some chemist will explain. A few drops of it poured into a mass of the most unctuous colour and rubbed up with the knife, appear to attach themselves to, or rather to destroy the oil of such a mass and operate in such a way by thickening and drying, as it were, the colour, that after a day or so it can be formed into a kind of *pastille*, which will write like a crayon. If a bladder of white be taken and some colour squeezed out, six or eight drops of the varnish will give it a consistency and render it perfectly opaque, so that when it is dry it will write like a bit of chalk. It has a similar effect on all colours, and more so when

they are mixed with linseed than with any other oil. This peculiarity may be turned to account.

Those who wish to use sugar of lead will find that, employed in the manner here described, it will not come to the surface as it does when ground in the ordinary way. By the way, I have seen a remark on the use of the borax-solution maglip, which appears highly to recommend it, and what is singular it is to be found among the objections made to it. In some remarks upon one of Mr. Coathupe's communications it is stated, that after using the medium the colour was found to wash off. Now, this is exactly the condition in which a painter would wish to find the colour of his picture. He has nothing more to do but to varnish and secure it, and to prevent a similar occurrence mix a few drops more oil with the vehicle.

Although the general reader can feel but little interest in a subject like this, it is still of first-rate importance to the artist. By bringing it under public observation and discussion, great advantages may arise, since those best able to pursue the inquiry are afforded the means of knowing *what it is* that artists require. Notwithstanding some peculiarities in the process of each individual artist, there are certain requisites demanded in common by the whole body. Thus, for example, a picture must be made up of *opaque* and *transparent* parts, and as a matter of common sense and necessity the medium employed in the one must differ from that in the other. For the one a medium as thin as water is demanded; for the other some kind of unctuous matter that will neither crack nor become opaque, and yet, for reasons which have been mentioned, they ought to be of the same or similar qualities, and at all events they ought to *dry* in about the same time.

One grand objection to an unctuous vehicle, in which oil is the principal ingredient, is, that it begins drying at the surface: a thin pellicle forms over, and a blister is left under which never dries. In the case of colour used in the floor-cloth manufactory, mixed as it is with oil, containing a large portion of water *naturally* combined, the process of drying is of a very different character; the whole mass hardens gradually and slowly, the co-operation of the water or the minute particles of *mucilage* keep the colour *porous*, as it were, the mass shrivels and hardens throughout, and the slight skin that is ultimately formed is so thin as to be scarcely perceptible.

Everybody must have observed, that mastic varnish left in a bottle or a gallipot does *not* acquire a skin on the surface as oil does, but gradually thickens and shrinks, and apparently dries throughout.

Here then is a medium having *one property* so desirable to the painter, but there are, at the same time, others very objectionable.

However, it is mastic varnish that I wish to recommend, feeling confident that if used in the way proposed, it will be found more efficient than any known medium, for the reasons already assigned.

Take the sugar of lead solution and good mastic varnish, equal quantities, with a very small portion of (the newest) linseed oil, beat them up together as directed, and a maglip will be formed for general purposes better, perhaps, than any yet tried.

Observe that it is not absolutely necessary to employ *any oil*, the solution and the mastic form, together, a beautiful substance that will not discolour the whitest writing-paper, and thinned with (distilled) spirits of turpentine, and spread upon writing paper, although of the consistency of butter when put on, when dry the paper will be as free as if it had only been moistened with water; so that with this medium a picture may be painted without employing one drop of oil more than what the colours contain, supposing them bladder colours as bought at the colourmen's shops.

The employment of oil, however, is recommended, and for this reason, that a few drops of it serve to modify the varnish in this way:

*For opaque parts*—The MAGILP, with an extra quantity of the solution or turpentine.

*For general use*—The MAGILP.

*For transparent parts*—The MAGILP, with an extra quantity of mastic and a few drops of oil.

It will be seen at once, by every sensible artist, that in this way all the requisites and casualties that can possibly turn up in the process of painting a picture are provided for. The rationale of the thing is clearly explained, the materials are well-known, and the medium recommended is at least worth a trial.

I have said that the subject of vehicles for painting is of first-rate importance to the painter; as a proof, painters are recommended to go and look at the present condition of Sir David Wilkie's fine picture of

'Knox Preaching,' and then refer to their recollections of it only eight years ago, when it was fresh from the easel, and hanging on the walls of the Academy!

Yours, &c.,

SOLOMON CROMB.

#### THE SCOTTISH ART-UNION.

TO THE EDITOR OF THE ART-UNION.

SIR,—I have observed with pleasure, in some of your late numbers that you take an interest in the working and effect of our Scottish Association, or "Art-Union;" and that you have a desire to suggest, or maintain when suggested, any plans proposed for its advancement. You have noticed faults in its constitution, and errors and defects in its management, of which, I think, the following are the principal:—

1st. Exclusiveness in its operation. 2nd. Unsteadiness and fickleness, which has a tendency to discourage high effort. 3rd. Too great striving to bring into notice the immature efforts of young artists. 4th. A disagreeable and embarrassing system of reducing the prices put by artists on their works; and, lastly, the imperfect constitution of the committee of management. At present, when the whole matter occupies much of public attention, I think a few words addressed to each of the above subjects would be much in season. First, then, I quite agree with you, that the exclusion of all works other than those of Scottish artists is decidedly hurtful, and retards "the promotion of the Fine Arts in Scotland;" and I come to this conclusion on other grounds than those hitherto taken up. I do not think the exclusiveness can be justly called illiberal, for when the public of Scotland embraced a scheme for the support of native talent, their Association was the only society of the kind in Britain, and its success remained to be proved; and I think that in deferring any change in its constitution which might endanger that success, that they have shown great wisdom and prudence. I think, however, that the time is now come when works from all parts of Britain may fairly be allowed to compete with those produced by Scotchmen, for we have now a noble field of retaliation in the Art-Unions of London, Dublin, Liverpool, &c., &c., all of which are open to all; and while, by the admission of the works of our brethren of the south, our exhibition would be much improved and varied, any loss sustained by the purchase of their works would be amply compensated by a friendly reciprocity. If the contributors to our Association and their committee of management, could be brought to see that it would tend to their own pleasure and advantage, as well as that of the Scottish artists, that competition should be open to all, they would not delay to invite others to partake of their ample fund, and then it would cease to be said in Scotland, that owing to the exclusive dealing of the Association, the works of Scotchmen are disadvantageously placed in the English exhibitions. England is the richer country, and, therefore, Scotland must gain by the reciprocity.

I think that all the other objections that have been made to the working of the Association are referable to the last, viz., the imperfect constitution of the committee of management: but here I must strongly contend for the principle of an acting committee; for manifold and great as their derelictions may have been, and many and great they were last year, they are small in comparison with what would have been the errors of the public of judging for themselves. I do not believe that undue partiality has ever been shown designedly; leading members may have crotchets and favourites, and indulge both; they may have sometimes been guided too much by names, and perhaps by motives of compassion and even charity; but that they have ever acted from any unworthy motives cannot from their station in society be believed. The great fault of the committee is, that it is too large and too small. It is too large because there are fifteen names, with a secretary and firm of treasurers, among whom the responsibility is divided. It is too small, because of the whole committee very few act, and the few who attend the meetings have the power, without the responsibility, of the whole. Then it is wrong that the office-bearers should have a voice in the selection, for the secretary must always attend the meetings, and must thus obtain more weight in the decisions than any one member ought to have. In saying this, I am very far from impugning the judgment or fairness of the gentleman who holds that office, for I believe it to be good, and I should say much above the average, particularly last year. He may (being an architect) judge more by rule and square, more, in short, from skill and study, than from sentiment and feeling; but in spite of much merit, he should not (on account of his position) have a vote or voice. Then a rule which used to prevail in

the committee has not been adhered to, viz., that every member should go out after two years' service. There is now at least one gentleman who has been on the committee year after year for a length of time: to this I object, on the same ground that I object to the secretary. I think, with a good working responsible committee, the business would be conducted in a manner to satisfy all parties. Artists should not complain that their prices are reduced, when they have the remedy so entirely in their own hands. They should publish a catalogue with the prices affixed, and they should make it a rule of exhibition that the price so affixed should not be reduced. This plan is surely simple, and would have the double advantage when understood, of preventing artists from asking too much, and the committee from giving too little. The committee should also be more open in their dealings, and invite the scrutiny and animadversions of the public, as persons holding a responsible trust for their behoof. They should lay aside every motive of encouragement but merit in the individual works, and I would promise them the continued support of the public and entire approbation of the artists. I beg to subscribe myself,

AN ARTIST.

## ART-UNION PRINTS.

SIR,—As various and loud have been the lamentations expressed by several of the subscribers to the "Art-Union" of London, concerning the bad impressions they have received of their plate, "The Tired Huntsman," allow me, through the medium of your journal, to offer a hint or two on the subject, to the serious attention of the committee of management.

In the first place, I should utterly abolish the system hitherto pursued, of giving proof impressions of the plates as prizes. When the Society was in an infant state, this measure might have been all very well, as it tended, to all appearance, to increase the number of prizes, and give an importance to the drawing; but now, with a large and daily increasing list of subscribers, of what possible use can it be, unless to take up the time of the meeting?

I should recommend instead, that the plan of the Scotch Society be followed in this respect, viz.—To give proof impressions of the plates according to the number of shares subscribed for. For instance, let a subscriber of three, four, or five guineas be entitled to a proof before letters; a subscriber of two or three guineas (as might be arranged) to a proof on India paper, and so on.

In the second place, let the committee determine to deliver every copy of the engraving *strictly* in the order that *subscriptions are paid in*. This would induce an early payment of subscriptions, and grumblers would only have themselves to blame.

These measures would, in my humble opinion, obviate the inconvenience hitherto complained of, and largely contribute to increase the funds of the Society.

Trusting these remarks may meet with your advocacy and support, I remain, yours, &c.

March 15, 1842.

A SUBSCRIBER.

## PROPOSED SOCIETY FOR PRODUCING FINE ENGRAVINGS.

SIR,—There are many lovers of Art (for instance, the Society of Friends) who object to lotteries; there are others who prefer certainty to chance, or who value first-rate engravings above cabinet pictures.

Will you, as the ART-UNION is now above all fear of injury from competition, allow me to suggest to any such persons among your readers, a plan by which I think their taste may be gratified, and the highest forms of the arts of painting and engraving promoted.

The society I would propose would be on the plan of the Granger, Shakespeare, and other such societies; its whole funds to be appropriated to the production of a series of engravings for the benefit of subscribers.

I should hope that such a society might raise enough to produce two engravings at least annually; one from a painting by some one of the old masters, another from some good modern painting. Should they be able to procure a *third*, I would say, let it be from a painting by some foreign artist; so that the works of our Continental brethren may be more known among us. Some degree of uniformity in the size of the engravings would give them the character of a series.

Some portion of the funds, if ample, might be devoted to lithographs, or to the cautious encouragement of new modes of Art, such as tinted lithograph, electrotype, &c.

Should any of your readers enter into my views, I shall feel great pleasure in assisting to work them out, and for this purpose enclose my address.

Yours, &amp;c.

M. D.—, Lee.

## REVIEWS.

THE HOLY LAND. Drawn by DAVID ROBERTS, R.A. Lithographed by LOUIS HAGHE. Descriptive Letter-press by the Rev. GEORGE CROLY, LL.D. Parts 2 and 3. Published by F. G. MOON.

This really magnificent work bears out in its progress the promise of its commencement. The part before us contains six views—three, each filling the very large folio page, and three others as vignettes, but of a size sufficient to occupy the page of a very large volume. In the Second Part they follow in this order: 'The Tomb of Zachariah,' 'Valley of Jehoshaphat,' 'Jerusalem from the South,' 'The Exterior of the Holy Sepulchre,' 'The Pool of Bethesda,' 'The Tower of David,' and 'The Shrine of the Holy Sepulchre.'

To say that this is one of the most valuable works of its kind that has ever appeared, would be saying no more than what is known of it. As the joint production of men of the rarest qualifications in their respective departments, it must be regarded as the *ultimatum*—the last and most perfect pictured history of places held sacred by all sects of Christians—for nothing of the same kind can be attempted after it.

The first plate, 'The Tomb of Zachariah,' is one of the four monumental structures in the Valley of Jehoshaphat, and is so called in allusion to him who 'was slain between the temple and the altar.' The style of its architecture is a mixture of those of Greece and Egypt, possessing somewhat of the classic elegance of the former, with the solidity of the latter. It is a block about twenty feet square, hewn out of the solid rock in such a manner as to leave a considerable space round it. The body of the tomb is about eighteen or twenty feet high, having at each of its sides two columns and two half columns; the latter adjacent to square pillars at the corners and all having Ionic capitals. In the view, 'Jerusalem from the South,' the city seems seated upon an eminence isolated from its 'neighbour hills.' The light falls upon a part of the city, while the rest is in shadow, and in the latter portion the mosque of Omar is a striking object. The general tone of this plate does not exceed a middle degree, but it is worked up with a sweetness which nothing in lithography can ever excel.

'The Exterior of the Holy Sepulchre,' presents a south view, from which quarter only, pilgrims can enter the 'Sepulchre' as it is called—but which is in fact a very large church, the cupola of which is visible from most parts of the city; although the lower exterior is hidden from a near inspection by the number of buildings that have in time clustered round it. With the exception of the facade, there is consequently nothing remarkable in the exterior of this mass of building; but it is presented to us in the plate so as to give a separate interest to every part of the view, which has been taken from the top of a house whereon some Mussulmans are discoursing and taking coffee. The plate entitled 'The Pool of Bethesda,' seems to have been taken from the outside of the walls, and the characteristic of Jewish architecture, the cupolas which form the roofs of the houses, are everywhere visible. The 'Pool,' bearing this name, is supposed to have been a reservoir, and to have been so called by the early monks in their eagerness to distinguish all places of the Holy City, by Scriptural names. At the time of Mr. Roberts' visit to Jerusalem there was water in it, and so it is represented in the plate, but it is frequently dry. We look down upon the Pool, and thence up to the domes and minarets of the city. The view is taken from the street leading to the great mosque, from the inclosure of which a minaret rises on the right of the view, near to which are some ruins supposed to be the remains of the town of Antonia, which was levelled by Titus during the siege, in order to carry on his works for the assault on the Temple. 'The Tower of David' is a beautiful view of the famous citadel of modern Jerusalem, consisting of an irregular assemblage of square towers, and standing on the north-western part of Zion, to the south of the Yaffa-gate. The fortress is defended by a solid sloping wall, which again is strengthened by a fosse. The wall is supposed to be of the time of Hadrian, and secures the place so as to render it extremely difficult of capture. When besieged by the Crusaders, in the year 1099, this was

the strongest part of the city, and here it was, that the garrison made their last stand. The most prominent part of the view is that part of the citadel called the 'Tower of David'—a part of which is supposed to have been built by Herod, and left by Titus when he destroyed the other defences. 'The Shrine of the Holy Sepulchre,' is a magnificent interior, and the throng that presses through the gates of the church, to present themselves before it in weeping humility, is thus eloquently described in the text:—

"But the gate is at last opened, generally after a delay which produces many a murmur, and the multitude, with the rush and roar of a torrent, bursts in. On entering the vestibule, the keeper of the porch, a Turk, is seen sitting, frequently with a group of his countrymen, on a richly coloured divan, smoking, and with coffee before him. But none pause there: the crowd pass on struggling, pressing, and clamouring. But, at the instant of their entering the grand dome, all is hushed; in front of them lies the 'Stone of Unction,' the crowd fling themselves on their knees round it, weep, pray, and attempt to touch it with their foreheads; hands are seen everywhere clasped in prayer, or hiding their faces as if the object were too sacred to be gazed at; tears are rolling down cheeks, and sobs are heard that seem to come from hearts overwhelmed with reverence and sorrow."

'Jerusalem from the Mount of Olives.'—The city is here seen at a distance, and rises above the spectator, who must suppose himself on the slope of the mount. The buildings are seen in opposition to the light, which, falling upon the tops of some, relieves them effectually from the masses with which they mingle. The foreground of this plate is constituted of the acclivity of the Mount of Olives; and whatever be the modern aspect of Jerusalem, we are at least sure that the Mount of Olives is now as it was when "David went up the ascent of Mount Olivet, and wept as he went up"—and as when our Lord ascended it to meditate, to pray, and to prophesy. The Stone of Unction is presented with a most imposing section of the Church of the Holy Sepulchre.—The Stone of Unction, so called, is a long slab of marble, but yet it is said that this is only a covering to protect the true stone from casualties—the true stone, which is said to be that whereon the body of our Lord was laid by Joseph of Arimathea and Nicodemus, when by them anointed preparatory to sepulture.

'Crypt of the Holy Sepulchre.'—This is an underground chamber, wherein Helena, the mother of Constantine, is said to have discovered the cross on which our Saviour died. The vaulting is supported by four substantial pillars, and the whole is dimly lighted by tapers and suspended lamps.

'The Golden Gate.'—The substance of this vignette is what would seem to be a tower in the walls of Jerusalem. Although called a gate, there is no access to the city, the entrance having been walled up. Like most other ancient buildings in the Holy City a strong interest attaches to it, as well in history as in tradition. It was found walled up by the Crusaders, but was by them opened once a year, by their being influenced by a belief that through it our Lord made his entry into Jerusalem as king.

'The Church of the Purification.'—A view taken from the rocks and precipices without the walls. The church, or more properly mosque, rises above the spectator, and from the masterly treatment of the plate, is made the prominent object of the composition. This fabric is supposed to comprehend the remains of the Great Church, erected by Justinian in honour of the Virgin Mary in the sixth century. It has been universally considered by Oriental and Western Christians as a church dedicated to the Virgin Mary, and was by them called the Church of the Purification.

'The Upper Fountain of Siloam' is a remarkable example of the perfection of lithography. The plate exhibits little save the dark descent to the waters of the fountain, but the transparency of the execution can never be surpassed.

THE HIGHLAND WHISKEY STILL. Painted by EDWIN LANDSEER, R.A. Engraved by ROBERT GRAVES, A.R.A. Published by HENRY GRAVES and Co.

This is one of the most valuable of the Landseer

series of engravings: its point does not turn upon animal but human intelligence; in his versions of which he is not less great than in his essays on the sympathies of animals. Between Mr. Landseer and the creatures that he paints there is evidently a show of good terms, of a perfect understanding, for which, perhaps, he may be indebted to some magnetic influence denied to every body else; but independently of this he is fluent in the languages of animals. The man who in *Gil Blas* interprets the discourse of the birds is a mere tyro—he knows nothing else; but Mr. Landseer seems not only to identify himself a citizen of the animal world, but he must have lived in the waters, and held court with the tribes of the air. However, the present engraving is not from an animal picture, although from one of the finest he ever painted. When we last noticed it, it was in an advanced state, but now it is finished, and in a manner to rank it as one of the best engravings of the day. From opportunities we have had of examining the original picture, which is the property of the Duke of Wellington, we are well warranted in pronouncing it one upon which the author has bestowed an amount of care and finish, unsurpassed by similar qualities in any other works of his we have ever seen; and if thus to reproduce all the beauties of a picture, save those of colour, by means of engraving be the ultimate excellence of that art, it is assuredly seen in this plate in its highest degree.

The scene and all the circumstances of the composition are met with in the heart of the Highlands. The former is a secluded nook, clearly in a rugged country, and so managed that little more of space is seen than what the figures occupy. There is no house, nothing even worthy of the name of a shed, although there is between the upper air and the head of the distiller a something professing apology for a covering, but so rude that the air of discomfort had been less without it; and although, as an actual covering, "the better part of it were none at all," it is of high price in the picture, describing admirably a niche in the mountain-side for the safe working of an illicit still far from the haunts of excisemen. Within, then, and about this simple erection, are five figures, the still-man himself, an old woman (his mother, perhaps), two children (boy and girl), and a stalwart son of the mountain, whose limbs are developed to more than even Highland maturity, by having passed one half of his life in walking up hill and the other half in going down hill. But he is only a visitor, the gamekeeper of the *Tighearnach* (Anglice, Chief), who having been long on the hill after venison, has paid a visit to the still for rest and refreshment. He wears the garb of the far north, and his shoulder is draped with the plaid; he has cast himself down in the manner of a man wearied with the toil of sport, and is pronouncing an opinion on the liquor which he has just drunk, and which the old woman who stands by listening, has just handed to him. The graphic language which speaks out from every part of these two figures is the most eloquent in the vocabulary of the pencil, and the relation maintained between them is the real spirit of easy dialogue. The hunter, after having drunk the whiskey, holds the glass, turned down, carelessly between his fingers, while his lips move in the act of tasting; and he nods approbation slowly, but emphatically, while the eye of the old woman is fixed upon his countenance in wistful expectation. The distiller himself is in shadow, under the roof already described, which although of little use in the reality, is admirably available in a picture. This figure in the original is thrown back into a deep and liquid shadow, the transparency of which is imitated in the engraving with the most perfect success; in short, so feelingly has the engraver adopted the spirit of the artist, that no similar work of Art that we have ever seen coincides so entirely with the painted prototype. It has been three years in progress, a space far beyond what is necessary even for the greatest works of Art. Of such productions, a man, be his industry what it may, even during a long life, taking into account wear and tear by those deeply-seated anxieties inseparable from such a profession, can hope to execute but few—a consideration which never strikes the many who are delighted with such a work as this—literally a travail of laborious years. This work must add to the already extended reputation of Mr. Graves. Whatever part of it we examine, the manner of

the work is tempered to the nature of the object; we can, in fine, pronounce it, with the most perfect warranty, a work that alone would beget a fame, as one of the best and greatest productions of our characteristic school of engraving.

#### WAVERLEY NOVELS.—ABBOTSFORD EDITION.

Part III. Published by CADELL, Edinburgh. Of Waverley we are never weary, although jealous we might be of his being, in all that we know of him, illustrated less worthily than he was treated by Tully Veolan, or the noble Glengarry—we lay aside for this once the sounding Gaelic *wom-de-guerre*, Vich Ian Vohr. The engravings to this part are nineteen in number, the first of them being a 'View of Holyrood, from the Calton-hill,' drawn by Stanfield, and engraved on steel by Miller. This is followed by an admirable wood engraving, 'A Highland Feast,' at that part of it where the *bhairdh* of the clan is pouring fourth the "hidden song." The chief sits listening to the praises of the clans, with the Sassenach Duinné-wassel (Waverley) on his right. The twenty-second chapter is accompanied by a fine head of an aged Highland minstrel, whom we may take for "Mac-murragh of the songs," holding the cup presented to him by Vich Ian Vohr. On the rear of each chapter hangs a fragmental woodcut, many of which are interesting, from their having been supplied from the halls of Abbotsford. About the beginning of the number there is a well drawn and well engraved target, garnished with a bunch of business-looking claymores, four of them by the way, but with only two scabbards. May we believe that the sheaths of the other two were thrown away at Preston-pans?

This method of illustration is ingenious and happy, inasmuch as when we are at Glennaquoich we are continually reminded of Abbotsford. For ourselves we object not to be transported thither as it were by certain flourishes of the tool of the engraver (which, after all, is the real magician's wand), ever and anon to examine some relic formerly dear to the great genius of the place. This alternative transport cannot be otherwise than agreeable to all; it is an approach to the enchanted carpet of the Arabian Nights. One of the landscape illustrations is 'Lediard Waterfall,' whence it is supposed that Scott took the description of a cascade, which occurs in Waverley's walk with Flora in the neighbourhood of the castle. The 'Stag Hunt' also supplies a subject, and just at the moment when the whole herd are about to charge down the glen over Waverley and MacIvor. One of the best engravings in the number is 'Glengarry,' it is after Raeburn, and comes well up to the best idea of Feargus MacIvor. Other illustrations are—'The Highland Reel,' drawn by Kidd, and engraved by Sly; 'The Scene in the Smithy,' drawn by T. Sibson, engraved by J. Bastin; 'The Examination Scene,' drawn by Kenny Meadows, engraved by Folkard, &c.

We have much pleasure in announcing that the present number is infinitely better than the first. This is as it should be, for if there be a difference, it ought to appear thus upon the credit side. There has been a want of a new edition of these novels, such an edition we will say as this, which cannot fail to recommend itself most extensively to the admirers of Scott, that is to the entire reading world.

DISTRIBUTION OF THE ART-UNION PRIZES AT THE THEATRE ROYAL DRURY-LANE, APRIL 26, 1842. BY THOMAS ALLOM, Esq. Publishers, ACKERMAN and Co., 96, Strand.

The above is the title of a very beautiful drawing on stone, representing the interior of the Theatre-Royal Drury-Lane, crowded as theatre never was crowded before, to witness the distribution of prizes, and to receive the report of the committee of the Art-Union of London. We referred to it incidentally in our last number, but cannot avoid, now that it is fairly before us and the public, to recommend it strongly to our readers, not merely as a record of a very gratifying and important day in the annals of Art, but as an intrinsically good drawing for the portfolio. It represents the moment of declaring the name of the £400 prizeholder, and gives a most vivid notion of the universal excitement which prevailed through the large multitude there assembled. The chairman, raised above the other figures, the honorary secretaries, at either end of the centre table, the ladies

at the wheel, and the side tables filled with the gentlemen of the press and the scrutineers, all have their place in the picture, and serve to convey at once, to all who see it, the manner of conducting the drawing, and the excellence of the arrangements which were made. The production of this drawing by an artist like Mr. Allom, although it cannot but add to his reputation, is a compliment to the conductors of the Association, of which they may be proud. The drawing is executed in two tints, and is dedicated to the president, committee, and members of the Society, by whom especially there can be little doubt it will be purchased largely.

#### FIRST ADDITIONAL SUPPLEMENT TO THE ENCYCLOPEDIA OF COTTAGE, FARM, AND VILLA ARCHITECTURE AND FURNITURE. BY J. C. LOUDON, F.L.S. Publishers, LONGMAN & Co.

Mr. Loudon's *Encyclopedia of Cottage, Villa, and Farm Architecture*, contains undoubtedly, the greatest amount of information on this subject that is any where to be found, and has effected more good than could be shortly stated. Since its appearance the dwellings of our farm-labourers, especially in the north, have been entirely changed in construction; landed proprietors have been led to see the powerful effect on character which is produced by a man's residence; and moreover, as regards their own dwellings, have learned that taste is not expensive, and that an elegant and commodious structure, wherein ventilation, heating, aspect, and general fitness have been considered, costs little more than one in which none of these things have been regarded.

The supplement now before us is a valuable addition to the original volume, and should be obtained by all who possess the latter. It is arranged under the heads of—1. Cottages for Labourers; 2. Cottage-Villas and Villas; 3. Farmeries; 4. Schools, Public Houses, and Union Workhouses; 5. Construction and Materials; 6. Fittings up; 7. Hints to Proprietors desirous of improving their Estate. Many of the designs (of which there are 300) are exceedingly clever, especially a series by Mr. E. B. Lamb, in various styles of architecture, as applied to moderate sized villas, and to which the author has appended some valuable observations. Summing up the marked differences of the styles generally, Mr. Lamb remarks of the Italian: "The distinguishing character of the Italian style I have adopted, is great breadth of effect, by masses of blank walls contrasted with richly decorated openings, which latter are frequently curved, combining with the horizontal lines in roofs and terraces; columns of different orders placed over each other and only used the height of each story; arches used between columns, and constructed with several stones; small stones generally used in the construction; and internally coved ceilings coffered; arches rising from impost, great richness in the sculptured foliage, and generally much variety of form and masterly execution; a frequent application of colouring and fresco-painting; statuary more varied in form, but not blending with the architecture so well as in the Grecian edifices. In a general view, the Italian manner possesses more appearance of comfort and pictorial effect, but less sublimity, than the Grecian, and its forms are more readily applied to modern architecture."

#### TWO LETTERS TO AN AMATEUR, OR YOUNG ARTIST, ON PICTORIAL COLOUR, &c. BY ROBERT HENDRIE, Esq. SIMPKIN, MARSHALL, and Co.

This work opens with five certainly very important recommendations to the student—the proposed positions of the highest light and the deepest shadow—the extent and degree of the general light prevailing throughout the composition—the depth and form of the shadows with reference to objects—the colour of the principal light as affecting all the objects upon which it will break; and, lastly, the positive hues of objects as affected by the circumstances of the composition. These "Letters" contain many excellent precepts, than which none is more valuable than that which inculcates an avoidance of that kind of finish which fritters away the breadth and importance of the masses of a picture. The author instances the beauties of Turner, and other famous artists of our school, as also the chief merits of many of the early painters. The work concludes with recipes for painting the various diurnal effects; and would be found by the amateur a valuable auxiliary.

**LIEUT.-GEN. SIR HUGH GOUGH.** Engraved by J. JACKSON. Publishers, GRAVES and Co. A capital likeness of the gallant Commander-in-chief of her Majesty's forces in China; and, therefore, a print that will be welcome to all who know him, and to a very large number of "the Army," and also "the Public," who are watching his career with no little anxiety, but with great confidence in his activity, ability, and firm courage. The print is, however, especially curious and interesting, as being engraved from an original painting by a Chinese artist. The skill of the Chinese is notorious in copying literal facts; luckily for the brave officer, he had no pimple on his cheek at the time of sitting, or it would surely have been in the picture. We recollect a story of a lady who once sent to China a drawing, neatly and carefully made, with directions to have it copied upon a dinner service; in the middle was her family coat of arms, and directly under was written in good round hand the words "keep this in the middle." The order was executed, and the service duly sent to England: when the case was opened, guess the lady's horror to find a transcript of her own handwriting upon every plate and dish, in illegible characters—the words "keep this in the middle."

**AN EASY INTRODUCTION TO PERSPECTIVE AND SKETCHING FROM NATURE.** By JOHN CARR BURGESS. Published by SIMPKIN and MARSHALL.

In teaching drawing, a knowledge of perspective cannot be too strongly insisted on as indispensable to facility and accuracy; yet, notwithstanding the fact that an acquaintance with it is as necessary in the art of design, as an attention to mathematical precision in the erection of the edifices which perspective enables us to delineate—we meet with drawings continually, even works of merit, abounding with errors from a want of due study of this essential acquirement. The little treatise before us, consisting of only twenty-six pages, contains eleven plates illustrative of linear and aerial perspective, but dwelling, of course, especially upon the former; and a series of rules so plain and intelligible that as much may be gathered from it as from many much larger volumes. The chapter on Sketching from Nature, is brief; the author judiciously points out the utility of a little practice in the use of the pencil before attempting to draw from nature, and all artists must subscribe to the opinions he expresses. The plates exemplify a firm and free style of sketching, which might be followed with the best results.

#### FOREIGN PUBLICATIONS CONCERNING ART.

**IL COSTUME ANTICO E MODERNO O STORIA DEL GOVERNO, DELLA MILIZIA, DELLA RELIGIONE, DELLE ARTI, SCIENZE, ED USANZE DI TUTTI I POPOLI ANTICHI E MODERNI PROVATA COI MONUMENTI DELL' ANTICHITA' DAL DOTTOR GIULIO FERRARIO.** London: ROLANDI. Milano, 15 tom., folio, 1815—19.

Works of this description are of great importance to all those who desire to obtain an accurate knowledge of the costume, habits and manners, progress of Art and literature exhibited by nations in their career. They detail the history of human nature in the social state, and of its gradual advancement from rudeness to refinement. Thus investigations of this kind, if conducted aright, unfold principles of the highest importance to mankind in every condition, and furnish rules by which we may judge of the wisdom or folly of the systems and measures adopted in that state of society under which we live. For a correct idea of how far the habits and manners of a people are affected by climate, influenced by government, or formed by religion, we can acquire only by the assiduous examination of facts obtained, not from the records of one period, but from many, and from the extensive observation of those external and internal causes, which so greatly operate in the creation of opinion. International intercourse has so much advanced of late years, that by the natural proneness towards novelty, and desire to adopt extraneous customs, which may confer a momentary distinction, together with the more general equalization of wealth; many of those habits and manners incidental to a stricter division of castes; or dating from the Oriental influence over the Western Empire, and the laws of the feudal system; have

become obliterated. Yet it is pleasing to trace the origin of many customs yet existing; or which were once marked features in the social life of antiquity. Thus in Greece we observe traces of many ceremonies peculiar to the Jews; and even the Irish wake may derive its origin from the Greeks, when bewailing their dead with tears, repeating the interjection *εἶ ἔἔ*, from whence, if we may credit the scholiast upon Aristophanes, funeral lamentations were called *εἶρεσι*, elegies. Books, such as the one now under consideration, and "Meyrick's Ancient Armour," &c., are also of great value—first, as supplying to our school of Art correct data for costume particularly important for historical painting; secondly, as they illustrate many passages of classical literature; and even a philologist may extract matter of interest from their pages. Thus, from the circumstance of the standard-bearers of the Venetian army wearing tight hose, that kind of dress came to be called "pantaloons," a corruption of "panta leone," i. e. plant the lion—the standard of the republic being the "Lion of St. Mark." The artist's palette is, *quasi* "epaulette," a term originally given to the circular plates worn to protect the shoulders of the knights in panoply.

To conclude; the work, which forms the subject of this notice, must not be considered as solely applied to the illustration of the manners, habits, and customs of the nations it embraces on its design. It is a vast repository of facts in the Arts, laws, literature, and social life of ancient and modern empires. It is compiled from the best authors; and although we regret the plates are not finished in the style of other more recent works, yet they are fully sufficient, are very numerous, nor is it easy to conceive they could have been produced in a more embellished manner, without an outlay materially enhancing the expense of this most extensive undertaking.

#### TO CORRESPONDENTS.

We crave the indulgence of our correspondents until next month, when the communications of all shall be duly replied to.

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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 43.

LONDON: AUGUST 1, 1842.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 22nd, 1842.  
The Commissioners appointed by the Queen for the purpose of inquiring whether advantage might not be taken of the rebuilding of the Houses of Parliament for promoting and encouraging the Fine Arts,—referring to the notice issued by them on the 25th of April last, respecting a competition in Cartoons, have resolved:—

1. That the time therein specified for sending in the finished Cartoons be extended from the first week in May to the first week in June, 1843.

2. That foreigners, practising the Arts, who may have resided ten years or upwards in Great Britain, be considered as coming under the denomination of "British Artists."

3. That no frames to the Cartoons offered for competition be admitted.

4. That the Secretary of the Commission be empowered to give such further explanations as may be required relative to the terms of this and of the former public notice. By Command of the Commissioners,  
C. L. EASTLAKE, Secretary.

BRITISH INSTITUTION, PALL MALL.  
**THE GALLERY, with the WORKS of the late Sir DAVID WILKIE, R.A., and a Selection of Pictures of the Ancient Masters, is Open Daily, from Ten in the Morning until Six in the Evening.—Admission, 1s.; Catalogues, 1s. Wm. BARNARD, Sec.**

**WILKIE STATUE.**—At an ADJOURNED MEETING of the Committee, held at the Thatched-house Tavern, St. James's-street, on SATURDAY, July 2,  
The Right Hon. Sir R. PEEL, Bart., M.P., in the chair, it was resolved,

That a sub-committee be appointed, under whose superintendence the Statue shall be executed, and that such committee consist of the following members:—  
Sir Thomas Baring, Bart. Peter Laurie, Esq.  
His Grace the Duke of Buccleugh, Esq. Viscount Mahon, M.P.  
John Burnet, Esq. (cleuch) Hon. W. Leslie Melville  
Sir A. W. Calcott, R.A. Sir Moses Montefiore  
Allan Cunningham, Esq. Sir W. J. Newton  
Peter Cunningham, Esq. Thos. Phillips, Esq., R.A.  
Henry Hallam, Esq. [M.P.] Samuel Rogers, Esq.  
Right Hon. H. Labouchere, Sir M. A. Shee, P.R.A.  
Edwin Landseer, Esq., R.A. His Grace the Duke of Sutherland  
Sir Peter Laurie, Esq.

The committee then proceeded to select the artist, and at the close of the ballot the scrutineers reported the numbers to be:—For Mr. Joseph, 26; for Mr. Campbell, 13; for Mr. Bailey, 5; for Mr. Watson, 3; for Mr. Weekes, 2; for Mr. Lough, 0; for Mr. Marshall, 0; when the chairman declared the election to have fallen on Mr. Joseph.

The Committee have great satisfaction in stating that the Trustees of the National Gallery have acceded to the request of the subscribers, that the statue be placed in the Inner Hall of that Gallery.

ALLAN CUNNINGHAM, Hon. Sec.  
PETER CUNNINGHAM, Assist. Sec.

Subscriptions (to be advertised) continued to be received by Sir Peter Laurie, and Peter Laurie, Esq., Joint Treasurer, 7, Park-square; Allan Cunningham, Esq., Hon. Secretary; and Peter Cunningham, Esq., Assist. Secretary, 27, Lower Belgrave-place; the Union Bank of London, 8, Moorgate-street; 12, Argyll-place; 4, Pall-mall East; Messrs. Coutts and Co., Strand; and Messrs. Smith, Payne, and Smiths, Mansion-house-street.

## WEST OF SCOTLAND ACADEMY OF THE FINE ARTS.

**THE SECOND ANNUAL EXHIBITION** of the WEST OF SCOTLAND ACADEMY for the WORKS of LIVING ARTISTS, will open in SEPTEMBER next, in the DILETTANTI BUILDINGS, 51, Buchanan-street.

No carriage or expenses will be paid by the Academy except on works sent by those artists to whom the Exhibition circular has previously been forwarded.

The 17th of September the last day for receiving Pictures. By order of the Council,  
J. A. HUTCHISON, Secretary.

Glasgow, July 1, 1842, Committee Rooms,  
68, St. Vincent-street.

## WEST OF ENGLAND ART-UNION.

A finished ETCHING of the beautiful PRINT now engraving, by Mr. Ryall, for this Art-Union, may be seen at either of the local Secretaries, who will continue to receive Subscriptions until the end of August.

Subscription Half-a-Guinea.  
The drawing for Prizes will take place at a Public Meeting, to be held in Plymouth, the first week in September.

Prizes to be selected by the Prizeholders, from either of the Exhibitions in Plymouth or Exeter, or from the Polytechnic Exhibition, Falmouth.

Subscriptions received at the Devon and Cornwall Banking Company, Plymouth, or at any of its Branch Offices; by Mr. E. Fry, Honorary Secretary for Plymouth; or by any of the following Gentlemen, who have consented to act as Local Secretaries:—London, Messrs. Ackermann, Strand; Messrs. Reeves, Chapside; Mr. G. Rowney, Rathbone-place; Devonport, Mr. W. Byers; Truro, Mr. P. Mitchell; Ilfracombe, Mr. Lammis; Teignmouth, Mr. E. Croydon; Torquay, Mr. Elliot, Bookseller; Wadebridge, Mr. Saunders; Stonehouse, Mr. E. W. Cole; Weymouth, Mr. B. Benson; Tavistock, Mr. Roljohans; Bristol, Messrs. Philip and Evans; Barnstaple, Mr. Thomas Hearson; Bath, Mr. Everitt; Falmouth, Messrs. Lake; Exeter, Mr. W. Roberts, High-street; Taunton, Mr. James Barnicott; Devizes, Mr. Ward; Liskeard, Mr. Jago; St. Austell, Mr. Parsons; Fowey, Mr. Lane.

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His Royal Highness the Duke of CAMBRIDGE,  
And the Nobility.

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The Subscription List to the Art-Union of Düsseldorf will close on SATURDAY, the 13th of AUGUST.

The price of the Subscription Tickets in either of the above Associations, will be 20s. each, which will entitle the holder to one copy of the annual presentation Engraving, which will be delivered immediately after the drawings, free of duty and carriage, and also the chance of obtaining a Work of Art, value from £10 to £300.

The Engravings, which from the first establishment of these Societies have formed the presentation Prints to each Subscriber, and which are executed in the very first style of Art, are exhibited daily at the German Repository, 9, Newman-street, Oxford-street, between the hours of Nine and Six.

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PROSPECTUS AND CONSTITUTION

OF THE

**GLASGOW AND WEST OF SCOTLAND ASSOCIATION**

FOR THE PROMOTION OF THE FINE ARTS.

**T**HE object of this Association is the promotion of the Fine Arts in Glasgow, and generally throughout the West of Scotland, by giving more encouragement to Artists resident in that part of the country.

Experience has shown that there is no system under which the Arts will more certainly flourish than that which at present exists in Edinburgh; the leading principle being that, while the Artists retain the sole management of their Exhibitions and Academies, the Association has for its object the purchasing of Works of Art selected from the Annual Exhibition, and which are distributed among the Subscribers by lot.

It is proposed to establish a similar system in Glasgow.

The Dilettante Society deserve the best thanks of the public, as they have done much for the Arts in Glasgow; but the want of an Association on such general principles as that now in contemplation, explains why that extended patronage has not been given which is requisite before Glasgow can attain that eminence which other cities have reached.

The highly gratifying results of the London, Dublin, and Edinburgh Associations for the promotion of the Fine Arts, warrant the promoters to hope, that it is only necessary to commence such an Institution in Glasgow, in order to produce similar results. From the well-known enterprise, wealth, and manufactures of its inhabitants, they look forward with confidence for equal success, "well knowing that the germs of good taste are liberally diffused over the whole community, and that nothing is wanting for their being called into action, but the establishment of such an Institution."

In order to support an Annual Exhibition in this great commercial city, steps must be taken by the friends of Art to give liberal encouragement to those Artists who devote themselves exclusively to the higher branches of their profession, and those who are now exerting their genius, and devoting all their time to become eminent: they will thus be encouraged to persevere till they have attained to eminence. The formation also of a School of Design in the West of Scotland, dependent upon the exertions of professional Artists, cannot succeed unless such an Association is commenced and carried on with spirit; and for these objects mutual co-operation will easily effect what would be altogether beyond the reach of individual exertion.

The following are the Rules of the Association:—

I.—Every Subscriber of One Guinea shall be a member of the Association for one year, and the Subscriber of a larger sum will be entitled to the privilege mentioned in Article IX.

II.—The chief portion of Annual Subscriptions shall be devoted, after the necessary deduction for expenses, to the purchase of a selection from the Works of the Artists exhibited in the Annual Exhibition; and the Committee of Management shall have the power to engrave, for distribution among the Subscribers, such Work or Works of Art as may appear worthy to them of such distinction.

III.—A general Meeting of the members shall be held annually in December, when a Committee of Management will be appointed for the ensuing year; each member having an equal vote in the appointment of such Committee.

IV.—This Committee shall consist of Twenty-one gentlemen who are not Artists, five of whom shall go out annually.

V.—The Committee shall be entrusted with full power to purchase what may appear to them the most deserving Works of Art annually exhibited.

VI.—The purchase of these Works shall take place during the period that the Exhibition is open to the public.

VII.—Upon the close of the Exhibition, the different Works purchased for the Association shall become, by lots publicly drawn, the property of individual members.

VIII.—Subscribers, at a General Meeting, shall have power to alter Rules and Regulations.

IX.—The Subscribers of One Guinea shall be entitled to one chance; if Two Guineas to two chances, and so on as the Subscription increases.

X.—The Committee of Management shall annually publish a Report, wherein they shall state the principles that guided them in selection of the Works of Art they may have purchased, and enter into such other details as may appear to them proper.

XI.—At the General Meeting in December, a Secretary and Treasurer shall be appointed, who shall be *ex officio* Members of the Committee of Management, and whose special duty it will be to keep a correct List of all the Subscribers' Names; to collect their Subscriptions; and, under the direction of the Committee, to carry into effect every arrangement for furthering the views of the Association.

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## THE ART-UNION.



LONDON, AUGUST 1, 1842.

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NATIONAL MONUMENTS AND  
WORKS OF ART.

There are men apparently of opinion that, unless the great mass of society be educated at an university, or trained by the discipline of a public school, it is far removed from any rational hope of comparative culture and refinement. There are others who think that, for the poor, and for him that has no other helper, the parish school, or the national system, is all that is requisite for the purpose of education. Upon the view taken by the first, it is unnecessary to remark; biography refutes; daily experience disproves its correctness; we seek in vain for its illustration; every succeeding feature becomes weaker as it is examined,

"And thro' the ivory gate the vision flies."

The second is of more importance; it is not only *what* education is, but *how* it is to be conducted, that is here the question; and as this subject has been incidentally discussed in the House of Commons, upon the motion for admitting the people to the gratuitous exhibition of our public Monuments and Works of Art, we shall venture to submit a few observations to our readers, which appear to be in strict relation with those intellectual pursuits it is the design of the ART-UNION to promote. Strictly speaking, education is a progressive action of the mind, for the moral government of our lives, and the interval between the lisp of childhood to the querulousness of age is one continued lesson. When a youth quits the university, his mind may be richly stored with the imaginative literature of the past, and strengthened by the study of the exact sciences; but education has only commenced, he has merely exchanged the ardent exertion of the scholar, for the more arduous struggle for knowledge we obtain by the harsh discipline of the world.

Leave him, and with the aid only of his college impressions, his course will be at least uncertain. And similarly with the poor man's child. He may be trained up wisely, orderly, discreetly; may have bishops for his teachers, the kindest ladies of the parish for his guides, his mind may be duly influenced by the essentials of religious precepts, but if you send him thus upon the active business of life, with no aid subsidiary or subsequent, we fear it will be found that present scenes have erased former impressions; and that memory increases the remorse of manhood by recalling the long-neglected instructions of youth. For let it be remembered, there is not a faculty with which we are blessed that does not, more or less, promote or govern action. The poisoned fruit may have the witchery of the golden gardens of the Hesperides;—we may be hourly influenced by minute causes, all weakening the impressions of the moral sense; distracting attention from the great destiny of life, or leading us imperceptibly to a low unspiritual career. And here it is the Fine Arts, so connected with cultivated sensibilities, the very offspring of the intellectual powers, offer in their wide sphere objects of ambition, pleasure, of social intercourse, and enlightened recreation. No matter what the rank or station of the man, the works of Raffaele are alike impressive; the peer and the peasant equally acknowledge the greatness of genius, and retire, their minds enlightened, their hearts purified by the contemplation of the power which recalls to their recollection the scriptural truths of religion, the mercy, and the moral government of the Supreme Ruler of the world. This has been denied; and with much elegant imbecility it has been stated, that the Fine Arts have chiefly flourished at the most corrupt periods of civil history. Let it be so; and it is after all but a chronological truth. During the rise and growth of states, commerce and the military arts chiefly prevail; when arrived at their height, the liberal; as they decline, the voluptuary; the Fine Arts advance to perfection with the progress of the state; and relieve the haggard features of that corruption which they cannot systematically check. Had they no connexion with the refinement of Greece? Were not the successive conquests of Etruria, Greece, and Sicily the first cause of the civilization of the Roman? Do not the more excellent arts demand constant meditation, and an accurate inquiry into the powers of nature; and do we not thus acquire true grandeur of mind, with a capacity of performing every thing in the best way?

The degradation of the Roman was caused by the conquests of the republic; they reduced a large population to slavery, which ministered to the habits of luxury—and the wealth of the known world was poured into the capital of *one state*. Moreover the Arts existed under the patronage of an impure creed, and a debased and ignorant population. Now, religion and education are as the spirit—the guide in this respect. The Arts it is true must appeal to cultivated understandings for support—but cultivated understandings are no warrant for religious principles. The intellectual like the sensual faculties are gratified by exercise, and the pleasure derived from the employment of talent is quite distinct from the enjoyment obtained by the secure government of the affections and conduct through the religious impressions of the moral sense. There are not two characters more worthless than Sylla or Julius Cæsar; yet who could connect their degradation with the love of literature, and appreciation of the works of Art?

*Virtus est homini scire id, quod quæque habeat res.  
Virtus scire homini rectum, utile quid sit, honestum,  
Quæ bona quæ mala item quid inutile, turpe, in-  
honestum  
Virtus quærenda rei finem scire modum que.*

Inculcate religious principles with intellectual associations, with those resources which Art and Science alike afford, not only as pursuit, but recreation, and the mind is at once strengthened,

guided, and animated in its career. Schemes of this kind, incumbent on us for the good of any class, are still more so for the improvement of the poor. Impress a man with a proper sense of self-respect; teach him the value of opinion; and show him that advancement is dependent on the right use of the means you place at his disposal, and he will not be slow to choose them, or willing to neglect. The numerous mechanic's institutions prove this; and the societies for the working classes in every country town, show not only that the schoolmaster is abroad, but that his scholars have duly estimated the advantage of his presence. In furtherance of the plan for the education and refinement of the people, it is proposed to give greater facilities for the inspection of our cathedrals, public buildings, and the monuments and works of Art which they contain. For this purpose a committee was appointed in June 1841, and it is to the report of that committee, to exhibit what has been effected, and the results we may anticipate from its adoption, that we must now request the particular attention of our readers. The object then of the committee was this—"To inquire into the present state of the National Monuments and Works of Art in Westminster Abbey, in St. Paul's Cathedral, and other public edifices, to consider the best means for their protection, and for affording facilities to the public for their inspection, as a means of moral and intellectual improvement for the people." The objections urged against those by whom this "desire of affording facilities," &c., has been advocated, have been generally—that it would be attended with detriment to the collections—be an impediment to public service—bring crowds of ill-regulated London people together—was not required—and would not be valued when bestowed. In reply to argument, speculation, and assertion on these points, we shall quote the Report. As regards the British Museum, it appears that from 16,000 to upwards of 32,000 persons have passed through the rooms in *one day*, without any accident or mischief, and that in the course of the three or four years that this liberal system has continued not a single case has required the interference of the police. The National Gallery affords a still more favourable instance of success from free admission, the number has increased from 125,000 in 1837, to upwards of 500,000 in 1840. Children of every age have been admitted; the greatest propriety has been observed; and the policeman's duty is entirely confined to taking into safe custody, parasols, walking-sticks, pottens, and umbrellas. The Tower, with the price of admission reduced to sixpence, has given most satisfactory proofs of the error of those who speculated upon misconduct. In 1840, 94,073 visitors passed through the apartments, and we are pleased to state the sum received enabled the Master-General of the Ordnance to apply £1094 to purchase an additional collection of ancient armour, shields, &c. The reduction of the price of admission to the Crown Jewels has led to a similar large increase in the amount received. Hampton Court by the generous kindness of her Majesty having been liberally thrown open; in 1840, 122,339 visitors, mostly of the working classes, attest their appreciation of this advantage. The admission of the public on Sunday afternoons, sometimes to the number of 3000 persons, and their exemplary conduct in the palace and gardens, is a peculiar and important feature. There is a notice put up in the garden in the following words. "What is intended for public enjoyment the public are expected to protect"—and the Committee have called the attention of the House to the satisfactory result of placing confidence in the people. Greenwich Hospital with its Painted Hall, bears similar honourable witness. From the above detail it appears that the use which has been made of the facilities thus afforded to the public, sufficiently proves the general disposition of the people to



appreciate exhibitions of this nature, and to avail themselves of these means of instruction and innocent recreation. It offers, further, the most satisfactory evidence of the safety with which works of Art and other objects of curiosity may be thrown open to public inspection. With respect to our cathedrals and public monuments, the Committee report—"they do not apprehend that any danger to the monuments in Westminster Abbey and St. Paul's would result from giving to the public under proper regulations the same freedom of admission to those cathedrals which is allowed in the case of the exhibitions above-mentioned. They strongly deprecate any course which could create an impression that churches were at any time to be considered merely in the light of places for the exhibition of works of Art. But it is their opinion that as by increased facilities of admission to the inspection of mere works of Art, civilization has been encouraged, and public taste improved, so a more free admission to religious edifices under proper regulations may be made conducive, not merely to the gratification of curiosity and the acquirement of historical knowledge, but to the growth and progress of religious impressions, by leading the mind of the spectator from the contemplation of the building, to a consideration of the views with which, and the purposes for which, it was originally erected, and is still maintained. Much indeed is it to be desired that the public was more seriously impressed with the sacredness of cathedrals and churches; the evidence given by the Rev. Sydney Smith has fully confirmed his accurate recollection and acquaintance with the transactions which occurred in St. Paul's, the century before this, and fully justified his fears of their probable renewal. But it is to be remembered the disgraceful conduct he alludes to is to be traced to those who sit within the gates of the choir, who desecrate the church and interrupt "the worship of the 15 or 20 very serious pious people, old people, and sick people, who seem quite in earnest," rather than to those who are walking without. Yet it is obvious that religious worship, and the exhibition of works of Art, in the same temple, at the same time, cannot exist together with due regard to decorum. In a vast city like London there ever will be a mass of idleness and folly—and the regulations applicable to York or even Windsor fail of application here. Policemen, Vergers, Canons residentiary and rails may do much; but there is yet more of inconvenience and misconduct than either law, reason, or Deans and Chapters can control. If Sunday be the poor man's day, it is also the Lord's day; and the objection of converting the House of God into an exhibition, and that in the midst of this city during the hours of public worship, is one every good man must feel, and every conscientious mind maintain. We cannot but contrast the behaviour of a Catholic community in this respect; yet we do hope much may yet be done, by increasing the solemnity of public worship, by the religious decoration of our cathedrals, and removing that too prevalent puritanism of thought which induces so many to view them merely as places for the assembly of men for stated purposes, rather than with that holy reverence, which bows us in prayer before the altars of the edifice we were taught of aforetime to consider as the House of God. It is however gratifying to find the relaxation of rules which has taken place, and we cannot but think the small fee now required at St. Paul's and Westminster Abbey, useful in some degree as a check, and not operative as an exclusion. And here it is right to state, that not one shilling of the sum received at the Abbey goes to the Dean and Chapter. It is strictly applied to the building; and from this fund it is intended, as the Abbey is extremely deficient in painted glass, to attempt to revive that Art; in point of fact, to put painted glass into the south transept window. If our churches were more frequently thrown

open; if they could more constantly be made the sanctuary of voluntary prayer; if the poor might at general hours there enter, and seek consolation in the silent petition of the afflicted; if the man of the world might be able to awaken his mind to contrition by one solitary reflection, offered in the place where in the purity of childhood he has knelt; and this not only at stated hours, according to fixed and regulated formularies, but as the thought prompted and the wish induced; the sacredness of a church might perhaps then become an impression endeared to us by much of saddening recollection, but by far more of holy and joyful respect.

"Why are our churches shut with zealous care,  
Bolted and barred against our bosoms yearning,  
Save for a few short hours of sabbath prayer,  
With the bells tolling, stately returning.  
Why are they shut?"

"Are there no wicked whom, if tempted in,  
Some qualms of conscience, or devout suggestion,  
Might suddenly redeem from future sin,  
Or if there be—how solemn is the question—  
Why are they shut?"

The testimony as regards the good conduct of the people has been invariably confirmed, and that of Colonel Rowan one of the chief police-commissioners is most important in this respect. But we trust not to a force of this description, let good order arise from a conviction of the moral benefit it creates and extends; educate, train, and refine the people; and make them the protectors of what you design for their advantage. Good taste, and sensibility to works of Art, are neither exclusive gifts nor entirely the result of study; it is not requisite that every man should be a critic, but it is right that all men should be allured from indulgence in the propensities of idleness, by means which at once nourish their powers and inculcate the respect due to genius, public worth, and the institutions of their country. "You cannot," says Mr. Cunningham, "know what a statue is in a packing-case, but if you set it out on a pedestal and let people look at it, they will tell you." In like manner, you cannot maintain the feeling due to the memory of great men; you cannot keep up the incentive of emulation to acts of heroism and virtue; you cannot give the Arts which refine the moral support of your countrymen, by any other means than by making them partakers of the benefits of education, alleviating the evils of poverty, mitigating the tendencies of passion, and impressing their minds with the conviction, that religion, knowledge, and the Arts, which refine society, increase enjoyment, alleviate misfortune, and form the basis of the happiness of life.

With regard to opening the National Gallery and British Museum on Sunday, we are far from considering it desirable; it would be a step accompanied by much speculative advantage; and one that would take away more rest than it could confer pleasure. Improve and extend your parks; and emulate continental nations in this respect, that even in their casual moments of recreation they are reminded of the actions of great men, by the statues they have erected to their honour. The opinions of the living are impressed with the passions of the living, but in the dead there is no change; their lives are a lesson to all time; no strife can destroy, no heresy mislead their silent influence; and the gradual amelioration of our social condition arises not alone from the knowledge we exercise, but the wisdom which the past has treasured; and in which we have been reared. To blend the elegant and useful Arts with a system of moral instruction is the best safeguard for national as for individual happiness. Design and beauty are united in the works of Creation, and Creation is the instructress of the mind of man.

"Thus was beauty sent from heaven,  
The lovely mistress of truth and good  
In this dark world: for truth and good are one,  
And beauty dwells in them, and they in her  
With like participation."

#### PAINTING AND SCULPTURE, AS CONNECTED WITH RELIGIOUS EDIFICES.

It is a self-evident truth, and admits of no question, that a taste for the civilized Arts, both of painting and sculpture, increases and becomes improved the more the eye and the mind are accustomed to the works of their creation. It is not as with the grosser passions of our nature, where familiarity dulls the faculties, and every day renders them less capable of enjoyment. We know that the drunkard often shudders at the draught he takes, though habit has made it the necessity of his existence; that the epicure becomes palled amid the dainties with which he is surrounded; and that the miser has been found to hate the meanness of his passion, though the materiality of his mind has still urged him on to acquire.

Among the nations of antiquity men will be found pre-eminent, both in public and private virtue, where the sister Arts had reached the greatest degree of perfection. The era of the creation of the magnificent works of Grecian genius, the admiration of posterity, is to be sought for immediately after the Persian war, in the days of Pericles. The constant view of monuments, so exquisite in their execution, formed the taste and excited the emulation of the beholders; and it would seem as if the private worth and public virtue of the citizen, increased or diminished in proportion as the genius of the painter or the sculptor became extended or confined. The disciple of Zeno felt his resolution to bear the ills of life strengthened by the contemplation of the almost living examples which the artist had presented to his view; nor did the pupils of Socrates or Plato find the lessons of those sages less impressive, when taught in connexion with the monuments of foregone and heroic virtue everywhere seen around. We may be told that the virtuous days of Rome preceded the perfection of the Arts in the republic; but we learn from the historian, that if an age of happiness under that dominion could ever be reckoned for mankind, it was during the reigns of Trajan, Adrian, and the Antonines, when the public treasure was poured out, and the exertions of the emperors were directed to the encouragement of Art and the protection of genius.

In the middle ages, which succeeded the swarming of those hives of barbarians who, passing from the north, covered Europe with darkness and desolation, the first gleams of light appeared in that land which principally contained the masterpieces of ancient power and genius—the admiration and study of our times. The fierce and warlike tribes which occupied the various regions of Italy became softened in their manners from the contemplation of ancient Art everywhere displayed; the Hun, the Goth, the Lombard, or the Vandal, whose eyes had been accustomed only to contemplate the monstrous and deformed idols of their gods, could not long resist the force of truth. He saw around him the most perfect forms, and the most sublime conceptions, called forth by the labours of the painter or the sculptor; and perhaps it was fortunate that the fathers of Christianity obtained the aid of both to instruct the illiterate barbarian. The followers of Thor or Odin soon turned with horror from their hideous and blood-stained statues; the natural and rugged virtues of their nature burst forth when they saw the history of their Redeemer visibly placed in the temple of his worship; and their hands grasped, as did that of Godfrey in an after-day, their swords, in genuine indignation of his sufferings; although mistaken in their impulses, yet their faith became unshaken, and their penitence sincere.

However the practice of placing in public buildings, dedicated to worship, works of Art, representing different scenes in the passion of our Lord, may, by some modern writers and divines, be objected to, certain it is in the primitive ages

of Christianity, before and long after the age of Constantine, all the talent which then existed in the empire was almost exclusively devoted to decorate the churches; and there can be no doubt that the impression which was made on the minds of the people by the labours and eloquence of the fathers of Christianity, became more impressive, and more deeply written on the minds of their hearers, when, after the exhortation was finished, the congregation remained with awe to contemplate the mute representation of the stupendous miracles or sufferings they had heard described. It was not till the different schisms which arose in the church, from the pride and ambition of its pastors—each endeavouring to obtain a political pre-eminence over his equal, forgetting whose commission he bore, that the successor of each bishop or patriarch, to gain a greater degree of reverence to himself, attributed to his predecessor the power of working miracles, which he knew were false, caused his beatification, and, taking advantage of the ignorance of his flock, induced them to have more pride in being followers of St. Hierom or St. Ignatius, than followers of Christ. The natural consequences of priestcraft and superstition quickly followed; every church as it arose from its foundations was decorated with the histories of men and not of the gospel; and the rapid progress which the papal power made showed the potency of the weapon employed. The Arts became deteriorated in proportion as the story they narrated was monstrous or absurd; the solemn scenes which the pages of the gospel had described, the history of salvation which they told, and by which the artist seemed as if inspired, ceased to operate on his imagination; he found nothing in the lives of St. Austin, St. Dunstan, or St. Ursula, but earthly mortality and inane superstition, and he degenerated into the barbarous chronicler of a barbarous tale.

It would thus appear, and the facts prove it, that it was the policy of the court of Rome to bring the Arts to its assistance, and that one great engine employed was the introduction of representations of the assumed miraculous power of its supporters in all places, not only of religious worship, but of domestic life; everywhere they met the eye, and the lessons which they told became impressed on the mind and the belief, as much by being made familiar to the sight as by being narrated in the language of the country where they were exhibited, while the real ordinances of Christianity were delivered in a foreign tongue, and the works of Art, whose subjects were taken from the Scriptures, and which would have enlightened the piety of the age, were either discountenanced or suppressed. It is true that the genius of Leonardi, of Raffaele, Michael Angelo, and others, disdained to hand down to posterity the puerile fables of unholy saints, but these exceptions only prove the rule; and the encouragement they commanded but shows, that either the pride of being patrons to men so extraordinarily gifted, prevailed over the policy of princes, or that there were some who had escaped the darkness of the times, and who dared to protect and cherish genius, though displayed beyond the bounds sacerdotally allowed.

To prove with what force the labours of the painter and sculptor may be brought to bear on the operations of the mind, it is only necessary to point out, that in works of civil or religious history, of tracts or of literature in general, those which will admit of them are not only read with greater avidity, but are also with greater facility imprinted on the memory. Some, indeed, there are, the vividness of whose imaginations have the faculty of conjuring up in the mind images which possess all the intenseness of reality; they live in the actions they hear described; and the pictures formed by their imaginations have the same effect as if they were in reality before them: but this is seldom to any extent the case; and it will be found that the greater part of an audience at a theatre will give a more correct and perfect

relation of the tale they have seen performed, and that they feel its moral with greater strength when picturesquely produced, than if they had heard it read or narrated without such additional aids.

In many of our churches sentences from Scripture are painted on tablets affixed to the walls; those which are of the class of prayer or thanksgiving, it would not be possible symbolically to understand, but those which relate to the actions of our blessed Lord and his Apostles, must, through the very nature of our being, acquire double force when shown to us, as if in actual life and performance, through the creations of genius and study. The sacred character of the edifice where the picture is placed, which the master-hand of the painter had produced, also throws a majesty and solemnity around the subject, which will be sought for in vain in the gallery, where, mixed with a thousand others, it is looked upon but as a work of Art, and as such to be criticised or admired, but its moral is forgotten and its utility is lost. The Cartoons of Raffaele at Hampton Court are a proof of this, but little of religious feeling is ever felt in the contemplation of them; the mind of the spectator, after passing through the various apartments of the palace, becomes satiated with the multiplicity of paintings he has seen, however "masterly" they are executed; and his imagination occupied with the portraits of Vandyke, the gods of Verrio, the battles of Wouverman, and the Lely beauties of Charles's court, on entering the gallery which contains them, is in a state but ill calculated to appreciate either the magnificence of their execution, or the awful grandeur of the subjects they contain. The same is felt in the National Gallery: how much of the effect of Sebastian del Piombo's splendid picture of the 'Raising of Lazarus,' and the 'Disputing with the Doctors,' by Leonardi, is lost by the intermixture of other works of Art. The frescoes of Michael Angelo were painted on the walls of St. Peter's and the Sistine chapel of the Vatican; and it is not unreasonable to suppose, that the immensity of the one, and the solemnity of the other, added vigour to the pencil even of that great master. Take the celebrated picture by West, the 'Last Supper,' from the altar of the choir or sanctuary of Winchester; or the painted windows of the 'Resurrection,' and of the 'Wilderness,' by Mortimer and Sir Joshua, and place them in a gallery, their beauties are diminished and their effect is lost, their utility only becoming developed from the localities they occupy: the works of Wilkie would lose as much of their intensity exhibited in the dim mysterious light of a religious edifice, and be as much misplaced, as are the sacred subjects of Scripture when they are contemplated in adjunct positions with the Venuses of Corregio, the rapes of Rubens, or the landscapes of Claude.

Having endeavoured to show that, by the embellishment of our sacred edifices with works of Art taken from scriptural subjects, devotion must be increased, we may consider what a mighty impulse would be given to native talent; what a vast field would be opened to its exertions, if public patronage were employed in decorating our religious edifices with works of Art. To whatever degree of excellence the English school of painting has attained, it is confessed that in the higher walks of scriptural and historical subjects it is far below that of Italy, if not of others. When have a Reynolds, or a West, or any other, been able to animate their saints, and give the Lord of saints that supernatural cast of features, that Promethean light, which a Raffaele or a Rubens would seem to have borrowed from heaven itself, wherewith to inspire them. The Apostles of the English school are ordinary men, or at most thoughtful philosophers, or elegant courtiers, studious of their attitudes: in that which is considered West's masterpiece, at Winchester (and it is characteristic of the school), the figure of our Lord appears more like a physician

prescribing a remedy for the recovery of his patient, than the great Messiah working a stupendous miracle for the conversion of a nation.\*

With our sculptures the case is different; here public patronage has not been wanting; immense sums for monumental tributes to the heroes, the philosophers, and the benefactors of our country, have been expended; yet the same cause has had the same effect. Who, that has contemplated the monuments in St. Paul's, and has seen those in many parts of Europe, but must confess, that however beautiful they may be found in execution, however characteristic in the resemblance, yet the puerile fables with which in general they are encumbered, is to be regretted and deplored? Would St. Paul or St. Peter immediately on entering that cathedral take it for a Christian church? Would not those fathers of our faith recognise in the Britannia the Minerva of Athenian worship? Is not the Neptune of paganism to be found? What are the angels, with extended wings, supporting the dying warriors, but the *numeri inferiores* of antiquity? Such concomitants of monumental respect may be fit for a Pantheon, but are misplaced in a Christian temple; far better than this was the taste of our rude ancestors, the figure of the departed, with hands clasped, as if in prayer!

Neither in this cathedral, or in the Abbey of Westminster, is there a painting to be seen. Can there be any doubt that, if the walls of the former, whose symmetry is now barbarously encumbered and disfigured with so many masses of marble, had been illuminated with masterly representations of the passion of our Lord, the fervour of devotion would not have been increased?

The same cause which has exerted its baneful influence in preventing our countrymen from excelling in the more lofty conceptions of pictorial art, has also contributed to keep that of sculpture from reaching the perfection we hope both are yet destined to attain. The sculptor must necessarily be a painter; the latter, from want of encouragement to carry out the ideas, which in his pupillage he has received from studying the historical and sacred subjects of the great masters, as he becomes more perfect in his art, finds his conceptions bounded by the encouragement he receives; the picture upon which he has lavished his labour and his time must necessarily, as an early attempt, be imperfect, and he is content to labour on. He knows it is only by repeated attempts that excellence can be attained; his efforts are redoubled, and parts of the picture are found faultless, but his pencil is unprofitable, because the subject upon which he is employed imperatively requires that all the resources of the Art should be brought out. He then discovers that in those portions in which he has succeeded and is perfect master of, he has obtained sufficient material to approach perfection in subjects not requiring such diversity of study; he becomes a portrait, a landscape, or a painter of domestic life, and though perhaps in any one of these, he cannot be surpassed, yet, when in his celebrity he is called to produce something of higher and greater design, he is as incapable as when he began his career; perhaps even more so, his imagination by continual action on that particular branch of his Art which he has been necessitated to pursue, having become reduced to the scale of the subjects on which his labours have been bestowed. This is the reason why our monumental sculptors are, in general, poor and heterogeneous in their designs and character; any single part may be perfect, but as a whole, they are mostly failures. The same cause acts with the same effects on these sister

\* We refer to the general character of our school; there are some noble exceptions—and would be many if the art were duly encouraged. The picture of 'Christ looking down upon Jerusalem,' by Mr. Eastlake, will bear comparison with the highest productions of the old masters.

Arts: it is the national patronage which can alone afford remuneration for the years of toil and study, which must be consumed before the full development of genius can be attained. In vain may exhibitions and institutions be opened, where the works of artists are temporarily displayed; the same cause which depresses the painter and sculptor, and prevents them from rivaling the ancient masterpieces of Art, equally disqualifies the spectator from forming a correct judgment of the merits of what is presented to his view: his taste is formed by what he sees, and he criticises the minutiae and the excellence of the execution; but he thinks not of the trifling nature of the subject on which so much genius has been expended and lost; no lesson of importance is instilled into the mind, as no precept of virtue, patriotism, or religion is offered to his view. If any picture possessing these qualities is produced, it quickly disappears and speedily becomes part of some private collection, where it is as effectually hidden from public inspection, and as useless for all improvement of public taste, as if it had never been created.

The best and most extensive field for the encouragement of Art, is that on which the talents of the great masters were displayed in the sacred edifices and on the sacred subjects of our faith. We have endeavoured to show with what powerful effects the Fine Arts were early brought to act against the infidelity or the paganism of the barbarian, and that both constituted for centuries a powerful auxiliary in the extension of true religion and virtue; and that however they may have afterwards been desecrated from their proper ends, their inherent power of good remains, and can never be destroyed.

#### A TOUR FOR THE ARTIST.

July 9, 1842.

SIR,—At a time when artists are arranging plans and settling routes, that they may obtain profitable material with which to fill their sketch-books, I may, perhaps, be permitted to obtrude a few words on the claims put forth to their consideration by a country of which Englishmen in general know much less than they do of the East Indies; for while the latter country has had the benefit of an extensive pictorial publicity, and its architecture, its natives, and its scenery, have become as familiar to the eye as those of our own land, the country to which I would now call attention has never had equal advantages, although part and parcel of our own dominions, its peasantry speaking our own language, and governed by our own laws. Need I name IRELAND—a country possessing as bold and romantic scenery as any nation; its peasantry as intelligent and picturesque as their more fortunate and much more frequently "painted" neighbours—and where "a stranger" is always doubly welcome to the home of the landlord or the hut of the peasant.

I have been prompted to the task I have allotted myself in thus writing to you, from the strong impression left on my mind during a recent visit to that country, and which will of course enable me to furnish the latest particulars concerning roads and accommodation to be met with there; and also from a feeling becoming pretty common, both with artists and visitors to our yearly exhibitions—the desirableness of opening a fresh field for the exertion of the landscape-painter's talent. The Rhine, that fruitful source to the painter, has been exhausted; its scenery has been copied and recopied until it has become so familiarized as to be almost looked on with indifference; and artists have been known to travel long and unpleasantly, with great risk of health, and even of life, to break new ground; and yet a great and a beautiful country—a part, indeed, of Great Britain—has remained a *terra incognita* until lately, and even now many of its lovely glens have been untrodden, and its glorious mountains unlooked upon by the eyes of British artists, who have roamed so perseveringly over almost every other part of the globe.

I never was an unnecessary alarmist. Although as much attached to the comfort and safety of our

own land as any Englishman can be, I have always confided in the innate sense of honour to be found in the people of any country who find a stranger travelling among them merely to view the beautiful in nature. But I know that many of my countrymen would have a great objection to travelling in Ireland, after the events that have recently happened there. I can only say such fears are totally groundless; that while most, if not all of these outbreaks are traceable to peculiarly local sources, there is no country in the world where the traveller may pursue his course with greater safety as a tourist and a stranger, and meet with more respectful and honest treatment. I have been through the wildest parts of Connaght and Connemara at twelve and one in the morning, without injury or molestation, in the midst of an almost famishing peasantry—impoverished many degrees beyond what most Englishmen would believe to be the fact—and have frequently left all I had at inns, unsecured by anything but the rigid honesty of the people, which I have always found its sure defence. Indeed, I have been cured of the alarm produced by distant rumour, since a striking instance of its absurdity occurred to me about two years ago in France. Two ladies, who were exceedingly anxious to revisit England, their native country—for many serious reasons, as well as from the natural one of "love to their fatherland," were effectually deterred, and frightened out of all their arrangements for this purpose by the meeting of Chartists at Holloway Head, and the spread of their principles, which they believed to have rendered England an unsafe country to visit or live in, and they consequently dreaded to cross the channel. Of a similar kind and character are the apprehensions of danger that deter many from visiting the Sister Island; and they are just about as reasonable and as well grounded.

Perhaps some excuse may be found for non-visitors, in the fact that the great changes that have occurred in this country, and the great facilities and advantages that the last few years have given the tourist, are not sufficiently known. Some few years since, and no regular coach-road intersected these wild regions. Certainly the ancient roads are sufficiently uninviting, winding, and tortuous; they straggle over high mountains in rugged uncomfortableness, and tell plain tales of the many disagreeable things a traveller in the "good old times" must have encountered. These things have now passed away, and roads as level and convenient as any in England leave the old mountain track to weeds and solitude. The dirty hovel with "pigs in the parlour," where a "shake down" of straw alone afforded the traveller rest, and a bowl of potatoes "good entertainment," has given place to houses of accommodation, a little too much honoured to be sure in the high-sounding appellation of "hotel," so commonly bestowed upon them, but which are marvellously in advance of their predecessors, and many of them as comfortable as small inns generally are. The car-riding too, is far less cramping and inconvenient than the stage-coach travelling of England; and if it does not get over the ground quite so rapidly, accidents are things very rarely heard of, and that is a pretty fair equivalent. Eight miles an hour is, however, quite rapid enough for one who wishes to see the country he passes through. Railroads show us nothing.

The traveller wishing to visit Connemara and the wild and grand coast-scenery of this part of Ireland, can ride by mail or by Bianconi's car from Dublin to Newport or Westport, going in a pretty direct line across the island; or else, from Dublin proceed to the interesting old town of Galway. By either route he will easily reach the mountains and lakes that are the chief and most attractive features of this primitive portion of Ireland. Supposing him at Newport, the journey thence to Clew Bay and the islands that stud its waters, is exceedingly romantic and picturesque; the ruined abbey of Borishoole, and still further Carrick-a-Hooly Castle, the residence of the famous pirate chieftainess of the sixteenth century, Grana Uaile, or Grace O'Malley; afford picturesque "bits" on the journey, to say nothing of the rude and antique forms of the cottages that occasionally peep upon the road, each worthy of the pencil, and their equally picturesque inhabitants; the girls in their deep-red petticoats and jackets, with their healthy cheeks and richly-clustered hair, that many a lady higher born might envy; confined beneath the

ample hood or capacious mantle, its broad bold folds, as it hangs majestically from the head upon which a load is frequently poised, adding an "antique grace" and dignity to figures that seem to realize Homeric times. Certainly they may be said to be the "finest peasantry in the world" for the painter; a more fortunate admixture of bright colours is seldom to be met with than they display upon themselves. A red petticoat, with a deep-blue body and yellow handkerchief, aids the more sober scenery of the country not a little, and is of much value in landscapes where green and grey alternately abound.

Clew Bay is perhaps as beautiful a thing of its kind as can be seen; when viewed from the mountains that surround it, it is magnificent. The varied shapes of the rocky shore, the towering summits of Croagh Patrick, and the numerous and varied islands that literally crowd this part of the coast, presents a picture worthy any artist's pencil. The lofty rocks and the solemn mountain passes that lead toward Achil are also delightful places for the botanist to ramble; "with gaudy flowers the cliffs are gay," and among the many beautiful plants, the heath only to be met with here and on the shores of the Mediterranean, is deserving of especial notice. The silvery bunches of the bog-flax, waving luxuriantly over the flats, and agreeably dotting their surfaces with its brilliant whiteness, is also peculiarly grateful to the eye. But why stay to enumerate where all is beautiful.

The road from Clew Bay to the Island of Achil crosses the mountains, and gives us a view of a small bay, "Black Sod Harbour," the point of land styled "the Mullet," and the islands of Innisboffin and Innisturck. The savage grandeur of those lonely hills, over which the wild juniper and purple heath spread so luxuriantly, and down whose sides fall the mountain torrents like so many silver threads—the magnificent clouds that encircle their heads, and which claim for Ireland the pre-eminence in cloud scenery—the sea studded with islands, and stretching forth towards America—when combined as we saw them with the glorious arch of the rainbow, to be traced by the eye from one point of land to the other, and typical of the over-ruling power of its Maker spanning these enormous hills, gave a sublimity to the scene that words fail in conveying. "The heavens were telling the glory of God," and man could but gaze and wonder.

The inhabitants of Achil live in a primitive simplicity; their houses are heaps of rude stones rounded by the tide, and procured from the beach, uncemented, and held upon each other "by the force of their own gravity;" a fact of which their inhabitants are no doubt profoundly ignorant. A slight thatch covers them, and no window or chimney is to be seen; the doors let in light and air, and let out the smoke of the small turf fire, and the people like the smoke for the extra heat it imparts. The eagle and fox are their fellow inhabitants, and live and burrow in the high mountains that rise in the island. As they lived centuries ago, even so they live now; more simply and fewer degrees above the cattle of the field many of them could not live. Some of their huts are mere holes dug in the sides of the ground, fronted with sods, and covered with turfs of grass; a bed of heath is all the furniture, and the entrance of one was but three feet high.

From Westport the road runs through a tract of country that has not been unaptly styled the "Irish Arabia Petrea," so stony and uncultivated is the scene. An imagination strong enough to enlarge the small lakes and their surrounding rocky hills into sufficiently ample bounds, might frequently see not unapt realizations of the many views we possess of the Dead Sea. At Leenane is a comfortable inn, this is the head of "The Killerries,"—a name given to an arm of the sea that runs in about four miles here. It is confined by magnificent mountains, one of which, Muilrea, is 800 feet above the level of the sea. Nothing can be finer than the solemn magnificence that seems here to shut you from the world. An hour's ride along this mountain ridge leads you to an open level, and here you obtain a magnificent view of the "Twelve Pins" of Connemara; a gigantic group of mountains of the most fantastic forms, and including in their bosoms lakes of surpassing beauty; one of which, Loch Ina, can scarcely be exceeded for savage grandeur. The Pass of Keilmore that winds around their base, would exhaust a poet's power of

description. The fantastic shapes of the hills, the wild luxuriance of the trees, the picturesque irregularity of the rocks, that fallen, seem to stop the traveller's progress—the beauty of the lake and stream, that irregularly winds throughout—and the varied loveliness of the whole landscape, that shifts like the kaleidoscope, and forms ever-new and ever-pleasing pictures with each movement of the spectator, amply repay the toil of the visitant.

There is at Maam, in the heart of these mountains, a most comfortable and commodious inn which was built by Mr. Nimmo, the celebrated engineer to whom Ireland is indebted for her modern admirable roads. He chose this spot for his own residence, and built this house for his own accommodation; and certainly it would be difficult to fix on a more exquisite site. From its windows it commands views of the "Twelve Pins," of Lough Corrib, and "Hen Castle" upon the small island in its centre, and which has been happily compared to Lochleven, and it is within an hour's walk of Lough Ina, and the most picturesque and beautiful scenery of this part of Ireland.

Let the traveller provide himself well against rain. If there is any rain in Ireland it will be met with among these mountains; and when it does come down it is solid and palpable.

In the hope that these few remarks, manifestly incomplete and desultory, may induce artists of greater ability than myself to visit scenes so grand and magnificent, and in every way so well worth their attention from the circumstance of their being hitherto undelineated, and thus soliciting "justice for Ireland" in a new and different spirit, I beg leave to subscribe myself, &c.

F. W. FAIRHOLT.

[We gladly insert this letter—and can confirm, from our own knowledge of the country described, the opinions strongly and ably expressed by our correspondent. It is just the country for the artist to visit; perhaps in no part of the world could he find more admirable subjects for his pencil—whether he studies the immense varieties of nature, or human character as infinitely varied. Connemara is a wild and almost primitive district of Ireland; civilization has made here comparatively slow progress; until within the last twenty years there was literally no coach-road through it, and he who travelled there was compelled to journey many miles on foot, without meeting any habitation but the cabins of the peasantry. Now, every part is easily accessible: but as yet the originality of the scenery and people remains unimpaired. The artist can have no idea of the surpassing grandeur and sublimity of the district;—go where he will, he finds a subject for his pencil; the lines of the mountains, covered with the heather; the rocks of innumerable shapes; the "passes," rugged, but grand to a degree; the finest rivers, always rapid—salmon-leaps upon almost every one of them; the broadest and richest lakes, full of small islands, and at times clothed with luxuriant foliage along their sides; in fact, Nature nowhere presents such abundant and such extraordinary stores of wealth to the painter—and even now it has been very little resorted to. Add to this, that every peasant the artist will encounter, furnishes a striking and picturesque sketch; and as they are usually met in groups, scarcely a picture will be without this valuable accessory, as an introduction to the landscape. Their dresses, as well as their forms, afford admirable material.

It is no unimportant addition to the advantages to be derived from this tour, that the journey is safely, easily, and cheaply made—by far more safely, easily, and cheaply than a tour up the Rhine, or even into Belgium—places as familiar to the artist's tread as the steps that lead from Trafalgar-square to the gallery of the Royal Academy. About six or seven shillings a-day will be the utmost required for his expenses while in Connemara; and a little more than three pounds will take him into the very heart of the district. If he be an augler his sources of enjoyment will be largely enhanced; it would seem like a fable if we were to tell him of the sport he may obtain in any one of the many noble rivers with which it abounds. To these observations we may add, our willingness to furnish (privately) to any artist desiring to make the journey, full instructions upon all matters concerning which he may require information.]

## THE ARTS IN CONTINENTAL STATES.

**ITALY.—ROME.—Visit of the Pope to a Russian Painter.**—In a beautiful situation beyond the Porta del Popolo, stands the palace which bears the name of Palazzo-del-Papa Giulio: within its walls a Russian painter, M. Heberstetel, now has his studio; and his holiness on the 13th of June paid him a visit in order to see his large picture called 'St. John in the Wilderness.' This picture has made much sensation in the artistic world at Rome, and the journals are alike lavish in their praise of the invention, pure style, correct drawing, truth, and force of colouring. It would seem that to a happy imitation of nature it adds the sweetness of the Florentine school and the majesty of the Roman, the brilliancy of the Lombard, and the rich colouring of the Venetian, in the same manner as in old times was practised by the Bolognese school, especially Annibale Carracci in the famous 'Loggia Farnese.' His holiness and his suite remained a long time contemplating the picture, and encouraging the artist to new labours.

**BOLOGNA.—Exhibition of Paintings in the Streets.**—There is an ancient custom in Bologna, that for certain religious processions that take place yearly in three different parishes, the walls of the buildings in the streets of those parishes are adorned with carpets, flowers, hangings, velvet, gold-embroidered stuffs, &c., in a most elegant and picturesque manner; and when in these parishes there is the residence of some of the proprietors of the magnificent collections of pictures for which Bologna is so famed, it is the custom to exhibit the pictures in arcades, of which there are so many in Bologna, and catalogues are distributed *gratis* to the people. This privilege is never abused; these masterpieces are religiously gazed on and admired; and by the respect of old tradition no one injures or permits to be injured in the slightest degree these treasures of art. We are reminded of the artistic festivals of Sicily in the old times of Greece, called the city of painting, as afterwards Felibien called the city of Bologna. This year the three parishes of the festival were Santa Caterina, San Vitale, and San Benedetto, in which are the palaces of the Prince Hercolani, Marchese Tanari, Conte Brunetti and other noblemen and gentlemen, proprietors of galleries of European fame. On the 5th, 12th, and 20th of June, were three magnificent exhibitions in the streets, which at night were illuminated: above 1500 pictures according to the printed catalogues were exposed, and the night, being lighted by thousands of torches, was more brilliant than that of the day.

It would be idle to attempt a description. This year the success of the arrangements was unusually great, being made in such a manner as to offer a classified series of the great Bolognese school, beginning with Lippo Dalmasio and F. Francia, and continued down to the times of Zanotti and Gandolfi. The specimens of Alessandro Tiarini, Cavedone, Lionello Spada, rivalled the six Carracci, Guercino, and Guido. In the "loggia" of the Palazzo Hercolani under a tent of crimson velvet was placed a magnificent work of Albano, which attracted universal admiration. It were to be wished that there had been present on this occasion some English connoisseur—but a true connoisseur—capable of appreciating the Bolognese School little known in England, because there are few good specimens of it in this country. It is little known as a whole, and not at all in its subdivisions; in which are found Masters of first-rate merit, and whose works are beautiful in themselves, and most interesting as regards the history of painting. We have named only the Bolognese school, but we believe the same observation might be justly applied to the other Schools of Italy.

**FRANCE.—PARIS.—Honours to Artists.**—The king Louis Philippe has been pleased to give gold medals to M. H. Halfeld, painter of history, and to M. A. Barbier, painter of landscapes and interiors.

**Monument to the Memory of the Victims of the 8th of May.**—Three crosses of wood had been provisionally erected in the angle formed by the Versailles rail-road and the road called "des Gardes," to commemorate the victims of the dreadful accident which occurred on that spot.—An architect, M. Lemarie, a most severe sufferer by that catastrophe, has piously determined to erect a chapel on

the spot in memory of all who died, and which shall contain a mausoleum for each of his own family who perished there.—The Archbishop of Paris consecrated the foundation-stone on Monday the 4th July. A multitude of persons assembled spontaneously to view the impressive ceremony. The chapel is dedicated to "Notre Dame-des-Flammes."

**PRUSSIA.—BERLIN.—Royal Academy. Distribution of Prizes.**—The yearly meeting of the Royal Academy for the distribution of prizes was held on the 3rd of June. The director Doctor G. Schadow being president. The report on the progress of art for the past year which was read was highly gratifying, both as regarded the Academy of Berlin dedicated to the cultivation of the highest branches of art, and also the amounts of the subordinate art and trade schools in Berlin, Konigsberg, Dantzig, and Erfurt, were most satisfactory. To these a large proportion of the prizes for the encouragement of art were awarded, and it is right it should be so—but we cannot too strongly warn the youths who excel in the technical arts or in some branch of trade in which a degree of knowledge and practice of arts is required, against fancying that because they have acquired distinction in these, they have the genius or powers to become great artists in an independent walk of art. By this an admirable technical workman is often lost, and a bad painter or sculptor added to the long list of misdirected abilities. The report recalled the losses the Academy had sustained by death in the past year, among these the great and immortal name of Schinkel was mentioned as having caused the bitterest and sincerest regret.

**Cloister Church.**—The admirers of the arts of the middle ages will hear with delight that the restoration of the Cloister Church (formerly a church belonging to Franciscan convent) is now in progress. The style of the church is a severe and simple Gothic, its date the close of the thirteenth century; it contains various pictures—especially a very fine one by Granach.

**King of Prussia's Present to the Prince of Wales.**—The object of art which, however, excites the greatest interest here at present, and which will we might almost venture to say be, when it is completed, the masterpiece of modern times in its style, is the present which the King of Prussia sends to the Prince of Wales as a godfather's gift. This gift is a shield, whose material is gold and gems with every possible resource of ornament which the art of the goldsmith offers. Stuler is the artist, and his graceful inventions for ornaments exceed even those of Schinkel. The gold and gems, however, are secondary to the beautiful designs for the shield, which are by Cornelius, being the first important work he has executed in Berlin.

Its form is circular, and the subjects chiefly religious, containing the principal mysteries of the Christian religion; it might be called "The Shield of Faith." In the middle is a cross, and in the middle of the cross, being also that of the shield, is represented on a medallion the Saviour, a half-figure; at the extremity of each arm of the cross are four medallions representing the four evangelists; and in the space between, the three christian graces, Faith, Hope, and Charity, and to these are added Justice, the peculiar glory of who is to be a Ruler. The two Protestant doctrines are represented, Baptism and the Lord's Supper; each are a great picture as regards the style and beauty of the invention. Our limits only permit us further to add, that the inner circle of the shield represents some event of our Saviour's life; and the last religious design is the descent of the Holy Spirit on the disciples, and their commission to preach the word. By this we are conducted from past to present times; and the rest of the compositions regard the baptism of the young prince and circumstances connected with it. The religious part of the picture is worthy to form a grand altar-piece in fresco, with no alteration but as regards size.

**COLOGNE.**—The ceremony of commencing the restoration of the Cathedral is expected to be a very imposing one; it is said there will be present the Kings of Prussia, Bavaria, Hanover, Belgium, Holland, Wirtemberg, and Saxony, two reigning Grand Dukes, an Archduke, two of the French Princes, sons of Louis Philippe, a Prince of Sweden, &c.



**RUSSIA.—ST. PETERSBURGH.**—*The Brothers Cernekoff.*—These two landscape painters were born on the banks of the Volga, and from their earliest youth devoted themselves to this branch of their Art. Happily a generous lady enabled the two brothers to extend the sphere of the subjects of their pencils, and in 1830 the younger brother, Nicanor, undertook a journey through the Caucasian provinces, beyond Teflis, and along the shores of the Black Sea. He remained for two years, and brought home 200 most interesting drawings. In 1834 he received a commission from Government to visit the Crimea, called the Italy of Russia; here he employed his pencil most happily; and in the great collection of views and sketches which he has executed, we find admirable representations of the scenery, with the peculiar characters of the sky and the country wonderfully preserved, with correct drawings of the more important architectural subjects. The old Palace of the Khan of Tartary at Bakissara, which brings to mind the Spanish Alhambra, the remains of Grecian architecture in the Chersonesus, the ruins of their works. Among the views we may especially remark the valleys of Baidar, of Corolez, &c. Orianda, the beautiful country seat of the Empress of Russia; Sebastopol with its immense pier, the largest perhaps in the world. Uniting great courage and perseverance to their talents in art, these brothers then undertook a journey to Astracan, but instead of making the voyage down the Volga in the usual manner, they travelled separately down its opposite banks, thus producing a series of drawings, which gives a complete panorama of the river, during 3000 wersts, or 430 geographical miles, of its course; these are contained in about 3000 drawings; besides some others of the places most remarkable either for beauty, architecture, or historical interest. There is a representation of the great fair of Nisi-Novgorod, and a view of the ruins of the old capital of Bulgaria, and of Cheri-Serai, the capital of the Tartars of the Golden Horde. The costumes of the various people are also given with great exactness by these industrious artists. Nicanor and Gregory Cernekoff have already visited Italy, and brought many views from it; but it is their intention to return to it again, and to pass from Naples to Egypt and Palestine, and thence to return to their native land. Their collection of views is now at St. Petersburg, the greater part are in water-colours, a few only in oil. The Emperor has expressed his desire that a part of the interesting sketches of the course of the Volga should be engraved and published. The brothers Cernekoff are members of the Imperial Academy of St. Petersburg.

#### ON THE MISERIES AND INCONVENIENCES OF PORTRAIT PAINTING.

SIR,—I beg to venture a few remarks, through the medium of your impartial press, upon the relative situation of portrait painting in reference to almost every other department of Art, and with a view of correcting those mistakes in an otherwise discerning public, which have a most unfortunate influence over the practice of the art as well as over the feelings of the artists themselves. There is scarcely another form of Art or science that does not carry with it the means of its own defence, while portrait painting seems destined to stand unprotected and alone. Other sciences are, for the most part, involved in mental difficulty or obscurity, and require some knowledge of their principles, in order to form a judgment of their respective merits; or an induction into a sort of masonry, which can only be explained by coming into the secret. While this may act as a pointed frieze to keep out presumption and pretence, the art in question is open to every rude attack; and does not partake of the common securities of Art, although possessed of the same elements. It is that unfortunate department which is brought down to the bar of criticism through all its grades, and where a verdict may be pronounced by a jury of old women, and adjudged by the sagacity of young children. It is here that the eyes are allowed to take place of the understanding; where the artist is denied the privilege of seeing for himself; and where he must only look at people with the eyes they behold one another, or regard themselves. We would advert, in the first place, to broken appointments, arising from some trifling change in the weather, the dress, or the complexion, whereby the artist is taught what value is put upon his time; or the perplexity he is frequently under when it is secured,

by finding some who sit, as though they had no other ambition than that of looking like marble statues, and relax from their natural expression till they have really none to take. Others, too, by what is termed "calling up looks," are playing off the graces in succession, and expect the skilful artist will catch each of them flying, and introduce them all into one face at the same time; just as a performer might be called upon to indulge an impatient audience, by singing all his songs at once.

It is not a little remarkable, that an artist will find the most difficulty with the intermediate ages of life; a struggle commences between the periods, which the painter too often attempts to reconcile: to a close observer there is in middle life, an effort of nature to keep that which it feels in danger of losing, and the muscles of the face, as though loth to fix, seem fluctuating between the relaxation of youth and the inflexibility of age; and is manifested just in proportion as the subject is more or less animated. The sitter is seldom long before taking a peep in progress, and is not a little discomfited by certain markings which make their first appearance on the stage, and the absence of some appendages which seem to have left it: hence, such remarks as these—Are those delves so peculiar in my face? Am I so destitute of hair? &c.—questions, one would have thought, the looking-glass had quite settled for them long since. Further, to account for why the sitter so often quarrels with the painter for telling him the truth, is only to look at the new light in which he presents him to himself, and the degree in which he will be disconcerted, may be ascertained by taking it in extent: only remove his familiarity with the glass, then imagine an interval of ten or twenty years between the first and last interview at it, and the individual would be positively scared at the change in his own appearance: if, notwithstanding, he must be obliged by a compromise between youth and age, at the expense of consistency, the most that can be done for him will be, to make him look like an old cherub. Or his subject may be some soft observer, who is continually calling off his attention by the most perplexing un-sheba-like questions about the process; while every movement of the brush is watched with as much jealousy as the application of a tint of yellow ochre: here it is that working-up is likely to be mistaken for finishing; and for want of this spurious substitute, when the portrait is far advanced, it is supposed to be only in an early state; and, when quite completed, may be very well when it is finished. Even this encouragement is all conditional, as it is promised him he shall take little Jenny's likeness in the event of his success, though it ordinarily happens, that if the child's portrait is ever taken, she must take it herself. Whatever the objections may yet have been, only let the picture be left, and they will multiply fourfold; for observe—there is, in almost every family, some one who passes for an oracle, who is consulted on every occasion, and whose decision is final; some dictator in ordinary, or judge extraordinary: it may be some lady who is to be considered in all matters of taste, down to the very arrangements of chimney ornaments; or some gentleman, in whose compass of mind all such minor affairs are included; who is supposed to have outstripped all the sciences, and left them in a condition only to be looked after. The judgment of this infallible is sure to be on the wrong side of charity; universal dispraise gives him a seeming advantage over those who cannot go so far in their discoveries; he is aware he risks nothing, as those who may blunder in their praises upon a bad production; and that the higher the excellence of the picture happens to be, the more refined that criticism will be thought, which is able to slide in between comparative beauty and unattainable perfection.

Then follows, in course, the deriving prejudices of education, even in respectable talent, and the abuse it will necessarily receive from uninstructed artists, commonly called self-taught geniuses; and a host of amateur artists, who, for the most part (for this is to be understood as speaking in the main), have acquired a blindness, by which they have the peculiar faculty of judging in the dark. Having obtained that little learning, which is so dangerous a thing, they have just enough of it to prevent them from knowing how little they know; all the steps of their progress are only so many departures from truth; each of which they must retrace before they recover the natural qualifications of the common eye. From such, no mercy can be expected, whose approbation is limited entirely to what they do themselves. Then, as though this were not enough, there is the suffering competition with ill-judged talent, formed as it were to meet the perverseness of the human disposition, which recognises peculiarity rather than beauty; and in proof of which their productions need only be carried out into caricature

(as seen in the political representations of the day); and they will appear even more like the men than the men are like themselves. Perhaps the worst effects to be apprehended are, the giving of out-door employment to many bad passions that have been long and busily engaged within; which may now provide materials for envy to feed upon, for design to work upon; and afford a cloak and shelter for insincerity against the very storm it may have raised itself: it becomes the medium through which many a grudge is paid off, and many a piece of flattery laid on, which could not be tendered or tolerated in any other way, and brings about that convenient season to insinuate a compliment which otherwise might never arrive; so that, whether the one party should declare that the likeness was flattered away, or the other that justice was not at all done to the original, the luckless artist pays the price of both opinions, and instead of its being the period that should crown his hopes, becomes only the day of his visitation. As a set-off to the foregoing, it is only doing justice to an absolute fact to state, that a gentleman was once reconciled to his picture by the superior intelligence of his little dog, who, upon coming into the artist's room, gave a bark of recognition, or note of admiration, and commenced licking the hands and face of his master's picture; this satisfied him as to its identity, notwithstanding all that had been said to the contrary, and gave him, for the first time in his life, an opinion of his own.

To paint, therefore, so as to please everybody, would indeed be a new thing; to paint so as to please nobody, would be just as new; but to paint in a manner that anybody ought to be pleased with, is the province, and becomes the duty of the able artist, in the conscientious discharge of which he only has to please himself; the only alternative that will remain for him will be, to get his money, leave his picture, and then (as Themistocles says) run for his life! Let those who would dispute this, ask why it has been the practice for painters to frame their terms, as "one-half to be paid on the time of sitting, and the other half on the completion?" unless they had found, before they made such a provision, they were left with such an accumulating stock of unfetched canvases as gave them the choice, either of filling it up for their own pleasure, or of turning it to other account, by commencing dealers in marine-stores.

It may be necessary just to glance at what he has to contend with from ignorance and credulity, for to enlarge upon this there would be no end. What, for instance, can he expect from the judgment of those who see no impropriety in showing the two sides of a drum at the same time, and consequently ought not to wonder why they cannot see through a stone wall? of those, either, who have no more eye for projection than they have for perspective? who think the off side of a three-quarter face should be equally shown, and regard all the auxiliary shadows with the same kind of flat interest they see the grain on marble? to say nothing of one who, being shown the profile portrait of a person she had never seen, asked if the gentleman had but one eye. There is besides, an approving ignorance, more aggravating than all the rest, which helps the artist into many a scrape, by accounting for things that he never intended. The shines on the eyes are by these attributed to blindness, and the shadows under the nose for snuff; their admiration is chiefly confined to the execution of the claw of a table, or the clock of a stocking, while it is with difficulty their eyes can be diverted from the richness of the frame. As to the artist who cannot sympathize with this, he must have a most glorious practice, or a most enviable insensibility: to the credit of the true patrons of Art, the artist concedes the qualities of generosity, candour, and discrimination; and they have shown him how well they know how to use them, but they are the exception and not the rule; and it is only the occasional light which such may shed across his pathway that can cheer his labours, and enable him to pursue his profession with comfort or advantage.

Should these incidental remarks, by meeting the eyes of the lovers of this interesting art, bring back some such recollections, or awaken a suspicion as to the real minds and motives of these kind of umpires, it may have the effect, at least, of chastening the evil it cannot remove; and a greater satisfaction than that of merely laying a complaint, will result to your faithful correspondent,

LIBRA.

## ART-UNION OF LONDON.

The prizes, with two or three exceptions, are selected, and the Committee are making the necessary arrangements for their exhibition to the subscribers in the Gallery of the Society of British Artists, Suffolk-street. The exhibition commences on the 15th instant, to continue open for four weeks, and will doubtless attract large multitudes;—in fact, the first issue of tickets which the Committee make (being five to each member), will amount to no less than 60,000! This is indeed dealing in a large way. We are glad to learn that Mr. Doo has undertaken to engrave for the Society Mulready's picture 'The Convalescent.' Mr. Doo's well-known works give an assurance that the subscribers may anticipate a gem of art. The annual report will be ready for distribution after the 9th of this month; it is elegantly illustrated, and forms, altogether, a most interesting document, calculated not merely to be of service to the Society, but to advance the interests of Art.

The following is a list of the pictures purchased by prizeholders since the publication of our June number:—

*The Title of Picture, Artist's Name, and Price.  
From the Royal Academy.*

Brockenhaven, E. W. Cook, 90l.  
An Italian Widow, Severn, R.A., 100 gs.  
Cromwell Discovering his Chaplain &c., A. Egg, 70l.  
The Schoolmaster, C. W. Cope, 78l. 15s.  
The Death of Romeo and Juliet, H. Pikersgill, 65l.  
The Gipsy Haunt, H. Jutsum, 40l.  
The "Bourgeois Gentilhomme," T. M. Joy, 50l.  
The Two Children, Fanny McIan, 30l.  
Jacharach, on the Rhine, C. Deane, 30l.  
"Soft as dew her tones of Music fall," G. Wells, 25l.  
View of Yarmouth, A. Vickers, 21l.  
The Forgotten Word, T. F. Marshall, 26l. 5s.  
Cottage on Woolpit Heath, C. Ward, 15l. 15s.  
View near Henley on Thames, S. R. Percy, 15l.  
Winchester Tower, F. W. Watts, 15l. 15s.  
A Scene near Saddleworth, F. Rhodes, 15l.  
The Nymph of the Lurley, J. M. Leigh, 21l.

*British Institution.*

The Board of Guardians, W. Cope, 105l.  
Aqueduct on the Campagna of Rome, G. E. Hering, 80l.  
Tasso's Villa at Sorrento, G. E. Hering, 50l.  
The Dancing Dogs, A. Montague, 30l.  
On the Hummer at Hull, T. A. Durnford, 26l. 5s.  
Little Red-Riding Hood, W. Henderson, 15l.

*Water-Colour Society.*

Hastings Beach, Sunset, J. D. Harding, 50 gs.  
Composition, J. Varley, 70l.  
Trepot, Coast of Normandy, C. Bentley, 35l.  
Landscape, J. Varley, 42l.  
Grenville Coast, W. Callow, 26l. 5s.  
Augsburg, Bavaria, S. Prout, 21l.  
Fecamp, Normandy, C. Bentley, 20l.  
Scene from "As you like it," H. Richter, 15l.  
River Scene, J. Varley, 15l. 15s.  
Composition, J. Varley, 15l.  
Nesso, Lake of Como, H. Gastineau, 15l.  
Shoreham, Evening, F. Nash, 21l.  
Bolsover Castle, D. Cox, 10l. 10s.  
At Bamberg, Bavaria, S. Prout, 12l. 12s.  
Falls of the Rhine, G. A. Fripp, 10l. 10s.  
Criciueli Castle, North Wales, H. Gastineau, 10l. 10s.

*British Artists.*

Going to the Fair, Herring, 250l.  
View of Leith Hill, Surrey, W. J. Allen, 135l.  
The Gipsies' Camp, J. W. Allen, 60l.  
The Heronry on the Findhorn, A. J. Woolmer, 40l.  
Lane Scene at Newdigate, Surrey, J. W. Allen, 25l.  
Lavinia, H. Room, 15l. 15s.  
The Last Quatrino, E. Latilla, 42l.  
One of the Buttresses of Snowdon, J. B. Pyne, 26l. 5s.  
The Mountain Torrent, E. Hassell, 15l.  
At Vallery Sur Somme, H. Laucaster, 35l.  
Feeding of the young Birds, G. Stevens, 15l.  
The Village Post Boy, T. F. Marshall, 12l. 12s.  
A Slavonian Wagon, J. Zeiter, 10l.  
Mæcenæ's Villa, Tivoli, W. Havell, 10l. 18s.  
At Stanground, near Peterborough, A. Vickers, 10l. 10s.  
The Vale of Llangollen, J. C. Holland, 10l.  
Landscape and Cattle, J. Wilson, 10l. 10s.  
Windsor Castle, W. Cranbrook, 20l.  
Dead Game, G. Stevens, 10l.  
On the Yare, G. B. Croome, 10l.  
Coast Scene, near Swansea, W. R. Earl, 10l. 10s.

*New Water Colour Society.*

The Ford, C. H. Weigall, 30l.  
Confession before Battle, L. Haghe, 35l.  
View of Durham Cathedral, W. Dodgson, 25l.  
A Bit of Gossip, J. Jenkins, 25l.  
Water Mill, Northumberland, T. M. Richardson, 26l. 5s.  
Susan Holliday, J. Absolon, 21l.  
Bridge over the Pique, W. Oliver, 15l.  
Edinburgh Castle, T. M. Richardson, 15l.  
The sketch, Miss L. Corbux, 15l.  
A Laughing Girl, J. Wehnert, 10l. 10s.  
View on Wimbledon Common, H. Warren, 10l.

## ROYAL IRISH ART-UNION.

The Committee of the Royal Irish Art-Union have presented to the subscribers a "progressional Report," from which we extract the following passages:—

In continuation of the system we have adopted in giving short progressional reports, in order to satisfy the Society from time to time of the various acquisitions we have been enabled to make, and the information we have received, we beg leave to submit, on the present occasion, a statement respecting the final arrangements on the most important subject of the engraving for the subscribers of the year 1842, as also that which we were directed to select in advance for the year 1843. This being the highest compliment in our power to pay to an artist, as also so much of the reputation, not to mention the actual resources of the Society, depending on a judicious selection, it has in each year been the point which has called forth the most anxious care and attention on the part of your committee. In our first year, 1840, considering the acknowledged merits of Mr. Burton deserved the compliment at our hands, we were enabled by his assistance, most readily and promptly exerted in our favour, to place before our members the 'Blind Girl at the Holy Well,' so ably engraved by Mr. Ryall, a work of Art which has earned for us golden opinions wherever it has been seen. In our second year, 1841, we thought this mark of respect was due to the talents of another distinguished countryman, Mr. Rothwell, who, on its being made known to him, came forward and presented, for the purpose of engraving, his celebrated 'Young Mendicants' Noviciate.' The satisfactory progress of this work by Mr. Sangster, an engraver of the highest ability, we lately bore testimony to in a notice of the etching proof lately received, in which there is the strongest assurance of our reputation, as well as that of the artists concerned, being very considerably advanced by the production of such a first-rate work of Art. We have now closed our third year, 1842; and, acting on the same principle, to award the palm of merit to the Irishman who has advanced the reputation of our country most highly in the walks of Art, we have this year considered it our pleasing duty to pay our homage to the genius of MacIse, and by associating his name with ours make it and his merits, so highly and deservedly appreciated elsewhere, more generally known and felt in his native country. Mr. MacIse has most cordially responded to our wish, and has placed one of the subjects of his fertile pencil, peculiarly well adapted for our purpose, at the disposal of the Society for engraving. We allude to his picture of 'A Peep into Futurity,' or an Irish girl trying her fortune—a work simple in its details, but of great power and interest in a national point of view, and one likely to produce a most attractive and popular engraving. With regard to the engraving in advance for 1843, we are sure it will give unmingled satisfaction to our already most numerous and influential members, and add next year very considerably to our list, when it is publicly known that we have made arrangements for the production of Mr. Burton's celebrated work, 'The Arran Fisherman's Drowned Child,' exhibited last year in the Royal Hibernian Academy, and at present in the Royal Academy Exhibition in London. The merits and high and interesting character of this work are too generally known to call for any description or comment on the present occasion. But in thus calling the aid of Mr. Burton's talents a second time in favour of the cause in which we were engaged, we did not think we had a right to do so without offering him something more substantial than the additional eulogium which might arise from the general diffusion of so beautiful and interesting a specimen of his more matured powers. On the first occasion, in offering to engrave the work of an artist, the Society holds itself exonerated, in a great measure, by paying as well as receiving a marked compliment; but should an emergency occur like the present, when for the purpose and general advantage of the Society it becomes necessary and advisable to revert to the same artist, the case is different, and the Society would lay itself in some measure under an obligation, instead of asserting, as it should do, its independence of character. Acting on this principle, we have agreed to award Mr. Burton £100 for the copyright of the above fine work, to be carried on, and form an item in the charge of the appropriate year.

The Society, as we intimated in our last number, continues to flourish; the amount of the year's subscriptions exceeded £3500, a sum, all circumstances considered, very far beyond that upon which the projectors of the Institution had calculated; and so large as, unquestionably, to have created a demand beyond the supply—for the Exhibition of the Royal Hibernian Academy, from which the committee was bound to select the prizes, did not altogether contain pictures to the value of the amount contributed; and the proportion of works worthy of the age and country was unfortunately small indeed. This evil will, we trust, be remedied next year; the Irish Artists resident in London are bound to forward their contributions; and that, too, not merely to have the

semblance of aiding the great and good cause, but really and truly to advance it. They *ought* to do so, from a sense of duty, but they may do so with reference even to their own interests; for now-a-days they are more certain of disposing of them there than they are in London. They may be, indeed, fully assured that if good paintings are transmitted to Dublin none of them will be returned. But it is an essential part of the plan of the Irish Art-Union to invite the aid of English and Scottish Painters; not only for the sake of the Arts generally, but in order to stimulate and improve the native professors, who, with abundant natural capabilities, have been "sleeping" for years past, because their energies have not been roused into action. We say, therefore, and say it advisedly, that a new market has been opened for productions of Art; and that if our better artists will contribute, they will not only answer their own more immediate purposes, but will do that which they are all labouring to do—forward the interests of British Art, by bettering its character, extending a true taste for it, and adding largely to the number of those who covet the possession of pictures. These are proper incentives—we cordially hope they will sufficiently operate. We can name dozens of our painters whose works would be sure to find purchasers in the Committee of the Royal Irish Art-Union. Indeed, no assurance to this effect can be so conclusive as the fact that every good work, and nearly every work, sent by an English artist was marked "sold" upon the walls of the exhibition. It should also be borne in mind that if a sum of £3500 has been subscribed this year, next year the sum will be much larger—probably double; and that the choice, even under improved circumstances, must be much less limited than it will be elsewhere.

It is really "too bad" to find the committee of the Irish Art-Union compelled to expend their funds in the purchase of inferior works, merely because they have not works of a better order offered them for sale.

We hope these hints will not be lost upon our readers; we shall recur to the subject, again and again, as the period of exhibiting in Dublin once more approaches.

There is, however, a topic connected with the Report of the Committee, to which we cannot refer with equal pleasure. They have agreed to give Mr. Burton the sum of £100 for the copyright of a water-colour drawing; while, at the same time, they have accepted from Mr. MacIse and Mr. Rothwell gratuitous loans of pictures for the same purpose. This is not, we humbly think, either prudent or just. For a public body—acting for the purpose of advancing the Arts, and not with a view to any personal profit or advantage—to give money at all in payment for copyright is decidedly and distinctly wrong; it is considering the artist in the light of a mere trader, indisposed to contribute his quota to the public good. But if looked upon in another light, surely that which is granted to one artist should be granted to another, and, at least, Mr. Burton should not be preferred to painters of far higher ability, such as Mr. MacIse and Mr. Rothwell.\* Considered in any light, this preference establishes a most evil precedent. It will be difficult for the Society to procure a picture hereafter without paying a copyright for it; inasmuch as there are few of our more eminent artists who will be pleased at finding a minor class of Art receiving a patronage to be withheld from them. Moreover, the Committee have, we think most wrongfully, led to a conclusion—in thus engraving a second picture by the same painter—that among their countrymen there is less

\* We do not, however, mean to defend the hanging of Mr. Burton's two pictures—one of which is the picture for "the Copyright," of which £100 has been paid—in the miniature room of the Royal Academy; in such miserable places that their merits or demerits cannot be tested. We venture to assert that they were not seen at all by one out of a hundred of the visitors to the Royal Academy. It would have been better to have rejected them altogether than to have thus stamped them with a mark of emphatic disapproval; indeed, we were somewhat surprised to see these pictures hung at all, for it is a primary rule of the Royal Academy not to exhibit any works that have been publicly exhibited elsewhere; the hangers of the Royal Academy were of course ignorant of the fact that these two pictures had both been exhibited at the Exhibition of the Royal Hibernian Academy, where they were both sold, during the summer of last year.

ability and distinction than the world, generally, believes. There are, at least, a score of artists, natives of Ireland, from whose works a selection might have been made more for the honour of the country, the prosperity of the Institution, and the advantage of the Arts. We had been led to expect that the Committee of the Irish Art-Union were about to issue engravings that should be really national—one of the immortal pictures of Barry was mentioned—and we do most unfeignedly regret that they should have resolved upon striving to content the world for which they cater, with an engraved copy of a water-colour drawing, to obtain which no inconsiderable portion of their funds has been sacrificed.

#### MR. HAWKINS'S DRAWING MODELS. TO THE EDITOR OF THE ART-UNION.

SIR—I find in the ART-UNION—the number for April—a second paper on Art applied to manufacture, containing a description of the Drawing Class at Exeter Hall, accompanied by observations displaying such sound judgment and just criticism as induces me to lay before you my own claims to originating an elementary system, containing greater simplicity and more principle than that which you there describe as being on “a grand and comprehensive scale,” but which, in my case, has not been derived from France, and therefore is without the valuable claim to being far-fetched, which is too often thought a merit in itself. In March or April, 1841, I described my system to a gentleman, an officer of the British Museum (whom I then supposed to be a member of the Government Educational Council), and solicited his attention and introduction to give lectures on this subject, as I had prepared diagrams and models, and did not require any remuneration; but he declined giving me any such assistance, when, through the means of a casual acquaintance, I was enabled to offer it to a society at Greenwich, and also at Woolwich; they both accepted it. I lectured at both places in May, and apparently very successfully, and offered it in the same month to the Sunday-school Institute at Stepney, which was accepted in the following September. In October I lectured there to a very respectable audience; the principals I found convinced of the simplicity of the plan, but they did not think drawing sufficiently important to be introduced into their plan of education. Finding it thus difficult and slow, even to give away lectures on this subject, I contemplated publishing my lecture, but the expense of printing made me deliberate, when, at this time (September, 1841), I first saw a set of models by a Mr. Deacon, the same which you describe, which, though highly useful in illustrating perspective, were evidently only on the imitative plan, and did not demonstrate any elementary principle, which, in my own system, I consider the fundamental basis of simplicity indispensable for demonstrating the elements of form to all classes attempting imitation. Seeing this, induced me to explain my scheme, and show my models to an educational publisher, in whose hands I had seen Mr. Deacon's models; the publisher professed to see the difference, admired my plan, and kept my models from September until March last, when, having obtained them with difficulty, I immediately offered them to another educational publisher, who promised to look at them, and attend a lecture which I gave on the 4th of April last, provided I did not expect any immediate compensation or profit on their publication; this I was quite contented to forego, but the publisher's business was in some other channel, and I have not been able to obtain any answer since. By this statement of facts I have no intention to make a querulous complaint against persons or circumstances, but am only desirous of showing to you, who are a conservator of the interests of the Arts and artists, how many impediments may be thrown in the way of that which originates at home, by refusing it the attention which is so much more readily granted to what comes from afar—a prejudice in favour of importations, which too often makes an evil and refuses the remedy. It is necessary to explain the principle on which I first endeavoured to show that the power of representing form, called drawing, was within the reach of all classes, by the most simple exercise of the hand, in conjunction with the thinking faculties.

I first assert and prove that all forms, simple or complicated, are composed of two simple parts

these I call the elements of all form—the cube and the sphere, solid or hollow. The true representation of these forms comprises the power of representing all other forms, as all forms are composed of modifications of these two. This I have endeavoured to prove by using substances as models, considering that the imitation of lines contained a fallacy, which if it did not mislead, must certainly delay the comprehension of the principle on which, during the last year, I have made many experiments by teaching the very young, and the very stupid, and not in any one instance have I found it fail to produce the capability of representing form sufficiently well to stimulate the powers of observation, and increase the desire for more knowledge. You say the “harvest is plentiful and the labourers few;” not doubting the accuracy of your knowledge which induces this assertion, I suppose there may be some defect, causing failure, in the manner of my endeavour to make this system public, as I am convinced that the simplicity of the means will prove infallible in giving any person, of the most limited capacity, just so much comprehension of form as every individual in civilized society absolutely requires, whatever may be his occupation. If I have not succeeded in making my plan sufficiently evident to arrest your attention, I beg of you to afford me some opportunity, *not occupying more than one hour*, to prove it to you more fully, for the sake of the importance of the subject and the credit of English artists, who are capable of originating an elementary system without going to France for it, and, as I hope they will prove, capable of executing works that will merit and obtain for them that fame which has ever proved to be the great ornament to national dignity.

I am, Sir, your obedient servant,  
B. WATERHOUSE HAWKINS.  
57, Cambridge-street, Hyde-park-square.

[We have been much gratified by inspecting Mr. Hawkins's models, and by receiving an exposition of his system of teaching the young learners to perceive and delineate form scientifically by means of them; and we have great pleasure in bearing testimony to the simplicity and soundness of the theory on which his system is based, and to the ingenuity with which his models are adopted to its exemplification. Mr. Hawkins's models are made on a similar scale to Mr. Deacon's, and can likewise be combined into a variety of figures bearing resemblances to real objects, such as buildings, &c.; but they are superior to Mr. Deacon's in this important particular, namely, that they demonstrate the geometrical solids to be the elements of form, and that in all kinds of shapes one or more geometrical forms are traceable in a greater or less degree. Thus the direct bearing of geometry on the study of form is made evident; and the use of that science is experienced by the student, who is thereby enabled to estimate the quantities as well as the qualities of masses, by their analogy to the forms of geometric solids. Mr. Hawkins's models may be described as consisting of four cubes, each cube composed of several pieces, that on being separated disclose respectively a hollow sphere divided, a cylinder with sections, a pyramid, and a cone, with sections; the external pieces making a cube forming arches, and other shapes, susceptible of various combinations. There are other cubes, one divided into four prisms; another enclosing an octangular figure, and so on; but the four cubes first described are the most important; and where the expense and dimensions of the box of models are considerations, a set of four cubes, instead of six or eight, would suffice to exemplify the principle, and compose groups of objects for the learner to draw from. That so compact, scientific, and inexpensive a set of models should have not found a publisher in these days of educational improvements, does indeed surprise us; we hope this testimony in behalf of their merits may conduce to procuring for them that attention they so well deserve. That we, in common with the rest of the press, were entirely ignorant of Mr. Hawkins's lectures, is sufficiently explained by the fact that no public announcement of them was made: this is to be regretted, but the remedy is easy; and we are glad to be able to state that Mr. Hawkins is about to give a lecture, at which we advise him to invite the attendance of the representatives of the different papers, and those who are interested in educational progress. It cannot be too often reiterated that every one may be taught to draw, and ought to learn; for drawing is the power of seeing intelligently and marking down correctly the forms of things.]

#### ART IN THE PROVINCES.

##### GLASGOW ASSOCIATION FOR PROMOTING THE FINE ARTS.

WE refer to this Institution with much pleasure, and direct attention to an advertisement, printed elsewhere, which sets forth the principles on which it is conducted. The first year of its labours has passed; and so successful has been the result that the “Committee were enabled to give an exhibition of acknowledged merit every countenance, by purchasing paintings from it to the amount of nearly eight hundred pounds, about two-thirds of the sum placed in their hands by the subscribers.”

The subscriptions thus extended to upwards of £1200; a very large sum, considering that the project was a new one, and that the Societies in Edinburgh had been for some years flourishing. The engraving issued by the Glasgow Society has been sent to us. It is of very considerable excellence; fully worth the guinea subscribed. ‘The Repose in Egypt’ is from a celebrated picture by Pietro de Cortona. The figures are engraved by Wands, and the landscape by Watt, both Glasgow engravers. Although the subject may not be the most interesting as a work of Art, it is far preferable to many of the prints issued by Art-Union Societies; and does high credit to the abilities of the engravers.\* Out of the first year's collection, the committee have been enabled to purchase pictures to the value of £786 2s.; the number of prizes being 59. As this subject possesses more than common interest to our readers, we shall print the list of pictures selected as prizes:—

‘The Absent,’ by John Graham Gilbert, P.W.S.A., R.S.A., Glasgow; ‘Scene in Cadzow Forest,’ by Horatio McCulloch, R.S.A., Edinburgh; ‘Elisha Restoring the Son of the Shunammite,’ by J. A. Hutchison, W.S.A., Glasgow; ‘In Sight of Home—Return on Furlough,’ by J. C. Brown, W.S.A., Edinburgh; ‘Village of Liddes—Pass of the St. Bernard, with Travellers making the Ascent,’ by Thomas M. Richardson, jun., Newcastle; ‘View off the Dutch Coast,’ by William Wallace, W.S.A., Glasgow; ‘The Benighted Sportsman,’ by William Kidd, London; ‘The Gallery of the Louvre,’ by Patrick Allan, London; ‘Juliet at the Balcony,’ by J. E. Lauder, A.R.S.A., Edinburgh; ‘Garth Castle, Perthshire,’ by D. M. McKenzie, W.S.A., Glasgow; ‘Cattle Returning,’ by John Wilson, jun., London; ‘The Blessing,’ by J. A. Hutchison, W.S.A., Glasgow; ‘On the Coast of Normandy,’ by J. Wilson, sen., London; ‘The Braw Wooer,’ by Robert Innes, Edinburgh; ‘Bridge of Turk, Perthshire,’ by John Fleming, W.S.A., Greenock; ‘At Fisherow, Firth of Forth—Early Morning,’ by William McEwan, Edinburgh; ‘Telling a Secret,’ by Thomas Clater, Chelsea; ‘The Drachenfels, and Island of Nannen Werder on the Rhine,’ by Charles Deane, London; ‘Penmaen Moor, North Wales,’ by Alfred Clint, London; ‘Old Mill, near Kilmartin,’ by J. M. Donald, W.S.A., Glasgow; ‘Gale at Troon, showing the Vessels that were driven in there in January 1837,’ by William Clark, Greenock; ‘A Fresh Breeze—off Bumburgh Castle,’ by J. F. Williams, R.S.A., Edinburgh; ‘Vessels off Bumburgh Castle,’ by Robert Norrie, Edinburgh; ‘Part of an Aqueduct, near Tivoli, said to be the Aqua Claudia,’ by James Giles, R.S.A., Aberdeen; ‘Scene at Blair Athol, Perthshire,’ by D. M. McKenzie, W.S.A., Glasgow; ‘Robert Burns, on turning a Mouse up in her nest with the Plough, November 1785, finished sketch,’ by Gourlay Steel, Edinburgh; ‘Rival Pets,’ by George Simson, R.S.A., Edinburgh; ‘Poor Lucille,’ by Mrs. McJan, Russell-square, London; ‘Old Powder Mill, head of Holy Loch,’ by Andrew Donaldson, W.S.A., Glasgow; ‘The English Protestant Burial Ground, near Portu S. Paolo, Rome,’ the pyramid was erected in memory of Caius Cestius, by F. H. Hinshaw, London; ‘Old Age,’ by Gourlay Steel,

\* We are not advocates for engraving pictures from the old masters, by Institutions of this character; but it is certainly better to multiply copies of a good work by a dead artist than of an inferior work by a living artist. At all events, the practice of limiting the subject to be engraved to the prizes selected is highly objectionable—it is now, however, we believe, pretty generally exploded. The London Art-Union announce two subjects by Mulready and Callcott—not purchased by them. In the case of the Glasgow Association, however, the choice was thus accounted for by Mr. McLellan:—“Mr. Swan has laid the Association under the further obligation of making over to the committee a beautiful plate from a picture by ‘Pietro de Cortona,’ with an impression from which each of the subscribers will speedily be furnished. Had it not been for this arrangement, an engraving could not have been produced in less time than two years, nor at less than double the cost charged for the plate in question.” He added, “I trust arrangements will be made by the committee for engraving, for next year's Association, one of the pictures that was exhibited in this year's exhibition. I believe without this the public will not be satisfied, nor the interests of the Association maintained.”

Edinburgh; 'Loch Fechan,' by J. M. Donald, W.S.A., Glasgow; 'Moonlight,' by J. B. Crome, Great Yarmouth; 'Old Mill,' near Houston, by A. Donaldson, W.S.A., Glasgow; 'On the North River, Yarmouth—Moonlight,' by J. B. Crome, Great Yarmouth; 'Cottage Scene at Luss, Loch Lomond,' by A. Donaldson, W.S.A., Glasgow; 'Campsie Glen,' by A. Donaldson, W.S.A., Glasgow; 'Feeding a Bird,' by Alexander Barron, Edinburgh; 'Cottage Scene—Sunset,' by Francis Slater, Glasgow; 'Cottages at Killin, Perthshire,' by D. M. McKenzie, W.S.A., Glasgow; 'Evening at Clewer, near Windsor,' by A. Vickers, London; 'Cottage Girl Resting,' by J. Pairman, Edinburgh; 'Off the Dutch Coast,' by John Wilson, sen., London; 'A Milking Girl with Cattle,' by John Wilson, jun., London; 'Glasgow Cathedral, from Mason-street,' by A. D. Robertson, Glasgow; 'Scene on Goswick Sands, with Holy Island in the distance,' by Thomas Fairbairn, Glasgow; 'Bay of Quick, near Greenock,' by John Fleming, W.S.A., Greenock; 'Evening,' by John Wilson, sen., London; 'View near Greenock,' by William Fleming, Greenock; 'Thames—Moonlight Evening,' by J. B. Crome, Great Yarmouth; 'A Calm,' by A. Clint, Hampstead-road, London; 'Burleigh Castle, Kinross-shire,' by J. B. Bennett, Glasgow; 'View on Loch-Lomond,' by William Fleming, Greenock; 'St. Killy's Castle, on the Black Water,' by A. Donaldson, W.S.A., Glasgow; 'Lakes of Killarney,' by A. Donaldson, W.S.A., Glasgow; 'Tantallan Castle,' by Thomas Fairbairn, Glasgow; 'Dunure Castle, Ayrshire,' by Thomas Fairbairn, Glasgow; 'Landscape, with Windmill,' by Miss M'Kenzie, Glasgow; 'Composition,' by James Eadie, Glasgow.

It is pleasant to observe that the prizes are by no means exclusively selected from the works of artists natives of Scotland. To this point a generous reference was made by Archibald M'Lellan, Esq., at the first general meeting of the subscribers:—

"This," he said, "will be, I hope, productive of good in two ways, first, by enabling our subscribers to become possessed of the finest works which may be produced in any quarter of the three kingdoms; and, secondly, it is productive of good to our resident artists, by exhibiting a diversity of style and manner, and in tasking their energies by competition, with the greatest talent the kingdom produces. I question much if an exhibition ought to be encouraged in this city, or if it could be maintained upon any other principle? An artist whose standard of excellence is his own works, or who measures himself by his compeers, is not likely to progress, and there is nothing so fatal to the Fine Arts as its professors resting contented in mediocrity. Acting upon these principles this committee have made their selection entirely on the score of merit; and of the 59 pictures which now adorn the walls of this room, two-thirds are by non-resident artists."

The same distinguished gentleman—one of the warmest friends of the Fine Arts of which Scotland boasts—referred the success of the Institution, mainly if not altogether, to the efforts of Joseph Swan, Esq., the secretary, an artist with whose published work, 'The Scottish Lakes,' most lovers of the Arts are familiar. "That gentleman," said Mr. M'Lellan, "has the sole merit of having originated and carried through the subscriptions; and much of his valuable time, for the last six months, must have been devoted to the affairs of the Association."

The very cheering prospect thus exhibited in Glasgow cannot but materially affect the character of the next exhibition in that town; a subject upon which we shall have to speak hereafter.

Meanwhile our readers will recollect that, according to an advertisement in our July number, "the 17th of September will be the last day for receiving pictures."

**LIVERPOOL.**—Our readers will bear in mind that all works intended for exhibition at the Liverpool Academy must be delivered at the rooms, Church-street, Liverpool, on or before the 7th of August; they will be addressed to James F. Eglinton, Esq., the secretary.

**WESTMORELAND.**—We have great pleasure in observing that a taste for the Fine Arts is extending into the wild and mountainous parts of Westmoreland. About 100 yards north of Shap Wells Spa, an octagonal column, standing upon a square base, has been erected in commemoration of Queen Victoria's accession to the British throne; it is surmounted by a statue of Britannia, and on the base are sunk panels, adorned with basso-relievos, the work and gratuitous contribution of Mr. Thomas Bland, of Reagill, a self-taught artist. The panel to the south bears an appropriate inscription, and on the north panel, in rich relief, there is a wreath of palm and laurel, the emblem of peace and plenty, surmounted with a shield containing the Lowther Arms. On the west panel is represented the British lion, with its paw rest-

ing upon a globe, and on the east panel a graceful figure of the goddess Hygeia, pouring medicinal water from a vessel into a shell which is held by an aged invalid. The execution and design of this work does great credit to the sculptor.

**PLYMOUTH.**—The etching of the plate now in preparation by Mr. Ryall for the West of England Art-Union promises very highly. It will be one of the most beautiful prints that has been issued by any Art-Union; and it speaks well for the management of this Society, that with so small a subscription it has secured to its subscribers so fine a specimen of Art.

**BIRMINGHAM.**—We regret to learn that a spirit of disunion has been working mischief among the artists and patrons of Art in this town. We find it difficult to arrive at accuracy on the subject from the *ex-parte* statements that have been transmitted to us; we shall therefore content ourselves, for the present at least, with laying the facts before our readers, and leaving them to form their own conclusions. It appears that a special general meeting of the "Birmingham Society of Arts" has been held, "for the purpose of considering such measures as may extend the advantages of the Society, and authorize its management in future by a single Committee."

The Chairman read a printed statement issued by the requisitionists, in which they adverted to the present School of Drawing from the antique connected with the Society, and the limited scope of its usefulness, the average attendance for some time having amounted to only fourteen pupils; the importance of extending the system of instruction, by the establishment of a School of Design, by which the wants of the manufacturers of Birmingham might be supplied, and the general taste of the town improved. To carry into effect this object, an application had been made to her Majesty's Government, which had been acceded to on the usual conditions; but as much inconvenience was stated to have arisen from the direction of the affairs of the Society being confided to two independent committees of equal power, proposals were submitted for intrusting its management in future to a single committee, consisting of fourteen non-professional and seven professional members. The Chairman likewise read another circular, issued by the Professional Committee, stating that the proposition was an attempt to destroy their powers as an integral and independent body, a proposal not only prejudicial to the best interests of the Society, but in direct violation of the fundamental law which formed the basis of a permanent union of the artists with the Society twelve years ago. The professional members expressed their approval of the object of extending the benefits of the Academy by the establishment of a School of Design; but protested against the legality of any resolutions which might be adopted at the present meeting, as the 15th law of the Society provided that no measure should be passed at a general meeting, unless previously approved by both Committees.

After some conversation as to the mode of conducting the business of the day, Mr. P. Hollins rose to support the views of the artists, and protested against the power of the meeting to entertain the proposition. He said that previously to the year 1830, the artists were an independent body, forming a Society of their own, the entire management and the funds of which were under their sole control; and they carried on two exhibitions with much success, and gave great satisfaction to the town. The Society of Arts was in existence at the same period, but some dissensions took place between the bodies, and the artists were induced to cede some points of difference after a negotiation, in which it was agreed to unite the Societies on the principle of equal authority being given to a committee composed of the members of both parties; as it was clear that the artists would form a very small numerical minority, and their interests might be sacrificed at a general meeting by the passing any measure which had not received their previous concurrence. Mr. H. read some passages from the laws of the Society to support his statement. He agreed that these laws were not like those of the Medes and Persians, unalterable; but they were terms of partnership, and could not be dissolved without mutual consent; and he therefore contended that the meeting did not possess the power to entertain any measure which had not received the sanction

of both committees. He denied that the artists were averse to any improvements in the Society; and maintained that from 1820 until the last four years they had given their assistance gratuitously, and the result was, that a similar body of artists could not be found in any provincial town. Mr. Hollins concluded by moving "That under law 15, this meeting, seeing that the Professional Committee has not assented to the measure proposed, does not feel itself competent to entertain the resolution on the notice paper."

The Chairman then put the question to a show of hands, and declared it to be in favour of the resolution.—A scrutiny was then demanded, and the numbers were declared to be—for the resolution 30, against it 38; majority against it 8.—The artists, however, claimed 43 votes, as being entitled to two votes each; but the minutes of the Society having been searched, no trace of this privilege was found, and the Chairman declared the resolution to be lost.—Mr. Hollins said that the professional members could not remain any longer in the room, and they therefore retired.

Soon after they had withdrawn, the Rev. Mr. Lee disclaimed any intention on the part of the Non-professional Committee to treat the artists with disrespect. Fears having been expressed for the exhibitions of the Society from the retirement of the artists, he begged to call the attention of the meeting to the character of the exhibitions of the last two years. In the exhibition of 1840 there were 231 exhibitors, who furnished 525 works; of this number 23 only of the artists belonged to Birmingham, and the works furnished by them amounted only to 64; in 1841, of 246 exhibitors and 518 works, 29 belonged to Birmingham, supplying only 62 works. He regretted also to remark that the School of Drawing was not in such an efficient state as could be desired.

Mr. Plupson moved the following resolution:—"The Unprofessional Committee having applied to a Board of Commissioners appointed by her Majesty's Government for promoting the formation of Schools of Design, for assistance in carrying out the original purpose of the Birmingham Society of Arts, and the application having been favourably received, the Commissioners having expressed a willingness to grant to the subscribing members of the Society a sum of money not exceeding that guaranteed by them—that the management of the Society be henceforth intrusted to one committee, to be composed of the president, honorary secretary, donors of £100, together with nine subscribers of £2 2s. annually, and five subscribers of one guinea, to be appointed by the donors and subscribers at an annual general meeting; and also *seven artists*, to be chosen by the professional members of the Society of Arts; and in case the professional members shall delay or omit to certify to the committee their election, within one month after the annual general meeting, of the seven artists to form part of the committee as above-mentioned, the other members of the committee shall have power to fill up the vacancies so caused."

One of our correspondents asserts, that the claim of the artists to be considered equal to all the patrons and subscribers is an unwarrantable one; they claim, indeed, equality on the strength of certain terms, but the general tenor of the laws is opposed to it, as well as the intentions of the parties to the compact of 1830. The meeting decided against this claim. The artists have refused since that time to co-operate with the Subscribers' Committee in carrying on the business of the Society, and especially that portion of it which is of most interest to the public—the annual exhibition. The subscribers, with every desire to continue the most friendly feelings towards the artists, require that the original purpose of the founders shall be respected, *i. e.* teaching Art for the purpose of improving Birmingham manufactures. The artists profess not to oppose the plan of extension, but they claim to exercise a control over it quite incompatible with the interests of the Society, or the safety of the parties who will have to guarantee several hundred pounds per annum to meet the Government grant.

In consequence of this unfortunate division there will be, we understand, two exhibitions this year in Birmingham—one of the productions of modern Art, and the other of the works of deceased masters.



## CLAY FOR MODELLING.

Sir,—Bearing in mind the maxim, that "Sempre odioso è il paragone," I will not attempt to make any comparison as to the principles upon which the ancient and the modern schools of painting have been constructed. But it will be useful, I conceive, to call to the recollection of your readers the practice of the old masters in regard to MODELLING. To this branch of Art they attached infinite importance, considering it to be the only sure means of arriving at excellence in their profession, and to attain which, as we learn from Vasari, they spared neither time, labour, nor expense, "Quando io considero meco medesimo le diverse qualità de' benefizi ed utili che hanno fatto all' arte della pittura molti maestri,—non posso, mediante le loro operazioni, se non chiamarli veramente industriosi ed eccellenti, avendo egliu massimamente cercato di ridurre in miglior grado la pittura, senza pensare a disagio o spesa o ad alcun loro interesse particolare."—*Opere di Vasari*, vol. ii., p. 265.

In fact, they stored their minds with reminiscences from history and from poetry; and, gifted as they were with exquisite genius and fertility of imagination, they nevertheless prudently checked its exuberance wholesome discipline, that they might never transgress in their works the laws which regulate external and visible nature. Availing themselves of all the means within the reach of art, they never commenced a painting without having first well studied the subject; reducing it to method by various drawings, and by carefully modelling in clay or wax the figures which it was their intention to introduce; such figures being variously grouped, and placed in situations where a strong light could be made to play upon them, and show to advantage, and in the most striking manner, the effects of a powerful chiaroscuro. By such practices they were enabled to transfer their ideas to canvass with a positive certainty as to effect, and without alteration in the detail.

The last thing in a new work which they took into consideration was colour, its contrasts, opposition, and adaptation to the subject in hand. With respect to colour generally, they took NATURE for their guide; but it was Nature idealized. "La véritable science du coloris ne consiste pas à donner aux objets peints la véritable couleur du naturel, mais à faire en sorte qu'ils paraissent l'avoir: parceque les couleurs artificielles ne peuvent atteindre à l'éclat de celles qui sont en la Nature, le peintre ne peut les faire valoir que par comparaison, soit en diminuant les unes, ou en exagérant les autres. Un peintre qui imite simplement les couleurs du naturel, telles qu'il voit, et qu'elles paraissent, est l'esclave de la Nature, et non pas son imitateur."—*De Piles, Dissertation*, p. 63.

Certainly artists of the 15th and 16th centuries were men of extraordinary mental capacity and resources; the extent of their acquisitions fills us with astonishment—"Erano i medesimo e scultori, e fonditori di bronzi, ed orefici, e niellatori, e pittori, e talvolta architetti; argomento d'invidia per la età nostra, ove un artefice appena basta ad un' arte. Tale era in Firenze il magliastro entre gli studii, e fuor di essi l'ecceitamento: onde al lettore non paia strano che quella città fosse la prima in Italia a signare i be' giorni dell' aureo secolo."—*Lanzi*, vol. i. p. 56.

They were at once sculptors, founders in bronze, goldsmiths, chasers, painters, and oftentimes also architects—acquirements which raise a feeling of envy in our days, when one Art is hardly to be acquired by each artist. So great was the emulation among the students, and so great was the encouragement held out, that the reader will not be surprised that this city was the first in Italy to mark the bright period of the golden age.

Raffaële, Michel Angiolo Buonarroti, Titian, and Baroccio, were most careful and diligent modellers, both after nature and the antique.

A number of the clay models of Coreggio were recently discovered in Italy, in a convent, the walls and ceilings of which he adorned in fresco.

Of Leonardo da Vinci, it is reported that—"S'impegnò a far cosa finita, non solo perfezionò le teste, contraffacendo i lustrì degli occhi, il nascer de' peli, i pori, e finà il battere delle arterie; ma ogni veste, ogni arredo ritrasse minutamente, ne' paesi ancora niun' erba espressa, e niuna foglia di albero che non fosse un ritratto della scelta natura."—*Lanzi*, vol. iv. p. 189. He strove to do everything; not only to perfect the head, counterfeit the reflection in the eyes and the pores of the skin, and even the beating of the arteries, but each garment, each ornament, was separately and minutely portrayed; and in his landscapes, there was

not a herb or a single leaf of a tree which was not a separate portrait from Nature.)

Vasari tells us, "That it was Leonardo's practice to model figures from life, and then to cover them with fine thin lawn, or cambric, so as to be able to see through it, and with the point of a fine pencil to trace off the outlines in black and white; and that some such drawings he had in his possession."—p. 24.

Of Tintoretto it is related, that he was often accustomed to design by lamp-light, for the sake of the strong shadows, that he might thereby render himself expert in the representation of a powerful \* chiaroscuro. For this purpose he made models of wax and chalk, and, after draping them with extreme care, placed them within little houses which he constructed out of pasteboard, each having a window to regulate the light and shadow. These models he suspended, too, with threads from the ceiling, in sometimes one and sometimes another posture, and designing them from various points of view, he acquired a knowledge of the art *sotto in su* (foreshortening on ceilings), the practice of which was not understood as well in his school as in that of Lombardy. The account will be found in *Lanzi*, vol. iii., p. 140.

Andrea del Pozzo never drew anything without previously making a model of it, to ascertain the right distribution of light and shadow.

Mantegna and Bramante covered their models with glued canvas or with pasteboard, to enable them to draw the folds and curvatures accurately.

Simone Cantarini da Pessaro was particularly zealous in the modelling of his figures, and careful about the folds in their draperies.

Dentone retained in his employment a skilful modeller of figures, and even of flowers, &c.; and

Carlo Cignani (who may be called of painters "ultimus romanorum") modelled in clay or wax every figure he painted.

It would be easy to multiply examples of this kind; but I trust those already given will be sufficient to establish a case in favour of modelling.

Let it not, however, be supposed that I wish it to be understood, from what I have said, that the old masters formed their models entirely after their own ideas of symmetrical beauty: on the contrary, they modelled from the life, and with their own hands.

The introduction of lay figures into the studio of the artist, I apprehend to be a very expensive invention, not to be commended, since, however well constructed, they can never be made to assume easy attitudes.

I have thus concisely shown by what method the old masters established their reputation, and raised the character of Art. And as we studiously copy their pictures, with a view to improve and refine our taste, and to guard us from falling into the error of mannerism (an error which hastened the decline and fall of all the old schools of painting); surely it would be highly praiseworthy to return to the same practice (of modelling) as was pursued by the old masters in the composition of the very pictures which we so studiously copy. These same old masters enforced upon their pupils the absolute necessity of copying and of modelling; and the same reasons for doing both exist now.

I here subjoin a recipe for the composition of modelling clay, which, being very plastic, may be moulded in any form, which will not crack, and which may be worked by the hand of the most delicate lady. It admits also of being carved, when dry, with a knife or chisel, and of being smoothed with a Dutch reed. The artist, therefore, who uses it, will be enabled to remunerate himself for his time and labour in making models, by the sale of them after they have served the purpose for which they were made: while the amateur, to whom time and labour are of no such value, may preserve his models for the admiration of his friends, and hand them down as heir-looms to his posterity.

*My recipe for making modelling clay, or "terra cotta."*

Soft red clay, 4 pounds; Finely-powdered red rock soapstone, 1 pound. Knead them well together with a wooden spatula, and work them with the hand. A little water may be added if necessary, but the clay must be kept stiff enough for modelling.

This clay may be kept in a damp place to be ready for future use; and when the models are finished, they should be set aside in a warm room to dry, and then finished off, polished if necessary, and baked.

Sir, yours, &c., H.

\* It was the abuse of this practice which led Caravaggio, and those of his school, to introduce hard and violent shadows in their pictures. Even Guido had, in his early pictures, nearly fallen into the same bad taste.

## VARIETIES.

ROYAL COMMISSION OF FINE ARTS.—We direct attention to an advertisement printed in our first page. The Commissioners have, it appears, resolved to extend the time for sending in the cartoons from the first week in May to the first week in June 1843. This is a judicious change. The months of March and April are usually very important months for artists; preparing for the annual exhibition during the one, and recruiting strength by necessary relaxation during the other. Giving the whole of May to complete the cartoons is, therefore, a valuable boon. It will be observed also, that foreigners, long resident in Great Britain are permitted to compete—an arrangement to which there can be no possible objection. The cartoons, it must be remembered, are to be sent in without frames. In this advertisement, however, there is one point that merits especial notice—"the secretary of the commission is empowered to give such further explanations as may be required relative to the terms of this and of the former public notice." Artists, therefore, will have no excuse for ignorance upon any point upon which information ought to be obtained. We have already heard some doubts expressed as to their precise line of duty—among others, whether the term "cartoon" is to be literally construed, and whether a drawing may or may not be made upon canvass. Sure we are that the accomplished secretary to the commission will readily and gladly act as a guide upon this and all other matters. Indeed, we presume it was at his own suggestion that this paragraph was introduced into the advertisement. Already, as we know, preparations are making for the contest; but we implore those artists, who deign to compete, not to procrastinate until haste and incompleteness will be the necessary consequences. Procrastination is not only "the thief of time," but very frequently the assassin of reputation. It is a too common error to imagine that the impulse of genius will suffice without matured thought and deliberate study. He is a very unwise person who persuades himself that the work produced to-day cannot be improved to-morrow. Earnestly do we hope for the glory of the country, and the honour of the artist, that the result of a first Government effort to sustain British Art, will be such as to exhibit the wisdom, as well as the generosity, of confiding the task exclusively in the hands of our own painters. We trust, also, that they will so come out of the trial as to take from the foreigner the power to institute comparisons disadvantageous to them. Let our British painters bear in mind that they are not about to produce works to be closeted, or kept for the enjoyment of a few; they will be subjected to a perpetual exhibition, and a continual criticism by a whole nation—and that for ages yet to come. The "Report" of the Royal Commission will be issued, we believe, within the present month. We shall, of course, lay before our readers all such parts of it as may be interesting or important to them.

THE ROYAL ACADEMY.—In the House of Commons, on the 14th of July, Mr. Joseph Hume made a long speech in approval of the plan for extending facilities for the admission of the public to such public institutions as contain objects calculated to afford to the public information or enjoyment—or both. It will be seen, by our comments, elsewhere, that, so far, we have the advantage of going, hand-in-hand, with the honourable member. But instead of being satisfied with having made out a good case, he departs from his proper path to make another attack upon the Royal Academy. His words are these:

"He wished he could say anything in favour of the Royal Academy; but he found them, who ought to be the patrons of Art and taste, more inexorable than any others. A sum of £50,000 had been expended by the public to provide them accommodation, and surely the public had a right to derive some advantage from having done so. He wished them to permit the exhibition to remain open gratis for a week or a fortnight after those who paid had seen it, or to be open for one day in the week during the time of exhibition. He believed them to be the only body in Europe who did nothing towards the promotion of those objects for which it was established."

Now it is really most discreditable to the age and country that—in the first deliberative assembly of the world—so false and absurd a statement should

obtain currency. Mr. Hume is perfectly cognizant of the fact, that £50,000 has not been expended "to provide accommodation for the Royal Academy;" and he knows equally well that it is untrue to say the Royal Academy has "done nothing towards the promotion of those objects for which it was established." The national assemblage of holes and corners, called the "National Gallery," may have cost, we believe did actually cost, £50,000; and to the portion of it which belongs to the nation, the public is admitted free; not only free to walk through the rooms, but to examine the costly works with which the nation has furnished its walls. To demand for the public an equal right over that which they have not paid for—either in reference to the building or the furniture—is ridiculous as well as unjust, a course that no honest mind could recommend or require. The National Gallery (taken as it was by the Royal Academy in exchange for their apartments in Somerset-House), is as much the property of the Royal Academy as are the books in which they enter their minutes. It is too bad that this insult to the common sense, common justice, and common integrity of the British people should be repeated again and again in Parliament. We have canvassed the subject often; and need not occupy space in repeating either arguments or proofs. Mr. Joseph Hume is fully familiar with both; and knows sufficiently well that his statements are departures from truth. On the 25th the topic was again canvassed, on the occasion of granting the enormous sum of £1450 for "the purchase of pictures in the National Gallery!" Upon this occasion, however, it consisted with Mr. Hume's policy to consider the "£50,000" as having been spent, not for the accommodation of the Royal Academy, but for the Nation; and therefore he proposed that the Royal Academy should have "notice to quit," inasmuch as the nation wanted their apartments. Upon which Sir Robert Peel, with the manliness and sense of justice natural to him, replied that "when the Academy were deprived of the eligible apartments they formerly held in Somerset-house, it was on the distinct assurance of receiving other rooms in the National Gallery; and it was just that good faith should be kept by the public towards a body which he believed to be of considerable public advantage." This is quite sufficient. But we hope the day is at hand when the whole of the National Gallery will be used for the national property in pictures.

THE EXHIBITION closed on Saturday the 23rd of July. We understand the receipts have been far greater than during former years—than those of any year, indeed, except the first after the removal from Somerset House; we mean the receipts for admission and for catalogues. But the sales of pictures have been also considerable. Our readers are aware, however, that a large majority of the works exhibited are "commissioned," and consequently not exhibited for sale.

THE LATE JOHN CONSTABLE, R.A.—We perceive with exceeding pleasure, that a memoir of this accomplished painter and estimable gentleman is about to be published, together with "selections from his letters and other papers," and "notes of his lectures on the history of landscape-painting." Such a work cannot fail to be an acquisition of rare value to the artist, and to all true lovers of the Arts. Constable was a man of high genius, who received in his day less fame than he was justly entitled to; he lived on, however, and worked on, under the conviction that an after generation would more rightly appreciate his merits. This recompence has not been postponed even so long as he anticipated; and though it is paid but to his memory, still it is a triumph to find that it is paid. Already the world is beginning to comprehend his value, and to mourn over a treasure lost. Within a very few years his pictures will be sought for as eagerly as are those of Wilson—neglected also in his day. Alas! that the ear should be deaf to the voice of the charmer! but, after all, the consciousness of deserving applause is perhaps the best reward for having deserved it. We rejoice also that the task of commemorating the career of so good and true and useful an artist has fallen into safe hands. The work, to which we refer is announced as arranged by Mr. Leslie,—an artist, whose intellectual capabilities are held in large repute by all who know him; and who exhibits *mind* of the best order in every production of his pencil. The volume—to be issued in Imperial 4to

—will contain 22 mezzotint engravings (by D. Lucas), from pictures by Mr. Constable; but as the edition will be limited to 250 copies it will be necessary for those who desire to become subscribers to communicate such desire with little loss of time. The object is, obviously, to do honour to the artist's memory, and not to make a mere publishing speculation of his fame.

THE SCHOOL OF DESIGN.—An interesting debate on this subject took place in the House of Commons on the 14th of July; Mr. Ewart moved—"That it is expedient that the Government School of Design be formed into a central normal school, for the instruction of teachers of design, in communication with other schools of design throughout the country; and that the general recommendations of the committee which reported on this subject in the year 1836 be adopted." We learn from the reply of Mr. Gladstone that "the council had decided upon affording assistance for this purpose in five instances, and were of opinion that six schools or more, if it were advisable, should be established in the provinces. The places upon which they had already decided were Manchester, Birmingham, Norwich, York, and Coventry. The sixth was still under consideration. It was the intention of the council to appropriate a sum to each, partly in aid at the outset, and partly as a salary for the maintenance of a teacher for a certain number of years." This is at least doing something; it is at all events making a move in advance. Mr. Wyse added, "that one of the principal objects of the council was to ascertain whether a strong desire existed for the application of arts to manufacture, and on inquiry it was found that an earnest wish existed in every large town, where great branches of trade were established, to avail themselves of the advantages now offered." We hope ere long to supply our readers with some more minute and detailed information on this all-important topic, and to show that the establishment has been already brought to bear advantageously upon the manufactures of Great Britain. Sure we are that if the annual grant be insufficient—and we believe it is—for all necessary purposes, the nation would very willingly increase it, and thus add largely to the national wealth. We fully agree with Mr. Williams in considering it to be "impossible to cultivate the art of design so as to benefit manufactures, unless the parties understood the nature of the manufacture as well as designing. He believed there was as much talent for design in this country as in any other, but unfortunately no pains had been taken to cultivate it. The feeling which existed among the higher classes of this country, that there was a want of taste in our manufactures, had been very detrimental to them. He would mention a curious instance illustrative of the effects of this notion. A gentleman whom he knew shewed him a specimen of a pattern he had introduced two years ago, and which had then been utterly unsuccessful. The proprietor was obliged to part with the greatest portion of the stock at a loss, retaining a small quantity in his hands. A French manufacturer got one of the pieces in his hands, introduced it this year as the newest French style, and it had sold 40 per cent. higher than before. There was, in fact, a want of confidence in the public mind as to the taste of our manufactures; French designs were universally adopted in England while our own were rejected, though he would maintain that the taste of English designs was very much superior."

THE WILKIE STATUE.—The committee have confided the execution of this work to Mr. S. Joseph. The candidates were seven in number, and the result of the ballot was—for Mr. Joseph, 26 votes; for Mr. E. H. Bailey, Mr. T. Campbell, Mr. Henry Weekes, and Mr. L. Watson, three votes each; for Mr. Lough and Mr. C. Marshall, no vote. We have no right to complain of the decision of the committee. The sculptor they have selected is, in their opinion, the person best qualified to execute this monument; but as a precedent, it is much to be deprecated that committees, having already virtually elected an artist, should subject others to the loss of much valuable time rather than at once declare their election. There has of late been too much of this sort of thing. Committees, generally, instead of coming with clean hands to the disinterested discharge of a delegated duty, make their business a matter of handi-

cap stakes, and merely trot their favourite artist over the course.

HER MAJESTY'S BAL COSTUME.—We have been favoured with a sight, at the house of Messrs. Paul and Dominic Colnaghi and Co. of a series of drawings by Mr. Coke Smyth, intended for a work of which some numbers have been already published, entitled 'The Souvenir of the Bal Costume.' They are in style very free, and the colouring been made out by merely a wash of water-colour over the pencilling, all the lines are visible; they have been executed in a manner rapid and decided, evincing much skill and power. We have seen one or two of the plates after these sketches, and conceive that as costumed figures they could have been given in no other manner so advantageously to effect the desired object—that of describing the attire worn by each individual on the occasion of that superb assembly—the splendours and variety of which could only have been paralleled during some of the chivalrous reigns, imbued with the spirit of *honneur aux dames*, for the pageants of the times of the Tudors were rude and fantastic. Many of these drawings are excellent portraits, as well as illustrations of costume. We may mention as most striking in this particular Viscount Sidney, the Earl of Arundel, the Marquis of Ormond, the Marquis of Exeter, Lord Forester, the Hon. Miss Stanley, Col. Wylde, Lady Wilhelmina Stanhope, the Duke of Devonshire, Lady Palmerston, &c. &c. Her Majesty wears the robes of Queen Philippa, ascertained from the usual authorities, wearing the hair plaited at the sides, a fashion which prevailed also in the reign of Edward the First; and the dress of the Prince is the mantle and dalmatica. Perhaps no reign could have been selected as affording a greater variety of costume than that of Edward the Third, during which sumptuary laws were enacted, prescribing certain forms to each rank. The fashion of that time was not less capricious than at the present day, for the Monk of Glastonbury complained "that Englishmen haunted much unto the folly of strangers, that every year they changed them in diverse shapes and disguisings of clothing."

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual general meeting of this admirable institution takes place on the 1st of August, "to receive a report from the directors on the state of the funds of the society; to elect eight directors in lieu of those who go out by rotation, and other officers of the institution, and also for the purpose of receiving the charter of incorporation, and to take such measures as are consequently necessary in relation of the laws of the institution." We earnestly hope that the public sympathy may be largely excited in favour of a society second to none that exists in reference to the good it does, and the *wants*, to relieve which it is established. Charity is laudable, directed into any channel; the mechanic and the day-labourer are worthy objects for relief; no matter how humble may be a man's position, it is a duty to relieve him, in suffering, in sickness, or in poverty. But surely those will not be charged with narrowness of mind who consider that the strongest claim is advanced upon their sympathies by men whose more refined pursuits have made the struggle with pecuniary difficulties, far more severe than it can be to the rude and uncultivated.

MEDAL TO COMMEMORATE THE BAPTISM OF THE PRINCE OF WALES.—We hail with feelings of satisfaction the increased and increasing taste for medallion engraving in England. Debarred from placing on the reverses of our national coinage the picturesque and classic groups which have rendered the early Greek and Roman coins interesting for ever to the scholar and the historian, and fixed down to the manufacture of reverses that threaten to become every year more commonplace than even heraldry can make them, the only means left the artist in this particular line of study, to afford his imagination scope for the display of his peculiar art, is a series of national medals commemorative of the more striking events that pass before us. The name of Wyon has, by the force of its own talent, and against many adverse circumstances and their self-consequent evil operations, achieved for itself a European reputation of no mean importance, and raised our national coinage as high at least in the scale of artistic beauty as that of any of the surrounding nations. We are glad to find these artists employed upon what we

would fain hope to be the commencement of a series of medals that should record the events of our Queen's reign, and form a generous rivalry with the famous Napoleon series. The grace and elegance of the medal to commemorate the Queen's Visit to Guildhall has not been excelled in this particular branch of the Fine Arts; and the medal by B. Wyon, now lying before us, recording the Baptism of the Prince is no unworthy successor. It exhibits on the one side the bust of his Majesty of Prussia, Frederick William the Fourth, the countenance possessing the strength of feature for which that monarch is remarkable, combined with an elegance and intellectuality that high Art alone has at its command. The hair is well expressed, being simply and gracefully brought forward in masses that *might* apparently be broken into separate hairs, but without the "wiriness" that inferior artists find necessary to make use of. The reverse possesses much originality where but little was to be expected; it is an heraldic display of the Arms of the King of Prussia, of her Majesty Queen Victoria, and the Prince Albert, each surmounted by their appropriate crown; they are placed upon the coronet and feathers of the Prince of Wales, which forms a graceful background to the design as they bend over each shield. The general effect of this beautiful reverse is regally gorgeous, and great taste has been expended on its design. The raised border surrounding the shields, upon which the motto "Sponsor et Hospes," and the date, "xxv Jan., mcccclii," is placed, is beautifully relieved by the burnished centre upon which the shields are placed, and which gives an extra richness and solidity to a design, that altogether is exceedingly successful. Those persons who have seen the earliest attempts of the older medallist engravers to give a fleshy texture to their heads by corroding the surface of the die, and which in some instances too much resembled the ravages left on the countenance from the small-pox, will not fail to notice the exquisite manner in which our modern medallists produce this effect by precisely the same means, and with the best result; the delicate fleshiness of their heads, relieved as they are by the burnished surface of the medal, have the happiest effect; indeed medallist engraving can now vie with any branch of the Fine Arts successfully. The Art-Union of London at their last meeting declared their intention of including this branch of the Fine Arts among the others they patronise: this seems to promise well for an art too little cared for by our fellow-countrymen, and may help to bring forward our able native professors into that notice and attention which is now too much devoted to the productions of foreign artists in this department, and which may end in the creation of an English series of medals that may rival that of France and other nations.

**MURILLO.**—We have had an opportunity of inspecting a figure, apparently by this master, at No. 15, Cockspur-street, the property, we believe, of a Spanish gentleman, who has imported it. It is a single figure, St. John of Seville, wearing a monastic habit, and in the act of prayer. It is undoubtedly a fine picture—round, substantial, and instinct with life; but it has suffered great injury, and has been very badly repaired. From the shoulders depends a white cloak, painted very simply, but so well that it leaves the canvass.

**CARVING IN BOG-OAK.**—One of the most elegant and beautiful carvings we have seen has been exhibited by Mr. John Asken, a jeweller in Dublin, previous to its transmission as a present to her Majesty. It consists of an Irish harp, hanging on a willow, guarded by an Irish wolf-dog, with representations of the round tower and other objects peculiar to Ireland. The workmanship is remarkably fine. The work is cut from Bog-oak, found in great abundance in the Irish bogs. It is perfectly black and very hard, and capable of being wrought with great delicacy; moreover, it receives a high polish. The value of this graceful production of art is enhanced by the skilful introduction of Irish gems—the ruby, amethyst, and diamond, all set in Irish gold.

**GREENWICH HOSPITAL.**—The Painted Hall and Chapel will in future be open to the public, free of charge, on Mondays and Fridays, from ten to seven in the summer, and from ten to three in the winter. This has been done in accordance with the recommendation of the Select Committee on National Monuments.

**WESTMINSTER ABBEY.**—The Dean and Chapter contemplate putting a painted glass window in the south transept of the Abbey. In a report which they have presented to Parliament they express a resolution to appropriate a portion of their funds to this purpose.

**OPENING PUBLIC MONUMENTS.**—A meeting of the Society organized for the purpose of facilitating the admission of the public to national monuments, was held on the 13th of July at the Thatched House; Mr. Hume, M. P., was in the chair, and Lord Colborne, Mr. H. T. Hope, Mr. Ewart, M. P., Mr. Britton, Mr. Donaldson, Mr. Angerstein, M. P., Mr. Milnes, M. P., Mr. Foggo, Mr. John Wilks, and others, were present. The Society has already done much good, and moreover is evidently increasing in number and influence. Lord Manners Sutton and Mr. Wilks were added to the Committee, and several new members enrolled. After the Report had been read a number of propositions were made and discussed, and Mr. Godwin suggested that many of the city companies had collections of pictures which might with good effect be opened occasionally to the public. A gentleman present said he had no doubt the Paper-Stainers' Company, for one, would at once act on the suggestion. An account of some of these collections, which are little known, will be found in the early volumes of our journal. Many of the pictures are suffering greatly from neglect, an evil which would probably be remedied if they were occasionally exhibited to the public. Mr. Angerstein mentioned that the pictures in Dulwich Gallery, notwithstanding it was much frequented, appeared to be greatly neglected, and were in consequence injured.

**NEW EXHIBITION AT THE ADELAIDE GALLERY.**—A series of "resolutions" which usher to public notice the establishment of a new exhibition of works of Art in London, have been circulated among the artists. Wide as is the fame acquired by the Adelaide Gallery as a place of public resort, we look with considerable doubt on the prospects of success held out to artist-exhibitors at this well-known lounge. Great as may be the inducement afforded by the fact that the Art-Union Society will here recognise the selection of pictures which have been previously exhibited in the Metropolis, there are many points which require to be elucidated before such a proposition can be sure of proving profitable either to the proprietors of the Gallery or the contributors to the exhibition. We are not aware, as yet, of any announcements stating the authorities to whom the selection of pictures is to be confided, or the parties to whose taste and judgment the "hanging" is to be submitted. These are important data still in requisition in order to form a judgment of the advantages likely to be derived from the opening of another exhibition. So much positive dissatisfaction has naturally arisen from the conduct of matters at the British Institution, even although under the guidance of gentlemen who individually command the highest respect, that we can readily imagine there will be many artists who will welcome any further offers of accommodation for the exhibition and sale of paintings. A capable executive at the head of such an exhibition, with a strict unflinching determination to treat every artist's works according to the real merit displayed by them, would alone ensure success. But there must be satisfactory assurances on all these points. Although we can ill spare the requisite room, it may be advisable to print "the Resolutions."

#### ROYAL ADELAIDE GALLERY.

The Proprietors of this institution have adopted the following resolutions:—That in future the walls, and some other portions of the establishment, shall be devoted to annual exhibitions of paintings, sculptures, and other works of Art.—That to facilitate the sale, every work of Art on being deposited be accompanied by the name and address of the artist and actual price of sale, in order that it may be published in the catalogue.—That the first annual exhibition shall commence the first week in July, 1842, and terminate the last week in September of the same year, and consist solely of works by living artists.—That works intended for the first exhibition be sent in for approval on or before the 20th day of June.—That in succeeding years the annual exhibition of works by living artists shall open the first week in March, and terminate the last week in July; and, that works for exhibition must be sent in for approval on or before the 14th day of February.—That in the intervals between the months of September of the present year, 1842, and the month of March, 1843, and between the months of July, 1843, and March, 1844, in the same and succeeding years, the

same portions of the institution be devoted to annual exhibitions of works by the older masters.—That the expenses of transit, &c., be borne by the proprietors of the various works.—That every possible care be taken of the various works deposited, and that no charge be made to the artist or proprietor, except a commission of five per cent. in case of sale.—That every person exhibiting a work or works of Art be entitled to a free admission to the gallery, so long as such work or works remain under the care of the proprietors.

WM. JONES, Director.

**M. CLAUDET**, at the Adelaide Gallery, has lately made some full-length portraits of much beauty. Instead of employing a qualified light his sitters are generally placed in the open air and even in the sun, where certain results are to be obtained. With a little more attention to the backgrounds of these momentary transfers there would be a correspondingly improved effect, the same background being by no means suitable to every head. A background composed of trees or architecture should be so painted that the objects do not tell with severity against the sky, otherwise it frequently occurs that they exceed the figure in substantive importance. M. Claudet has lately photographed some of the *corps de ballet* of her Majesty's Theatre grouped in character—the figures are perfectly successful, and form the largest plates we have yet seen.

**THE TEMPLE CHURCH.**—The much talked of reparations and adornments of this interesting building, to which we have already directed the attention of our readers several times, have made considerable progress since our last notice. The three windows at the east end, and one window on the south side, are filled with panes of "thousand colourings," admirably executed in imitation of glass of an early period, by Mr. Willement, and produce an extraordinary richness of effect. The painting of the vaulting in the square part of the church is completed; the openings are surrounded by Latin texts in ancient character; the Parbeck marble columns are all polished; and some of the carved oak stalls, with which the old pewing is to be replaced, are fixed on the north side. These are of elaborate design, mostly different, and are well carved; they nevertheless lack that freedom and raciness which characterize many original works of the period, and give evidence of our want of a middle class of artists for decorative purposes. We would not have it understood, however, but that many of them are exceedingly well done. The three easternmost compartments of the vaulting have a dark ground instead of the buff colour on which the decorations of the rest of the vaultings are painted, and produces a superior effect. Some of the colours in the latter portion seem to have faded slightly, but without injury to the general appearance. The former discordant altar-screen has given place to an arrangement of arches and small pillars in accordance with the building, the whole being painted and gilt. The glass of the centre window on the north side has been taken out, and a building has been raised beyond it to receive the organ, which formerly served to separate the circular nave from the choir; the two portions of the building will now be thrown into one, by which means an agreeable intricacy of outline will be produced, and much perspective effect gained. The circular building will be painted to accord with the choir, indeed the decoration of the vaulting of it is nearly completed. The successful termination of this first attempt in England, on a large scale, to revive poly-chromatic decorations of buildings, cannot fail to be regarded with interest. The difficulties are necessarily very numerous, but the credit due to those who overcome them will be proportionate.

**PHOTOGRAPHIC PORTRAITURE.**—Since our last notice of photography, various experiments have been made, and *quasi* improvements effected. At the Polytechnic Institution, Mr. Beard has succeeded in communicating colour to his portraits, but this is not sufficiently positive to be an advantage; it is, therefore, probable that the colourless light and shadow will not yet be superseded. From ample experience the features are now transferred to the plate with singular fidelity, and much greater certainty of effect than at first. There are to be seen at this establishment some beautiful specimens of brooch-sized portraits, and others even smaller as adapted for rings. In these the markings of the features, although sometimes rather hard in larger sizes, are extremely soft.

HER MAJESTY has been graciously pleased to confer on Mr. Partridge the honour of the appointment of portrait painter extraordinary. His Royal Highness Prince Albert has also conferred upon him the like honour.

**STATUE OF GEORGE IV.**—A vote of £6300 was passed in the House of Commons for the bronze statue of George IV., by Sir F. Chantrey. This was questioned by Mr. Hume, but the Chancellor of the Exchequer said that the order for the statue had been a minute of Treasury in 1829, and the Government had adopted it as a public work.

**THE NATIONAL GALLERY.**—A cartoon, attributed to Raffaele, has lately been transferred from the Foundling Hospital to the National Gallery: according to the legend on the frame, "Deposited for the use of the Public," by the Governors of that Institution. We had understood the work had been "presented;" but, be it as it may, we have much to be thankful for, as it is a production of extraordinary excellence. The subject of the composition is the 'Massacre of the Innocents;' and when removed from the Foundling, was in such condition that it could with difficulty be held together: it has however been backed, and repaired in such a manner as could be done nowhere else but in England. On close inspection, it appears in places to have been in shreds; but it has been so judiciously put together, and parts so carefully supplied, and toned in unison with the whole, that the extent of the damage is by no means perceptible. *A-propos* of this picture—a word of our other cartoons. Now, this is glazed—we mean not in the painting sense of the word, but covered with a glass—a plan we some time ago proposed in the ART-UNION for the security of the cartoons now at Hampton Court, in case of their removal to London, as a perfect security against injurious deposits from the atmosphere of the metropolis. There are persons who declare, that they are suffering comparatively rapid decomposition at Hampton Court; there are others, and with abundant reason, who protest that, if removed to London, they would be effaced in fifty years: if, therefore, the best judges are agreed that they are exposed more or less to injury, it were assuredly better so to secure them, that they might, without a scruple, be added to the national collection. If this cartoon be covered with glass to protect it, why cannot the others be similarly treated? To return to the Foundling cartoon: we cannot recognise in it those characteristics of Raffaele, which are familiar to all acquainted with his works. In construction it is a foreground of struggling figures—the spirit of its composition we meet with in the works of Michael Angelo and Rubens—works of theirs are similarly put together, but we know of nothing altogether like it in those of Raffaele, although so dissimilar. It is presumed to have formed one of the Hampton Court series; but its imperfections are such as Raffaele, we can scarcely think, could have overlooked; and if they be such as might have vitiated an earlier work of his, yet the handling and touch are not those of an earlier time. It is, however, a work of high character, and strikingly rich in tone. The colour is very substantially driven, and the whole, it would appear, has been glazed in a manner to give great transparency to the shadows. It was long known as the property of Prince Hoare, Esq.; and notwithstanding its want of harmony with the other works of the series to which it is said to have belonged, it has always been considered a veritable Raffaele.

**THE ASSASSINATION IN MEXICO.**—An account of the barbarous murder of Mr. Egerton, late a member of the Society of British Artists, has gone the round of the daily papers. The main circumstances of the case are therefore publicly known, although some of the details published are incorrect. Mr. Egerton had been separated from his wife during a period of twenty years, having at the time of the separation made over to her, for her maintenance, the property (to whatever amount it might be) which he received with her on their marriage. Before his late residence in England he had previously lived in Mexico for six years; he had not therefore left his family in the manner stated. The deceased was proprietor of land to the extent, it is said, of about fifty thousand acres on the Mexican frontier towards Texas, the purchase of which was a speculation whence he expected to realize large profits. We have been favoured with the perusal of a letter from his brother, who resided

with him, describing the fearful appearance of the two bodies when brought home on the morning after the double murder, which is stated in this letter was not perpetrated within his own garden as hitherto supposed, but in some public but perhaps retired thoroughfare, where he was walking in company with the person who shared his fate. The assassinations are supposed to have been participated in by several persons, and the murdered man is thought to have defended himself as well as he could with a walking-stick, and even to have struggled violently with the miscreants after he had been stabbed more than once. The body of the female lay at some distance from him, mangled and abused in a manner which only the most fiendish malice could dictate. By his friends generally Mr. Egerton was deemed a man of high probity, and those who had known him for many years entertained for him a high esteem, and felt towards him a warm friendship. At the time of his death he had quitted England about thirteen months, and was from 47 to 50 years of age.

**NEW FRENCH PERIODICAL.**—We have received a new and interesting continental artistic periodical, entitled "L'Amateur," published in Paris, but too late to give a full review of it; this we propose to do in a future number of the ART-UNION, in the mean time we are happy to announce to our readers a new source by which we can offer them a variety of information. We quote from this work a catalogue of the engravings in the "Bibliothèque du Roi." Number of prints, costumes, &c., arranged in order in the cabinet of engravings in the "Bibliothèque Royal," January 1st, 1840:—

A GALLERIES AND CABINETS	36,194
B SCHOOLS OF PAINTING OF THE SOUTH OF ITALY, AND SPAIN	19,507
Divisions of this Class	Pieces.
Works of Leonardo da Vinci	187
of Michael Angelo	494
of Raffaele d'Urbino	2778
of Titian	773
of Salvator Rosa	341
C SCHOOLS OF PAINTING OF THE NORTH, GERMAN, FLEMISH, DUTCH, ENGLISH	22,968
Divisions of this class	Pieces.
Works of Albert Durer	1489
of Lucas of Leyden	450
of Rembrandt, originals	1038
copies	767
of Rubens	1900
of Vandyke	1066
D SCHOOL OF PAINTING OF FRANCE	32,755
Works of Nicolas Poussin	907
of Watteau	662
E ENGRAVERS OF DIFFERENT COUNTRIES	182,306
The collection of "Nielli" amounts to	65
Works of Baccio Baldini	68
of the Master of 1466	90
of Martin Schongauer	105
of Israel Van Mecken	194
of Mark Antonio	593
of Augustino Venitiano	239
of Bonasone	455
of J. Smith	352
of Stephen of Losne, Voeriot, &c	832
of Thomas de Lese and Leonard Gautier	959
of Callot, copies and originals	2198
of Abra. Bosse	1752
F SCULPTURE	9,685
G ANTIQUITIES	35,315
H ARCHITECTURE	36,859
I SCIENCES	15,658
J NATURAL HISTORY	39,901
K ACADEMIC ARTS—Fencing, Dancing, Horsemanship	25,389
L VARIOUS TRADES	22,887
Of this class on weaving different stuffs, there are	4040
Jewellery & goldsmiths' works	2937
M ENCYCLOPÆDIAS	8138
N PORTRAITS OF PERSONS OF ALL COUNTRIES	90,565
In this class are Portraits of Henri IV.	360

of Louis XIV.	531
of Napoleon	433
O COSTUMES OF ALL COUNTRIES	36,973
Costumes of France, Civil and Military	11,991
P PRELIMINARY DISCOURSES	26,327
Q HISTORIES OF ALL PEOPLES	24,118
R HIEROLOGY	41,848
S. MYTHOLOGY	22,741
T FICTIONS—Illustrations of Romances, Poems, &c.	36,969
Division of Caricatures contains	7831
U Travels	11,527
V Topography	112,059
X Atlas	7,013
Y Bibliography relating to Engravings, 796 vols.	2,815
Total	900,516

**SALES OF THE MONTH, PAST AND TO COME.**—**ARMOUR.**—An extensive and varied assortment of armour and arms was, on the 21st and 22nd ult., sold by Messrs. Oxenham and Son, at their rooms in Oxford-street, among which were several curious specimens of mail and chain armour, especially one attributed to the Sultan Bajazet, which, as much of it as was composed of rings, was a fair example of the construction of a suit of *mailles*, or flattened rings. We cannot, however, believe it to have belonged to Bajazet, for in his day (the 15th century) the people of the East made better armour than this, the rings of which were made of metal so soft as to yield to a slight pressure of the finger; besides, in the best Oriental armour, the rings stand at but little short of a right angle with the jerkin to which they were attached, a method of construction introduced into this country from the East by the Crusaders. It is, however, a most curious and valuable suit; the breast-plate is formed of large *laminae*, extending across the person, engraved with what seem to be Persian or Arabic characters, and damasked in gold and silver. The head-pieces of this and other suits in the collection were fitted with the nasal which was in use in England at the time of the Conquest. This suit has been added to the Tower collection, at the cost of £138 12s. The principal purchases were made by the Board of Ordnance for the Tower collection, by the Marquis of Westminster, Lord Charleville, and the Russian Government, through an agent. A few of the most important lots were—a cap-a-pie suit of tilting armour, £36 4s. 6d.; a suit of cap-a-pie plate armour, time of Henry VIII., £46; a suit of engraved armour, £45 3s.; a cap-a-pie suit of German plated armour, time of Maximilian, £40 19s.; a splendid suit of engraved Spanish armour, £79 16s.; an early suit of tilting armour, £94 10s.; an early cap-a-pie suit of Knight's polished steel-ribbed armour, £71 9s.; a beautiful suit of plated steel armour of the period of Maximilian, mounted on a horse fully armed, £126. The purchases for the Tower collection exceed £600.

#### FOREIGN SALES.

We believe our readers will be pleased to obtain reports of the more important sales of objects of Art that occur on the Continent, we give the recent one of Baron Rogers' collection, and shall endeavour to obtain continual "returns" of all such matters.

**DRAWINGS.**—Michael Angelo Buonarroti—'Drawing in pen and ink of one of the Prophets in the Sistine Chapel,' 220fr., not considered true. Raffaele Sanzio—'Study for a fresco in the Vatican,' 20 figures, bistre and white, 'Dispute of the Holy Sacrament,' 3010fr. Perin del Vaga—'Resurrection of Lazarus,' 281fr. Ginguio Romano—'Defeat of the Amazons,' 100fr. Nicolas Poussin—'First idea for the Rape of the Sabinas,' 16 figures, bistre, 911fr. Claude Gelece, called Lorraine—'Landscape,' with pen in bistre, signed Claudio Gellée, 605fr. 'Landscape, with the Metamorphosis of Daphne,' 495fr. 'Landscape—Sunset,' 400fr. Cornelius Netscher—'Portrait of Philip Wouvermans,' lead-pencil on vellum, 400fr. Diepenbeck—'Portrait of a Prelate,' 76fr. Jean Baptiste Greuse—'Drawing in China Ink—First idea of the Village Contract of Marriage,' 1050fr. Jean Jaquard Boissieu—five 'Studies of Heads,' 159fr. Prudhon—'Allegorical composition,' 200fr. Ditto, Ditto. Both these have been engraved by Roger.

**ENGRAVINGS.**—By Marc Antonio Raimondi, 'The Martyrdom of St. Laurence,' after Baccio Bandinelli, 1090fr. 'Saint Cecilia,' from a drawing by Raffaele, somewhat different from the picture at Bologna, 701fr.

We may note that, though the engravings of Marco Centone are generally rather fallen in price, those after Raffaele being the largest prices now given among amateurs, being greatly in favour.

Paul Potter—'Bull and Cows,' there is written on this engraving Paulus Potter fecit, 207fr. Adrian Van de Velder—'Cows and Sheep,' 199fr. Henry Goltzius—'Portrait of Henri IV.,' 74fr. Wencelas Holard—'View of the Cathedral of Antwerp,' 63fr. Robert Nanteuil—'Portrait of Bonpomme de Believre, after Lebrun,' 100fr. William Woollet—'Spanish Pointer,' 130fr.



## CORRESPONDENCE.

## ENCOURAGEMENT OF ART.

SIR,—I happen to hold a ticket in a lottery for a picture now at Venice, by Paul Veronese, to be so disposed of under the sanction of the Austrian Government. I have been thus led to turn in my mind the subject of a Picture Lottery, not like the man selling his glass in the Arabian tale, under a calculation of the proceeds, as if I were sure to be the "fortunate holder," but under an impression that a lottery scheme might be set up for the promotion of the Fine Arts; and that what is done imperfectly by the Society of the ART-UNION, may be done more effectually by the Government. Objections have been urged over and over again to lotteries, but they all end in this one—that they lead to gambling and poverty. That such have been the effects of lotteries it cannot be denied. The too visionary and the desperate have found in them an excitement which has drawn them or driven them into neglect of the legitimate sources of gain, application and industry. And why was this? Simply because the object, the prize to be obtained, was money. There is not a gaming-house that proposes any other stake. But does this objection hold good in the case of the Fine Arts? Certainly not. In a lottery of pictures not one human being would be tempted to ruin himself. It would altogether avoid that class of persons, so liable to ruin, from money lotteries. It would offer only a moderate and pleasing excitement; and would at once engender where they do not exist, and improve where they do, intellectual desires and good taste; and it could be almost exclusively among those who would very readily afford to lose the amount they risk.

I will not, however, enter into arguments to show the immoral effects of one kind of lottery, and the contrary effects of the other. It would be a waste of time. There is no antagonist to combat; for no rational person will persuade himself that a picture lottery could have any immoral tendency whatever. I will now say a little more upon the scheme proposed. We want, we say, Government favour and patronage for the Arts—well then, we will see if we cannot have it without Government having to pay for it. Let Government purchase annually, or every second or every third year, according as the plan shall in the first instance be found to answer, a very considerable number of pictures, and dispose of them by lottery to the public. Let them either purchase those on hand, or give orders for new pictures; let them lay out to begin with £20,000 or £30,000. To the Government it matters little which sum, for they will be repaid; the economical public therefore will not have to complain of the amount. Nor would I have the Government to receive any pecuniary gain, but let one half such sum, as in ordinary cases of lotteries, goes to the Government in shape of duty, or terms on which lottery is allowed, be set apart as premiums for pictures to be painted, the prizes for artists to win. Who it may be inquired are to be the select purchasers, the caterers in this new lottery scheme? The reply is ready. There should, in the first place, be a "Minister of the Fine Arts" appointed by the Crown, with whom it should rest to appoint a committee, with power to make purchases. So that the machinery appears to be most simple. A minister of the Fine Arts; a committee, of which such minister, or Prince Albert, should be the head; Government to advance the money, to be repaid with all expenses. A per centage in lieu of duty would offer ample encouragement in shape of prizes; and the number of pictures sold diffuse a taste, improve it, and benefit both Arts and artists. The odium of selling by lottery would be entirely removed from the artist; and the honour substituted by the purchase being a government purchase; and a successful holder of a ticket would the more value his prize, as it had previously obtained the approbation of a committee of taste. Its merit would have the distinguished mark of this high authority. The character of the committee would ensure success; their endeavours and the countenance of the Court would make it popular, and secure the favour of all ranks. The committee, by their proposing subjects for the premiums, would have a high and legitimate direction of the artist's powers,

and thereby give a higher tone to Art than it at present possesses. And by having the prize subjects engraved, that branch of Art would meet with a proper encouragement, and would be more beneficially employed than at present. Such exquisite work as our engravers are capable of producing would be not much longer thrown away in engraving pictures of little meaning and no sentiment. Nor should sculpture in this scheme be neglected, though it appears hitherto to have been lost sight of, there being nothing of the kind in, or attached to the National Gallery. Perhaps, admitting this branch of Art, the sum to be expended should be increased.

I venture, Sir, to throw out these hints in the ART-UNION, under the hope that the subject may be taken up by persons better qualified than myself, to urge the claims of Art, and able, if there should appear, upon consideration, anything good in the plan, to carry it into execution.

J. E.

## ANOTHER VEHICLE!

MR. EDITOR,—Amused as I have felt in reading the very able articles contributed to the ART-UNION, on Media, Vehicles, Grounds for Oil Painting, &c. &c.; and sufficient as those articles may be considered by all the reflecting and practical members of the profession, I still cannot refrain from soliciting admission to your valuable columns for the following mode of proceeding, the result of many years study and experience in the practice of oil painting:—

Having carefully attached to a frame admitting of extension (for motives hereafter assigned) a web of Indian rubber cloth, apply to it a full couch of white lead, tempered to a proper consistency with spirits of caoutchouc. This when dry forms a most delightfully semi-absorbent ground, which admits the application of colours ground in every possible variety of material, from the purest water to the grossest oils. To force upon the attention the desirability of such a ground, and its superiority to all others, would be to make a parade of the most palpable truism; therefore, before commencing my directions I will merely say (after the manner of an old writer on the *modus operandi* of the famous Caracci), that having worked myself up, I set myself down, and commence by picking out my lights, that is, by sketching in my design; which done, I proceed to painting in the boldest way imaginable, using nothing but the simplest colours, as prepared by the London colourmen, tempering them as required, with the spirits of caoutchouc, which should be used with the utmost freedom, and liberality as to quantity, there being no danger in its excess, as it is in its nature so excessively innocent; so highly volatile, that what is not requisite to the durability of the work flies off; and so exquisitely elastic, that you may literally defy a picture to crack, in which it is used to any extent.

Having proceeded thus far, technically called dead colouring, should the general design or intermediate forms prove unsatisfactory, it will be merely requisite, with a large long-haired badger tool or sweetener, to apply to the surface of the painting a copious float of the same miraculous liquid, and in five minutes (by which time not only the dead-colour but the ground with it will be completely loosened), shake the work violently, give it a dozen or two slaps on the surface with the palm of the hand, and as many more with a coarse and rumpled kitchen towel, communicating to the blow a twisting motion, so as to disarrange portions of the picture surface, and it will assume all the variety in form, colour, light and shade, and texture, that can possibly be wished.

If it be desired to proceed immediately with the work it may be dried instantaneously, by applying to the back of the canvass a paste composed of the strongest French brandy and fine Durham mustard, five minutes after which the picture may be finished with as much ease and certainty as though (under the usual process) it had remained a month to harden the impasted and solid portions of the first colouring. Having thus far detailed the process, it may not be irrelevant to notice some few of the thousand advantages peculiar to a work got up by this mode. Cracking becomes impossible. A blow falls upon it innocently. The painting may be folded for transmission like a table-cloth, or crumpled up and thrust into the pocket like a hand-

kerchief, without in either case retaining a single crease. A small painting may be stretched to the size of a large one, or a portrait originally painted the size of a kit-cat may (at the caprice of the artist or possessor) be pulled out at once to the dimensions of a whole-length, and may be fitted by any common carpenter to any sized frame on hand, and out of use, and rendered appropriate to any residence, from the sitting parlour of the cottage orné at Hammersmith to the most noble picture gallery of the mansion in Grosvenor-square or Park-lane. But to return to the mode of working in this most extraordinary material, which is susceptible of a thousand and one modifications in the hands of the judicious and speculative artist; for instance, the drying process may be resorted to twenty times a day, allowing (in this age of texture) the impasting and loading your surface with colour, until it shall be as rough as a ploughed field, which may then be cut down with scrapers, from the razor or three-cornered scraper, or scalpel, to the finest pumice-stone, until it assumes the smoothness of ivory; glazings to any extent of richness may then be thrown into the work, until the most gorgeous depths be attained, from out of which, passing through the thousand intermedia of semi-transparent tones, the bright and luminous high lights may be relieved with the most perfect facility.

Let us now suppose the picture dry, thoroughly dry, and the forms to want that purifying which can never occur without the most cautious and judicious retouchings. Instead of the usual mode of repainting, use again a float of the spirits, but let it remain for two instead of five minutes, which will so effectually and equally soften the whole texture of the picture, that nothing more is required than the thumb or finger to push the forms gently and correctly into their final positions. A fan, for instance, may be entirely remodelled, the orb of an eye enlarged, the lid depressed or elevated, the mouth reduced to the dimensions of a button-hole, and a nose at once altered from the aquiline to the favourite *nez retroussé*, or any other character required, by merely, as was intimated, shifting the situation of the colour already on the canvass, instead, as is frequently the case (particularly in the practice of portraiture), of adding error to error, until the capacity of the canvass to receive more colour, and the ability of an artist to make new modifications for the whim of a patron become at once exhausted.

Indeed this method is at once so easy and simple of execution, that after a portrait is sent home the possessor may sit down before a looking-glass and with the point of the finger produce the most EXTRAORDINARY results himself, without the remotest chance of injury to the work of the most finished portrait painter.

Suppose now a perfectly novel case. The lights of a picture shall be considered too brilliant. Apply again a float of the spirits for the full period of five minutes, which effectually loosens the whole body of colour without displacing the minutest particle: having done this, lay the painting on its back for a half an hour, by which time the lights (being all founded in white lead) will have considerably subsided, from their own specific gravity; and should this not be sufficient, let the time be extended until you be perfectly satisfied, applying the drying paste to the back to secure it at the exact point desired.

But to produce the opposite effect, and extend the brilliancy (a thing almost universally desirable in sunsets), lay the picture surface downwards, and if it be suffered to remain long enough, the brilliancy derived will be literally dazzling, and surpass anything of the sort painted after the old masters, who apparently knew little of vehicles, such as modern chemistry has developed, and consequently painted very queer and ordinary pictures.

Now, Sir, I submit, if this vehicle of mine be not superior to all others, it is at least equal to any of those new ones that have found inventors and advocates in your columns, every one of which I have tried and found no better than this one of my own, for the discovery of which I claim exclusive merit.

Your obedient servant,

NEW-MEDIUM.

## THE OLD PAINTERS.

Antwerp, June 1842.

SIR,—Whatever practical effect may result to the mechanism of painting, from the interesting discussion lately published in the ART-UNION, regarding the vehicles used by ancient painters, it may be the means of calling the attention of your readers to the merits of those early masters, who have been hitherto greatly and unduly overlooked in England. It might be too much to maintain, with the most distinguished German painters of our day, that the styles of the fourteenth and fifteenth centuries must now be revived, in order to embody the inspirations of genius; yet those who have studied the subject, in even a superficial manner, will more readily pardon such enthusiasm, than bear with the contemptuous neglect under which most of our countrymen attempt to cloak their total ignorance of the matter. At the time when Louis of Bavaria has expended vast sums in securing for Munich the Boisseree Collection, illustrative of the medical school of Cologne; and when the Prussian Government have, by means of agents dispersed over Europe, in a few years acquired the choicest specimens, illustrative of the progress of painting in Italy, Germany, and Flanders; England has lost the golden moment of securing what all must admit to be at least curiosities of Art. I believe there is not in the National Gallery a single picture executed before 1500; certainly not a solitary specimen of painting in fresco or distemper; the two means by which that Art was raised to the perfection it reached in the early years of that century. This fact must astonish all cultivated foreigners who visit England; they would be amused, did they happen to know that one of the great authorities among our amateurs, and (as is supposed) an oracle among the trustees, condemned to the garret one of the most beautiful specimens now in existence of Beato Angelico, which its weight in gold would not purchase at Florence.

But, Sir, I took my pen not to inform your readers of deficiencies which are lamentably notorious, but to point out to those of them who come this way, an opportunity of seeing some singularly interesting paintings of the fifteenth century, illustrative of Van Eyck's supposed inventions. The Burgomaster d'Ertborn, of Antwerp, lately bequeathed to his native town a small, but very select cabinet of such specimens, distinguished by their beauty and extraordinary preservation, qualities of equal rarity, and seldom conjoined. As yet no catalogue has been printed of these, and many have no names attached. But nowhere can the mechanism of Van Eyck's pictures be so well examined, and the comparison of his colours with those of the distemper painters of Italy be so fairly made. I have no intention of supplying the want to which I have just referred, by here offering you a catalogue; but I shall briefly refer to a few of the pieces that relate more especially to these points.

On a panel, about twelve by seven inches, we have Van Eyck's preparation, of a pearly white appearance, which is debarred from close inspection by plate-glass, perhaps the only instance in which that deforming incumbrance is justifiable. On this ground he has traced his whole composition and details with a dark brown ink, slightly filling in the shades with the same. The sky is lightly washed with a pearly blue overhead, toned away on the horizon to a brownish grey. St. Agnes is seated on the ground, amid the numerous small folds of her ample robe, facing the spectator. Behind her an unfinished tower, rich in Gothic ornaments, perhaps that of Antwerp or Cologne, on which a multitude of figures are busied in building and carrying materials. The wide landscape is touched with the delicacy of miniature, and the picture is ready for the application of the colours; without which, however, it is already a complete and effective illustration of the subject. Although evidently an unfinished work, the frame is inscribed *Johes de Eyck me fecit, 1435*.

After examining Van Eyck's picture thus prepared, the student will next look for a finished specimen of that method which is supposed to have been his discovery. On another panel, about half the size of the last, we find this: Two angels on wing have let down a curtain, brocaded in rich and noble design, in front of which stands the Madonna with the Divine Child in her arms, deeply imbued with holy feeling. On this composition, as well as on the accessories, the sparkling fountain and richly enamelled flower-beds—the artist has lavished the whole magic of his colouring. Even the inscription forms a contrast with that just cited; *Johes de Eyck me fecit et completit, Ano. 1439*.

Equal to the brothers Van Eyck, in spiritualized sentiment and brilliant execution, superior to them,

perhaps, in correct design, was Hans Hemmelinck, otherwise known as John Meemeling. Nowhere can the cabinet pictures of these rival masters be better contrasted, for we have a diptych by the latter, dated 1499, which, though only 14 by 8 inches, ranks in grandeur and beauty with the highest works of the fifteenth century. In the nave of a cathedral, rich in inlaid marbles, stained glass, and Gothic tracery, stand the 'Madonna and Child,' a stately group; on the other wing the donor of the picture, a bishop in Camaldolese habit, worships them at his *prie-dieu* in a snugly furnished bed-room. The backs of the shutters are also painted: on one Christ, a noble figure arrayed in white robes, holds in his left hand the mass-book, while with his right he sheds his benediction over the globe beneath his foot, on which are inscribed *Asia, Europa, Africa*; on the other shutter he is worshipped by another bishop of the Camaldolese order, portrayed to the life.

Passing over other not less interesting specimens of the early Flemish, Dutch, and German schools, by Mabuse, Quentin Matsys, Lucas van Leyden, Holbein, Albert Durer, &c., and confining my observations, for the present, to illustrations of Van Eyck's method, I must give a few words to a very rare master. Antonello di Messina, having found his way into Flanders, saw, admired, and acquired that improvement on the vehicles hitherto in use; and was the first to introduce into Italy an art which was destined there speedily to attain perfection. By Antonello we have here a portrait, in all respects resembling similar works of Van Eyck, though the rich brown of the flesh tints seem to indicate a subject chosen from a sunny clime. But more rare and curious is his treatment of the 'Crucifixion,' on a panel about 22 by 16 inches. In the foreground of a wide prospect embracing sea and land, rises a hill strewn with bones and skulls, which mark it as Golgotha; on it stand the three crucifixions, beneath the centre one of which St. John worships, while the Madonna mourns apart. The poetic grandeur imparted to the closing scene of man's salvation by this simple treatment, and by the total absence of subsidiary action or figures from the lonely spot, has never, perhaps, been equalled in the thousand representations of this subject. This precious work is inscribed, *Antonellus Messanus me pinxit, 1417*.

Of a date nearly cotemporary must be a small picture by Beato Angelico, which may very well be contrasted with these works, as showing the difference between the distemper and the oil medium, if, indeed, the latter was known to Antonello so early as 1417. Giovanni di Fiesole, best known in Italy by the holy appellation of Beato Angelico, is the most spiritualized of Christian painters, and the most successful in realizing by his pencil the pure conceptions of his passionless soul in forms of ideal beauty. This little picture gives a competent notion of his mechanical treatment; but the subject being but the fragment of a *pradella* illustrating some saintly legend, does not realize the nobler powers of the artist. The brilliancy and freshness of the colours may, however, startle those whose book-knowledge has deceived them into the idea, that these qualities were deficient in easel painting until Van Eyck's invention. Such persons will be still more surprised on examining four little pictures here, which have once formed two triptychs, by Simone Memmi, of Sienna, the friend of Petrarch and rival of Giotto. They must be above a century older than the 'Crucifixion,' by Antonello di Messina; yet the whole range of mediæval or later Art does not, perhaps, equal their light and lively tints and pure tones. In these qualities, and in grandeur of conception, they excel the very fine specimen of Memmi in the Liverpool Institution. One diptych exhibits the common subject of the 'Annunciation'; the other (which is signed by the master), the 'Crucifixion' in two scenes—the moment of Christ's expiation, and the deposition of his body from the cross. The masterly arrangement of the many figures, their movements and varying characters, display within a few inches the ability which has preserved to us at the Sta. Maria Novella in Florence, the persons and portraits of the painter's most famed cotemporaries.

But I dwell too long on a topic strange to most English ears. I only repeat the wish that the Ertborn Collection may soon be properly arranged and catalogued; and that many of our countrymen may examine it ere they form their impressions of the Flemish and Italian painters of the fourteenth and fifteenth centuries.

Yours, &amp;c.,

DELTA.

## DECORATION OF THE NEW HOUSES OF PARLIAMENT.

TO THE EDITOR OF THE ART-UNION.

SIR,—In some remarks which I offered to you at a former period, on the notorious "Glasgow Statue Job," I directed attention to the foreign decorative paintings at Montague house, which I am glad to find has not been altogether lost upon some of your correspondents. I am still inclined to assign a somewhat higher scale of merit to these paintings than is perhaps generally done; but in this opinion I may very probably be mistaken. I, at all events, feel pretty certain that these works are vastly superior to any French paintings of the present day: and from their size alone, I am still disposed to think they would repay the examination of persons interested in the decoration of the Houses of Parliament. The state of deterioration into which they have fallen is no doubt, in some measure, attributable to the faulty material upon which they have been painted—plaster; but it is in part also caused merely by the smoke of the situation, and I do not doubt that the task of clearing, restoring, and even removing some of them would not at the present time be very difficult. The sulphureous quality of the London smoke acting upon the white lead, which is mixed with nearly all colours used in oil painting, is soon fatal to the effect of a picture; but this deterioration is confined to the surface; and can, for the most part, be removed by skilful mechanical abrasion.

As for the study of the modern German paintings in fresco, at Munich and elsewhere, being desirable in forming a school of English decorative painting, I may shortly express myself very sceptical indeed; but there are other examples for study which may be sought with advantage. Amongst those noticed in your pages, I have not observed that of a ceiling in the palace of the Wood, at the Hague; from which, (although I only speak from a recollection of thirty years back,) I think some useful hints in this style of art may be gleaned. About thirty years ago, the late accomplished and lamented Sir Robert Ker Porter painted a panorama of the battle of Azincourt, which as a mere battle-painting might challenge comparison with the first works of the class, whilst in point of historical accuracy of costume and development of national sentiment, it was everything that could be desiderated. It is, I believe, customary, on account of the value of the canvas, to efface works of this kind, and to use the canvas for future paintings. I think, however, I recollect having read that Sir Robert's fine picture escaped this fate; and that within the last few years it was found in a lumber room at Guildhall; where so completely was it forgotten, that it was imagined to be a work of the middle ages. It is to be hoped that it was preserved, and that it may still be accessible, at a moment like the present when it can scarcely fail to be both useful and interesting to our native artists. I may here remark, that one great difficulty to be overcome by our artists in the decoration of the Houses of Parliament will be found to exist in the mere size of the subjects required; and that an artist accustomed to panorama and scene painting, even although in other respects greatly inferior to his competitors, will be found able to execute a work upon the scale required, which will probably excel those of much superior artists accustomed only to the usual scale on which paintings are executed: this, however, is an affair of practice; and, if the proper means be taken and the necessary time allowed, the end in view can scarcely fail of being attained. I cannot enter upon the question of the comparative merits of oil and fresco painting in the necessary detail, and with the authority to render my remarks of any value, farther than to state, that for every purpose of Art I give the preference to oil-painting; and here I may also remark, that I have seen no arguments adduced to show how suitable wooden panelling may not be employed with advantage for every description of oil-painting, whether as regards economy, duration, or artistic effect.

In respect to the merits of British and foreign artists in fresco-painting, I maintain that—not with practice but at present "without practice" in fresco,—British oil-painters will be found to be as superior to those of the continent, as they are in every other respect and qualification whatever. It was, therefore, with unmingled satisfaction I learned that British artists were alone to be employed in the decoration of the great national work now in progress.

Yours, &amp;c.,

G. M.

## LORD BYRON'S STATUE.

SIR,—You will, I trust, notice this appeal regarding the shameful seclusion of Byron's statue in the dark vaults of our Custom-house: the statue is, I believe, executed by Thorwaldsen. We have no monument of Byron in any public situation, to the disgrace of England be it acknowledged; and one by the first living sculptor lies mouldering under ground. Where is the feeling of the Monarch? of Prince Albert? of Byron's friends? his brother poets, Moore and Rogers? The companion of Childe Harold's Pilgrimage, Hobbhouse? Alas! Echo answers, "Where?" and from the Custom-house vaults Solitude comes murmuring the word—Ingratitude. Are not the great poet's forebodings prophetically true, in his letters to Mr. Hoppner and Mr. Murray, when he alludes to the two epitaphs at Ferrara,

"Martini Luigi  
Implora pace;"

and  
"Lucrezia Picini  
Implora eterna quiete?"

Vide his letters, June 1819, dated Bologna; where he observes, "These two or three words comprise all that can be said upon the subject; they contain doubt, hope, and humility. Nothing can be more pathetic than the 'Implora.' Pray, if I am shovelled into the Lido churchyard, let me have the 'implora pace' and nothing else for my epitaph: there is all the helplessness, and humble hope, and death like prayer, that can arise from the grave. 'Implora pace.' Whoever may survive me, and shall see me put in the foreigners' burying-ground at the Lido, within the fortress by the Adriatic, will see these two words, and no more, put over me. I trust they won't think of 'pickling me, and bringing me home to Clod or Blunderbuss Hall.' I am sure my bones would not rest in an English grave, or my clay mix with the earth of that country." And then he adds, so appositely to his own fate—"As Shakspeare says of Mowbray, the banished Duke of Norfolk (see Richard the Second), who died at Venice, that he, after fighting

Against black Pagans, Turks, and Saracens,  
And toiled with works of war, retired himself  
To Italy, and there at Venice gave  
His body to that pleasant country's earth!  
And his pure soul unto his captain Christ,  
Under whose colours he had fought so long."

Has not this beautiful quotation some allusion to his self-devotion of life and fortune to Greece? which was afterwards followed by those beautiful stanzas, a few lines of which I quote from memory,—

I tread reviving passions down  
Unworthy manhood and of thee,  
Indifferent should the smile or frown  
Of beauty be.

Awake! not Greece, she is awake.  
Awake, my Spirit! think, through whom  
Thy life-blood tastes its parent lake  
And then strike home.

The sword! the banner! and the field!  
Glory and Greece around thee see,  
The Spartan borne upon his shield  
Was not more free.

And the patriot of the world, the martyr, the poet of the universe, has no place for his monument, but for years the dark cellars of the Custom-house. Our church cannot afford him a place by the side of Ben Jonson, Dryden, Chaucer, Cowley, Phillips, Drayton, Butler, Spencer, Milton, Gray, Prior, Shakspeare, Sam Johnson, Thomson, Rowe, Gay Goldsmith, Addison, and Davy Garrick. Where is the difference between the anathema of Pope Innocent, when England was under the ban of the See of Rome, and this exclusion of Byron's statue by the Protestant hierarchy?

Yours, &c., E. K.

## RAFFAELLE AND HIS FATHER.\*

BEFORE sitting down to this work, we had an impression that the reputation of the man whose career forms its subject matter, had long ago worked itself out; that the latest facts deriving interest from his name had been given to the world in 1833, when the question of his place of interment was set at rest by the violation of his tomb in the Pantheon of Agrippa, at Rome; but a German has been sited for us the dust of upwards of three centuries, once more verifying effectually a proverb of his quaint compatriot Lessing—"Der fleissige Deutsche macht die Kollektanea, welche der witzige Franzose nützet;" although it is not the Frenchman alone that profits by the German's patient research. The author of this work has taken for his subject, one that it would be difficult to invest with a new interest in the absence of new facts. These, we must say, he has succeeded in eliciting, and having moreover presented to us what was already generally known of Raffaele in a form

\* Raffael von Urbino, und sein Vater Giovanni Santi. Von J. D. Passavant. Leipzig. 1839.

acceptably freshened by judicious arrangement, he has produced a book which, from the obviously diligent research by which it is everywhere distinguished, cannot fail to have some weight in all that regards Raffaele or his works.

Raffaele is acknowledged, universally, as the greatest genius of modern Art; even the memorable period in which he lived offers to the biographer, to the practical and inquiring artist, no reputation of equal lustre. Yet since Vasari's time, none of the many professed biographies of this "principe dei pittori" have individually, by due study and efficient criticism, becomingly illustrated the master-spirit of that Art to the charm of which the human mind cannot help yielding in its most refined or least cultivated state.

The earliest known biography of Raffaele was written in Latin by Paolo Giovio, and first published by Girolamo Tiraboschi, in his "Storia della letteratura Italiana;" but this memoir is from its brevity unworthy of its subject, and yet more so from the errors into which the writer has been led from his insufficient knowledge of Art. Vasari's well-known work was published at Florence in 1550; and a second edition, revised and improved by himself, appeared in 1568. The periods assigned to Raffaele's works are generally correct; but the author has fallen into the common weakness of lavishing upon them a uniform and indiscriminate praise, which, were he not Vasari, would entitle us to question his critical powers. But for this work, many of the main facts of the life of the great master would have been unknown to us; it has, therefore, been made the basis of every biography that has been subsequently offered to the world; and the mere enumeration of these histories would form a catalogue, since no writer on pictorial art has held himself acquitted without some coquetting with the reputation of this great man. Let us hear the author of the work before us, whose labours are thrown into strong relief by the compulsory system of life-writing; he says:—

"This arduous work I undertook under singular circumstances. The late Professor Braun, of Mainz, acknowledging the imperfections of his own little book on Rafael and his works, contemplated the publication of a revised edition, on the subject of which he consulted me, and became convinced that without personal examination of Rafael's works, visiting the scenes of his labours, and deep study of the time in which he lived, no possible result could be expected. To my surprise the professor recommended me to write a life of Rafael; to which undertaking I at that time found myself altogether unequal. Circumstances, however, favoured the project, and with such a view I undertook a journey to England, visited Paris for the third time, and travelled another year in Italy, in which blessed land I had already lived seven years. What Germany contains has, of course, been long known to me; but I had occasion again to visit Vienna. Rafael's large works in Spain I had before made myself acquainted with at Paris. I may therefore say, that, with the exception of a few pictures of little note, the whole of Rafael's works are known to me from personal inspection. I have visited the cradle and the scenes of his labours. My researches have extended to almost all the greater, and many of the smaller, libraries of Italy, Germany, England, and France, for the discovery of documents having reference to Rafael and his times. The archives in Rome, the Medicean archives in Florence, together with some other similar resources, have alone been closed against me."

M. Passavant accounts for the change of the usually received family name of Raffaele,\* by saying that he finds the name used by the relations of the great artist to have been Sante, and Santi, which, in Latin documents, became Sanctus, and this was Italianized into Sanzio, which has been received as his patronymic from an early period.

The father of Raffaele is spoken of at length, and his manner and works described; but as the great master himself is the object of our interest, and he stands identified with the pictorial splendours of Rome, we pass at once to this period of his life. His fame is already gone before him, and he is summoned thither by Pope Julius II.

"Raffael now entered the service of a prince whose energetic character, searching deeply into all worldly matters, not only acquired for himself the reputation of a great general and statesman, but also the gratitude of posterity from his extensive patronage of Art. All his projects of embellishment were so vast, that, although he was not permitted to live to see the execution of the greater part of them, yet, supported by the immense talent which he knew so well how to appreciate and select, he left behind him in them the impress of a mind of no common mould. It was reserved for him to realize, in part, the great idea of Nicholas V., ac-

\* For ourselves, with respect to the baptismal name, we write it according to the latest Italian orthography.

cording to which, the Vatican increased in extent to the semblance of a palatial town, with the view to the construction of suitable residences, not only for the Pope and his immediate attendants, but also for the highest spiritual denominations, allembassies, and distinguished guests. He it was who conceived the project of renewing the decayed Basilica of the Apostle Peter, in such a manner as to merit the reputation of being the most celebrated temple in Christendom; and, as the part which he had been called upon to fulfil, had in his hands been so imposing, he determined that in this monument, the erection of which he intrusted to the ablest of architects, his memory should be preserved in the same spirit, since in grandeur and sublimity it should surpass everything of its kind."

It was Raffaele's works in the room called curiously enough by our author "Zimmer della Segnatura," that secured to him the continued patronage of Julius, who expressed himself satisfied with his first plans, and proportionably more so after seeing his first work, "Theology," completed. His expectations were so far exceeded, that he immediately determined that Raffaele should embellish all the rooms, and even gave instructions for the effacing of all works that had been previously executed. But Raffaele, in consideration of the beautiful arrangement and the rich embellishments of the roof of this apartment, thought fit to employ for new subjects only the eight larger fields, allowing much of the previously executed work, together with the Pope's arms, to remain.

It was in 1508 that Raffaele was summoned to Rome, and there only it is that his powers can be apprehended in their full extent. As it is not to any limited study that they declare themselves, so no length of application can reduce them to any common standard. Our own Reynolds even confessed on his first view of these works that he was disappointed—in short, that he did not understand them; but in maturer years he admitted himself subject to their fullest influence, and then none were more sincere than he in praise of the great master.

Raffaele was twenty-five years of age when he began his labours in Rome, which, when he had prosecuted for five years, his patron Pope Julius died. Within this period, besides the stupendous 'Theology,' he executed his works 'The Fall of Sin,' 'Marsyas Condemned,' 'Poetry,' 'Parnassus,' 'Alexander and Augustus,' 'The School of Athens,' &c. &c.; and of some of these it may be said, especially of the 'Theology,' that they were very unequally painted; hence it may be inferred that the whole of the work was not finished by Raffaele himself, but that he was extensively assisted by pupils. At this period Michael Angelo flourished, and of the influence exerted by his genius upon the works of Raffaele, M. Passavant thus speaks:—

"That Michel Angelo, as the elder of the two masters, and who, contemporarily with Rafael, executed at Rome and Florence his finest works, should, through them, have exerted a certain influence upon the latter, is sufficiently reasonable; and this is alluded to by Vasari, although with too much deference to Michael Angelo. Nevertheless, the individuality of the artist of Urbino, in which is mirrored the entire region of essences and forms, stands clearly distinct from that of the Florentine, who is alone in his own especial greatness; hence it follows that if Rafael have adopted from Michel Angelo, this could be but one of the many preferences with which he enriched his mind; since the acquisition is markedly dominated by his individuality. For his veritable reputation he is by no means indebted to his imitation of Michel Angelo, as, for instance, his 'Prophet Isaiah,' in the church of St. Augustine, in which the style of his rival is most striking, has ceased to be considered one of his more successful productions. This influence upon Rafael was first apparent after he had seen the first completed portion of the ceiling of the Sixtine chapel, which coincides with his last labours in the Segnatura;\* for although he had then already seen in Florence Michel Angelo's Cartoon, it is to be observed that his productions of that period have not the slightest sympathy of manner with that work, which, perhaps, is attributable to the circumstance of Bonarroti's regarding with a feeling of contempt, not only his (Raffaele's) friend Francia, but also his master Perugino, which would lead him to consider the great Florentine sculptor with aversion. But in Rome, which stimulated the genius of even Rafael, he no longer withheld the homage due to the efforts of his rival. When, therefore, either, as Vasari states, on the occasion of his being by Bramante, pri-

\* The Diario of Paris de Grassia shows that on Christmas-day, 1512, the Sixtine chapel was not yet cleared of Michael Angelo's scaffolding;—the following passage occurs:—In Vigilia N. C.: Pontifex voluit vespere interesse in Cappella Sixtina. . . . Sed quia non erat ubi possemus ponere thalamum et solium ejus, dixit, ut illud facerem ego modo meo.

vately, and before all other persons, admitted to the Sixtine chapel, or on that of the admission of the public, he had an opportunity of inspecting these works of Michel Angelo, they made an impression upon him so powerful as to afford him a further insight into the exalting tendencies of his art. In support of these assumptions, besides other evidences, there exist several drawings after the composition of those frescoes which Raphael himself sketched. One of them, the 'Setting up of the Brazen Serpent in the Wilderness,' is in the possession of the Earl of Leicester; another, 'Adam and Eve expelled Paradise,' was in the collection of the late Sir Thomas Lawrence."

"This influence of Michel Angelo on Raphael, is particularly striking in the statue of Apollo in the School of Athens, from its approach to the style of the former, although at that time several statues of this god had been discovered. But Raphael, from a regard for harmony, felt himself obliged to make the statue accord in manner with the other figures, and seems here to have acted entirely under the influence of the great sculptor; for this figure, in its action and keeping, presents at once to the memory the statue of a slave very similarly designed, which was intended as a part of the sepulchral monument of Julius II.; but it was left in an unfinished state by Michel Angelo, and is, if I err not, in the museum at Paris. A drawing of this, as also of the design of the monument, has been published by Ciampi, of Florence."

"With respect to the arrangement of colour, quality of tint, and indeed the entire effect observed in the School of Athens, Raphael showed himself a master who had already successfully combated all difficulties, and nearly attained his ultimate excellence. This work has certainly suffered serious injury; but enough of its original state remains to bespeak its source, still preserving the peculiar beauties of the execution. The flesh colours of some portions of the work yet remain in all their pristine richness; particularly those of the figures on the left in the upper part of the picture."

Raffaello's father, Giovanni, in addition to his accomplishments as a painter, was also a poet, and as such was considered by his friends of Urbino as of respectable pretensions. The deeper inspirations of the son in his art prompted him to give expression to all his poetry in the manner best suited to his genius. The amount of Raffaello's rhymes is summed up in a few sonnets; some of these allude to an attachment which he formed soon after his arrival at Rome, and which lasted till the end of his life. While busied in the execution of some of his greatest works, the by-play of his imagination was versification. Some of his rhymes are unhappily married; and as a proof that rhyming was a difficulty with him, evidences exist of his changing and trying the verses in different ways. His poetry is brought curiously under our notice from the circumstance of his having made memoranda for verses on his drawings, which are still preserved in this state.

The following sonnet was written on a sheet which contained also drawings for his fresco theology:—

Amor tu men vestrati con doi lumi  
Dei occhi dov'io mestrugo e face  
Da bianca neve e da rose vivace  
Da un bel parlar e d'onesti costumi.  
Tal che tanto ardo che ne mar ne fiume,  
Spegner potriam quel focho, ma piace  
Poi ch'el mio ardor tanto dibon mi face  
C'ardendo ognor piu d'ardor mi consumi.  
Quanto fu dolce al giogo e la catena  
De suoi candidi braci al col mio volti  
He sciogliendomi io sento mutal pena.  
D'altre cose io non dicho che son molti  
Che soperchia docezza a morte mena  
E pero taccio a te ipsensir rivolti.

In Julius II. Raffaello served a master of incredible energy, which was principally directed to the acquisition of a great name. In this he availed himself, successfully, of the talents of others, surrounding himself by the greatest geniuses of his time, who, in return for his judiciously applied flatteries, gave him the reputation he so much coveted. By constancy and perseverance, encouragement, participation, and even severity and impatience, he urged the greatest artists to surpass as it were themselves, by calling forth in them dormant and unknown capabilities. When this pope died, Raffaello had not yet finished the embellishment of two rooms: he was, when that event took place, employed in the apartment which contains Attila, the Mass of Bolsena, &c., &c. Giovanni de Medici, who succeeded Julius in the papal dignity, under the title of Leo X., was of an opposite character. Raffaello found in him a patron of refined and elevated tastes, and a master of benevolent consideration for those around him. Extensive patronage of genius was in him no affectation, for it had been a distinguishing heritage of his family for centuries. His liberality to distinguished men, philosophers, poets, and artists,

whom he drew from all parts of Italy to his Court, has procured him in the world of letters, not only of his own, but of succeeding times, a celebrity which throws into shadow the name of his predecessor, although a man exceeding him in strength of character and boldness of design.

We find the great painter at this period in friendship with men of the highest distinction, hereditary and acquired. The Pope himself showed for him the greatest cordiality and respect; and among his intimates may be mentioned Count Baldassare Castiglione, the ambassador of Francesco Maria, Duke of Urbino, who, on the occasion of the election of the new pope, expressed himself happy of again having an opportunity of embracing his ever dear Raffaello. He was claimed as a friend by all the learning and talent attracted by the Court of the eternal city; and his society was sought by the men of those times, whose leisure was frequently employed in complimenting each other in Latin and Petrarchan verses. With Pietro Bembo, Erasmus of Rotterdam, and Ariosto, he was upon terms of intimacy; also with Sanazzaro and Zebaldeo, both in their time high in estimation as poets.

Albert Durer was the contemporary and friend of Raffaello, and he expressed his admiration of him by offering for his acceptance a variety of presents. Among these was a portrait of himself, painted in water-colours upon linen, and so transparent as to be visible on both sides. This portrait was highly esteemed by Raffaello on account of its execution. It was bequeathed afterwards to Giulio Romano, who prized it equally with his master. In return for these, Durer received a drawing of two figures upon which he wrote:—"1515. Rafael of Urbino, so much esteemed by the Pope, made this drawing and sent it to Nürnberg to Albert Durer to show him his hand (i. e. manner)."

Of the Fornarina, so much associated with Raffaello's name, M. Passavant proceeds, after having spoken of her portrait, to say:—

"I should now be glad to be enabled to afford some more particular information about her whose name Raffaello has sent down with his own to posterity. She was known by the name of Fornarina, and if we may credit Misserini she was the daughter of a soda burner, who lived on the other side of the Tiber, in the quarter St. Cecilia. No. 20, in the Strada, S. Dorothea, is still pointed out as her birth-place; it is a house of strikingly antique appearance with ornamental work of terra-cotta. A small garden was formerly attached to it, the low wall of which admitted of its being surveyed from without, and here it was that the celebrated beauty spent much of her time. The Fornarina became celebrated among the Roman youth of the period; and especially so among the students of Art, ever the most passionate admirers of beauty, who, in passing the house, frequently stood on tiptoe looking over the wall to catch a glimpse of the lovely maiden. Her fame attracted among others Raffaello, than whom none more admired female beauty, and having seen her as she was bathing her feet at a fountain in the garden, was smitten with a love so powerful that he could not rest until he could call her his own."

This is a story that artists love to dwell upon, but its truth is disputed. This is the version according to Misserini; others insist that to whatever person it might have been given, the name Fornarina was never known to Raffaello. The work at Florence which bears this name is too well known to require description here; it is now in the Tribune, but has not been there many years.

Raffaello continued his labours with unremitting industry, and had he lived to a moderately old age his works would have been no less astonishing in their number than in their excellence. Even at the early age at which he died the number and magnitude of his works have been ever since his time a theme of wonder. In considering this the great master cannot be measured by any ordinary comparisons; it must not, however, be forgotten that he availed himself to a great extent of the assistance of his pupils. The most remarkable of these were Benvenuto Garafalo, Gaudenzio Ferrari, Timoteo Viti, Giulio Romano, Francesco Penni, Udine Carevaggio, Bagnacavallo, and others less known, besides a great proportion who left nothing behind them, either good or bad, to rescue their names from oblivion. Such is the influence of the success of a man in a profession for which nature has fitted him, that the self-love of others, ambitious of a similar reputation, urges them to the same career, which in every instance of this kind must end in disappointment; for in pursuits wherein something more than mere mechanical habit is

necessary to distinction, those who have shone in them have always been directed to them by innate genius.

Raffaello distinguished himself also as an architect, and is supposed even to have executed at Florence two marble statues. Among his latter great works were the Cartoons, which, as is known, were made with the view of having them executed in tapestry. He is said to have supplied the plan of a façade for the church of San Lorenzo at Florence, to which place he was summoned by the Pope, who passed the winter of 1515-16 in the ancestral capital. On Raffaello's return to Rome, he painted the bath-room of his friend Cardinal Bibbina, and occupied himself in embellishing the villa Raffaele, which is in the park of the villa Borghese; and generally understood to have belonged to himself, as the name would declare. About this period he executed 'Alexander and Roxana,' together with other works, among which were several versions of the 'Holy Family.' The celebrated 'Madonna della Sedia' was also painted at this time; it is one of the gems of the Pitti Palace at Florence, where it is preserved with much care in a massive frame under a glass. Florence contains likewise the portrait of his great patron, which was painted towards the end of his life. The portraits of Leo X., Giulio dei Medici, and Sadorico dei Rossi, form a picture known as one of the greatest triumphs of Art; and a critique to be worthy of it must involve even the principal passages of the painter's life. There is in the Tuscan capital another picture of this period, we mean 'John the Baptist,' which among the works of the Tribune is one of the first that catches the eye on entering. This picture was painted for Cardinal Colonna, from a singularly fine study from the life, made expressly for it, but with all its points of excellence, it is inferior to the other; it may therefore be supposed that much of the picture must have been done by pupils.

The whole of the second volume of the work under our notice, containing pp. 700, is devoted to an enumeration of the works of this renowned artist; and whatever we may have been prepared to expect, the tangible evidence of a catalogue increases, if possible, our astonishment at the teeming prolificness of imagination with which this man was gifted. He has been accused of negligent finish in some of his works; but, after all, such a chronicle as this is his best apology; for jostled by the images of his crowded brain, he entrusted that mechanical execution, and even finish, to his pupils, of which he himself was impatient.

The grand project of Raffaello's latter years was the architectural restoration of Rome; his remarkable letter on the subject to the Pope is contained in the work before us. He had been commissioned by his patron to consider the practicability of the plan, and entered eagerly on his studies and researches, in which he was aided by the most able antiquaries. His knowledge of architecture was of course extensive, and his own antiquarian experience great; but he was cut off in the midst of labours preparatory to this vast undertaking, in which his inward resolve was, doubtless, to divide the palm with his great contemporary, in the architectural embellishment of Rome.

The last work generally understood to have been finished by Raffaello was the 'Transfiguration,' and scarcely had he completed this work before the world closed upon him, in the strength of his years and the fulness of his renown. Our author thus speaks of his death:—

"In the mean time, in Rome the consternation became general, on account of the dangerous turn which Raffaello's indisposition had taken; for not only did his pupils and nearest friends deeply feel what a loss threatened them, but the entire population lamented the probable disappointment of the hopes which the revered master had held out to them of the future magnificence of their city. The Pope was most painfully concerned; for his love of Art found in the creative and inexhaustible imagination of Raffaello ever new matter for its gratification. He sent to him frequently during his illness, which was of fourteen days duration, inquiring each time circumstantially about his progress; and how was he alarmed on hearing of his death, having just previously been informed, that the part of the Vatican, inhabited then by himself, and which had been built by Raffaello, was giving way. Raffaello died at the age of 37, on the anniversary of his birth, on the Good Friday of the year 1520."

The length of our extracts compels us to close our notice of this work, to which, however, we may recur in a future number.



## REVIEWS.

**THE SEASONS.** By JAMES THOMSON. Published by LONGMAN, BROWN, GREEN, and LONGMANS.

This edition of "Thomson's Seasons" has been embellished by a "selected set" of the most distinguished artists of our time, whose taste and learning in their profession have fitted them to accompany the varied strain of these poems. Speaking of this book in a business point of view, it is an enterprise which, carried out as it comes before us, must have required a serious outlay of capital, considering that every book-shelf was already provided with a copy, in some shape, of "The Seasons;" and this we remark, merely to instance the spirit which animates publishers in the reproduction in forms so costly of works already in the possession of the public. In turning over these gemmed pages, the uninquiring reader may not know that some thousands of pounds must have been expended in bringing them forth—such, however, is substantially true: thus have our artists rendered their productions indispensable to refined enjoyment.

This reprint, which is edited by Bolton Corney, Esq., and contains a life of Thomson, and an account of his writings by Patrick Murdoch, D.D., F.R.S. The engravings are seventy-seven in number, executed from drawings by members of the Etching Club, to whom much praise is due for their excellence, although they would have received justice more definite in impressions from the wooden blocks, than from the metal fac-similes; for it must be understood that the proprietors of the work, in order to secure by renewing the forms, a succession of impressions of uniform quality, have submitted the original blocks to the electrotype process, and worked off the cuts from metal substitutes, which, albeit the best we have ever seen resulting from this operation, are yet sullied in some cases by slight imperfections irremediable save by the wood itself. With respect to the gentlemen who have contributed the drawings, as we cannot afford space for even the titles of more than a few of their productions, we can, at least, give all their names; and these are—John Bell; C. W. Cope; Thomas Creswick; C. J. Horsley; J. P. Knight; A.R.A.; R. Redgrave, A.R.A.; Frank Stone; C. Stonhouse; Frederick Tayler; H. J. Townsend; and Thomas Webster, A.R.A. The engravers in their department are not less known, they are—Branston, Jackson, Green, O. Smith, Vizetelly, A. Thompson, J. Thompson, Bastin, T. Williams, J. Williams, and Landells.

The imaginative themes and excursive style of "The Seasons," throw an artist upon his own resources in embodying compositions for their illustration: in the few cases affording localities eligible as subjects, these realities have been wrought out with exceeding truth, and the finest feeling for the picturesque. The blocks are generally large enough to cover the page, but blank spaces are formed for the insertion of the type; the text, therefore, be it more or less, is elegantly encompassed by the design. At the commencement of the book is a beautiful vignette by A. Tayler, taken from a single line,—a spot "where the deer rustle through the twining brake." The execution throughout is admirable; the metal form seems to have been touched upon with the best effects after the mould was obtained from the original cut. Another effective vignette, 'The Bowery Walk,' by Creswick, is a cool and tempting vista, shaded by a thousand pendent boughs. It seems to be a snatch from Haddon, or some other ancient baronial seat, for every drawing of this artist has about it that reality which pronounces it a picture of an actual existence. 'Angelic Harps,' the twenty-ninth subject, by Redgrave, is powerfully conceived, and pictures the image-thronged imagination of the poet. Mr. Bell, in the 'Nile and Nilometer,' has most ingeniously typified the Nile and the phenomenon of its annual rising; and, in a following plate, the dire plagues of the land of Egypt. The episode of 'Celadon and Amelia' is beautifully illustrated, in two connected vignettes by Cope; they are clear in execution and touching in sentiment. Creswick's 'Richmond Hill' is one of the most effective *morceaux* we have ever seen. The story of 'Palemon and Lavinia' is pictured by F. Stone, and the 'Mazy Dance,' as alluded to but in one line of 'Au-

turn,' by J. C. Horsley, in which there is something really very Watteau-like. 'Skating,' by Stonehouse, is a truthful representation of a winter day. Townsend supplies three or four of great excellence; the happiest—and it is indeed a sweet and graceful composition—is the illustration of the passage, "Each by the lass he loves."

We have of course passed over very many of these engravings, which may take rank with the very best specimens of the art. These are the first of the conjoint emanations of the Etching Club that we have seen; and if they are to be considered a commencement of similarly continued labours, it may be assumed that they will raise to themselves the fame of a club-school, whose works will be held of rare price: they have assuredly here entered into the spirit of him who was so often "admitted into the grove of Euripides."

**THE BEST PICTURES OF THE GREAT MASTERS.**  
Part IV. COLNAGHI and PUCKLE; and ACKERMANN and Co.

The fourth part of this really valuable serial sustains the reputation acquired by those which have preceded it. The engravings of which it consists are from 'The Blind Fiddler,' by Wilkie; 'Landscape, with Goats,' by Claude; and Raffaele's 'Sacrifice at Lystra;' and in looking over the prospectus which accompanies these, it holds forth promise that those which shall succeed will be of equal excellence. Deep as we are in the cause of modern Art, we cannot (*immemores veterum qui*) pass without a sign the labours of bygone sterling worth, to whose practical precepts many of our cotemporaries are more indebted than they choose to acknowledge.

'The Blind Fiddler,' engraved by E. Smith, is in feeling and effect an admirable transcript of the celebrated picture, and every item of the composition is made out in a manner appropriate to the high finish of the original. The characters of the figures are most faithfully preserved; the movement of the strolling musician is in time perfectly equable with that of his prototype in the National Gallery—we are within earshot of the snapping fingers of him at the fire-place, tripping like another dancing faun in his earnest endeavour to amuse the child—in short, the plate is in every way worthy of the picture. Claude's 'Landscape' is beautifully engraved by Forrest. The composition is characteristic of the master, consisting of groups of lofty trees telling against a clear sky, a distance flooded with the lights of the sun, and a foreground in transparent shadow derives life from figures in the foreground. A woman, mounted on an ass, and accompanied by a man, are moving along the road, and behind these are a flock of goats driven by the herd, attended by his dog. The engraver has been eminently successful in imparting to each object its particular texture. The foliage is light, and hangs naturally, and is yet withal carefully rounded and massed. A good engraving from a work of this master we can fully appreciate; and sympathize with the engraver, of whom is required a plate from a picture, which may have in parts been softened by time into indistinctness.

The 'Sacrifice at Lystra' is engraved in a manner to convey all the spirit and effect of the Cartoon. Every figure and object are clearly defined, and the expressions of the various heads transferred in their full force.

This series of engravings must be a valuable addition to every collection. The subjects are selected with judgment and taste, and executed with a perfect apprehension of their beauties in a manner to raise the respective artists to a high consideration in their profession.

The work, although it contains the names only of London agents, is the publication of an enterprising publisher in Edinburgh.

**ATKINSON'S SKETCHES IN AFGHANISTAN.**  
Publishers, H. GRAVES and Co.

Few modern works are calculated to be so extensively interesting as this—describing a country with the peculiarities of which recent events have unhappily rendered us far too familiar. These "mountains inaccessible," have echoed the dying groans of British soldiers—what is far worse, have witnessed their tarnished reputation—and many a brave fellow's grave has been made under the shadows of these rocks, that look down upon lonely glens. Yet those who examine this work will little wonder at the repulse our arms have met

with, and hesitate to pronounce our defeat dishonour. It is really frightful to contemplate these "Passes," even in a picture, and to know what fearful sufferings must have been endured by our fellow countrymen before they were surmounted. The series of views come in good time, for they come to remove much of the grief that England has endured in consequence of a calamity to which England is unaccustomed; for they show us that neither the men nor the mountains of Affghanistan are to be despised; and that a warfare with both must not be a "little warfare."

The artist (by whom these sketches were made "upon the spot"), James Atkinson, Esq., was, we believe, a surgeon in the British army, who enjoyed peculiar advantages for examining the country and noting its peculiarities. His drawings, however, passed through other hands before they were submitted to the public; having been placed "on the stone" by Louis Haghe, the most accomplished and experienced of our lithographic draughtsmen. The collection is very varied; exhibiting not only the natural scenery of the land, but its people, in so many ways, as to be a valuable contribution to their history. In the opening print, we have a group of "Belooches," in the Bolan Pass, pouring on our troops a murderous fire from a rocky fastness, unapproachable. Next, is a peaceful and pleasant scene, on "the river Sutledge," exhibiting quays and boats; next, a town and a fortress, with camels in repose; next, an encampment, with the entrance to the famous Bolan Pass; next, a terrific mountain, upon which the troops are about to ascend; next, we have a nearer view of the entrance to the Bolan Pass; next, a pass still more terrible, the Pass of Siri-Kajoor. The seven succeeding prints represent as many points of melancholy importance—ascents and descents in these appalling precipices; where battles were fought for every step, and under circumstances where skill and courage availed nothing. Then comes the city of Candahar, then the city of Ghuznee, then Caubul, then several objects of interest in or about the city, and then examples of the costume of the men and women of Caubul; each of the prints being described by a brief but clear and comprehensive explanatory account.

As a work of Art, this volume is of entire excellence, and under any circumstances would be a valuable acquisition; but its claims upon public attention are founded also upon the universal interest of the subject upon which it treats. There are few persons in Great Britain, whose hearts do not turn with anxious yearning to this, the only country of the world that in modern times has blotted our national annals; few who have not some dear connexion to mourn for, or to hope for, in connexion with the history of this disastrous war, in which we embarked without honour, and out of which with honour we cannot come. The glory of our arms may be regained indeed, but the page that records the discreditable contest, cannot be torn out of the book of the chronicles of England in the nineteenth century.

**VIEWS OF HADDON HALL.** By DOUGLAS MORISON. Published by GRAVES and Co.

The name of this artist is new to us: he has made his *début* with entire success. The work is something on the plan of "Nash's Mansions," but differing from it in being confined to illustrations of one Palace-house of England, and introducing landscapes of the ornamental scenery that adjoins it. The ancient and noble structure—the most beautiful and interesting of all our earlier architectural grandeurs—is represented in every aspect, and with all its advantageous accessories—its picturesque interiors and exteriors, and the several striking points about "the grounds." The drawings are capital examples—good studies for the learner, and highly satisfactory to the advanced student. The artist has very judiciously introduced figures into most of his subjects; and these figures are in good keeping with the character of the place, for they are habited in dresses of the olden time, the customs of which they occasionally illustrate. The work is of great value and of much importance; and will, we trust, be so received by the public as to lead to the production of similar volumes, extending the knowledge of similar places—places sacred to the memory of great men gone from us, and forming essential parts of our national history.

**THE PALFREY, A LOVE STORY OF OLD TIMES.**  
By LEIGH HUNT. Published by How and Parsons.

This is a graceful and beautiful poem, from the pen of one of the "worthies" of the age and country; a poet whose pages every artist should consult, for they abound in pictures. This little volume contains half-a-dozen wood-cuts; from drawings—one by Kenny Meadows, one by A. Clint, one by W. B. Scott, and three by J. Franklin. We avail ourselves of a fitting opportunity for saying a few words respecting the artist last named. He is comparatively new to the public—new, inasmuch as although his productions are sufficiently numerous, he has had but few opportunities of making his appearance upon the great stage under advantageous circumstances. In the "Book of British Ballads," we very lately supplied an example of his ability; it was one that could not have failed to attract general attention. For the same publication he has supplied many illustrations, all of them distinguished by great delicacy of touch and refinement of manner, combined with brilliant imagination, and deep reasoning and thought. We do not, indeed, fear to place his drawings on the wood, in juxtaposition with the best masters of the far-famed German school. We rejoice that into this more particular department of the Arts, a higher style and a better spirit are making rapid way. It is not too much to say, that for much of this improvement we are indebted to Mr. Franklin.

**THE PALACE OF BLENHEIM.** Drawn and lithographed by C. W. RADCLIFFE. Published by JAMES WYATT and SON, Oxford.

If there be truth in the folio volume before us Blenheim is a place that would have delighted *le roi chevalier*—Francis the First, who during the entire long day of his life, was striving after something in architecture that he had dreamt of, but that nobody had ever seen. If it could have been, with what delight would the Great Marlborough have shown Blenheim and Francis to each other. This work contains eighteen views, selected with much taste, and treated generally with a true feeling for agreeable effect; indeed, many of them, with a very little licence, would form admirable landscapes. Among the first plates in the volume we find a view of Blenheim, from Fair Rosamond's Well, in which, looking across a piece of water, the palace is seen in the distance on rising ground. The water is crossed by a bridge of a character with the architecture of the edifice itself, an object which, together with groups of well-grown trees, entertains the eye in passing to the utmost distance. The foreground is at once remarkable for its freedom of pencilling and a tolerable sprinkling of venison. A few pages further we are conducted to the front of this truly regal abode, with opportunities of examining the details of the mixed Greek and Italian architecture. Two or three interior views are given, among which the Library is conspicuous for its grandeur and magnificence, and of those showing the outside, that from the south-east is one of the most remarkable, as exhibiting the principal front and a portion of one of the sides. In a south view the front is seen through an opening between some well-drawn trees which occupy the foreground; and in a north view we are removed to a distance, whence the towers are seen rising far beyond the clumps of trees which stud the park. The contents of the volume terminate with two pages of vignettes, composed principally of wooded scenery drawn with much grace and natural truth. There are very few vignettes which, with their dependent domains, would afford so many interesting views; Blenheim, however, "cuts up" well, and the work is, in every way, worthy of the subject.

**ELECTROTINT; OR THE ART OF MAKING PAINTINGS IN SUCH A MANNER THAT COPPER-PLATES AND "BLOCKS," CAN BE TAKEN FROM THEM BY MEANS OF VOLTAIC ELECTRICITY.** By THOMAS SAMPSON. Published by EDWARD PALMER, Newgate Street.

This is a lengthy title, but we transcribe it as it stands, since unlike those of many books it describes the substance of the pages by which it is followed. We are not however of accord with the author, that "painting" is a term apposite to the process he describes; his impasto material being a

monotone unguent employed for the production of surface with reference to conveying impressions. To explain in a few words the object of the treatise—it shows a method of preparing a sort of etched surface capable of yielding under the electrotype process a corresponding copper-plate, with lines either in relief, or incised according to the manner of preparation. The work contains specimens of a variety of methods of working, exhibiting the applicability of the invention to an extensive round of subjects. To some of these the author gives the names "the painted texture," "the dragged texture," "the chalk style," &c., &c.; whence may be gathered some idea of the respective surfaces. The invention is well calculated to convey peculiarity of manner and feeling, and must be found useful in many departments of Art as applied to manufactures; as for instance, to earthenware-manufactures, calico-printers, &c., &c.; and in scientific works, the excellence of which does not consist in perfection of embellishment.

**ELEMENTS OF ELECTRO METALLURGY.** By ALFRED SMEE, F.R.S. Published by E. PALMER, 103, Newgate Street.

The art of working in metals through the agency of the galvanic fluid is the last of those profitable wonders exhibited by science, of which thousands already avail themselves, without bestowing a thought upon the natural laws whereby they obtain the substantial results which they seek. To those who do not wish to go beyond the mechanical operation of procuring a duplicate of a figured surface, the present treatise is not addressed, although such persons would, with infinite advantage, consult it in an inquiry into the nature of the agency excited in the simplest experiment. The work is published in monthly parts, of which three are before us: the first opens with a chapter on galvanic batteries, and although commencing with a few preliminary definitions, yet the author presupposes a knowledge of chemistry. Different forms of batteries are tested of, as Grove's, Daniell's, the author's, &c., &c. In the second chapter a piece of very necessary information is communicated—the signs of a battery in action; for without such information, an unscientific experimenter could not discover when the galvanic action had commenced. The author proceeds in a careful and perspicuous consideration of his subject in all its relations, terminating the third part midway, in a chapter on the laws regulating the reduction of the metals employed. "Let us never forget," he says, "to whom we owe this discovery, which of itself enables galvanic batteries to be used extensively in the Arts. Ages to come will, perhaps, have to thank the inventor, whom we are too apt to forget, because he was neither on the council of the Royal Society, nor a London Professor, yet still the obligation from the public to Mr. Kemp is the same."

**THE BEDALE HUNT.** Painted by ANSON MARTIN. Engraved by W. H. SIMMONS. Publishers, H. GRAVES and Co.

A capital print for the lovers of field sports. It is among the best signs of the times, that gentlemen who are learned in horses and hounds are no longer content to have them copied by unskilful hands. This is a good work of Art—the steeds and their riders are pictured with much ability, both, we presume, being striking likenesses; and no doubt the pedigree of the one is just as distinctly traced as that of the other—each being high blood. The print contains no fewer than forty portraits of persons whose names are familiar to the sporting calendar; and, moreover, to the "Court Guide," for they all hold conspicuous rank among our English aristocracy. The painter has been very successful in his management of a difficult subject; his grouping—the main point in such a matter—is excellent, and he has arranged his figures with considerable ease and skill. Mr. Simmons, the engraver, has performed his part of the task with much ability; we have been accustomed to meet him as a line engraver, and in that branch of the art he has attained to eminence; in this, to him, new department he is destined to occupy a prominent place.

**GLASGOW ILLUSTRATED.** Published by J. and D. NICHOL, Montrose. LONGMAN and Co., London.

This is the third part of a progressive work en-

titled "Nichol's Cities and Towns of Scotland Illustrated," and contains twenty-one folio-sized views of Glasgow, executed in lithography, and touched with white, the first of which is the 'Interior of the Royal Exchange,' an imposing structure of Greek architecture. In the plate 'Broomielaw,' is presented a view of the port of Glasgow, affording a fair picture of a place of immense mercantile traffic: the effect would yet have been better had the artist treated his distances more liberally, and not sacrificed them so entirely to the foreground. The reverse of this is the 'View from Blythswood-square;' the distance is not shut out of the picture, but remains an important part of it. 'The Trongate,' at least that part of it forming the subject of the plate, declares a place of wealth and consideration. The population are astir here; they are as numerous as

"bees"  
In spring time, when the sun with Taurus rides," and in perfect humour with the rest of the drawing. The view, entitled 'Ingram-street,' is not only one of the best of the series, but has merits which entitle it to a comparison with the best productions of its style: the general effect is skilfully managed, and the palatial edifice on the left is brought forward in a manner to unite with the surrounding buildings, without any diminution of its stateliness. Another admirable picture is 'Glasgow from the Clyde;' it is carefully drawn, without the slightest approach to hardness. 'The Royal Exchange,' conveys a good idea of the structure, and the kind of buildings by which it is surrounded; this seems to be the *quartier par excellence*: here it would appear is centered the pith of the architecture of Glasgow. There are also views of 'The High-street,' 'The Cathedral, Infirmary, and Barony Church;' 'George-square,' 'St. Vincent-street,' &c., &c.

This, as a provincial publication, must be considered as of some importance, and we wish the proprietors all the success their spirited undertaking deserves: the manner in which it is got up ought to secure an extensive circulation.

**GANDY AND BAUD'S WINDSOR CASTLE.**  
PART VII.

Nothing in architectural drawing and engraving can exceed the beauty of these plates, which have been executed with a view to exhibit the details of Windsor Castle. They are five in number, two lithographed by Haghe, and three engraved by Winkles, viz.: 'Part of the North Front showing the Cornwall and King George the Fourth's Towers,' &c.; 'View of Henry the Third's Tower;' 'Elevation of Charles the Second's Buildings, and King John's Tower,' &c.; 'Elevation of the Kitchen Gateway and Towers;' 'Elevation of the Queen's Private Entrance.' The first view is most elaborately lithographed—it is taken from the grounds below the terrace, and presents a vast expanse of front, showing in addition to the towers already named the erections of Henry the Seventh and Queen Elizabeth, in rear of the latter of which rises the Round Tower. The second view is also a carefully finished lithograph, exhibiting with the most perfect accuracy the construction of the buildings, and embracing, together with the 'Tower of Henry the Third,' a portion of the range of the Middle Ward Ramparts, with the Wickham Tower seen in the distance. The effect of these drawings is improved by the highest lights, being put in with white. To architects these views and elevations will be highly valuable.

**L'ESPAGNE ARTISTIQUE ET MONUMENTALE.**  
Published by A. HAUSER, Boulevard des Italiens, Paris.

Successive numbers from 8 to 12 of this work have appeared, verifying the promise held forth in the first parts; indeed with subjects selected from a country so rich in the picturesque as Spain, much might be achieved by individual taste and talent; but from such an array of celebrities as are occupied in the production of these views, with the accompanying letter-press in Spanish and French, everything is to be expected. We have already pronounced this the most important continental publication of the kind we have seen: having for a part of its subject-matter, the Moorish architectural remains in Spain, it treats of things which have existed only, in Europe, but yet are not of it; and the history of which is a tract wherein the real and the romantic are reconciled. Toledo supplies

many of the subjects of these plates; and surcharged as they are with ornament, yet the faithful pencil has not halted in its task; the artist is not to blame that so many of these interiors are overdone with carving and fret-work, such was the taste that prevailed when the wealth of Spain exceeded that of every other power—when other kingdoms since grown up were but as yet cadets of the European family of nations. The lithography sustains the reputation of those to whom it is entrusted; and the enterprise cannot fail of encouragement.

**A HANDBOOK FOR FREE PICTURE GALLERIES.**  
By FELIX SUMMERLY. Published by BELL and WOOD.

We find in this little book much useful information with respect to public galleries. It contains a Catalogue of the National and Dulwich Galleries, of the pictures of the Soane Museum, of the Society of Arts, and of those of the British Museum. In his introduction the author states that of every seventy-six visitors one only purchases a shilling catalogue; that his object in publishing this was to offer something cheaper to the many who may desire a list of the pictures, but who may be unwilling to pay the official price. To the numerical list of each collection is appended an alphabetical list of the painters, their chronology, their schools, and references to their pictures—offering altogether as much information as the mass of visitors have leisure to acquire.

**THE ELEMENTS OF LINEAR PERSPECTIVE, AND THE PROJECTION OF SHADOWS.** By W. BARNES (of St. John's College, Cambridge). Published by LONGMAN and CO.

As a short treatise, this is one of the most comprehensive we have ever seen. It is illustrated by sixty-one diagrams cut on wood by the author himself, and is addressed chiefly to mathematical students, although available in affording instruction also to others. In Part 2nd the Projection of Shadows is clearly treated of in sixteen propositions with abundant explanatory figures; and what we much admire in the little book is, that the subjects are at once entered upon without any useless preliminaries.

**CHARACTERISTICS OF PAINTERS.** By HENRY REEVE, Esq. JOHN MURRAY, Albemarle-street. In this little book the characteristics of many of the most celebrated artists are ably described, each in a few lines of poetry prefaced by an apposite motto. "They were first written down as a kind of sport in Art, to describe the painters to whom they severally relate, by some awakened association with a favourite picture, or some general characteristic of the artist's genius," and they are evidently written by one well read in the masters of the Art.

**THE CASTLES AND ABBEYS OF ENGLAND.** Nos. I. and II. By WM. BEATTIE, M.D. Published by MORTIMER and HASELDEN, Wigmore-street.

This is a highly interesting subject. A History of the Castles and Abbeys of England is, in short, a history of the land and its most influential inhabitants. The first part describes the Castle of Arundel, in Sussex, the principal seat of his Grace the Duke of Norfolk. This castle, or rather the fortress of the time being, has been a place famed in the annals of all times, since that of Alfred the Great, who bequeathed it to his nephew Athelm, together with other lordships. The ducal house of Howard succeeded to the possession of it in 1581. The second part of the work traces downward the history of the Howard family, particularly that of its most distinguished members. The work is illustrated by numerous engravings.

**TRANSACTIONS OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.** Vol. I., Part II. Published by LONGMAN, BROWN, GREEN, and Co. 1842.

It cannot be deemed other than a reproach to the members of this now large and influential Association, that more than five years have elapsed since the publication of the first part of their first volume of Transactions. The success which attended that first part was so eminent that a second edition was speedily called for; and it therefore seems clear nothing but lack of fitting materials could have prevented the committee from

again appearing before the public. Do the architects consider it *infra dig.* to communicate the result of their practice to their younger colleagues, and implying a want of more profitable occupation? or can they fear making their contemporaries as well informed as themselves? We will not suspect either. Their silence proceeds from inertness and apathy, which it would be well for them at any cost to rouse themselves from and shake off. Until architects write more than they now do, their art will not hold that place in public estimation to which it is fairly entitled. It should be their aim to disseminate information on their art in all shapes and by every means in their power, so as to lessen existing ignorance on the subject, and increase the number of competent judges. Moreover, so far as their own improvement is concerned, "writing maketh an exact man," and induceth close thinking.

The volume before us is a most valuable contribution to architectural literature, and cannot fail to maintain the reputation of the Institute at home and abroad; but it affords, nevertheless, a proof of our assertion, inasmuch, that of the eleven communications which it contains, five, and those the most important, are by non-professional men or foreigners, namely, "On the Construction of the Vaults of the Middle Ages," by R. Willis, M.A., Hon. Member; and "On the Characteristic Impenetrations of the Flamboyant Style," by the same author; "The History of Greco-Russian Ecclesiastical Architecture," by Herr Hallmann (a very interesting communication); "Particulars of the Cost of Public Buildings in Prussia," by Herr Beuth; and "Observations on Stone used for Building," by Mr. C. H. Smith, the sculptor, one of the gentlemen who were deputed by Government with Mr. Barry to select stone for the New Houses of Parliament.

The remaining papers are, "On the Contemporary Styles of Gothic Architecture in England and France," by Ambrose Poynter, Fellow; "Report of the Committee appointed to examine the Elgin Marbles as to the employment of Colour for Decoration," "On the Heights of Entablature," by Joseph Gwilt, F.S.A.; "On Warming the Long Room of the Custom House," by Chas. Fowler, Hon. Sec.; and two communications "On the Stone Arch between the West Towers of Lincoln Cathedral," by Messrs. Nicholson and Papworth.

Remarks, however brief, upon each of these papers, would make this article far exceed our limits; we must therefore content ourselves with a few observations on two or three of them. Professor Willis's paper calls for, and will repay, attentive consideration. The art of masonic projection has been much more studied in France than in England, and has been treated of by various writers there, since the time of De L'Orme, and more especially by Frezier, who published in 1737 "La Theorie et la Pratique de la Coupe des Pierres et des Bois pour la Construction des Voutes," &c. "The meaning of the term *coupe des pierres*," observes Frezier, "is not that which it first presents to the mind; it does not exactly signify the work of the artisan who cuts the stone, but the mathematical science by which the design of a vault is carried out, or a mass of a certain figure formed by an assemblage of small parts. In truth," he continues, "it requires more ingenuity than might at first be thought necessary, so to arrange the component parts that, although of unequal shape and size, they may fit in one with another to form a surface, either regular or regularly irregular, and that they may support themselves with no other connexion than their own gravity, for the mortar or cement ought never to be taken into consideration."

With this art the builders of the middle ages were well acquainted, indeed they may be said to have originated it; and it is therefore interesting and valuable to trace, from an examination of the buildings themselves, the methods they employed. It is only from such examinations we can hope to arrive at the principles which guided our forefathers in the construction of the works they have left for our admiration, and without a knowledge of which we can never hope successfully even to imitate them. Mr. Willis has executed his task with a masterly hand, and has conferred a fresh obligation on the profession. We may observe the Essay occupies 69 quarto pages, and is profusely illustrated by engravings.

The inquiry instituted by Mr. Poynter on the contemporary Gothic of France and England is one of much interest, and is very successfully treated. As Rickman observed in his valuable chapter on the same subject, "The styles of architecture in different countries are not contradictions, but members of the same family, with local differences." The absurd claim of remote antiquity set up by some of the French antiquaries for Coutances Cathedral, and some other buildings in France, would, if substantiated, have rendered the chronology of architecture very different in one country from the other. This, however, having been quite set at rest by Mr. Gally Knight and some other English writers, the parallel can now be drawn closely. Three very nice lithographs of French churches accompany the essay.

Under the head of Construction, Mr. Smith's dissertations on building-stones (with a map of the Isle of Portland and section of the quarries) are the most important contributions: indeed, these papers cannot be studied too attentively by the young architect desirous, as all ought to be, to arrive at a full understanding of the subject. It is not merely skill in drawing or even powers of design, which constitute an able architect. A general knowledge of all the sciences must be acquired by those who would play an efficient part, amongst which chemistry and geology should on no account be overlooked. We trust the Institute will henceforth make their Transactions an annual, as they would so unquestionably effect much good.

**ENGRAVINGS FROM THE WORKS OF THE LATE SIR THOMAS LAWRENCE, P.R.A. Part I.**

This part contains portraits of Sir William Grant, the Hon. Mrs. Ashley, and Abernethy, the famous surgeon. The collection will be very valuable to the artist; for the ease and grace which the President gave to his sitters, afford important lessons; and these advantages can be communicated without the aid of colour. The series is well engraved, and the work altogether is a monument to the memory of the accomplished painter.

**TO CORRESPONDENTS.**

A portrait-painter, at Manchester, calls our attention to a rule, which he strongly condemns, of the West of England Art-Union, providing that the winner of a prize "will be allowed to have the portrait of a member of his family painted by an artist chosen by himself." The principle is entirely bad; and can be defended upon no good ground.

A correspondent informs us that, "when people asked Wilson what he painted with, he said *honest linen*, which he always used out of a hollow oyster-shell."

In answer to the objection concerning our letters on "Vehicles," we have only to say that good *may* arise out of them; we confess, however, that we are not sanguine on the subject. But it is only by discussion we can discover truth; and we do not occupy a very large space in considering the matter—one certainly of very great importance.

A correspondent requests us to give to "Sir Robert Peel a hint there is at this time a sketch of Rubens, the centre of the Whitehall ceiling, now to be disposed of. It was at Wilkie's elbow when he painted; it was purchased at his sale; and would be one of the most valuable additions to the National Gallery that could be placed there, as it is one of his most pure and brilliant studies."

Our Glasgow correspondent will perceive that we have anticipated his information. We are glad to find that, "considering the general depression of trade that has for some time existed in this great emporium of the west, we may well conclude, that a true spirit for the encouragement of Art is rapidly extending itself throughout all classes of the community."

We have elsewhere referred to the forthcoming "Report of the Royal Commission," of which we shall, of course, give a full abstract.

We hope to hear again of the movements of our correspondent at Antwerp.

There can be no possible objection to the course which "An Amateur" considers desirable in reference to Birmingham.

The particulars relative to the plate required at Manchester may be known by application to the Secretary. An advertisement on the subject appeared in the ART-UNION for July.

### ELEGANT AND ORNAMENTED PICTURE FRAMES OF A SUPERIOR DESCRIPTION, WARRANTED TO CLEAN.

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**L. COMETTI and CO., 10, Rue Basse du Rempart, Paris.**—May 25, 1842.

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**F. DIMES** begs to inform the Profession, himself and Mr. George Waring has been DISSOLVED by mutual consent, and that in future the Business will be continued under the name of **DIMES and CO.**

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The Queen	Colonel Arbutnot
Lady Jocelyn	Earl Jernyn
Hon. Mrs. Anson	Earl of Beverley
Hon. Miss Liddell	Duke of Buccleuch
Hon. Miss Devereux	Marquis of Salisbury
Countess of Rosslyn	Earl De Grey
Viscount Sydney	Duchess of Buccleuch
Lord Charles Wellesley	Lady Portman
Earl of Rosslyn	Hon. Mrs. Brand
Colonel D. Damer	Hon. Miss Paget
Colonel Reid	Hon. Miss Stanley
Marquis of Normanby	Duchess of Roxburghe
Earl of Arundel	Captain Seymour
The Prince	Colonel Wyke
Earl of Liverpool	Lord E. Bruce
Earl De la Warr	Lord Forester
Earl of Jersey	Duke of Roxburghe
Marquis of Exeter	Earl of Warwick
Marquis of Ormond	Four Pages of Honour
Captain Ducombe	

In accordance, therefore, with her Majesty's commands, the earlier Numbers will contain the entire Court of her Majesty as Queen Philippa, and Supplementary Numbers will from time to time appear, continuing the Quadrilles. The work when completed will bind up in two volumes.

Vol. I. The Court of her Majesty as Queen Philippa.  
 Vol. II. The Duchess of Cambridge's Quadrille.

Contents of the first Supplementary Number:  
 Her Royal Highness the Duchess of Cambridge Beaufort  
 Her Grace the Duchess of Sutherland The Countess of Jersey

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Contents: { Viscountess Jocelyn | Earl De la Warr  
 { Lady Portman | Earl of Jersey.  
 Subscribers' names received by the Publishers, at their sole Establishment, 14, Pall Mall East. Price per Part, 21s. correctly coloured.

N.B. With the publication of the Third Number, the price of each Part will be raised to 28s. to Non-Subscribers.

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## THE ART-UNION.



LONDON, SEPTEMBER 1, 1842.

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## REPORT OF THE COMMISSIONERS ON FINE ARTS.

THIS important National document having been "presented to both Houses of Parliament, by command of her Majesty," has been printed, and is now before the public. It must be regarded, however, as but the first of "a Series," for it deals only with the topic concerning Frescoes—a very minor, and, after all, a comparatively insignificant branch of the mighty subject upon which the nation has been at length summoned to "legislate." Unhappily the period at which Parliament has been called on to receive—if not to consider—the document, is unpropitious. Interests still more weighty, and far more embarrassing press upon the Government, the Peers, and the Commons; consequently the newspapers have been utterly silent in regard to its reception; we believe it was presented without eliciting a single remark from any noble peer or honourable commoner, having been "laid upon the table" in silence, if not with indifference. Still it is an augury of great good to come; it is, indeed, a huge step in advance for British Art, to have the attention of the legislature directed to it; even if the kingdom paid for promoting it no more than the printer's bill, it would be a larger national grant than has been hitherto issued for the promotion of its welfare, and the extension of its benefits. But it is unquestionable that vast results will follow this first solemn recognition of the Arts in England by the State; we hail this publication as the herald of a new order of things, as affording evidence that the Arts are no longer to be regarded by the nation as less worthy its consideration than a bill for building a jetty; that the public money may be expended upon objects of higher import than park gates and stables; and that a new and powerful public teacher, for whom employment has never yet been found in Great Britain, is at length to be retained by the Legislature.

Our present purpose, however, is to devote as much space as we can spare to the "facts" contained in this "Report;" leaving to future occasions the comments we may consider either useful or necessary.

Our readers are aware that the commission was appointed by her Majesty, on the 22nd day of November, 1841. It consisted of His Royal Highness Prince Albert, Lord Lyndhurst (the Lord Chancellor), the Duke of Sutherland, the Marquis of Lansdowne, the Earl of Lincoln, the Earl of Shrewsbury, the Earl of Aberdeen, Lord John Russell, Lord Francis Egerton, Lord Palmerston, Lord Melbourne, Lord Ashburton, Lord Colborne, Shaw Lefevre, Sir Robert Peel, Sir James Graham, Sir Robert Harry Inglis, and H. G. Knight, Benjamin Hawes, jun., Henry Hallam, Samuel Rogers, George Vivian, and Thomas Wyse, Esqs.; and at the same time her Majesty appointed Charles Lock Eastlake, Esq. to be secretary to the commission.

In the introduction to the Report the Commissioners state as follows:—

"We, the Commissioners appointed by your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of your Majesty's Palace at Westminster, wherein your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to your Majesty that we have taken into our consideration the matters referred to us, and have given due attention to the report of the Committee of the House of Commons, in 1841, on the Fine Arts, together with the opinions of various other competent persons on questions relating to the special objects for which the present Commission was appointed, and have consulted the Architect as to the manner in which various kinds of internal decoration would affect his intended architectural arrangements; and we beg now to report our opinion that it would be expedient that advantage should be taken of the rebuilding of the Houses of Parliament for the purpose of promoting and encouraging the Fine Arts in the United Kingdom.

"Having thus come to an opinion on the first point to which our inquiry was directed, we have, in conformity with the instructions contained in our Commission, proceeded to consider in what manner the above-mentioned purpose could best be accomplished. With this view we have, in the first place, directed our attention to the question whether it would be expedient that Fresco-painting should be employed in the decoration of the new Houses of Parliament; but we have not yet been able to satisfy ourselves that the art of Fresco-painting has hitherto been sufficiently cultivated in this country to justify us in at once recommending that it should be so employed. In order, however, to assist us in forming a judgment on this matter, we propose that artists should be invited to enter into a competition in Cartoons, and we have prepared the draft of an announcement on the subject, offering premiums of public money, to which we request the sanction of your Majesty.

"In framing this announcement we have felt that although the competition which we at present wish to invite, has reference chiefly to Fresco-painting, yet if we were to confine our notice entirely to that method of painting an inference might be drawn therefrom that we intended to recommend its exclusive adoption for the decoration of the new buildings. We have, therefore, inserted in our announcement paragraphs, intended to explain that the future attention of the Commission will be directed to the best mode of selecting for employment artists skilled in oil-painting and in sculpture, and that due consideration will be given to other methods and departments of Art applicable to decoration generally."

This is in fact "the Report;" it is signed by all the members except the Lords Ashburton and Shrewsbury, both of whom are abroad.

It will be observed that—in reference to an advertisement inserted in the ART-UNION, June 1842—the commissioners, although they have offered "premiums for cartoons," have done so only in order to "assist them in forming a judgment" whether "it is expedient that fresco-

painting should be employed in decorating the new Houses of Parliament;" and it by no means follows that their decision will be favourable to this branch of Art. We are inclined to think that it will be against the introduction of "the novelty." Many and strong arguments have been adduced on both sides; but the feeling in favour of frescoes has certainly not been increased by the discussion.

There is one consideration that cannot fail to have great weight with the commission, and one which at present cannot enter into consideration of the question; it is this—our *leading British artists will not compete*; the prizes, therefore, will of necessity be distributed among comparatively inferior professors; and as the frescoes, if to be done at all, should, we think, be selected from the examples of artists who will have competed, it follows, as matter of course, that our eminence in this department of the Arts cannot be sustained as it may be sustained in others. Of this fact her Majesty's commissioners are not, we believe, aware; for they seem to consider it "expedient that fresco-painting *should* be employed in the decoration of the new Houses of Parliament"—if we may judge from the space occupied in their report in treating the several branches of the subject; for considerably more than half the printed volume is filled with matter concerning it—beginning with the "Statements of Cornelius," and continuing with "Various Communications on Fresco-painting," and a treatise on "Methods of Fresco-painting described by Writers on Art;" terminating with a description of "Lime fit for Fresco-painting," a "communication" from Dr. Reid (the distinguished chemist) "on the same subject," and another "communication" from him "on the Probable Effects of Gas on Fresco-painting."

Whether our "leading artists" are or are not justified in withdrawing from the contest for honourable and profitable employment, we do not now propose to inquire; but we know that the majority of those who have been promoted to "high places" by the suffrages of the Profession and the public voice, do not mean to submit cartoons as candidates either for prizes or for occupation in the way contemplated. We regret this; because we think it only just, wise, and right that men of distinction should have replied to the first call which the nation has made upon genius in the Arts. To this topic it will be our duty to revert.

But as we have said, our space will, this month, be better filled by transferring the Report to our columns, than by any reasonings or speculations of our own upon the subject. We shall have—and so will our correspondents—abundant opportunities for criticism. In printing the whole of this important document, we shall necessarily sacrifice much of variety. It is, however, one that we cannot feel justified in abridging; for every part of it contains valuable information to the profession generally, and more especially to those who design to study fresco-painting. The whole of the "Introduction" (for such it properly is) bears the signature of Mr. Eastlake.

Our readers will perceive that his own views—and they will no doubt greatly influence those of the commissioners—are in favour of the introduction of frescoes. They will of course be sufficiently criticised and canvassed; but with that respect which his great acquirements, high character, and undoubted genius, entitle him to receive.

## THE GENERAL OBJECT OF THE COMMISSION CONSIDERED IN RELATION TO THE STATE AND PROSPECTS OF THE ENGLISH SCHOOL OF PAINTING.

As the commission is understood to take up the present inquiry where the Committee on the Fine Arts, appointed by the House of Commons in 1841, left it, it will be proper, by way of introduction, to recapitulate the leading opinions expressed in the report of that committee.

It was there observed that "the chief object



aimed at by the appointment of the committee," was "the encouragement of the Fine Arts of this country;" that it was "requisite that a plan should be determined upon, and that as soon as practicable, in order that the architect and the artist or artists to be employed, may work not only in conjunction with, but in aid of each other; that thus the abilities of both would be exerted for the decoration of so eminently national a building; and at the same time encouragement beyond the means of private patronage would be afforded, not only to the higher walks, but to all branches of Art." The report proceeds to recommend the employment of fresco-painting in the decoration of the new Houses of Parliament, suggesting, however, the necessity of further information and inquiry.

The appointment of the commission has fully secured the latter, and the general objects of the committee have been recognised in the notice respecting a competition already prepared for publication under the sanction of her Majesty's commissioners.

It is here proposed to consider the question of the decoration of the Houses of Parliament with reference to the state and prospects of the English school of painting. And first it is to be observed that, although "all branches of Art" may be entitled to the consideration of the commission, historical painting is not only generally fittest for decoration on a large scale, but is precisely the class of painting which, more than any other, requires "encouragement beyond the means of private patronage." The want of such encouragement has long been regretted, not by professors only, but by all who have turned their attention to the state of painting in England; a proof that the promotion of historic art is an object of interest with a considerable portion of the public.

The inference is not unimportant; for an already existing estimation of the higher aims of Art, is in itself an earnest of their success. The desire which has been manifested for historical painting would not be entitled to attention if it could be traced to a passing influence, or to a disposition to imitate what had been achieved in other countries, since this could only lead to the adoption of superficial qualities, betraying, sooner or later, the absence of a vital impulse. Such attempts would be the more likely to be ineffectual, if a different style, however humble, really corresponding with the national taste, were at the same time cultivated with marked success. The history of Art is not wanting in examples of schools and of periods, with regard to which it might be a question whether a sudden demand for historical painting would have been a boon to the artists or to the lovers of Art. The Dutch school of the seventeenth century might be adduced as a case in point.

It may here be remarked that, even where the direction of national taste is favourable to the cultivation of historical painting, the peculiar difficulties of that branch of Art must sometimes place it in unfavourable contrast with inferior departments more commonly practised, and in which a relative perfection is more commonly attained. The disadvantages resulting from this contrast are peculiar to modern times: at the revival of Art and during its progress to excellence the efforts in the grander style were not in danger of being undervalued, or stimulated to injudicious rivalry, by such a comparison. No school exclusively devoted to indiscriminate imitation then existed. The present influence of such schools and examples may partly account for and excuse the occasional fastidiousness of modern amateurs with regard to efforts in historical painting, and may render a consistency of style more difficult for the historical artist.

These admissions with regard to the present difficulties of the highest style of Art cannot, however, render it necessary to vindicate its abstract claims; the sole question for consideration now is, whether in this country, and at this time, there exist grounds for hoping that historical painting could be cultivated with success, and whether it would awaken a more general interest, if it were duly encouraged by the State.

That the actual estimation of this department of Art has direct reference to the moral wants of our own nation, is further proved by the repeated exertions of individuals in proposing plans for the promotion of the higher style of Art, by the generous encouragement occasionally extended to its votaries by others, but above all by the efforts of the artists

themselves. For it must always be borne in mind that the aims of the artists are not to be considered as accidental predilections apart from the public feeling, but as representing a portion of that feeling. However variously modified by other influences, the formative arts must always express the manners, the general taste, and, to a certain extent, the intellectual habits of the nation in which they are cultivated; the chief conditions with regard to the last being, that the objects of mental interest should be analogous to the pursuits of taste, and at the same time familiar to that portion of the public to which the Arts are addressed.

But to whatever extent the mind or manners of a nation may be communicable to its productions in Art, the result is to be looked for rather in general tendencies than in degrees of technical excellence, and is especially to be sought where controlling influences, even of a salutary kind, are least likely to interfere with the free expression of national taste. Thus, the indications in question are not so evident in religious subjects, in which a common education, and long consecrated themes, have tended to elevate to a common standard the taste of the civilized world; nor are they so distinctly manifested even in certain subjects of local interest, such as the acts of illustrious individuals, and the commemoration of national events; themes which patriotism has everywhere supplied, and which presuppose a uniformly ennobling influence. The proper and peculiar tendency, the physiognomy, so to speak, of national taste, is to be detected in more spontaneous aims; in the direction which the arts have taken, when their course has been unrestrained, save by the ordinary influence of the intellectual and moral habits of society.

It might be interesting to trace the connexion between the Arts and national culture and character under such conditions; but the general truth of the view above taken has been so often dwelt on by the historians of Art, that it must be unnecessary to adduce examples of such a connexion where circumstances must render it more than commonly direct. If it were proposed to compare the English school of painting (as regards its general tendency) with the schools of other countries, it would, however, be just to consider the direction of taste in the latter when art has not been employed in the service of religion and patriotism, for it is under these circumstances that painting has been cultivated in England. The result of such a comparison would tend to vindicate the aim and character of the English school.

But the inference from the above statement, which is more immediately applicable to the present question, is, that the efforts of the English artists in the higher branches of their profession are to be regarded as an evidence of the tendency of taste in a considerable portion of the public, and it remains to observe that both the efforts and the taste may be almost irrespective of the common relation between demand and supply, since the due encouragement of the higher branches of Art may be "beyond the means of private patronage." This apparent contradiction of a moral demand for a particular class of art, existing independently, in a great measure, of its usual consequences—the actual employment of those who, with due encouragement, might respond to it, is explained by the fact that the decoration of public buildings, with a view to moral or religious purposes, has always been necessary for the formation of a school of historical painting. The history of Art shows that whatever may be the extent of general education, the service of religion or the protection of the state is indispensable, at the outset at least, for the full practical development of the highest style of painting. Thus formed and thus exercised historic Art lives and is progressive, but with the aid, however liberal, of private patronage alone, either its aim becomes lowered, or its worthier efforts are not sufficiently numerous to re-act on the general taste.

To many it may appear unnecessary to assert the capacity of the painters or of the public for the cultivation or appreciation of elevated Art; but it must be remembered that while the great stimulus and support of public employment is wanting, the exertions of the artists are gradually compelled into other directions; and some observers, looking at this result alone, may draw erroneous inferences from it,—may sometimes hastily conclude that pictures of familiar subjects, which have been of late years predominant and deservedly attractive,

represent the universal and unalterable taste of the nation.

Such observers might, however, at the same time remark that the productions in question oftener approach the dignity of history than the vulgarity of the lower order of subjects, and either by the choice of incidents, or by their treatment, still attest the character of the national taste. The evidence of an intellectual aim in familiar subjects, may be therefore considered as an additional proof that the artists of England want only the opportunities which those of other nations have enjoyed, in order to distinguish themselves in the worthiest undertakings. But to place this question in its proper light it will be necessary to take into consideration the peculiar circumstances under which the English school has been formed.

The great impediments to the cultivation of the higher branches of Art have been already adverted to. With few exceptions, painting in England has not been admitted into churches (a subject which it is not intended here to discuss), nor has it been employed to any extent in the embellishment of public buildings. Other difficulties have existed, owing to various accidental circumstances.

The perfection which the great Italian masters arrived at, was the result, it is true, of slow experience, but happily for them the more ornamental and fascinating qualities of the Art were attained last. With the English school it was the reverse. Its rise in the last century was remarkable for sudden excellence in colouring and chiaro-scuro, an excellence so great, as to eclipse contemporary efforts in a severer style, while it gave a bias to the school. The peculiar union of what are called the ornamental part of the Art, with those essential to history, which has prevailed in England, not unattended with some sacrifice of more solid qualities, has been generally attributed to this influence.

This mixed character became more decided in consequence of the circumstances under which the school was developed; namely, the subsequent introduction and prevalence of a style suited to small dimensions. Most of the distinguished English artists in the time of Reynolds, painted the size of life. The experiment, as regards private patronage, seems to have been then fairly made, and the gradual change to reduced dimensions, appears to have been the consequence of the insufficient demand for large works, arising in a great degree from the limited size of English dwelling-houses.

Hence the execution of small historical pictures, a practice recommended by the occasional example of the best masters of every school; but where the subject is dignified, smallness of dimensions cannot consistently be accompanied by smallness of treatment. Minute imitation is not found in Correggio's Gethsemane, nor in Raphael's 'Vision of Ezekiel,' diminutive as they are. The breadth of manner which is indispensable in such elevated themes is not, however, essential in familiar subjects, and hence, when specimens of both styles, similar in size, but widely different in their technical conditions, are placed together, the impression produced by so marked a contrast is unsatisfactory, without reference to the difference of subject.

Thus, partly through the influence of the "ornamental" character of the school, and partly to prevent this abrupt contrast of treatment in pictures which are to hang together in galleries (for under such circumstances, the more abstract style appears to disadvantage), the kind of historic Art chiefly followed, is that which admits picturesque materials, thus combining the attractions of familiar subjects with the dignity of the historic style. Under such influences has been formed an interesting portion of the more modern English school, distinguished, on the one hand from the Dutch, and on the other, from the small works of the Italian masters, embracing a great variety of subjects, sometimes scarcely removed from the familiar, sometimes approaching the grandest aim.

The circumstances that have led to the general adoption of a small size are thus, it appears, accidental, and the actual practice of our painters cannot be adduced as a proof of their original choice of such conditions. The frequent efforts on their part, amid various difficulties, to recommend larger dimensions, are a sufficient proof of the real inclinations of the artists. These efforts have not been confined to the ardour of youthful inexperience; many of our best artists have returned to, or per-

severed in such undertakings to the last; with some, the ambition to encounter the difficulties of this style was first kindled at an advanced period of their career. In the last century all the principal English artists, notwithstanding Hogarth's success in small pictures, were in the habit, as already observed, of painting the size of life—Reynolds (considered as an historical painter), West, Barry, Fuseli, Copley, Northcote, Opie, and others.

It cannot, therefore, be admitted that the artists of England are, by their own choice, confined to small dimensions; but the questions now are,—

Whether it is possible to afford more favourable opportunities than those which have hitherto existed for the adequate display of historic Art?

Whether such opportunities will be sufficiently numerous? for if not, the school, after attaining the excellence which honourable employment will assuredly call forth, may again languish; and lastly,

Whether such encouragement will be in danger of diverting the taste and practice of some artists from that domestic Art which is now so successfully cultivated?

The first of these questions, while it is immediately connected with the special object of the commission, involves the consideration of the abstract relation of dimensions to styles of Art. This subject has been often discussed on grounds independent of technical requisites, and as very different opinions have been the result, it may here be allowable, without undervaluing the conclusions derived from other considerations, to refer to the mere physical or external conditions which must necessarily affect the question.

In comparing the treatment of cabinet pictures with that of works of the largest size—for example, where the figures are colossal—it may be observed that the small picture, besides being executed with delicacy, generally exhibits a certain fulness of detail, while the large work is not only less elaborate, but is composed of fewer parts. Even assuming the same subject, and one requiring a variety of minute accessories, to be represented on a colossal and on a small scale, it may be safely affirmed that the degree of detail which would be admissible in the small picture would be objectionable in the larger. In a grander and more ideal subject, where such detail would be inadmissible under any circumstances, the comparison could be less fairly made, but a similar influence would be more or less apparent. Thus, assuming other conditions to be common, the greater space never allows the introduction of *more* detail than the smaller, but generally, if not always, requires *less*.

Without entering into the examination of this question, as connected with the laws of vision, it may be remarked that, although the indistinctness arising from distance may be counteracted, as regards the most important qualities in Art, by increased dimensions, and by appropriate style and treatment, it must still tend to exclude certain refinements of imitation which are appreciable in pictures requiring to be seen near,—refinements capable of conferring an interest on details that may be unimportant in themselves. The inference is at once applicable to the question proposed. The familiar subject, as fullest of accidental circumstance, must be best displayed in dimensions fitted for near inspection, and, in an advanced state of Art as regards imitative excellence, must be a consequence of the habitual adoption of such dimensions. On the other hand, the larger the figures in a picture, the greater the distance at which the work must be seen; and as the omission of detail is a consequence of that reduced scale of gradation which distance supposes,—as the absence of minute particulars is felt to be the attribute of distance without reference to the size of objects, so the accessories in the larger work of Art require to be few and important. Thus, again increased dimensions, by involving the suppression of detail, suggests subjects of corresponding dignity.

Such appears to be the relation of dimensions to style and subject, considered with reference to technical results: as regards the question of taste, it may be observed that the involuntary conclusions derived from the influence of association agree with the practice of Art. The analogy between grandeur and the absence of detail, and between minute circumstance and familiar incidents, is sufficiently apparent. With these analogies, the impressions produced by magnitude and its attributes, and by the opposite qualities, respectively correspond.

The general relation thus defined has often been reversed in works of Art, but not with equally good results, for it may be remarked that large works, when elaborate in detail, and full of accidental circumstance, have the unpleasant effect of magnified cabinet pictures; on the other hand, diminutive historical works, when treated with that breadth which belongs to the grandest style, must give the impression of large works diminished. The last-mentioned inconsistency can hardly be objected to; grandeur of conception and treatment must unquestionably be acceptable in any form, but nevertheless, the abstract breadth of imitation which is indispensable in elevated subjects is, under the circumstances supposed, a kind of contradiction, inasmuch as the vague generalization of a distant or ideal effect is submitted to close inspection, and can only be so viewed. The small pictures by Raphael and Correggio, before referred to, are of this description; but the instances of such subjects being treated on so minute a scale are not frequent.

It is unnecessary to enumerate other exceptions, or to refer to larger works in which a just adaptation of style may have tended to obviate an incongruity between subject and dimensions. It may be sufficient to dwell on those plainer principles which result from the technical and external conditions that have been considered, but which may afford a criterion with regard to some of the more arbitrary conventions of works of Art.

It may be added, that even the extreme conclusions which might be deduced from the conditions referred to, are strictly conformable to the authority of the grandest examples of Art. The loftier aim of imitation thus defined, may seldom be literally compatible with the usual range of subjects; but in this instance again, the criterion, as such, may be admissible. Thus, assuming the representation to be dilated to its full measure, details of costume, illusion, and even the more delicate varieties of colour are no longer fitted for the dimensions. But in proportion as the subordinate excellences of imitation are excluded by the nature of the existing technical conditions, the display of the nobler qualities still attainable becomes more necessary. As the resources of Art become circumscribed, the artist's aim becomes elevated. In the highest style of painting, as in sculpture, the representation of inanimate substances ceases to be satisfactory when they no longer directly assist impressions of beauty or grandeur: and the styles of Art in which the living form can be least dispensed with, are precisely those which, by the abstract character of their imitation, render it less objectionable.

The foregoing considerations may warrant the conclusion that the grandest style of Art is best displayed in large dimensions. It will also follow that the treatment of subjects fitted for such dimensions, must tend to ennoble the style and taste of the artist.

Works of such magnitude cannot be often in demand for ordinary dwelling-houses; hence, while pictures are excluded from churches, the places in which it is possible and desirable to employ the higher branches of Art will be the national and municipal public buildings; all localities, in a word, where painting can be displayed to the public in its highest and most didactic form.

But will such opportunities and means of encouragement be sufficiently numerous and enduring? The answer to this important question can be best anticipated by the exertions of the artists; it may be reasonably expected that the employment of national talent in a great national building, will serve as an example throughout the country, and that the style of Art which will be thus recommended and promoted, may be even adopted in fit situations for the decoration of the mansions and villas of affluent individuals.

In answer to the third question proposed, namely, whether the encouragement of historical painting may tend to alter the direction of the taste and practice of those artists pursuing the hitherto more thriving and popular branch of Art; it may be allowable to observe that even such a danger would be no just argument against the employment of deserving candidates for fame in another department. But the long neglected interests of the historical painters can, it is believed, be promoted without interfering in any degree with the prosperity of the class in question. That school is already formed; and the cause to which it chiefly owed its rise,—the possibility of its productions

being placed in apartments of ordinary dimensions, must insure its duration; added to which, the societies for the encouragement of Art by subscription and lottery, have solely in view the acquisition and distribution of comparatively small pictures. The object now is to find opportunities as fit (they cannot possibly be as numerous) for the development and display of historical painting on a large scale. Whatever may be the influence of the proposed encouragement on the rising generation of artists, it is at all events desirable that inclination should be free; that the inheritors of that enthusiasm, which prompted the best English artists of the last century to offer to decorate St. Paul's cathedral and other buildings at their own expense, may no longer ask in vain even for space.

The general tendency of the national talent has been hitherto considered, in a great measure, apart from the question of the actual qualification of the artists. It may be sufficient, in reference to this part of the subject, to acknowledge that the difficulties of the style of Art, which is now proposed, may be peculiarly great in England, owing to the circumstances before adverted to, and that no common energy may be necessary to surmount such difficulties. But while the artists are expected to show themselves worthy of entering on that career which is now opening to them, it is but just to remind the enlightened judges of Art who refer to the great works of other countries, that those works were the result of repeated essays, and that considerable time was necessary for the formation of the taste and practice of those who produced them. In justice to the artists, the trial should be as fairly made in England.

On ordinary occasions the imitative arts may be considered as adventitious embellishments; but in proposing to adorn an important national edifice, where it is essential that a characteristic unity of design should be maintained throughout, painting should appear as the auxiliary of architecture. It was thus that it was employed in the best ages of Greece and Italy, and it was thus that its highest development was insured. In the present instance the chief decorations in painting will be required to be on an extensive scale. The difficulty of keeping large masses of canvas well stretched during all changes of weather, has been considered an objection to the employment of that material under such circumstances. The evil here alluded to may be seen in its worst form, in the ceiling of the chapel at Whitehall, owing to the surface of the paintings being highly varnished. The fittest kinds of painting, for the decoration of architecture, are those which can be applied, when required, to every surface, curved as well as plain; and for such general decoration, fresco—recommended as it is by the example of the great masters—appears to be better adapted than any other method.

The objections to the employment of fresco in London, on account of the smoke, have not been overlooked, and various information respecting the mode of cleaning such paintings has been collected. The opinions of Director Cornelius on the subject will be found in his statements (Appendix No. 3). Professor Hess, on being consulted on this point,\* remarked that "if frescos were painted in the open air in London, the rain would be the best picture cleaner." The observation is so far important, that it assumes the possibility of washing frescoes freely without injury to the colours. Mr. Thomas Barker, of Bath, who painted a fresco of considerable extent in that city some years since, writes:†—"To clean fresco from smoke, I know of no mode so simple or efficacious as washing the surface with pure water, using a soft sponge in the operation." Mr. Barker elsewhere observes:—"It is now seventeen years since the completion of that work;" (the fresco he painted) "if any change has taken place, it is in the colouring having become much more effective than when first completed." Mr. Andrew Wilson writes from Genoa,‡ that frescoes there are cleaned with vinegar, so as to look as fresh as when first painted. Carlo Maratti used wine in washing the Vatican frescoes, and succeeded in restoring the principal paintings, notwithstanding the injuries and neglect of nearly two centuries.§ There seems, therefore, to be no reasonable ground of

\* By Mr. William Thomas.

† February 10, 1842.

‡ February 28, 1842.

§ Memoir in the second edition of Bellori's Life of C. Maratti.

apprehension on this account. With regard to the effect of the English climate, no very accurate conclusions can be arrived at, as the examples of older frescoes in this country are not numerous. About the middle of the last century some frescoes were executed at West Wycombe Park, by Giuseppe Borgnis, a Milanese, under the auspices of Francis Lord Le Despenser. The paintings are exposed to the open air, yet those in the east portico and south colonnade and loggio, are in general remarkably well preserved. The paintings in the west portico, from whatever cause, have suffered considerably. The east portico is an agreeable example of the union of fresco-painting with architecture; in the soffit is a copy of Guido's 'Aurora.' Some ceilings in the interior appear to be painted in oil.

As long as any doubt is expressed as to the mode in which the antique paintings which have been preserved were executed,\* it may not be allowable to quote those works as examples of the durability of fresco-painting in particular; but they afford strong evidence of the durability of painting on well-prepared walls. Sufficient examples, however, of frescoes, properly so called, that have stood for many centuries, exist in Italy. Among them may be mentioned: at Padua the works of Avanzo, though injured in lately removing the whitewash with which they were covered; in Florence those of Benozzo Gozzoli in the Palazzo Ricardi, of Angelico da Fiesole, Masaccio, and others; in Perugia those of Perugino; in Assisi those of Giotto, (the vows of St. Francis); † these works belong to the fourteenth and fifteenth centuries. In S. Giacomo, Spello, Orvieto, Pisa, Siena, and Rome, various examples by the earlier masters are in good preservation, when unhurt by violence. The works of Luini, at Saronno and Lugano, may be mentioned as remarkable instances of frescoes in perfect preservation after three centuries. ‡ It has been supposed that the sea air at Venice may have affected the few frescoes painted in that city; but in Genoa, where the influence of the sea air is more immediate and the effect of storms more severely felt, frescoes have lasted on the external walls of houses for some centuries.§

The practice of fresco-painting, as far as description can explain it, is sufficiently detailed in the papers of the Appendix which follow, but it may be desirable briefly to examine its general qualities as a means of representation.

Its difficulties are not to be dissembled; they are, however, not the difficulties of the mere method, but arise from the necessity of an especial attention to those qualities which rank highest in art; qualities which, when not absolutely indispensable, are too often neglected. Defects in composition, form, action, expression, and the treatment of drapery, may be redeemed in an oil-painting by various merits; not so in a fresco. A style of art thus circumscribed cannot, therefore, be recommended for exclusive adoption; but if studied together with oil-painting, its influence can hardly fail to be beneficial. The great Italian masters, as is well known, practised both methods; hence their employment, frequent as it was, in fresco, led to no imperfection, but on the contrary, may be considered to have been mainly conducive to the vigorous character of Italian design.

The immediate and necessary connexion of this mode of painting with the highest aims of art fits it to embody those inventions which belong essentially to the domain of thought. As a mode of decoration for public buildings it has peculiar recommendations: no style of painting is more clear, distinct, and effective at a distance. This is partly to be referred to the thorough execution, founded on the intelligence of form, which it requires, and to the brilliancy of the material em-

ployed for the lights. But there are other causes of this distinctness of effect more directly connected with general design. With dimensions and distance, and a treatment that depends rather on power of light than on intensity or quantity of shade for its effect, a style arises which develops the elements of composition in some measure distinct from *chiaro-scuro*. The influence of these conditions is apparent in the best Italian frescoes, which, at the same time that they exhibit the happiest adaptation of perspective and foreshortening, and often the most skilful management of gradations of light, are remarkable for impressive clearness of arrangement.

This style of composition is still more apparent in the celebrated cartoons of Raphael, in which it is carried to the most emphatic simplicity, still combining the picturesque principle of depth, as opposed to the flatness of *basso-relievo*. These works were evidently treated with reference to the material in which they were to be ultimately executed, namely, tapestry; in that material, as wrought in Raphael's time, powerful effects of light and shade were unattainable—a defect attempted to be remedied by heightening the relief of some of the objects with gold. The figures are, however, colossal in size, as the works were to be seen at a considerable distance, and the great artist attained distinctness by means of composition almost alone. The principal figures are rendered important chiefly by the place they occupy, and the story is comprehended at the first glance; thus a skilful arrangement supplies the absence of those modes of relief which might be resorted to in oil-painting; indeed the effect of light and shade, making every allowance for the injuries of time, is far weaker than that attainable in fresco.

But assuming this general style of composition to be applicable to fresco, it cannot be objected that, owing to its peculiar fitness in the case referred to, it would in any degree disqualify the artist for the practice of composition in oil-painting; for the cartoons of Raphael have always been considered to be among the most perfect examples of arrangement and of masterly clearness in telling a story, without any reference to the particular conditions which may have influenced the painter.

In like manner as regards colouring, the practice of fresco has never been found to have any unfavourable influence on that of oil-painting, but rather the reverse. Without referring to particular works as instances of the perfection in both methods, which the Italian masters of different schools—*Francia* and *Raphael*, *Andrea del Sarto* and *Guido*, *Guercino* and *Pordenone*\* attained, it may be sufficient to mention the example of *Correggio*—in the opinion of *Reynolds*† the most consummate of painters as regards colour and execution. This great artist painted more in fresco than in oil, looking to the quantity of surface covered. In his case it is evident that even the comparative absence of depth and mass of shade in fresco had no unfavourable influence on his practice as an oil-painter, while the clearness of his colouring in his oil-paintings may not unreasonably be attributed in some degree to his experience in the other method.‡ And here it may be allowable to express the opinion that the great skill of the English artists in water colours might be the means of introducing new technical merits and a new perfection in the practice of colouring in fresco, which might again directly benefit the school of oil-painters.

The foregoing are among the considerations which it is considered might induce her Majesty's commissioners to recommend the promotion and encouragement of historical painting in connexion with the rebuilding of the Houses of Parliament,

\* For a description of *Pordenone's* principal fresco, the cupola of S. Rocco at Venice, see *Boschini*, *La Carta del Navegar Pittoresco*, Ven. 1660, pp. 90–94.

† Notes on *Du Fresnoy*, Note LV.

‡ The works of *Correggio* in fresco, are here referred to merely to show that the practice of that method has no disadvantageous influence on the practice of oil-painting; but the cupolas of *Correggio* at Parma, are by no means favourable examples of the durability of fresco. Their decay appears, however, to have been owing to the former dilapidated state of the roofs and the penetration of damp, as the lower figures are better preserved. The fresco in the tribune of S. Giovanni was destroyed in enlarging that part of the church; part of the principal group, the Coronation of the Virgin, was fortunately saved, and was inserted in the wall of the library at Parma. It is in perfect preservation, and is one of the noblest works of the master.

while a hope may be here expressed that the example will be followed on other occasions. The employment of fresco, for a portion at least of the intended works might be proposed conditionally, since it must necessarily depend on the evidence of inclination and qualification on the part of the artists, to work in that method.

C. L. EASTLAKE, Secretary.

The reader will ponder over this treatise; it is the production of an artist and a scholar, and will receive the respect even of those who may hold opinions opposed to the views of the accomplished writer.

We proceed to copy another valuable document, "THE SUBSTANCE OF SOME OPINIONS EXPRESSED BY DIRECTOR CORNELIUS ON THE PROPOSED DECORATION OF THE HOUSES OF PARLIAMENT."\*

#### THE SITUATION.

Cornelius, the distinguished artist who has executed so many works in fresco at Munich and elsewhere, inspected the plans for the new Houses of Parliament, as well as the site of the buildings, during his short stay in London in November 1841. His attention was first directed to the general situation, with reference to works in fresco. He thinks the situation unobjectionable. He has no idea that the damp of the river can have any effect on fresco paintings in rooms elevated as those in question will be, above the actual level of the water. The effects of damp in the atmosphere are not apprehended by the German painters. Many failures that might have been hastily attributed to damp, were really owing, *Cornelius* observes, to the use of lime in too fresh a state. Of the experimental works painted at Munich in the open air, those only have faded which are known to have been done without due attention to the materials. Thus, a figure of *Bavaria*, painted by *Kaulbach*, which has faded considerably, is known to have been executed with lime that was too fresh. Similar failures in less exposed situations have been traced to the same cause. The cupola of *Val de Grace* at Paris, painted in the 17th century by *Mignard*, faded soon after it was done, though sufficiently elevated above damp exhalations, because the lime used was too new.

The damp which, in the opinion of *Cornelius*, is really prejudicial to fresco, is that which is occasioned by the use of unseasoned materials—new timber, imperfectly burnt bricks, &c. The nitre which is so destructive to fresco, is that which he supposes to originate from the stones of the wall rather than from the mortar. Such causes of decay might exist in high and dry situations from want of care. But *Cornelius* lays the greatest stress on the necessity of using lime that has been long kept, since this comes in immediate contact with the colours, and is a colour itself.† When this eminent artist, in conjunction with others, painted the house of the *Chevalier Bartholdy*, in Rome, an old mason who had been employed under *Mengs* (a not unskilful fresco painter), directed their attention to this point, and it so happened that they were then supplied with lime which had been preserved twelve years. The works alluded to, though the first executed by the modern German fresco-painters, have stood perfectly well.

Among other precautions it is desirable to let the building itself dry well before painting the walls: yet *Cornelius* painted in the *Glyptothek* at Munich, not long after it was finished, from a confidence in the soundness and dryness of the materials. He, however, took the precaution to use water that had been boiled in moistening the surface and in thinning the lime.

#### THE STYLE OF THE ARCHITECTURE.

With respect to the question, whether it is possible to preserve a due congruity between the modern taste in painting and Gothic architecture, the opinion of *Cornelius* is unhesitating; but this

\* The particulars relating to the practice of fresco-painting, are extracts only from more copious details freely communicated by him. For some few allusions to facts, in the history of the Arts, connected with the subjects discussed, the Secretary of the Commission is responsible. These additions are distinguished by brackets, or are given as notes.

† As the opinion respecting the necessity of using lime that has been long kept is frequently repeated in this paper, it may be necessary to state, that other German and Italian fresco-painters do not consider it essential to keep the lime longer than ten or twelve months.—See the remaining papers in the Appendix.

\* According to Sir *Humphrey Davy's* experiments, the antique painting called the 'Aldobrandini Marriage,' was unquestionably executed in fresco; no colours were found in it but such as stand in fresco, and the white pigment was lime. (Compare Appendix, No. 5.) Other paintings appear, from his description of the materials, to have been executed in *tempera*, though he calls them fresco; but no wax (used in the *encaustic* method) was found in any of the specimens examined by this great chemist in Rome. (See *The Philosophical Transactions*, 1815, p. 97.) In *Pompeii*, specimens of *encaustic* are said to be frequent.

† Letter from Professor *Ernst Deger* of *Düsseldorf*, 4th March, 1842.

‡ Communication from Mr. *Ludwig Gräner*.

\* Letter from Mr. *Andrew Wilson*, Genoa, 28th February, 1842.

opinion, it will appear, is the result of particular views respecting the standard of pictorial excellence. He thinks the Italian works which the Germans most approve, and modern German Art itself perfectly fit for such a purpose. The works of Heinrich Hess in the Allerheiligen Kapelle at Munich are, he observes, in one sense, a case in point, since that chapel is in the Byzantine style of architecture, the date of which is still earlier than the so-called Gothic. In these frescoes the space round the figures is often gilt, and thus the rude splendour of a remote period is united with a grandeur of design derived from the purest examples of Italian Art.

It is well known that in the middle ages the cathedrals and churches throughout Europe, however varying in their style of architecture, were more or less decorated with painted and gilded ornaments and scriptural or legendary subjects. [Vestiges of paintings, even in churches where stained glass had been used, are often found concealed under whitewash, and every year brings some to light in our own country.]\* Similar works in a ruined state, have lately been discovered in the choir of the cathedral at Cologne. These are now to be replaced, Cornelius states, by Professor Steinle, and the general style to be adopted will correspond with the architecture, although the forms and draperies will be treated with a due regard to the best examples of art.

Cornelius thinks that Westminster Hall might be decorated on the same principles, with a like attention to the character of the architecture. He considers that as the walls of such buildings were sometimes hung with tapestries, they could be quite as consistently adorned with paintings. It is to be observed that in the Hall of Constantine in the Vatican, painted by Giulio Romano and others from Raphael's designs, the edges of the frescoes are made to imitate the appearance of tapestry; this treatment is also observable in some of the ceiling paintings of the Vatican, though differently contrived according to their situation. But Cornelius thinks no such approximation to the effect of hangings necessary, since paintings were quite as common as tapestry in ancient Gothic edifices. He considers the questions as to the appropriate style of sculpture and painting for Gothic buildings to rest precisely on the same grounds, and assumes that the artists of the thirteenth century would have added better ornaments to the architecture of the period if they had possessed the skill. He considers it, nevertheless, essential that a certain congruity and harmony should be preserved, less dependent on association than on general principles. He thinks that the style of some Florentine masters of the fifteenth century would harmonize well with Gothic structures of an earlier date or character.

It is here to be observed that the question of the adaptation of the style of art to the architecture is connected in the mind of Cornelius with that of the general expediency of returning to those severer principles of design which, it is acknowledged, first led to excellence in Italian Art. With these views he connects the consideration of the nature and capabilities of fresco, as a means of insuring attention to the elements of form and composition. The founders of the present German school, as is well known, at first proposed these principles and methods not as an end, but as a means which it was hoped would again lead to important results. But the attempt, according to the eminent artist so often quoted, was at the outset universally condemned. When a few individuals (with that artist himself, Overbeck and Veit at their head) began the revolution which they have now rendered comparatively popular, they had to encounter the most violent opposition and the keenest ridicule from their own countrymen; and even when, after years of perseverance, they had succeeded in gaining some favour at home, it was long before foreigners acknowledged their merit. Cornelius dwells on these circumstances in recommending the style above alluded to.

There are other considerations connected with the application of painting to Gothic architecture particularly, on which Cornelius was consulted, and which may not be undeserving of attention. The available spaces for painting in Gothic buildings are supposed to be unfavourable; the pointed

arch, sometimes introduced superficially on walls, and the acute forms produced by the simplest groings in ceilings are, it is remarked, difficult to fill satisfactorily. It is here necessary to bear in mind that the taste for this style of architecture declined in Italy much earlier than in the rest of Europe, and hence the examples of celebrated paintings in Gothic churches are rare; the works of Cimabue and other early Italian masters at Assisi, and those ascribed to Giotto in the church of the Incoronata at Naples are, however, cases in point, and had Gothic architecture continued to prevail in Italy, higher examples, it may be assumed, would not have been wanting. Cornelius does not admit that there is any unusual difficulty in adapting painting to the compartments of Gothic architecture. [It may be readily granted that all ceiling-painting is difficult to contrive and execute, but no Gothic roof, assuming the groining to be simple, could present such difficulties as Michael Angelo had to contend with, in the angles of the Sistine chapel (the architecture of which is not Gothic), where the figures are painted on a projecting ridge formed by the meeting of two curves. The celebrated foreshortened figure of Haman is painted on such a surface. A portion of the ceiling in one of the Stanzas of the Vatican, presents similar difficulties.] The more florid style of Gothic may be acknowledged to be unfit for pictorial decoration on a large scale; its surfaces being so crowded with ornamental panelling that little space remains for pictures.

Another objection to the application of painting to Gothic architecture, is the use of stained glass. A decoration so suitable in many instances to Gothic windows, is incompatible with the due effect of paintings on the walls, the colours of which require to be displayed by a colourless, and at the same time a sufficient light. This objection is met by the consideration that stained glass is not desirable nor usual in all Gothic buildings, to the extent to which it was employed in those of a sacred character. Its application elsewhere was generally less profuse, and might be so contrived as not materially to interfere with the quantity or quality of the light. In answer to a question on this subject, addressed to Cornelius by letter, he replies, "The church 'in der Aue,' at Munich, which has painted windows, is not adorned with frescoes, but the church of St. Francis, at Assisi, shows how painted windows and frescoes may be combined. The paintings discovered in the cathedral at Cologne were without doubt executed immediately after the completion of the choir."\*

#### Fresco as compared with oil-painting.

Cornelius is decidedly of opinion that fresco should be preferred to oil-painting for the decoration of the New Houses of Parliament. In pronouncing this opinion he is of course not alive to any of the considerations which would weigh with English judges respecting the present ignorance of the process of fresco in this country, and the comparative mastery of our oil-painters. In no circumstances probably could he prefer oil-pictures to fresco, in which he has for many years been constantly engaged, and in which his taste has been formed. He, however, supports his preference (at least with regard to certain applications of painting) by argument and example. He maintains that fresco is on every account fittest for monumental, permanent works in public buildings in which painting is to be considered as the handmaid of architecture. The Italian masters, he observes, were always fully impressed with the necessity of adapting their works to the effect of the architecture, so as to make one harmonious whole. The nature of fresco fits it for such a purpose. It is indeed impossible to produce that illusion which is considered so desirable in oil-pictures—the same depth of shade is not in the artist's power; but this very circumstance, while it compels attention to composition, colour, and form, renders fresco more directly appropriate for strictly decorative purposes.

On no point is Cornelius more decided, than on the necessity of placing a given series of frescoes

\* Without reference to the style of the architecture, the highest authority for the union of stained glass, to a certain extent, with paintings on the walls, is that of the Stanza of the Vatican, the windows of which were enriched with figures of angels supporting the papal arms (those of Julius II. and Leo X.), by the glass painter, William of Marselles, at the very time when Raphael was painting the frescoes of the same rooms. See Vasari, Vita di Guglielmo da Marcilla.

under the control of one directing artist. This appears to be quite compatible with the employment of many such directors, by subdividing the works; but he thinks it most desirable that in one complete series there should be a congruity of style and general execution. In Munich, where great experience has now been gained in these undertakings, several independent masters have formed scholars to work in their style, and these have been ultimately employed on original works. This gradual education of scholars is observable, if we follow the career of Cornelius himself. For example, when employed in his first work in Munich (the frescoes of the Glyptothek) the cartoons were all the work of his own hand; the assistance he received was only in the execution of the paintings. In the Pinakothek his sketches and small drawings sufficed for his pupils to prepare some of the cartoons, and lastly, in the Ludwig-Kirche the invention even of some subjects was entrusted to a scholar, namely, Hermann.\*

No new modes of cleaning fresco have been devised in Germany. To a question on this point addressed to Cornelius by letter, he replies:—"The London smoke may, undoubtedly, have a disadvantageous effect on frescoes; but with a due warmth,—for example, by the introduction of warm air or warm water in tubes,—I am of opinion that, in the situation where the new buildings are, no particular evil effects are to be apprehended. If, however, after fifty or a hundred years, it should be found that the dirt had accumulated to a great extent, the surface could be cleaned with bread. The mouldy appearance which sometimes shows itself is to be removed with a wet sponge. The mouldy efflorescence which appears in some cases may be owing to saltpetre in the walls: for this there is no remedy; but, on the other hand, it never appears when the walls are built with well seasoned and dry materials. In the Munich frescoes no saltpetre has shown itself." (An artist of Rome, Cavaliere Agricola, has been lately employed to clean the old frescoes in that city; he has published the result of his experience, and his report, which has been procured, would be among the documents to be referred to in any future inquiry relating to the modes of cleaning fresco. The method adopted by Carlo Maratti, in 1702, as I have elsewhere remarked, is also preserved.)

#### TIME NECESSARY FOR THE EXECUTION OF WORKS IN FRESCO.

The whole scheme and invention of a series of frescoes should not only be settled, but all the large drawings made by the time the building is ready; for the work can then advance rapidly. Supposing the present buildings to be ready in seven years from this time, Cornelius says it is time to begin the designs. The German artists, expert as they are in drawing, always take some years to prepare their cartoons. Cornelius's cartoon for the altar-wall of the Ludwig-Kirche at Munich was executed in Rome: he went there for the purpose. If Westminster Hall, or any other building already in existence, is to be adorned with frescoes, the wall should be prepared with the first rough coat of mortar at once; for this ought to be on the wall, if possible, for some years before it receives the final preparation immediately before painting, unless very old lime be used in the first instance: but even in that case, six or twelve months should elapse before painting on it, to give it ample time to harden.

#### THE PRACTICE OF FRESCO-PAINTING.

THE CARTOON.—It may be assumed that it is impossible to retouch a fresco painting to any extent. The portion of the work undertaken in the morning must be completed during the day. The partial remedies and contrivances in case of unavoidable delay or accidental defects will be hereafter considered.

Hence every part of this design must be defined in preparatory studies: the fresco is, in fact, a copy from these, the forms being traced on the wall from drawings the full size. [Cartoons of the kind prepared for fresco (that is, without colours) may be seen in the National Gallery; namely, those at

\* The public spirit of the German artists is apparent in the circumstance of Cornelius himself now undertaking to superintend the execution of Schinkel's designs in Berlin, with scarcely any addition of his own. His own first original work in that city, is to be the decoration of a Campo Santo.

\* Preston, Dartford, Rochester, the Chapter House, Westminster, &c.



the head of the staircase, by Agostino Carracci.\* When the painting is to be very large, and it is found inconvenient to prepare a cartoon of the same size, the drawing may be made half the size: or, the whole composition of the full size may be divided into two or more cartoons; [thus Raphael's cartoon, for the school of Athens, preserved in the Ambrosian Library at Milan, contains the figures only, without the architecture.] It is scarcely necessary to observe that the cartoon itself is, in the first instance, generally enlarged from small drawings of the whole composition, with the aid of careful studies for the separate parts. The following is the mode in which Cornelius prepares and fixes his cartoons. A strong cloth is stretched on a frame as if to be prepared for painting; paper is then firmly glued on the cloth. When this first layer of paper is quite dry, a second layer is carefully glued over it in the same manner. The edges of the separate sheets are a little scraped, where they overlap, in order to preserve an even surface. The surface is then prepared for drawing with size and alum. The drawing is made with charcoal, and, when finished, is fixed by wetting the back (the cloth) with cold water, and then steaming the drawing in front. The effect of this last operation is to melt the size a little, thus fixing the charcoal.

A finished drawing of the full size being thus ready, the outline is traced from it on oiled (transparent) paper: if the finished drawing is half the size it is enlarged by squares to the full dimensions, portion by portion; in this case the paper on which it is copied should be moderately thin, for the convenience of tracing on the wall. A part of this "working" outline (as much as can be finished in one painting) is now nailed to the wet wall, and the forms are again traced with a sharp point, which makes an indented outline through the paper on the soft plaster. The "working" drawing is generally destroyed in this operation. [The following is another mode: the paper to be applied to the wall is placed behind, and in close contact with, the finished cartoon; the outlines of the latter are then pricked, and the operation necessarily leaves a similarly pricked outline on the paper behind. The next process is to pounce the pricked outline of the latter, when fastened to the wall, with a little bag of black or red dust; this leaves a dotted outline on the wall. This method is sometimes adopted for small works, as the surface of the plaster thus remains undisturbed.] The first mode—tracing on oiled paper, and then again from it to the wall—is, however, generally preferred, since it insures the best and most decided outline, while the finished cartoon may be preserved uninjured. In many celebrated Italian frescoes the indented outline, produced by tracing, is apparent.†

It has been already observed that the fresco is a final operation; any considerable alterations that may suggest themselves when the cartoon is completed must be made on the cartoon, or rather on additional pieces of paper fitted upon it.

[One of the most interesting examples of the nature and extent of the alterations that may be introduced in a composition prepared for fresco, is the cartoon, already referred to, of Raphael's 'School of Athens.' The changes are mostly additions. The figure of Epictetus, represented in the fresco sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved no inconvenience. Some less important alterations in the same fresco, such as covering the head of Aspasia with drapery instead of showing her flowing tresses (for thus she appears in the cartoon), might have been made on the wall without any change in the drawing. That this cartoon was the identical one which served for the execution of the fresco is proved by the exact conformity of every part, except the additions above mentioned, with the painting.]

Beside the cartoon, in which the forms and

general light and shade are determined, it is desirable to have a coloured sketch of the whole composition, for it is almost as impossible to change colours as forms after the fresco is done. In general, the German painters are not in the habit of making complete coloured sketches for this purpose.

#### THE PREPARATION OF THE WALL.

If the wall to be painted is covered with old mortar, the ingredients of which are unknown, this coat should be entirely removed till the solid materials are laid bare. The rough coat then applied is composed of river sand and lime. The proportions of the sand to the lime may vary in different climates, and the working builder and mason are sufficiently experienced on this point. In Italy, it appears that two parts of sand were added to one of lime; the Germans generally use more sand, viz., three parts to one of lime. The thickness of the coat is such as is generally used in preparing the walls of dwelling-houses. The surface of this first application should be rough, but not unequally so; and the mason should avoid leaving cavities in it.

The wall thus prepared should be suffered to harden perfectly; the longer it remains in this state the safer it will be, especially if the lime used was in the first instance fresh. In that case, two or three years even should elapse before any subsequent operations are undertaken. Among the essential conditions of fresco-painting must be mentioned the preparation and seasoning of the lime. At Munich it is made and kept as follows:—A pit is filled with clean, burnt limestones, which, on being slaked, are stirred continually till the substance is reduced to an impalpable consistence.\* The surface having settled to a level, clean river sand is spread over it to the depth of a foot or more, so as to exclude the air, and lastly the whole is covered with earth. The German painters suffer the lime to remain thus for at least three years before it is used either for the purposes of painting (for lime is the white pigment) or for coating the walls. Cornelius prepared the lime for the Ludwig-Kirche eight years before he painted there. A great quantity is generally kept in Munich, and might, perhaps, be had from thence for works in this country. The late Lord Monson intended to have had lime from Munich for the works which Cornelius was to have done for him at Gatton. The pits or vats in which the lime is preserved are not lined with brick nor protected in any way; they are dug in the mere earth. The lime thus kept is found moist, as at first, after many years. Cornelius said that there might perhaps be no objection to lining the pits, so as to keep the lime clean, but that the usual mode was to slake it and keep it in the mode described.†

The ultimate preparation for painting on the dry, hard, well-seasoned mortar is as follows:—The surface is wetted again and again, with water that has been boiled, or with rain water, till it ceases to absorb. Then a thin coat of plaster is spread over that portion only which is to be painted; the surface of this coat should be but very moderately rough. As soon as it begins to set (in ten minutes or so according to the season), a second thin coat is laid on somewhat fatter, that is, with more lime and less sand,—about equal proportions. Both these layers together are scarcely a quarter of an inch thick. The plaster is laid on and the surfaces are smoothed with a wooden trowel—this at least is Cornelius's practice. Some painters like the last surface (which is to receive the fresco) to be perfectly smooth; one of the modes of rendering it slightly rough is to fasten some beaver nap to the trowel; another is to pass over the plaster in all directions lightly with a dry brush.

#### THE PROCESS OF PAINTING.

A portion of the outline is now traced with a sharp point on the plaster as before described, and the painter begins to work when the surface is in such a state that it will barely receive the impression of the finger, and not so wet as to be in danger of being stirred up by the brush; besides other inconveniences this would fill the brush with sand. If the wall has been previously well wetted, the plaster will not dry too rapidly; but if, during the course of a dry summer's day the surface begins to harden too much and no

longer takes the colour well, the painter takes a mouthful of water from time to time and sprinkles it over the surface, in the same manner as sculptors sometimes wet their clay models. Much evidently depends on the thorough wetting of the dry mortar, before the last preparatory coats are applied.

In painting, it will be found that the tints first applied sink in and look faint, and it is necessary to go over the surface repeatedly before the full effect appears. But after some time, especially if the surface be not occasionally moistened, the superadded colour will not unite with what is underneath. The change in some of the colours from the wet to the dry state can be best learned by experience, but it is usual to try the tints at first on a brick or tile that absorbs moisture.

After having completed the portion allotted to the day, any plaster which extends beyond the finished part is to be removed, and in cutting it away care must be taken never to make a division in the middle of a mass of flesh, or of an unbroken light, but always where drapery, or some object, or its own outline forms a boundary; for, if this be not attended to, it is almost impossible, in continuing the work the next day, to match the tints so that the junction shall be imperceptible; but by making these junctions correspond with the outlines of the composition, the patchwork which is unavoidable is successfully concealed.

In the next day's operation the surface of the old mortar is to be wetted as before, and care must be taken to wet the angles round the edge of the portion previously painted. This requires to be done delicately with a brush, in order to secure the sufficient moistening of every minutest corner, and also to avoid wetting or soiling the surface of the finished portion. On this last account it is better to begin from the upper part of the wall; for, if the lower part is first finished, the water constantly runs over the fresh painting.

When the painter is unable to finish a portion at once, or is compelled to leave it during the day for a considerable time, the Munich artists have a contrivance which arrests the drying of the work. A board is padded on one side, the cushion being covered with waxed cloth; a wet piece of fine linen is then spread over the fresh plaster and painting, and pressed to the surface of the wall by the cushioned side of the board, while the other side is buttressed firmly by a pole from the ground.

When any defect in the first operation is irretrievable, the spoiled portion is carefully cut out and the process above described is renewed for that particular part. The same remedy is possible in reviewing the finished work, but here again care should be taken that the portion cut out should be bounded by definite lines, for the reason before given. This attention to the nice adjustment of the successive portions of the work, so as to make one whole in the mere execution, is of great importance in fresco-painting.

In the finished fresco the depth of shadows is often increased, parts are rounded, subdued and softened, by hatching, in lines of the colour required, with a brush not too wet; the medium then used being vinegar and white of egg. Shade is more easily added in this way than light, but some use crayons made of pounded egg-shells to heighten the lights. It is to be observed, that such retouchings are useless in frescoes painted in the open air, because the rain washes them away, whilst the rain does not affect frescoes painted without retouchings; of this the paintings on the Isar-Thor at Munich are a sufficient proof. [Cavaliere Agricola who, as before observed, has lately published a report on the Roman frescoes, is of opinion that they were retouched with coloured crayons.\* Vasari,† however, distinctly says that frescoes which were not retouched were least subject to alteration and decay.] Various methods of this kind have, nevertheless, been resorted to by the Munich painters, and Cornelius has mentioned some.

#### THE COLOURS AND IMPLEMENTS.

These details, communicated with all-sufficient precision by Cornelius, need not be inserted here, as they are given in other papers that follow. The colours are chiefly simple earths; no vegetable, and few mineral, preparations can be used with safety, but there is a mode of rendering vermilion durable. The palette is of tin, with a rim round it to

\* See Appendix, No. 5.

† Introduzione, c. 19, and Vita di Antonio Veneziano.

\* Presented by Lord Francis Egerton. Agostino Carracci assisted in the frescoes of the Farnese Palace, and the two subjects in question were, it appears, designed and executed entirely by him. See Lanzi, v. 5, p. 74, and Malvasia, v. 1, p. 439.

† Compare Appendix, No. 5. The outlines of Raphael's cartoons are covered with pin-holes. This is very apparent also in the fragment of the cartoon for the 'Murder of the Innocents,' now in the National Gallery. Of the cartoons above mentioned, by Agostino Carracci, one (the Triumph of Galatea) has the pricked outline; the other (the Cephalus and Aurora) not.

prevent the colours, which are thinned with water, from running off. The colours, mixed or ground in water, are kept at hand in small pots. The brushes are of the usual materials, but they should all be somewhat longer in the hair than those used for oil-paintings.

#### VARIOUS COMMUNICATIONS ON FRESCO-PAINTING.

The following papers contain further information respecting the practice of fresco-painting, or point out the sources where the subject is more fully treated. In inserting these communications and extracts, it has not been possible to avoid occasional repetition, but in some cases coincident testimony may be necessary to establish or recommend particular methods. While the question respecting the adoption of fresco remains, for the reasons before stated, undecided, it may appear premature to describe its methods so fully; but it is precisely because so little is generally known of the process, in this country, that it has been thought desirable to take this means of putting the artists and the public in possession of the information that has been collected.

A communication on fresco by Professor Hess, of Munich (to Mr. William Thomas), need not be given at length, as it agrees generally with the foregoing statements by Director Cornelius. In speaking of the preparation of the wall, Professor Hess recommends "bricks well dried, and of equal hardness," as the groundwork of the mortar and plaster. Mr. Thomas observes, "All the frescoes in Munich are painted on the (plastered) brick wall: laths with wattling and copper nails are not approved of, as the risk of bulging is thus increased. The use of laths is sometimes necessary for certain surfaces, but the professors in Munich are decided that a brick ground is to be preferred wherever it is practicable, not only on account of its solidity, but also because it is better adapted for the execution of the painting. The brick ground absorbs superfluous water, and keeps the plaster longer in a fit state for painting upon. The painting ground dries much quicker on laths, as two surfaces are presented for evaporation. The walls ought to be thoroughly dry. A wall of a brick, or a brick and a half in thickness, is preferable to paint upon. Professor Hess once observed to me, that where the walls in the lower portions of buildings were five or six feet thick, the liability of saline matter making its appearance was much increased, as the mass of wall remains longer in a humid state."

Mr. C. H. Wilson, professor of ornamental design in the Royal Edinburgh Institution, has contributed much useful information on the subject of fresco, derived from his own observation in Italy, and from recent communications from his father, Mr. Andrew Wilson, now at Genoa. He observes: "In Italy the practice of lathing walls is unknown, but many of the finest Italian ceiling frescoes are on lath, and are in perfect condition. Most vaulted ceilings, in what is termed the *piano nobile*, or principal floor of every palace, are constructed of wood. The lathing in this case is not attached to single thin pieces of timber, cut to the shape of the ceiling, but to a strong grating; in some cases the ribs and transverse pieces of this grating are four inches thick each way. The lathing in Italy is a very peculiar process. The material is the reed, which is cultivated so extensively in that country, and used in so many ways. It grows to the length of about 18 feet, and is rather more than one inch and a quarter diameter at the base. When these reeds are used for lathing they are split, and not being strong enough for the purpose in this state, they are wattled upon the grating.\* The result of this somewhat complicated contrivance is a framework of great strength."

Mr. Hamilton, a distinguished architect of Edinburgh, observes: "In the preparation of walls and ceilings for fresco-painting, no expense should be spared; battens and laths are obviously perishable materials, and therefore ought to be avoided. The damp from exterior stone walls may be guarded against by lining them with brick, and now that the use of cast-iron is so well understood, the girders or joisting of houses where fresco-painting is contemplated should be of iron arched with brick between, and thus a perfectly level ceiling may be formed of the most durable kind." For the more effectual prevention of damp,

\* Compare with the directions of Vitruvius, Appendix No. 5.

Mr. Hamilton recommends that the lining of brick should be somewhat detached, leaving a small space between it and the stone wall, to which it could be bound at intervals. Mr. C. Wilson, in communicating this opinion, remarks, that as the brick lining, added to walls of sufficient solidity for the support of the ceiling here described, would diminish the size of the rooms, tiles placed edge-wise might be used instead of bricks. These should, however, be of sufficient strength to be in no danger of fracture from any ordinary accident. To guard against damp from roofs, or even occasional washing of upper floors, it is also suggested that a coating of asphalt might be applied on the upper sides of the arches of the ceiling. In some cases asphalt might be necessary in walls. Mr. C. Wilson observes, that a French architect, M. Polonceau, effectually checked the progress of damp from a humid soil, in several instances, by covering the horizontal surface of the masonry a few inches above the level of the soil with a coating of liquid asphalt, applied with a brush; when this was dry it was covered with a layer of coarse dry sand, and the building then proceeded. An external joint of hard asphalt at the same level is necessary effectually to cut off all communication of damp. (See the "Revue Générale de l'Architecture," September 1841.) These and other remarks on the construction of walls and ceilings have been communicated with all deference to the judgment and experience of the architect of the new buildings at Westminster.

In considering the question respecting the comparative fitness of laths and bricks, as a groundwork for fresco, it is not to be forgotten that the battened wall sooner adapts itself to the temperature of the atmosphere, and is therefore less likely to be affected by external damp; while the coldness of the more solid wall causes the rapid condensation of moisture in humid weather. This evil might perhaps be guarded against by due precautions with regard to temperature and ventilation.

Mr. C. Wilson next describes the mode of preparing the lime at Genoa:—"The lime having been slaked is mixed in a trough about six feet in length, and twenty inches in width; at the bottom it is somewhat narrower. The instrument used in mixing it is similar to that used by our masons. The lime is worked with this, and water is thrown in till the substance is of the consistence of cream. At the end of the trough there is a little sluice, the opening of which, however, comes only to within an inch and a half of the bottom of the trough. On being drawn up, the sluice allows the lime to escape, but small stones or impurities which may have sunk to the bottom are prevented from passing by the ledge under the opening. The lime is received in a pit dug in the mere earth (not lined) to the depth of several feet, and of any convenient size. The process of mixing in the trough is repeated till the pit is well filled, the trough being washed out with clean water every third or fourth mixing."

"The lime being thus prepared, is left in the pit from eight to twelve months,\* according to its ascertained strength. The lime for the first rough coat need not be kept more than two months: this is allowed to dry perfectly, before the next coats are put on. The proportion of sand to lime is the same as with us, viz., two of sand and one of lime. No hair is used by the Italian plasterers. The lime of which the *intonaco*, or coat of fine plaster, is composed, is, however, to be subjected to a much more careful preparation than that used for the first coat. After it has been kept the requisite time, it is taken out with a spade, the greatest care being necessary not to come too near the edges, sides, or bottom of the pit, lest any clay or earth should be taken up with the lime. It is now thrown again into the troughs, and is again thoroughly mixed with water, till it is not thicker than milk; it is then allowed to escape as before, through the opened sluice, but this time it passes through a fine hair sieve into an earthenware jar; a number of these jars are required, and each is filled to within a third of the top. The lime is allowed to settle, and when the water which rises over its surface is clear, it is poured off. This is repeated

\* In Florence, where fresco-painting is now occasionally practised, artists are of opinion that, "the lime should be kept in the moist state from eight to twelve months, otherwise it will burn both colours and brushes." (Letter from Mr. Seymour Kirkup, Florence, 1842.)

till there is no more water to pour off, and the lime remains in the jar, of the consistence of the white paint commonly used, and is quite as smooth. It is now ready to be mixed for the *intonaco*, which consists, as usual, of two parts sand and one of lime. Great pains are taken in Italy to find a suitable sand: it must be perfectly clean, sharp sand, the grains of equal size, and its colour favourable, as the *intonaco* should not be too dark. The presence of any earthy particles in the plaster would inevitably ruin the fresco: this accounts for the very careful preparation which all the materials used undergo."

Professor Hess recommends avoiding the intermixture of plaster of Paris in the mortar for the first rough coat (in the finer coats it is never employed as a preparation for fresco), and advises a moderate use of small flint pebbles. The rough coat should not be too compactly laid on, as its porousness is essential to the convenience of fresco-painting. In like manner the last finer coats should be lightly floated on to ensure their power of absorption. He proceeds: "The plaster for painting on is composed of lime not in too caustic a state, and pure quartz sand. With regard to the lime, it should be well and uniformly manipulated, and should be entirely free from any small hard lumps. The sand should be very carefully washed to cleanse it from clayey or saline particles, and should be afterwards dried in the open air. Sand that is coarse or unequal in grain should be sifted; thus the plaster will be uniform in its texture. The proportion of sand to the lime is best learned from experience, and must depend on the nature of the lime. If the plaster contains too much lime it becomes incrustated too soon, is too smooth in surface and easily cracks; if it contains too little it is not easily floated, the successive patches (as the fresco proceeds) are not to be spread conveniently in difficult situations, and the plaster is not so lasting."

"Before laying on the plaster, the dry rough coat is wetted with a large brush again and again, till it will absorb no more. Particular circumstances, such as spongy bricks in the wall, humid or very dry weather, &c., dictate the modes in which this operation is to be regulated. The plaster should be laid on lightly and freely with a wooden hand-float; in connecting the successive patches some portions require, however, to be finished with an iron trowel; in this case care must be taken not to press too strongly, otherwise rust spots might appear in the lime, and even cause portions of the superadded painting to become detached. [A glass float seems to be preferable where a wooden instrument is unfit.] The plaster should be about a quarter of an inch in thickness. The surface of the last coat is then slightly roughened to render it fitter for painting on. The wall thus prepared is to be left a quarter or half an hour before beginning to paint."

The colours enumerated by Professor Hess are the following:—"White: lime which has either been long kept, or by repeated manipulations and drying is rendered less caustic. Yellow: all kinds of ochres, terra di Siena. Red: all kinds of burnt ochres, burnt terra di Siena [the brightest particles selected at different stages of the process of burning, furnish, according to Director Cornelius, very brilliant reds], oxides of iron, and lake-coloured burnt vitriol. Brown: amber, raw and burnt, and burnt terra vert. Black: burnt Cologne earth, which when thus freed from its vegetable ingredients, affords a pure black. Purple: burnt vitriol, cobalt blue, and lake-coloured burnt vitriol. Green: Verona green (terra vert), cobalt green, and chrome green. Blue: ultra-marine, cobalt, and the imitation of ultra-marine; the last is most safely used for flat tints, but does not always mix well with other colours. These colours have been well tested, and for the most part admit of being mixed in any way. Other more brilliant colours, such as chrome yellow, vermilion, &c., have been tried in various ways, but have not yet, in every case, been found to stand. Colours prepared from animal and vegetable substances cannot be used at all, as the lime destroys them." Fresco-painters observe that "great attention is necessary in the due preparation of tints on the palette, for if tints are mixed as the work proceeds, the painting when dry will appear streaky: when the colours are wet the differences are not so perceptible."

In addition to hog's hair tools, which, as before

observed, are longer than those used in oil-painting, "small pencils of otter hair in quills are used. No other hair resists the lime, but becomes either burnt or curled. The palette, of the material and form before described, is covered with a light coloured varnish to protect the tin from rust. Rain water (that has not passed through an iron tube), boiled or distilled water should be used from first to last in all the operations of fresco-painting."

Professor Hess continues:—"After the painter has laid in his general colour, he should wait half an hour, accordingly as the colour sets, before he proceeds to more delicate modelling. In these first operations he should avoid warm or powerful tints, as these can be added with better effect as the work advances. After the second painting and another shorter pause, the work is finished with thin glazings and washings. In this mode the requisite degree of completion can be attained, provided the daylight and the absorbing power of the plaster last. But if the touches of the pencil remain wet on the surface, and are no longer sucked in instantaneously, the painter must cease to work, for henceforth the colour no longer unites with the plaster, but when dry will exhibit chalky spots. As this moment of time approaches, the absorbing power increases, the wet brush is sucked dry by mere contact with the wall, and the operation of painting becomes more difficult. It is, therefore, advisable to cease as soon as these indications appear."

"If the wall begins to show these symptoms too soon, for example in the second painting, some time may be gained by moistening the surface with a large brush, and trying to remove the crust or setting that has already begun to take place; but this remedy affords but a short respite. In the additions to the painting on successive days, it is desirable to add the new plaster to that part of the work which is not quite dry, for if added to dry portions the edges sometimes exhibit spots. Various other effects sometimes take place from causes that cannot be foreseen, and the remedies must be provided by the ingenuity of the artist, as the case may require."

The following extract from a letter, addressed by Mr. Andrew Wilson to his son (in March last), will render the process of painting in fresco more intelligible; but it is almost needless to observe, that in such details, the practice of painters may vary considerably:—

"I lately went to the royal palace (Genoa) to see the Signor Pasciano paint a ceiling in fresco. His tints had all been prepared before my arrival; he had only two in pots, viz., pure lime and a very pale flesh tint. He had no palette, but a table with a large slate for the top: on it he set round, 1. Terra vert. 2. Smalt. 3. Vermilion. 4. Yellow ochre. 5. Roman ochre. 6. Darker ochre. 7. Venetian red. 8. Umber. 9. Burnt umber. 10. Black. These colours were all pure, mixed only with water and rather stiff; put down with a palette knife, perhaps about an ounce, or two at most, of each. He mixed each tint as he wanted it, adding to each from the pot of flesh tint or that of white. Near him lay a lump of umber, and on taking up a brushful of colour he touched this with it; the earth instantly absorbed the water, and he was thus enabled to judge of the appearance which the tint would present when dry. The painter used a resting-stick with cotton on the top to prevent injury to the *intonaco*. The *intonaco* being prepared in the manner which I have described, the moment it would bear touching he set to work. The head was that of the Virgin; he began with a pale tint of yellow round the head for the glory (the colour of the ground, owing to the mixture of sand with the lime, it is to be remembered is a cool middle tint), he then laid in the head and neck with a pale flesh colour, and the masses of drapery round the head and shoulders with a middle tint, and with brown and black in the shadows. He next, with terra vert and white, threw in the cool tints of the face; then, with a pale tint of umber and white, modelled in the features, covered with the same tint where the hair was to be seen, and with it also indicated the folds of the white veil. All this time he used the colours as thin as we do in water-colours; he touched the *intonaco* with great tenderness, and allowed ten minutes to elapse before touching the same spot a second time. He now brought his coloured study, which stood on an easel near him, and began to model the features, and to throw in the shades with

greater accuracy. He put colour in the cheeks, and put in the mouth slightly, then shaded the hair and drapery, deepening always with the same colours, which become darker and darker every time they are applied, as would be the case on paper for instance. Having worked for half an hour, he made a halt for ten minutes, during which time he occupied himself in mixing darker tints, and then began finishing, loading the lights and using the colours much stiffer, and putting down his touches with precision and firmness; he softened with a brush with a little water in it. Another rest of ten minutes: but by this time he had nearly finished the head and shoulders of his figure, which, being uniformly wet, looked exactly like a picture in oil, and the colours seemed blended with equal facility. Referring again to his oil study, he put in some few light touches in the hair, again heightened generally in the lights, touched too into the darks, threw a little white into the yellow round the head, and this portion of his composition was finished, all in about an hour and a half. This was rapid work; but you will observe that the artist rested *four times*, so as to allow the wet to be sufficiently absorbed into the wall to allow him to repass over his work."

"The artist now required an addition to the *intonaco*; the tracing was again lifted up to the ceiling, and the space to be covered being marked by the painter, the process was repeated, and the body and arms of the Madonna were finished before I left him at one o'clock."

The following is an extract from a second letter:—"Yesterday I went again to see Pasciano, and I found that he had cut away from his tracing or cartoon those parts which he had finished upon the ceiling; in fact I now found it cut into several portions, but always carefully divided by the outline of figures, clouds, or other objects. These pieces were in some instances a good deal detached from each other, and were nailed to the plaster so as to fold inwards or outwards for pouncing the outlines. The *intonaco* had just been fresh laid for the upper half of an angel supporting the feet of the Madonna; this was one of a group much larger than those surrounding the glory, and therefore requiring more colour and finish; more than half of the figure too was in shadow, with a strong ray of light on the face and on one of the arms; this was a good opportunity of observing the painter's management of shadow. Having gone over the outline carefully with a steel point, he waited till the *intonaco* became a little harder, and in the mean time mixed up a few tints, he then commenced with a large brush, and went over the whole of the flesh; he next worked with a tint which served for the general mass of shadow, for the hair, and a slight marking out of the features. He now put a little colour into the cheeks, mouth, nose, and hands, and all this time he touched as lightly as he possibly could, not to wash up the *intonaco*. He then halted for ten minutes, looking at his oil study, and watching the absorption of the moisture, and he called my attention to his outline; none of it was effaced by this washing."

"The *intonaco* would now bear the gentle pressure of his fingers, and with the same large brush, but with water only, he began to soften and unite the colours already laid on. Observe, he had not as yet used any tint thicker than a wash of water-colour, and he continued to darken in the shadows without increasing the force or depth of colour. This I before noted to you, that you can strengthen by the simple repetition of tint, but if the day be very dry, after an hour or two this process of repeating with the same tint produces an opposite effect, and instead of drying darker, it actually dries lighter. [See this explained in the communication by Professor Hess.] I now observed that the painter had increased the number of his tints, and that they were of a much thicker consistence, and he now began to paint in the lights with a greater body of colour, softening them into the shades with a dry brush, or with one a little wet as he required. In drying, the water comes to the surface, and actually falls off in drops, but this does no harm whatever to the work, although it sometimes looks alarming."

Mr. C. Wilson observes, that the 'Aurora' of Guido, in the Rospigliosi Palace in Rome, was painted on a copper trellis, and afterwards fixed on the ceiling where it still exists. He adds that this fresco was offered for sale about fifteen years

since, and that its safe removal was guaranteed. Mr. W. Thomas states that some small (landscape) frescoes by Professor Rottman, in the Hofgarten in Munich, were painted on an iron frame and wire-work, and fixed in their situation afterwards. The example of Guido's 'Aurora,' the figures of which are larger than life, shows that it would be possible to prepare moveable frescoes for situations where this might be thought necessary; for example, before flues or tubes in walls. But it is to be remarked that flues behind frescoes have generally injured them. Mr. Aglio, who painted some frescoes at Manchester some years since, attributes the great alteration of the colours in them partly to this circumstance: but also to his having been supplied with lime that was much too fresh. Cavaliere Agricola, in examining the frescoes of the Vatican, found that the 'Heliodorus' had suffered considerably from a flue behind it. The plaster had been detached from the wall, and projected in some places nearly four inches; it had been secured with nails, and the cracks had been filled with some composition by Carlo Maratti in 1702. The fresco of the 'Defeat of the Saracens at Ostia' has been injured in like manner by a chimney behind it."

In connexion with the subject of moveable frescoes it may be observed that the operation of detaching the mere painting from the wall, almost independently of the plaster, has been often practised with success. Although less immediately connected with the present inquiry, it is desirable to make this process known, as, in repairing churches and other buildings in England, many ancient paintings on plaster have been destroyed, from ignorance as to the means of removing them. Mr. Ludwig Gruner gives the following account of the mode in which he detached some frescoes at Brescia in 1829. The convent of St. Eufemia in that city was then undergoing repair, and the excellent frescoes it contained, painted by Lattanzio Gambara in the 16th century, would have been destroyed, when Mr. Gruner succeeded, with the assistance of some expert Italians, in removing them from the walls. The mode they adopted was first to clean the wall perfectly: then to pass a strong glue over the surface, and by this means to fasten a sheet of fine calico on it. The calico, after having been rivetted to the irregularities of the wall,† was afterwards covered with glue in like manner, and on it was fastened common strong linen. In this state heat was applied, which caused the glue even on the fresco to sweat through the cloths, and to incorporate the whole. After this a third layer of strong cloth was applied on a new coat of glue. The whole remained in this state two or three days (the time required may vary according to the heat of the weather). The superfluous cloth extending beyond the painting was now cut off so as to leave a sharp edge; the operation of stripping or rolling off the cloth began at the corners above and below, till at last the mere weight of the cloth and what adhered to it assisted to detach the whole, and the wall behind appeared white, while every particle of colour remained attached to the cloth. This operation shows that the colours in fresco do not penetrate very deeply: the layer of pigment and lime which was detached in this instance was extremely thin, the outlines and even the colours of masses were visible at the back of the cloth. It is the opinion of some of the Munich professors that frescoes thinly painted are least liable to change; the example just given, exemplifying as it does the practice of a skilful Italian fresco painter, seems to confirm this, but in many instances the surface of frescoes even by the older masters is solidly painted. To transfer the painting again to cloth, in completing the operation above described, a stronger glue is used which resists moisture, it being necessary to detach the cloths first used by tepid water, after the back of the painting is fastened to its new bed.

\* Alcune osservazioni artistiche fatte dal Cavaliere Filippo Agricola, &c., in occasione di aver tolto via l'ingombro di polvere che offuscava i famosi Dipinti di Raffaello nelle Camere Vaticane. Roma, 1839, pp. 7-22.

† Mr. A. B. Johns, of Plymouth, suggests fastening one or two layers of blotting-paper on the surface of the painting at first; not only because that material may be made to adhere more closely to the wall, but because it is more easily detached by moisture, together with the cloths, when the painting is re-transferred to a new surface.

‡ Communication from Prof. Schnorr, 23rd Feb., 1842.

The frescoes by Paul Veronese, in the Morosini Villa, near Castel Franco, were removed by Count Balbi of Venice a few years since: he fastened cloth to the wall with a paste composed of beer and flour, and rivetted it to the irregularities of the surface by means of a hammer composed of bristles.\* Several of these works when re-transferred to canvases were sold in England in 1838. The operation of removing frescoes has been lately performed with success in Florence and elsewhere.†

METHODS OF FRESCO-PAINTING DESCRIBED BY WRITERS ON ART.

The observations on the practice of fresco-painting by early writers on Art coincide generally with the statements above given; the only point on which those writers do not appear to insist is the necessity of keeping the lime for a very long period. In other respects, Cennini and Leon Battista Alberti, in the fifteenth century; Vasari, Armenini, and Borghini, in the sixteenth; Andrea Pozzo, in the seventeenth; and Palomino, in the beginning of the eighteenth, describe, more or less fully, the same process. But before referring to these writers, it may be desirable to take a glance at the ancient authorities who have described the modes of preparing walls with stucco on which fresco-paintings were executed.

Vitruvius suggests that where there is danger of damp affecting the coats of plaster, a thin (brick) wall should be carried up within and in some measure detached from the main wall.‡ When timber partitions were to be covered with stucco, two layers of split reeds were nailed with broad-headed nails on the upright and cross pieces, the one vertically, the other horizontally; "the double row of reeds thus crossed and firmly fixed prevents all cracks and fissures."§ The coats of plaster, from the rough-cast to the finished surface, were numerous, namely, after the rough-cast, three of sand and lime, and three of marble-dust and lime.|| The last coat was often highly polished. "When," Vitruvius afterwards observes, "only one coat of sand and lime and one of marble-dust and lime are used, the plaster is easily broken and cannot receive a brilliant polish."¶ When frescoes were added the surface was necessarily somewhat less smooth.

The passage that follows, relating to paintings on walls, has been often the subject of controversy, but when compared with the practical details of fresco, already described, it can hardly fail to be understood as referring to that method. The ancient writer's mode of accounting for certain effects is, of course, unimportant. "Colours," Vitruvius observes, "when carefully applied on moist stucco, do not therefore fade, but (on the contrary) last for ever;‡ because the lime having been deprived of moisture in the kiln, and having become porous and absorbent, readily imbibes whatever (moisture) comes in contact with it; and the whole, when dry, seems composed of one and the same substance and quality. Hence stuccoed walls, when well executed, do not easily become dirty, nor do they lose their colours when they require to be washed, unless the painting was carelessly done, or executed after the surface was dry."\*\* The general evenness of the wall is here explained to be essential to the due effect of the paintings; the opposite evil, that of an undulating surface, on which dust lodges irregularly, is seen in some of the frescoes of the Vatican.

This general evenness of the plaster does not suppose unpleasant smoothness of surface in the fresco: in many Italian, and indeed many antique

mural paintings, the traces of the brush often indicate a considerable body of colour; but care seems to have been taken not to load the surface unequally. In a London atmosphere this comparative evenness of the surface might, on the Vitruvian principle, protect the painting longer from smoke and dust, while it would assist the operation of cleaning. But the work might be protected by other means; the plaster might be applied so that the face of the wall—at least in the portions intended to receive frescoes—should not be quite perpendicular, but incline a little inwards (with reference to the room) towards the upper part. In connexion with the question of surface, it may be remarked that the hardening of the lime takes place sooner in proportion to the roughness of the surface. In Plate 2 of Smith's translation of Vicat ("Résumé sur les Mortiers et Ciments Calcaires") will be found representations of sections of lime a year old, exhibiting the progress of the carbonic acid and the comparative reintegration of the original carbonate of lime.\* Captain Smith remarks (p. 173), "It would be difficult to credit, did we not see it, how great an obstacle a smoothness of surface presents to the penetration of the carbonic acid."

Leon Battista Alberti† copies Vitruvius in many points: he observes generally that the more coats a wall receives the better the surface may be polished, and the longer it will last, and speaks of ancient examples in which there were nine successive coats. He alludes more directly to the practice of his own time when he says that no stucco should be composed of less than three coats:‡ these he afterwards describes. "The first rough coat," he observes, "should be composed of pit sand and pounded bricks; the pieces of brick should not be broken too small. For the second coat river sand is best adapted, and is less apt to crack; this second coat also should be somewhat rough, because nothing that is applied to a smooth surface will adhere to it. The last coat should be as white as marble, in fact, pounded white marble should be used instead of sand. This coat need not be thicker than half a finger's breadth, some make it no thicker than the sole of a shoe. In many places," he proceeds, "we find nails fastened in the wall to keep on the coats of plaster, and time has shown that they had better be of bronze than of iron. Instead of nails, I much approve the practice of inserting thin pieces of flint, projecting edgewise from the joints of the stone; these should be driven in with a wooden mallet." Various directions follow, partly derived from Vitruvius, partly from his own experience. Speak of colours that are fit and unfit for fresco, his expressions are at once in accordance with an ancient authority § and with modern practice; in this, as in other instances, Leon Battista Alberti appears as the connecting link between ancient and revived art. He speaks of the "newly-invented art of painting with linseed oil," as calculated to last for ever on walls, provided they are perfectly free from damp; on this subject he could of course have no experience. He concludes by observing that he had seen even fresh lime painted with colours prepared from vitrified substances.

\* On this subject, see Appendix No. 6.

† De Re Edificatoria, l. 6, c. 9.

‡ He is still so far true to the Vitruvian rules, that he speaks of each layer in the plural, as if the number of coats was indefinite. His Italian translator (Cosimo Bartoli, 1550), reduces these half classical directions to the practice of the day, and gives the Florentine technical terms for the general expressions of Alberti; the *rinzaffato* rough-coat, the *arriccato* sand-coat, and the *intonaco* (tunica) fine plaster.

§ Pliny (l. 35, c. 7) observes that certain colours, which he enumerates, are unfit for fresco (udo), but may be employed on a dry ground of gypsum (cretulam). So elsewhere (l. 35, c. 13) speaking of an artificial blue, he states that it would not stand on lime, "usus in creta, calcis impatiens." Andrea Pozzo observes, that all colours may be used on a ground of gypsum; the word creta, or its diminutive, is probably to be understood here to mean gypsum; the similar Italian word is often employed in this sense. Sir Humphry Davy observes, "the ancients were not acquainted with the distinction between aluminous and calcareous earths, and 'creta' was a term applied to every white fine earthy powder." (Philosophical Transactions for 1815, p. 112, note.) The precise meaning of creta is, however, here less important; the above passages of Pliny, together with that before quoted from Vitruvius, are sufficient to establish the fact that the ancients painted on moist lime. The analysis of some antique paintings by Sir Humphrey Davy confirms this.

Cennini,\* who has recorded the old Florentine methods, states that "both the lime and the sand should be well sifted. If the lime is what is called a rich lime, and has been recently slaked, there should be two parts of sand to one of lime.† On being slaked it should be well mixed and stirred, and a quantity should be made sufficient to last for 15 or 20 days. It should then be suffered to remain for some days, in order to render it less caustic, for if too caustic, the *intonaco* ‡ will blister." The mortar composed as above serves for the first coat, the surface of which is to be left somewhat rough; the application of the thinner coat or painting-ground is afterwards described, and the lime for this purpose is recommended to be well stirred and manipulated, "till it appears like ointment." The practice of painting, described by Cennini, is less important, but the allusion to glazing in fresco is worth consulting. § The mode of preparing lime for the white to be used in painting, called "*bianco sangiovanni*," is precisely the same as that practised by modern fresco-painters, and is thus described by Cennini. || "Take very white slaked lime reduced to a fine powder; place it in a large tub, and mix well with water, pouring off the water as the lime settles, and adding fresh for eight days. The lime, divided into small cakes, is then placed to dry in the sun on the house-top, and the longer these cakes are left the whiter they become. To shorten the process, the cakes may be moistened again with water and well ground, and then again dried; this operation, once or twice repeated, renders the lime perfectly white." Cennini adds, "without this finely-ground white, flesh-tints, and other mixed tones that may be required, cannot be executed in fresco."

Armenini¶ describes some varieties of this process as follows:—"Take the whitest lime, such as is commonly found in Genoa, Milan, or Ravenna; this is to be well washed (*purgata*) before it is used; the painters prepare it in various ways: some, in order to render the lime less caustic, boil a certain quantity well on the fire, always skimming the froth; it is then suffered to cool and settle in the open air; the water is poured off, and the lime is put on new sun-baked bricks [which absorb the moisture]; and the lighter the lime the purer it is. Others bury the lime in the earth, after having thus washed it, and keep it in this state many years before they use it; others expose it, while undergoing the same preparation, on the roofs of houses. Some mix it in equal proportions with marble dust. But it has been found that if the lime is exposed to the air in a large vessel, and water that has been boiled is poured on it, the whole being stirred, and if the next day it is spread in the sun, it will be sufficiently purified, and may be used for painting the following day, but not for flesh-tints, for these might undergo some change at the edges (of the successive patches of plaster)."

Speaking of retouching, Armenini observes ††,

\* Trattato della Pittura, date of the MS., 1437. First published, Rome, 1821.

† This is the general proportion mentioned by the ancient writers (Cato, Vitruvius, Pliny, and Palladius), and appears to be now commonly in use. According to some modern authorities, the proportion of sand (for general purposes) may be very much increased with advantage; see Higgins, "Experiments and observations made with the view of improving the art of composing calcareous cements, &c., London, 1780," p. 51. But Vicat, by a series of accurate experiments, ascertained that "the resistance of mortars made from very rich limes slaked by the ordinary process, increases from 50 to 240 parts of sand to 100 of lime in stiff paste, and beyond that decreases indefinitely." (Résumé sur les Mortiers et Ciments Calcaires, p. 51). Thus two parts and half of sand to one of rich lime are already beyond the due proportion.

‡ Cennini mentions two coats only, and applies the term *intonaco* to both.

§ Ib. p. 62. Compare Merimée, *De la Peinture à l'Huile*, p. 212. (Translated by W. B. Sarsfield Taylor).

|| Ib. p. 47.

¶ De Veri Precetti della Pittura. Ravenna, 1587, l. 2, c. 7. The details given by Armenini on the preparation of the cartoon (ib. c. 6), and on the practice of fresco are the more valuable, as they were derived from his own observations of the methods employed by the best masters.

\*\* Director Cornelius, in addition to his opinions already given on this subject, thus expresses himself, in answer to some further inquiries:—"All lime used for the first and second coats on the wall should be old, having been preserved in pits. That lime only is boiled which is used as a pigment."

†† Ib. c. 10.

\* Communication from Mr. John Goldicutt.

† The following publications may be consulted for further information on this subject: Leopoldo Cicognara, *Del Distacco delle pitture a fresco*. Articolo estratto dall' *Antologia* di Firenze, 1825. Vol. 18, num. 52.—Girolamo Baruffaldi, *Vita di Antonio Contri, pittore e rilevatore di pitture dal muro*. Venezia, 1834.—Cenni sopra diverse pitture staccate dal muro e trasportate su tela, &c. Bologna, 1840.

‡ De Architect, l. 7, c. 4. This is the mode in which the stuccoed and painted walls of Pompeii are constructed; the bricks, or rather tiles, are placed edgewise, and are connected by leaden cramps to the brick or tufo wall, without being in immediate contact with it. (Communication from the Chevalier Schlieck.)

§ Ib., c. 3. Compare Palladius de Re Rustica, l. 1, c. 3.

|| Pliny (l. 35, c. 23) says that three of sand and lime, and two of marble-dust and lime, are indispensable.

¶ A similar opinion is expressed by a Venetian painter, Paolo Pino: *Dialogo di Pittura*, Ven. 1548, p. 19.

\*\* Ib. c. 3.



"in frescoes which are not exposed to the weather, it is possible to give the requisite completeness by going over the work when dry." The shadows, he adds, may be finished and deepened, "by hatching, as in a drawing, with black and lake, in water-colours, using a brush of marten-hair, not too small. In diluting the colours, some use gum, some thin size, some tempera (white and yolk of egg)." He admits that in the course of time such retouchings fade.

The descriptions of Vasari† and Borghini‡ are more concise. It might be inferred that a mixture of a certain quantity of sand with the lime must reduce the whiteness of the latter to a middle tint, but Borghini alone takes notice of this circumstance; he even assumes that a slight tint of black is added to the plaster, perhaps when the sand was of too warm a colour. From the description of Leon Battista Alberti, it appears that the last coat was white, and the mixture of lime and marble-dust, mentioned by Armenini, seems to show that the same practice was sometimes followed in the 16th century. Armenini speaks also of another practice which agrees with the appearance which some of the older frescoes present; he says that some painters were in the habit of covering the wall with a coat or two of white (wash) immediately before beginning, in order to give more brilliancy to the superadded colours. He disapproves of the practice, as tending to injure the effect of the shadows, but the practice itself shows that in this case the *intonaco* was not in the first instance white.§

Andrea Pozzo, the author of the original of the Jesuit's Perspective, and the painter of the celebrated ceiling of S. Ignazio in Rome, and other works of the kind, added a short treatise on Fresco to his great work on Perspective.|| The subject is treated under the following heads:—1. The construction of the scaffolding. 2. The application of the rough-cast (*arricciare*): on this he observed that the painter should never begin to work where the rough-cast has been recently laid on, especially if in interiors, on account of the moist exhalations and the smell of the lime, both of which are hurtful.¶ 3. The application of the *intonaco*. This is to be done when the wall is thoroughly dry; it is then well moistened as before described before the *intonaco* is laid on. "The lime used for this purpose should have been slaked a year or six months before, and is mixed with well washed river sand of moderate fineness. In Rome the painters use pozzolana, but as this is of unequal grain, it is difficult to levigate mortar composed of it, and it is impossible to stir it again after some hours; this being sometimes necessary. An expert and active mason should be selected to spread the *intonaco* equally, and to leave the painter time enough for his work within the day. 4. Roughening the surface (*granire*). The *intonaco* being equally spread, it will be well slightly to rub up with a brush the minute grains of sand, as the colours adhere better to a somewhat rough surface. This operation is essential in great works that are to be seen at a distance; it is also useful in a certain degree in near works, but it will be advisable in the latter case to spread a sheet of paper over the work at last, and with the trowel slightly to press the surface; the too prominent particles of sand will then sink in and disappear. 5. Drawing. Every one knows

that before beginning to paint it is necessary to prepare a drawing and well-studied coloured sketch, both of which are to be kept at hand in painting the fresco, so as not to have any other thought than that of the execution. There should also be a cartoon, of the size of the intended work; this may be placed in the situation in order to judge of the effect at a distance, and to make such corrections as appear necessary." 6. Enlarging and transferring by squares. Such methods are recommended for curved and irregular portions of architecture, where it may be difficult to trace from drawings. According to some passages in Cennini and Armenini this seems to have been the practice with the early Florentines, even on level walls; in this mode the squares were first marked on the rough dry mortar and repeated, (the extremities of the lines being visible) on the *intonaco*. In this process time was lost, and the outline was less correct. 7. Tracing on the wall. Either with an iron point, or by pouncing a pricked outline as before described. 8. The palette. "Before beginning to paint, the colours are to be prepared as well as the intermediate tints, such at least as are wanted for one figure; indeed, if a mass of architecture is to be painted it will be necessary to prepare a key-tint for the whole work, otherwise it will be found difficult in repeated operations (after the tints have changed in drying) to match the colour. Other methods, however necessary, need not be described, as they are common to oil-painting." 9. Painting. The general observations are the same as those before given; the author suggests that a small (tin) vessel for water may be attached to the palette; he recommends not beginning to paint till the *intonaco* will barely receive the impression of the finger, otherwise the whole work will be weak, and could only serve for a first painting. 10. Painting more solidly (*impastare e caricare*). "This is peculiar to fresco, that the first colours which touch the lime immediately lose their force. It is therefore necessary to go over the work again with a greater body of colour, taking care never to leave the portion allotted for the day till it is quite finished, because all retouching after a certain time will deform the work: it would be better even to wait till the wall is quite dry, and then retouch." 11. Retouching. The author admits that it is better not to retouch, but adds that as the lime always undergoes some slight change, particularly in the shadows, it is sometimes unavoidable; he observes that such retouchings are useless in the open air as the rain washes them away. 12. Softening. He recommends the use of soft, long brushes, not too moist, and states that the finger may be used sometimes with effect in heads, when the lime begins to grow hard. He alludes to other methods for the gradation of light in glories, &c. 13. Excision and entire repainting. The possibility of such corrections, and the mode of making them have been already alluded to. "In interiors, alterations may be made merely by repainting on the dry surface, provided such alterations are required for distant figures." 14. Colouring. General observations on colours fit for fresco. 15. White. Lime kept a year or six months is to be thinned in water, and passed through a hair-sieve into a large vessel; the water is poured off as soon as the lime has settled; thus prepared, it is fit for painting. A list of colours follows, differing but little from that given by the older writers, and also by Professor Hess, Director Cornelius, and Mr. Andrew Wilson. The following is Pozzo's method of preparing vermilion for fresco. "This colour is altogether hostile to lime, particularly when exposed to the external air, but I have often used it for draperies in paintings executed in interiors, having first prepared it as follows:—Take pure vermilion in powder, and having placed it in an earthenware vase, pour on it the water that boils up when lime is slaked in it; the water, which should be as pure as it can be, is then poured off, and the operation is often repeated. In this manner the vermilion is penetrated with the quality of the lime, and always retains it." Cennini and Armenini, on the other hand, distinctly say that vermilion will not stand in fresco.

Palomino,\* in his first general account of fresco,† gives a list of the principal works in that method executed by the Spanish masters in Madrid, Cordova, and Seville. His description of the method itself\* is fuller than those hitherto referred to in this paper; but, to avoid unnecessary repetition, it will be sufficient to quote his directions where they differ from those already given. The lime should, he says, be prepared if possible four or six months before it is used. Then, after having been passed through a hair-sieve, it is mixed with sand, quite free from clay, sifted in like manner; his directions for doing this are minute. The quantities are to be equal, this he had found from his own experience to be the best proportion, especially if the lime is rather fresh, but if not, the plaster may be composed of three parts of lime to two of sand. This stucco is to be kept in a large tub in which it may be conveniently stirred; it is to be kept quite moist, and remains covered with water. If the work to be executed is extensive, it will be well to prepare more than one tub; thus while the first is being used, the additional provision may become duly tempered. In this state it is to be stirred and beaten daily, taking care to remove the pellicle which remains on the surface of the water; thus prepared, it becomes perfectly mild and of the consistence of lard,† it no longer injures the colours, nor, in passing from the wet to the dry state, is it liable to those changes which sometimes disappoint the most expert. "Three things are essential in the rough-cast before applying this *intonaco*: first, that it should be perfectly dry, otherwise saltpetre will appear; next, that it should be generally level though rough, for if not the *intonaco* will be unequally thick, and will crack where it is thickest; thirdly, that it should be well wetted before applying the *intonaco*." The author even recommends wetting the portion to be painted the evening before, especially in summer. "The *intonaco* should be about the thickness of a dollar.‡ After it is well spread, the assistant is to go over it with a roll of soft wet linen, to get rid of the extreme smoothness, to remove the traces of the trowel, and slightly to stir the sand. The surface is next to be lightly passed over with a handkerchief to remove the particles of sand which are on the surface, and which, in painting ceilings," the author observes, "might get into the eyes. Care must be taken in tracing the first portion of the composition, to fix the paper precisely in the right place, because the subsequent lines depend on the first; for this purpose the whole drawing had better be first fitted to the space before it is cut up for the convenience of tracing." The drawing, in this instance a pricked outline, is pounced with a bag of pounded charcoal; the edge of the portion first applied should also be pounced as a guide where to cut off the superfluous *intonaco*: it is, however, cut away not close to the line so marked, but about two fingers' breadth from it, to avoid cracks and to ensure the completion of the portion traced to the very edge: (the remainder of the superfluous *intonaco* is not to be scraped away till the day's work is done). The dotted outline left by the pouncing is then to be gone over with black chalk, which will at once leave a dark line, and at the same time slightly indent the surface; so that if, in painting, the chalk line should disappear, the indented one will still serve as a guide. In describing this method the author alludes to the old method of tracing with a wooden point, and refers to frescoes thus drawn in the palace "del Pardo."§ He speaks of the finished cartoons of Michael Angelo, Raphael, the Carracci, and others, but observes (and here the degeneracy of his age appears), that since their time artists had become impatient of so much toil, having found that their enthusiasm evaporated before the period arrived for the execution of the painting.

The surface is now to be again lightly wiped with a handkerchief to remove the charcoal that might remain; it is then to be sprinkled with water with a plasterer's large brush; this and a vessel of clean water are to be kept at hand, as the same operation may require to be often repeated, especially in summer. Another brush and a separate vessel of water should be kept for washing out any work which may require to be effaced; the

\* Vol. 2, p. 143.  
† The author here appears to allude to the lime only, but he is speaking of a mixture of lime and sand.  
‡ The particular coin mentioned is the "real de á ocho."  
§ There were frescoes in this palace by Vicencio and Bartolomé Carducho and Eugenio Cajés.

\* This is explained in l. 2, c. 8 (on Tempera). "The colours are commonly mixed with thin size, and also with tempera, except the blues, which would become green, owing to the yellowness of the egg medium." It appears from Cennini (ib. p. 70), that the yolk of egg was used with the white, and even alone; the white alone was sure to crack. Armenini further observes, "the Flemish artists use size alone, because tempera has the effect of darkening the colours." The vehicles of gum, size, vinegar, and white or yolk of egg used by the moderns for tempera (or for retouching frescoes), were all employed by the ancients. See Pliny, l. 35, c. 6.  
† Introduzione, c. 19.

‡ Il Riposo. Firenze, 1584. Republished Milan, 1807. Vol. I., p. 198.

§ Compare with the extracts from Palomino in this paper.

|| At the end of the first edition, 1693–1700. The first section, on the construction of the scaffolding, consists only of a general recommendation to attend to safety; but the work on perspective contains some interesting descriptions of his mechanical contrivances in the execution of the extensive works in which he was engaged.

¶ It is evident, however, that, to avoid these evils, a month or two would be sufficient.

\* El Museo Pictórico y Escala óptica, second edition, Madrid, 1795. The first is dated 1715–24.

† Ib. Vol. I., p. 51.

\* Vol. 2, p. 143.

† The author here appears to allude to the lime only, but he is speaking of a mixture of lime and sand.

‡ The particular coin mentioned is the "real de á ocho."

§ There were frescoes in this palace by Vicencio and Bartolomé Carducho and Eugenio Cajés.

water in this second vessel becomes gradually tinged with lime, and cannot serve for sprinkling the work as it would leave white spots. In frosty weather it is necessary to keep these vessels on the fire, and the assistant should use warm water in first preparing the wall. "If," the author continues, "owing to extreme cold, the surface of the *intonaco* freezes, the effect is worse than rapid drying, for no absorption takes place, and the colours afterwards crumble off like ashes, as I have myself experienced.\* If, therefore, the use of warm water is not sufficient to prevent such effects, it will be better to wait for milder weather." The list of colours does not materially differ from those already given, but the qualities and changes of the various pigments in fresco and the best modes of employing them are minutely described. Vermilion, the author says, will stand if passed over *terra rossa*. The preparation of the lime for mixing with the colours is the same as that already mentioned; the composition of the principal tints and their preparation immediately before employing them, are described.† A close silk sieve is recommended in preparing the white for the palette. If the lime be too fresh its causticity may be reduced by mixing finely-ground marble dust with it: (see the following paper in this Appendix.) A large palette of well prepared *cassava* is proposed on account of its lightness; the palette is cleaned from time to time with a sponge. In the execution, the back ground and more distant portions of the work allotted for the day are to be put in first; the observations on these practical details are copious and useful; the tints may be softened, if desired, so as to equal the union of oil-painting by means of a moderately moistened brush.

For retouching, the author recommends goat's milk or common milk thinned with water, and mentions some colours that may be employed:‡ *Luca Giordano*, he adds, retouched with white of egg. It appears from the author's experience (and this is confirmed by modern practice), that retouchings are most necessary at the junctions of the successive patches of the *intonaco*.

The author remarks that the old masters went over the *intonaco* with a general tint of white and *terra rossa* before they began to paint, to render the surface more even; the operation, before described, of pressing and smoothing the surface by means of paper was, he states, practised by them at last, when the day's work was quite completed. He concludes with some observations on *capola*-painting and on the constructing of scaffolds.

From the report of *Cavaliere Agricola* § on *Raphael's* frescoes in the Vatican, it appears that the effect of those paintings was originally much heightened by retouchings, some of which have faded. Thus in the architecture of the "School of Athens," the masses of light and dark only were put in in fresco, but the minutest forms and mouldings were added in water-colours when the fresco was dry: a similar double operation is observable in white draperies.¶ In some instances even coloured retouchings are apparent; these are introduced in the mode described by *Armenini*, not in masses, but by means of hatching (employing lines as in shading a drawing); one of the cardinals in the subject of the "Attila" is thus finished. Such retouchings appear to be distinct from those added by *Carlo Maratti*.

C. L. EASTLAKE, Secretary.

#### LIME FIT FOR FRESCO-PAINTING.

From the preceding statements it appears that

\* The principal frescoes of *Palomino*, are at Valencia, Salamanca, and Granada. He died at an advanced age, in 1726.

† For some of these details, the author refers to a previous chapter (Vol. 2, p. 110), on the practice of tempera-painting.

‡ Some blues are best added when the wall is dry; thus it is related, that when the Pope compelled *Michael Angelo* to remove the scaffolding from the Cappella Sistina, the retouching of ultra-marine had not been added. See *Condivi*, Vita di Michelangelo.

§ Already referred to, Appendix No. 4.

¶ These methods appear to have been the remains of the early Florentine practice. *Cennini* says, "Everything which is executed in fresco requires to be finished and retouched when dry in tempera." (Ib. p. 74, and note). The frescoes of the early Italian painters were in fact half tempera-paintings. *Merimee* (De la Peinture à l'Huile, p. 310) appears to be in error in supposing that *Cennini* directs certain colours to be mixed with tempera when used on the wet *lapis*. The Italian artist, no doubt, alluded to the second operation.

it is of importance to select a quality of limestone which shall furnish a material fit for a white pigment, and well adapted in other respects for the ground or surface which is to receive the painting. On this subject it may be sufficient, in the absence of long-tested experiments in our own country, to consult the practice of the early Italian and modern fresco-painters.

A limestone consisting of as few foreign ingredients as possible is generally esteemed the fittest.\* But other circumstances are to be taken into the account; Carrara marble, which is pure carbonate of lime, is liable when heated, from its granular, crystalline structure, to fall into a coarse powder, and thus the inconveniences attending the burning and slaking it render it unfit for use, if required in considerable quantity.† On the other hand, limestones which have been long used, apparently without any bad results, for the preparation of lime employed in painting, will often be found to contain various ingredients besides carbonate of lime.

The particular limestone recommended by *Vasari*‡ is *Travertine*; the lime it furnished was without doubt used by the great artists who painted in Rome in the beginning of the 16th century, and was in all probability employed for similar purposes by the ancients.§ The Colosseum, St. Peter's, and various other ancient and modern edifices in Rome are built with blocks of this stone;|| its colour is a yellowish white, but after long exposure to the air, it acquires a reddish tint, probably from the small amount of iron which it contains. It is found in abundance throughout the Campagna, and even within the walls of Rome. It forms, in a horizontal layer, the face of the *Aventine Hill* to the height of nearly 100 feet immediately above the *Tiber*.¶ Some of the ancient quarries are near *Tivoli*, and the stone is the same in quality, with the sole difference of superior hardness acquired by age, as that still annually formed by the calcareous deposit of the waters of the *Anio*; the same tartar, as it is called, lines the ancient and modern aqueducts. The abundance of this deposit is easily accounted for by the origin of these streams from the chain of the *Apennines*, which, in central Italy, consist almost entirely of a comparatively soft limestone. The stone called *Travertine* is thus a formation by means of fresh water; it is full of hollows, frequently cylindrical in form, occasioned by the calcareous sediment being originally deposited on vegetable substances.\*\* These accidents in its formation may be detected in their progress in the neighbourhood of *Tivoli*.††

From this account of the origin of the stone, it might be inferred that it would be almost a pure carbonate of lime. Its analysis in fact is:—‡‡

Carbonate of lime .....	99	4
Alumina with a trace of oxide of iron .....		6
	100	

\* Memoir communicated by *Professor Schlotthauer*, of Munich, to *Professor Schnorr*, for the use of the Secretary of the Commission.

† *Aikin* on Limestone and Calcareous Cements, Transactions of the Society of Arts, v. 51. *Leon Battista Alberti* (De Re Edificatoria, l. 3, c. 4) observes, that lime which is reduced to powder in the kiln is unfit for use.

‡ *Introduzione*, c. 4, c. 13, c. 19.

§ *Palladius* (De Re Rustica, l. 1, c. 10) mentions it among the fittest stones to burn for lime.

¶ *Vasari* (Ib. c. 1) makes especial mention of its employment by *Michael Angelo*, even for ornamental work in the *cortile* of the *Farnese palace*.

¶ *Bunsen*, Beschreibung der Stadt Rom, v. 1, b. 1.

¶ The epithet *stetulus* applied by *Vitruvius* (l. 2, c. 5) and *Pliny* (l. 36, c. 24) to the stone used for the finest lime is especially appropriate to the *Travertine*.

†† *Leon Battista Alberti* (Ib. l. 2, c. 9) speaks with wonder of the growth of *Travertine*, in ignorance of the cause. *Vasari* (Ib. c. 1) describes and explains it accurately. Modern chemists have watched the progress of the formation. "In May, 18—," says *Sir Humphrey Davy*, "I fixed a stick on a mass of *Travertine* covered with water, and I examined it in the beginning of the April following, for the purpose of determining the nature of the depositions. The water was lower at this time, yet I had some difficulty, by means of a sharp-pointed hammer, in breaking the mass which adhered to the bottom of the stick; it was several inches in thickness."—*Consolations* in Travel, p. 127. Quoted in *Smith's Translation* of *Vicat*. "Sur les Mortiers et Ciments Calcaires."

‡‡ The analyses given in this statement, have been carefully made by *Mr. Richard Phillips*, of the Museum of Economic Geology, under the sanction of her Ma-

The lime it furnishes is of the purest whiteness. It appears from *Armenini*,\* that the Genoese lime ranked in the 16th century among those remarkable for their whiteness. The *stuccatori* of Genoa are among the most skilful in Italy, and the practice of fresco-painting is still very common there. It has been already observed that frescoes have lasted there extremely well on the external walls of houses, notwithstanding the action of the sea air. A specimen of the stone furnishing the lime used in Genoa for fresco-painting has been procured. It contains a considerable portion of magnesia, its analysis being,

Carbonate of lime .....	63
Carbonate of magnesia .....	36
Earthy matter, oxide of iron, and bituminous matter .....	1
	100

The lime used for fresco, at Munich, is also remarkable for its whiteness. It is made from pebbles, washed by the torrents of the Isar from the marble mountains of the Tyrol. The analysis of the stone is,

Carbonate of lime .....	80
Carbonate of magnesia .....	20
	100

A specimen of the lime now used by the Florentine fresco-painters has also been procured. On being analysed, it proves to be so nearly pure carbonate of lime that no appreciable quantity of any admixture is to be detected.

The analyses of the limes employed for some frescoes that have stood well in this country, may here be added.

The fresco executed, seventeen years since, by *Mr. Thomas Barker*, at Bath, has been already alluded to. The Wick (Bath) stone furnished the lime; the analysis of the stone is,

Carbonate of lime .....	97
Impurity, chiefly oxide of iron ....	3
	100

*Mr. David Scott*, of Edinburgh, painted a fresco in that city about eight years since; the limestone was obtained from the *Vogrie quarry*, near Edinburgh. Its analysis is,

Carbonate of lime .....	94	5
Silica, alumina, and a little oxide of iron and bituminous matter .	5	5
	100	

It has not been possible to procure the stone which furnished the lime for some frescoes, executed by *Mr. John Zephaniah Bell*, at *Muir-house*, near Edinburgh, about nine years since, and which have stood perfectly well, but a small portion of the lime which had dried in a jar has been analysed, and was found to consist of "hydrate, or slaked lime, of carbonate of lime, and minute traces of alumina and oxide of iron." It appeared to be well fitted for the purpose of fresco-painting.

If these examples show that the presence of various ingredients of a certain kind, or to a certain extent, is not prejudicial, the extreme purity of the *Travertine* (not to mention the Florentine limestone) is, on the other hand, sufficient authority for selecting a stone furnishing a very pure, or, as it is technically called, a very rich lime. The following are analyses of stones from the neighbourhood of *Bristol*; similar specimens are to be found elsewhere.

Limestone procured by *Mr. Phillips* from a quarry, called the "White Quarry," on *Durdham Down*, near *Bristol*,

Carbonate of lime .....	99	5
Bituminous matter .....	0	3
Earthy matter .....	0	2
	100	

Limestone marked, "Bristol Durdham Down, white lime†,"

Carbonate of lime .....	99	6
Bituminous matter .....	0	2
Earthy matter and oxide of iron ....	0	2
	100	

† *Veri Precetti*, &c., l. 2, c. 7.

† Specimen procured by *Mr. T. L. Donaldson*.

Limestone marked, "Bristol Durdham Down, producing very white lime for plasterers*."	
Carbonate of lime .....	99.7
Bituminous matter .....	0.1
Oxide of iron and earthy matter...	0.2

100

Thus the Durdham Down limestone is equal or even superior to the Travertine in purity. The original colour is less promising, owing to the presence of bituminous matter, but this disappears in the burning.†

The question as to the means of rendering lime (using the word in the general sense) less caustic, seems to be quite determinable by chemical investigation. It is true the results are at variance with the opinions of some experienced living artists, but it will have been seen that the Italian writers on Art by no means insist so emphatically on the necessity of keeping slaked lime for a very long period; and in the practice of the modern Italian, and indeed some German fresco-painters, it is not considered essential to keep it longer than a few months. That lime is for a *certain period* unfit for the purposes of painting, is, however, sufficiently evident. The well known effect (noticed by Cennini)‡, is that it blisters if used too fresh; in some instances, it is said to have turned the colours to a brownish red.§ All are agreed, in short, that the caustic quality requires to be mitigated; the only questions seem to be—what are the best and shortest means of effecting this, and to what extent is it desirable? In order to a clear view of this subject, it may be necessary at first to state a few elementary facts.

It is common to talk of more or less caustic limes, as if mere lime could vary in its quality; it is the same in all limestones, and is only greater or less in quantity. The purest limestone consists, in atomic proportions,|| solely of,

Carbonic acid.....	44
Lime .....	56

Carbonate of lime..... 100

Thus constituted, whether in its original state or reproduced by chemical agency, it is not at all caustic. If the limestone be subjected to sufficient heat, it loses the carbonic acid, and there are left,

Lime .....	56
Let there be added to this lime as much water as will combine with it, and the result is a compound of,	
Lime .....	56
Water .....	18

Hydrate of lime..... 74

It is to be observed that this proportion of water in combination with the lime does not (apparently) moisten it. Hydrate of lime is a dry powder; the addition of more water either mixes with the lime mechanically or dissolves it.

Let these 74 of hydrate of lime be exposed to the air, the water is expelled by carbonic acid, and the result is, as at first¶—

Carbonic acid .....	44
Lime .....	56

100

This is, chemically speaking, the original limestone, although the original state of cohesion is never regained.

The non-caustic state of lime is therefore arrived at when, by exposure to the air or by other means,

\* Specimen procured by Mr. T. L. Donaldson.  
† The ancients appear to have trusted to the colour of stones before burning, see Vitruvius, l. 2, c. 5. Pliny and Palladius repeat the same opinion.

‡ Trattato, &c., c. 67.  
§ These accidents happened to Mr. Aglio's frescoes at Manchester, and in Moorfields Chapel in London, from the carelessness of those who prepared the lime. The blistering of the lime in the latter case was so universal, that the surface of the painting, soon after it was finished, looked as if flakes of snow had covered it. (Communication from Mr. Aglio.)

¶ The equivalent of carbonate of lime is here doubled, for the sake of convenience; the original atomic weight being,

Carbonic acid .....	22
Lime .....	28

50

¶ It is found that the carbonic acid does not, even in the course of ages, penetrate to any considerable depth in masses of masonry (Vicat. Résumé, &c., p. 122), but a superficial reintegration actually takes place. See a subsequent note.

it has regained its maximum of carbonic acid; but if buried and kept air-tight, the lime cannot in any degree acquire that which renders it non-caustic. "Time," observes Mr. Phillips, "has no effect on pure lime, whether slaked or unslaked, provided it be not exposed to atmospheric air or some other source of carbonic acid."

One of these sources, though not an abundant one, is spring or river-water, which contains carbonic acid and carbonate of lime,\* and the frequent washing recommended by all the authorities on fresco-painting, is a means of restoring the lime to the state of carbonate; pure or caustic lime being constantly carried off in solution with the water that is thrown away, and carbonate of lime being formed. The mixture of water with carbonate of lime is a mere mechanical mixture; non-caustic lime may therefore be kept in a moist state. It might also be kept in a dry state without further change, but, whether moist or dry, it would be wholly useless for the composition of mortar, and would possess no adhesive quality. In the last state of mildness it would resemble mere moistened chalk, and would crumble to dust. But as long as the lime is still caustic, as long as, in other words, it has not recovered its quantum of carbonic acid, it will, on exposure to the air in a moist state, rapidly attract it, and the surface soon becomes incrustated, and in a manner petrified.† This is what takes place during and after the process of fresco-painting; moisture being always the medium—the conductor, so to speak, of carbonic acid.

It thus appears that a considerable degree of causticity is indispensable in lime to give it adhesive firmness, and to render it fit for the purposes of the fresco-painter.‡ This degree experience must teach; but the means of diminishing the caustic quality are always possible. In addition to the recombination of carbonic acid with pure lime, which, as has been seen, can be promoted in various ways, a mechanical mixture with non-caustic substances, pulverized white marble, or even chalk or whiting, might possibly answer the purpose. Armenini§ observes, that some fresco-painters mixed lime and marble-dust in equal proportions, and Palomino|| (on the authority of Luca Giordano) states that the practice was universal throughout Italy in his time. In fact a mixture of this nature with various substances actually exists in several limestones: thus the stones which furnish the limes of Munich and Genoa contain magnesia in considerable proportions; such limes may therefore in one sense be called mild. Perhaps the lime known at Milan and elsewhere by the name of "calcina dolce" may be of this description. The presence of magnesia, if not otherwise objectionable (and experience seems to decide that it is not), cannot obviously lessen the whiteness of the lime. Other natural ingredients, although they might equally have the effect of rendering the substance less caustic, might be less desirable as ingredients in lime for fresco-painting. Thus iron would affect the colours; silica and alumina would probably cause the lime to set too fast.

But although the quantity of the lime may be thus reduced, it must not be forgotten that in itself it is still perfectly caustic till combined with carbonic acid, and in modern practice it appears

\* Recently boiled or distilled water, and recent rain-water, recommended in the practice of fresco-painting, contain neither.

† "If rich lime be spread in layers three quarters of an inch thick, it will in ten months re-absorb as much carbonic acid as is necessary to saturate it." (Vicat. ib., p. 17). On the theory of the solidification of mortars, see the same work, p. 122, and the notes in the English translation, p. 125, &c.

‡ An intelligent writer in the *Antologia di Firenze*, Pietro Petrucci, considers, however, that Cennini's "bianco sangiovanni" (see the preceding paper of this Appendix) was entirely restored to carbonate of lime. That it was, at all events, no longer in any degree caustic, appears certain, since Cennini (Trattato, c. 144) speaks of mixing it with vegetable colours in fresco. He probably meant, in re-touching fresco when dry, as the lime for the *intonaco* was only kept "some days," (ib. c. 67) and could not have lost its causticity. (See the *Antologia di Firenze*, v. 6, pp. 539, 40, and v. 7, p. 326.)

§ Ib., l. 2, c. 7.  
|| El Museo, &c., l. 7, c. 6. He recommends one-third or one-fourth of marble dust, and distinctly says, that it was to mitigate the caustic quality of the lime, when it had not been kept long enough; ground alabaster, he observes, would do equally well.

that the same precautions are taken (whether they are necessary or not is another question) with the magnesian as with other limes. It is also to be observed that there is a considerable difference in the rate at which different limes recover their carbonic acid, the white (pure) limes take it up the most rapidly, and the argillaceous and magnesian limes the most slowly.\* On the whole, therefore, a pure limestone seems to be preferable.

With regard to the question of burying lime, or keeping it by some means air-tight, it is evident from the previous statements that, instead of rendering it mild, this would preserve it in a caustic state for almost any length of time. There would be no danger of its becoming dry even if buried in the mere earth; but for the sake of preserving it clean, the pits had perhaps better be lined. Thus preserved in the state of *putty*, as it is technically called, no chemical change could take place, but a mechanical alteration in the arrangement of the particles might be the result, which might be advantageous by improving the consistence of the paste.

It is not to be expected that the ancient authorities who have undertaken to explain these results should be always accurate in their views, but their testimony with regard to the results themselves is important. Vitruvius† observes, "Stucco (albaria opera) will be well executed if lime of the best quality be slaked long before it is wanted, in order that, if any portion was imperfectly burnt in the kiln, the action of moisture in long maceration may slake it and reduce it to the same consistence as the rest. For if lime be used too fresh, instead of being thoroughly macerated, it will, when spread (on walls), throw out blisters owing to the crude particles that lurk in it; these particles, not having been duly slaked, swell, and destroy the smoothness of the plaster." This explanation does not satisfy the modern chemist, but it will be observed that the evil pointed out is assumed to result from imperfect slaking, not from too caustic a state of well-slaked lime. Pliny‡ observes that the longer mortar is kept the better it is, and speaks of an ancient law relating to building which prohibited the use of mortar that had not been kept for three years, adding, that the stucco executed during the operation of that law was free from cracks. Palladius§ evidently copying Vitruvius, recommends that lime intended for stucco should be slaked long before it is used, and describes it, after having been so kept, as soft and adhesive (viscosum). Leon Battista Alberti|| after repeating the above passage from Vitruvius, asserts that he had seen "some ancient lime which, there was reason to suppose, had laid neglected in a trench for more than 500 years, and which far surpassed honey or marrow in consistence." These passages show that long maceration, or, as it is now technically called, "souring," was supposed to improve the consistence of lime, besides reducing its causticity.

The opinions of writers on art have been already given. Modern authorities on the general nature of cements have also considered this question; a writer of the last century,¶ although very much opposed to the practice of keeping lime to be used for building, admits that the process may be necessary for the due preparation of stucco. After repeating the reason for so keeping it usually given by plasterers, namely, the tendency of fresh lime to blister, he adds, "it appears to me that there is another reason, which the workmen do not notice, for their process. Lime soon imbibes so much acidulous gas (carbonic acid) from the air, as to be increased in bulk and in weight (?) beyond the half of its former quantity; and as stucco for inside work, for the sake of a fine grain and even surface, must have a greater quantity of lime in its composition than is necessary for cementing the grains of sand together, the incrustation would, by the access of acidulous gas after it is laid on, be apt to swell and chip and lose the even surface, if the lime were fresh when it is used in this excessive quantity. But this inconvenience is obviated by their processes, in which

\* Aikin, ib. p. 142.

† L. 7, c. 2.

‡ L. 36, c. 23.

§ De Re Rusticâ, l. 1, c. 14.

|| L. 2, c. 11. Elsewhere, speaking of the preparation of the finest stucco fit to receive fresco-paintings, he merely observes, "lime is not thought to be sufficiently prepared in less than three months." L. 6, c. 9.

¶ Higgin's Experiments and Observations, &c., p. 41.

the lime imbibes a considerable quantity of the gas, and is therefore the less apt to blister or swell, after the stucco is laid on.\*

Recent authorities† merely state the fact that rich limes can be kept in the moist state for any length of time;‡ the results, whatever they may be, are not by them considered important. It has been shown that these results are commonly supposed to be, first, to render the lime mild, and, next, to improve its consistence: assuming, then, that the effect of keeping pure lime in pits would be to promote the more perfect comminution of the particles, it appears that this result might be as completely attained by the method before described, commonly practised by the Genoese masons, namely, thinning the paste in water and pouring off the finer particles as soon as the coarser have subsided.‡ The process is objected to by modern writers on cements for building purposes,§ because it reduces the strength of the lime—in other words, renders it less caustic; but this is precisely the further result, supposed to be attained by keeping the lime in pits. The method is thus doubly recommended to the fresco-painter.

COMMUNICATION FROM DR. REID ON THE SAME SUBJECT.

After the above investigation had been made, the following paper was communicated by Dr. Reid. It will be seen that the experiments proposed, in order to reduce the caustic quality of the lime, are founded on the same general principle as that already pointed out.

In reply to the question proposed by me|| as to the possibility of preparing lime for fresco-painting by a more speedy process than that which has been usually recommended, I have to submit the following remarks,—

Lime can be rendered mild by numerous operations with much more certainty and rapidity than by exposure to the air, or to slow action of air and moisture after being buried in the earth.

Were the precise chemical condition of the lime known with minute accuracy, in so far as it is most advantageously employed for fresco-painting, a definite answer might at once be given to the question proposed. But this, so far I am aware, has not been tested with those advantages which modern science presents. And should this opinion be correct, an opinion, however, on which I would rather inquire for information than presume to offer it with my imperfect acquaintance with this branch of art, I should then consider it desirable to adopt the following course:—

1. That a series of experimental trials should be made with lime prepared in various ways by chemical processes, such as would afford at all times, and without delay, a material whose uniform texture might always be depended on.

Mixtures of fresh lime in minute quantity, with much carbonate,—of precipitated lime and precipitated carbonate,—of lime carbonated by exposure to steam and water with carbonic acid, and various other mixtures, will at once occur to the practical chemist. Here it is to be observed, that if the lime requires to be fully carbonated, the carbonate can be prepared in the most minute state of division, and in the highest purity, by rapid precipitation from solutions of lime, the cost of which would not be so great as to prevent their use for this purpose, as they might be formed partly by materials of which hundreds of tons are dissipated weekly in manufactories, from their being no demand for them. The carbonate might also be obtained from any limestone that might be preferred in a much more minute state of division than it is commonly reduced to, should chemical purity not be a special object, by adopting some of the processes followed in manufactories for reducing solids to an extreme degree of comminution. But if, though much carbonated, it is essential that it should not be entirely carbonated, then the experiments proposed will solve the question as to the best proportion. This is, perhaps, the most important point to determine.

2. That mixtures of various other ingredients should be tried along with the lime so as to ascer-

tain if any peculiar combination of earths should prove more favourable for fresco-painting.

3. That experiments should be made also with the view of ascertaining the extent to which the retardation of the setting of the lime may be secured both by admixture and by the production of artificial atmospheres, so as to give more freedom to the artist in the execution of his designs.

D. B. REID.

15, Duke-street, Westminster, April 16, 1842.

PAPERS OF LATER DATE THAN THE REPORT.

LETTER FROM THE RIGHT HONOURABLE THE SECRETARY OF STATE FOR THE HOME DEPARTMENT.

Whitehall, 25th April, 1842.

Sir,—I have received her Majesty's commands to notify to you, that her Majesty has been graciously pleased to approve the Report of the Commission on the Fine Arts; and her Majesty has directed the Lords Commissioners of the Treasury to submit to Parliament an estimate for the grant of £2000, to be given and distributed as premiums for the best cartoons, in the manner proposed in the Report.

I have the honour to be, Sir,

Your faithful servant,

C. L. Eastlake, Esq. J. R. G. GRAHAM.

COMMUNICATION FROM DR. REID ON THE PROBABLE EFFECTS OF GAS ON FRESCO-PAINTINGS.

15, Duke-street, Westminster, June 10, 1842.

Sir,—I have to acknowledge your communication, and forward accordingly the following replies to the queries you have addressed to me by command of her Majesty's Commissioners, as to the influence of gas, and of the products of its combustion on fresco-paintings.

1. In considering the influence of gas, I presume that I need not advert to the effect of sulphur or ammonia, two impurities which gas frequently contains, as the entire exclusion of these impurities can be effectually secured by selecting proper materials for its preparation, or by such subsequent operations as the quality of the substance employed may indicate.

2. According to the system proposed for using gas, which has always been advocated in connexion with the ventilating arrangements for the new Houses of Parliament, even were a leakage of gas to occur, this gas could not affect fresco-paintings there, whatever its quality might be, as it will instantly be carried off by the air-drains left for ventilating the gas burners, which will always be sustained in operation so as to guard against the ingress of gas, and also to prevent its local accumulation in case of leakage from any of the pipes.

3. The removal of gas in this manner is greatly facilitated by centralizing the burners. A series of experiments was made on this subject nine years ago in an apartment, 80 feet by 40, which is still lighted by the burner then employed, and in which a series of gas jets was introduced so as to form two circular wreaths of flame of different diameters, one being placed within the other. Three lithographic illustrations of some of the burners used in the apartment constructed at Edinburgh, for the experiments on which the details of the ventilating arrangements in the present House of Commons were founded, are given in a letter addressed to the Right Honourable the Viscount Duncannon, which was printed according to the order of the House of Commons in 1838, and to these I beg to refer, as they show precisely the system to which I have alluded. These figures (marked 12, 13, and 14,) show more particularly the method of constructing a Gothic pendant with an illuminated drop, from which the products of combustion are entirely removed, while the light is brought to act without offending the eye, upon the roof, the walls, and the floor. Similar arrangements have been adapted to the principal gas burners now in use at the House of Commons, where they are not received directly into the present ventilating shaft; and where powerful burners, such as Mr. Gurney employs, are in use, the stream of air that carries away the products of combustion will be proportionally rapid in its course.

4. If arrangements be adopted which shall certainly secure the removal of any gas which may arise from leakage of pipes, it is scarcely necessary to remark that there will be still less danger of any injurious action from the use of gas when it is

actually burning, as the currents in the air-drains proceeding from the burners will then be in greater force.

5. Gas may be used in many other modes so as to imitate the diffused light of day, and the products of combustion can be excluded as essentially in these cases as in the arrangements that have been mentioned.

6. As it is obvious, accordingly, that the moisture and carbonic acid produced by the combustion of gas, and also any unconsumed gas, can be effectually removed, no apprehensions are entertained as to any injury to fresco-paintings from the use of gas.

7. It may be proper to add that in all galleries for works of Art, where these have been injured by the state of the atmosphere, the principal causes of injury that have come under my observation are the following:—

A. Mechanical or other impurities in the air, introduced in consequence of the supply being taken from an indifferent source, or not filtered by passing it through gauze. The filtration of air is an important question in reference to works of Art in cities, where soot abounds in the atmosphere. It is an operation, however, which has been found very advantageous in numerous buildings in London. At the House of Commons no air has been admitted since the alterations made there, in 1836, that has not passed through a filter, exposing about 400 feet of surface. It consists merely of a gauze veil, which intercepts the soot and other impurities mechanically suspended in the air, to such an extent, that in extreme states of the atmosphere I have reason to believe that upwards of 200,000 visible particles of soot have been excluded by it at a single sitting. In the House of Lords, where the air enters more directly from the east, it has been found advantageous not only to filter the air, but also to wash it by the action of an artificial shower, through which it is drawn on its progress to the house.

The air at a considerable elevation is much purer than the air at the surface of the ground; and hence the Victoria Tower has been suggested as a fit place for affording a proper channel for the supply of air to the new Houses of Parliament.

B. The imperfect removal of moisture and carbonic acid evolved during respiration, and from the combustion of lamps and candles, which condense subsequently during the cool of the evening, and evaporate again each successive morning with the returning warmth which accompanies it. Moisture and carbonic acid are not only injurious by the chemical action they exert under such circumstances, and the mechanical abrasion that is consequently induced, but also by affording the pabulum, that is the great source of nourishment in the production of dry-rot, as it is observed in the wood-work of public buildings and private dwelling-houses, in canvases, paper, libraries, paintings, and in short in all textures derived from the animal and vegetable kingdom, particularly where this action is assisted by the warmth of combustion or respiration.

C. The accretion of minute particles of dust, which, though they may be infinitely small, must necessarily in the course of time produce injurious effects where the arrangements for their exclusion are imperfect. But these are altogether trifling, comparatively speaking, in their influence on works of art, when moisture associated with carbonic acid is effectually prevented from being deposited along with them. In public galleries subject to the daily concourse of numerous individuals, the removal of dust from the floor may be most effectually secured by a process of ventilation which can be made to determine its exclusion, while in the movement of the air generally for the benefit of those assembled, the usual upward current which nature and experience equally point out as the most desirable, need not be reversed.

I have the honour, to remain, Sir,

Your most obedient servant,

C. L. Eastlake, Esq.

D. B. REID.

\* Vicat, ib. p. 18.

† The hydraulic limes, on the contrary, soon harden, even in trenches.—Ib. Smeaton kept blue lias lime dry, but well trodden down in casks, for seven years.

‡ A process well known to chemists and others, under the name of "elutriation."

§ Vicat, ib. p. 15.

|| By a member of the Commission.



## VARIETIES.

**THE DULWICH GALLERY.**—Our attention having been called to a report of a meeting, "to facilitate the admission of the public to public monuments," published in our last number, we have thought it right to institute some inquiry on the subject. At that meeting, it seems to have been stated by Mr. Angerstein, that "the pictures in the Dulwich Gallery, notwithstanding it was much frequented, appeared to be greatly neglected, and were in consequence injured." Now, it is our duty to give the most unqualified contradiction to this assertion: there is not the slightest foundation for it. Either our reporter must have been mistaken, or Mr. Angerstein must have obtained his information, by silly hearsay, from some person who was not actuated by a right motive. Sure we are, that he could have said nothing of the kind if he had seen and judged for himself, with his eyes open, his wits about him, and a disposition predisposed to truth. We have ourselves, within the last fortnight, examined the collection with scrupulous care, and looked with suspicious caution into every one of the works deposited in the gallery. Several of them, certainly, bear tokens of the attacks of time; but we do not hesitate to say, there is not a single one of the whole, which does not supply evidence that an intelligent mind, an experienced judgment, and a careful hand, have been long active, to arrest the progress of the destroyer, and to repair the inroads he has made. This is so evident, even to the most casual observer, that we marvel at any person's so completely departing from integrity, as to venture an assertion, or an insinuation, to the contrary. In one or two instances, ignorant visitors may imagine that certain defects may be the results of carelessness,—for example, in the famous 'Flower Girl,' of Murillo, the canvass all round the picture is cracked; but this arises from the fact, that the parts so injured occur upon inferior canvass, that has been added to the original canvass to increase its size. We rejoice, indeed, to find, that the keeper of the gallery has not been labouring to content and gratify a mass of stupid observers, by glazing highly the works in his charge, in order to make them look fine for a season; but we know that he has daily watched the progress of decay, so as to arrest it in the safest and most satisfactory manner. We have conversed with several artists who remember the state of the pictures a few years ago, and who bear the strongest testimony to their present improved condition. The abilities of the keeper, Mr. Denning, are well known; there can be and there is no question as to his skill and knowledge; few members, if any, of the profession, are better capable of keeping this valuable collection in good order. It is not his ability, therefore, but his honesty, that is attacked, when it is asserted that the pictures "appear to be greatly neglected, and, in consequence, much injured." We do not hesitate to say, it is impossible for the charge to be sustained by the evidence of a single upright and competent judge in the kingdom.\* The contrary is proved, not only by the existing state of the collection, but there is no gallery better "ventilated," or "heated" upon safer scientific principles; a matter of vast importance, when we recollect the low and damp situation in which the gallery stands. People who desire to attain an object, sometimes overshoot the mark. It will be well to remind "The Society for Facilitating the Admission of the Public to National Monuments," &c., that although the Dulwich Gallery has *always* been free to the public, the gallery is not the national property, and that the trustees might, if they pleased, demand pay-

\* Within the last month, indeed, the President and Council of the Royal Academy have paid their annual visit to the Dulwich Gallery—the purpose of such visit being to ascertain the state of the pictures, and whether the keeper justly discharges his duty. It is scarcely necessary to add that their report differs essentially from the report attributed to Mr. Angerstein.

ment from every person who seeks to enter it. The will of the testator, Sir Francis Bourgeois, expressly providing, that the pictures shall be "kept and preserved for the inspection of the public, upon such terms, pecuniary or otherwise, at such time or times in the year, day or days in the week, as they may think proper."

**THE PATENT STUCCO PAINT CEMENT.**—A composition of very extraordinary and most valuable properties is at present under this name attracting the attention of speculators in the improvement of architectural material. To describe in half a dozen words the result of its application to the façade of a building—it may at once be said to assume the appearance of the most carefully dressed freestone—when employed according to the prescribed directions. So perfect is the resemblance, that it would deceive an experienced mason; in short, as sand, the main component of freestone, constitutes a great proportion of the material in its application, we may say that it is the formation of freestone—the result of a chemical combination surpassing the effect of the chemistry of nature in this instance, inasmuch as freestone readily yields to the action of hard bodies, but this composition is of a more stubborn texture. "This Paint Cement" in colour is of the tone of cream, and of a consistency somewhat more dense than colour prepared in the usual way for house-painting; and it is applied to surfaces after having been mixed with sand in the proportion of one part to three parts of the latter, or say of 1 cwt. of the paint to 3 cwt. of sand. After this simple preparation it is applied by the plasterer with a care proportioned to the kind of surface required. With respect to the surfaces to which it may be applied, there is no necessity for any degree of roughness; for so powerful is the adhesive nature of the base of the composition that it attaches itself to glass with apparently the same tenacity that it would adhere to a rougher substance. It can be applied to fronts of brick or any other material, and of any degree of thickness, although of course upon rough surfaces there must be more of the material, in order to secure uniform smoothness; and with respect to expense, we are assured that the cost of thus converting a brick house into a stone one would be somewhat about two shillings per square yard. This valuable invention is the patent of a company of gentlemen at Plymouth, who have during some years tested the value of their composition before offering it to the public; the firm is known as Messrs. Johns and Co., whose sole agents are Messrs. Mann and Co., 5, Maiden-lane, Queen-street, Cheapside. To architects, builders, contractors, &c. &c., it is recommended as possessing these qualities:—

1. Its strong adhesive properties fixing most tenaciously to the smoothest surfaces, even to glass.
2. Its being highly repellant of water, and thoroughly impervious to wet or damp.
3. The chemical peculiarity of its composition does not admit of the possibility of its vegetating, and thereby becoming discoloured.
4. The safe and gradual rapidity with which it dries; *hardening the more by the greater exposure to the atmosphere.*
5. Its perfect freedom from any of the caustic qualities of Lime Stuccoes; and, consequently,
6. It may be painted upon as soon as dry; *a property possessed by no other cement whatever.*
7. It is not in the slightest degree affected by frost. &c. &c.

**A NEW EASEL.**—We have been much gratified by the inspection of an easel upon an improved principle, brought forward by Messrs. Winsor and Newton, of Rathbone-place. An easel upon the principle of this we are about to describe was formed by M. Bonhomme, of Paris, which gained for him a prize at the exposition of inventions, as also, we believe, the patronage of, and a premium from, the King of France. But the construction and improvements in the easel which we have seen are almost sufficient to claim for the proprietors a title to invention. Among the advantages it possesses over the common peg or rack easel, are two very important ones: it is comparatively small, but is capable of receiving any sized canvass, up to a Bishop's full length, and is so entirely under command, that the artist can lower or elevate his work, so as to

reach at convenience any part of it; a picture can also be inclined forward, a position often desirable for advantage of light. This cannot be effected on the ordinary easels; but by means of a cord and a spring bar, the inclination can be steadily and accurately adjusted to any angle desired. It is a matter of continual complaint, the difficulty of raising or lowering a large canvass. On the common easel, to support the picture, and at the same time move the pegs, are more than one person can conveniently effect; but this, together with the ordinary inconveniences, this easel obviates. Its advantages are also great as an exhibition easel, for paintings can be so disposed on it, as to display them in almost any light.

**LEATHER IMITATION OF CARVING.**—The process of blocking leather into singularly-effective imitations of carving, patented by Mr. Leake, 52, Regent-street, has been already briefly described in a previous number. We have had an opportunity of inspecting some panels (if the compartments may be so termed), executed for H. R. H. Prince Albert, after original carvings by Albert Durer, the property of his Royal Highness. It is impossible to conceive, in feeling and colour, a more perfect imitation of ancient sculptures in wood than is presented in these mouldings. Her Majesty has commanded a cabinet, with enrichments, after carvings of the most beautiful design and execution; as also, patterns in the *mauresque* and *renaissance* tastes, for hanging rooms. The latter are gilded, and coloured in tones the most brilliant and delicate that can be communicated to any substance. The process by which these designs are produced is novel and ingenious. Leather to be employed for the purpose is first subjected to the action of steam, or hot water, in order to reduce it to a workable consistency, which it acquires by being reduced to a substance resembling gelatine; it is then, by air or hydraulic pressure, forced into the mould, where it assumes all the sharpness and determined prominence of carving, and even the texture of any grained wood, whence the original design might have been taken. Leather is by no means a novel decorative appliance, but its uses have never been developed to the extent that Mr. Leake has carried them. It is known to have been anciently used for hangings and furniture, but it has never been used as a means of producing imitative carvings, *basi*, and even *alti-relievi*. In Spain and Italy, the method of imparting the design was by common pressure, producing it in relief on the surface; it has also been imprinted in intaglio, but by this method the surface is left comparatively poor. By means of additional forms and recipients, figures were sometimes projected to basso-relievo, but little beyond this was anciently done in this material. The proprietors, however, of this patent have so far perfected the application of leather to decorative furniture, that not only can they produce designs in high relief, but would even undertake to execute busts in leather. Their experiments have been so extensive, as to have tested the qualities of every kind of elastic matter at all likely to be valuable for such a purpose. India-rubber did not escape their researches, but from its extreme tenacity it was found impossible to mould it into any permanent form. From what we have seen of these beautiful productions, we conceive them to be applicable to enrichment of every kind to which carving has hitherto been applied; and the coloured Elizabethan and renaissance designs, are in effect equal to the best of the Tudor period in England and the age of Francis the First in France.

**WILKIE'S WORKS.**—The exhibition of the works of the late Sir David Wilkie, at the British Institution, closed on Saturday, the 27th August. As usual of the works of old masters, a certain number will be left for the students to copy.

## THE ART UNION OF LONDON.



THE sixth annual Report of this Society has been published. We have already so sufficiently canvassed it, as to render it needless to occupy much space in considering it now. We shall have, however, some observations to make upon it ere long; and some suggestions which we shall offer—with all due respect—to the committee by whom it is managed. Hitherto, they have done WELL—the word is too weak a word for our purpose—but it by no means follows that they may not do better; no human institution has ever been incapable of improvement.

The printed report contains three engravings on wood; these we have borrowed for introduction into our columns. The subject is thus referred to:—

"Your committee, wishing to obtain an appropriate device to head the society's papers, offered a premium of 10 guineas for a design in outline. More than 100 drawings were submitted, and from these your committee selected one which was afterwards found to be by Mr. F. R. Pickersgill. The subject of it is 'Minerva encouraging the Sister Arts.'

"There were amongst the drawings several other very excellent designs, and your committee, desirous of rendering the annual report interesting to the subscribers generally, and so inducing its preservation as a record of the society's operations, as well as to aid, although slightly, the art of wood-engraving, selected two other devices, which, by the kind liberality of the authors of them, they were enabled to engrave for its adornment.

"The second is by Mr. Selous, and represents 'Genius nurtured in the lap of the Society.' The third is by Mr. Bonomi, and is described as 'Minerva replenishing the lamp of the Genius of Art.' The three are engraved respectively by Mr. Williams, Mr. Jackson, and Mr. Orrin Smith."

The prizes, amounting in number to 269, are now exhibiting in the rooms of the Society of British Artists. The exhibition is not only free to all members, but each member has received a ticket to admit four friends; so that it is by no means improbable that 60,000 or 70,000 persons will have examined the collection. This is in itself a vast advantage to the Arts, and to the artists also; for the works of many of them are here seen to great advantage that were completely hidden from the eye in the galleries from which they have been selected. In the greater proportion of them we recognize familiar faces; but with some—and not a few—we make acquaintance for the first time; and if we had not been this month more than usually pressed for space, we should bring under review such as we have not already noticed.

The collection will undoubtedly gratify the thousands who may see it, and is, on the whole, satisfactory—as affording evidence that the selection of the prizes has been generally dictated by sound sense and good taste. Out of the number there are certainly not above a score that can be characterized as discreditable:—a matter of astonishment when we recollect that among the prize-holders there will of necessity be many who have hitherto known little and cared less about works of Art. A vast proportion of the pictures are such as might be coveted by persons of refined judgment. There is one of the prizes upon which we desire to offer a remark. We rejoice that Mr. Frith's painting, "from the Vicar of Wakefield," is in the possession of a kindred spirit. It was selected by Mr. Z. H. Troughton, whose powerful and beautiful tragedy of "Nina Sforza" ranks among the most meritorious and successful of modern dramas. It was just the choice we should have expected from him. The painter is fortunate in falling into such hands; and the poet is lucky in possessing a work of very rare merit, by an artist who cannot fail to become very famous ere long. There are certainly a few cases, in which we regret that prizes did not fall to the lot of persons equally capable of judging rightly; but upon these it is not necessary to remark. After all, people will please themselves; and the buyers of pictures through the Art-Union are not the only buyers of the year who have paid money for things of little or no value.

While, however, we express ourselves content with the selection generally, we are by no means disposed to admit the accuracy of an assertion in "the Athenæum," that—

"The pictures selected by the holders of the Art-Union prizes are now in course of exhibition, and offer a very comprehensive text to any one who desires to write a treatise on the state and prospects of painting in this country."

This is disingenuous, to say the least. It is notorious that, of the productions of our leading British artists—of the men who enable us to judge correctly as to "the state and prospects of painting in this country"—there were none *for sale* at either of the exhibitions out of which a choice was to be made. When, therefore, persons look round the walls of the Art-Union Exhibition Room, and ask—as we know persons have asked—where are Eastlake, Maclise, Leslie, Mulready, Turner, E. Landseer, and so forth, they must be reminded that every work by these artists had been sold previous to opening the gallery of the Royal Academy.

We also perceive in one of the morning papers an intimation that "this year fewer pictures than usual have been sold"—the object being to show that if the Art-Union is the means of selling pictures, private buyers have become less numerous in proportion, and that in reality the sales are not increased. Nothing can be more erroneous. On the contrary, it is certain that at *all* the exhibitions the number of works purchased has been unusually large, exclusive of the immense sum—a sum of nearly £30,000—"thrown into the market" by Art-Union Societies.

The Committee of the Art-Union have thus terminated their year's labour. We should be ungrateful, if we did not convey to them the thanks of the profession, whose interests they have so greatly promoted. Their work was undertaken, and has been carried out with the most disinterested spirit. They have laboured, not only without fee or reward, but even without the shadow of other recompense, than that which arises from the consciousness of having done good. We could tell them of some households to whom they have brought a cheerful present and a bright future.

And now for the efforts of another year. As we have intimated, we shall venture to suggest some changes, which to us will seem improvements in the constitution of the Society: they will regard, chiefly, the mode of selecting the larger prizes, the wisdom of invigorating the committee by an infusion of new blood, and the project for multiplying copies of the engravings. With respect to the latter, there does appear to us to be very considerable difficulty; we fear much that the "application of science" will be a failure, and that the 12,000 subscribers will certainly not obtain 12,000 "decent" impressions of the plate. But let the experiment succeed or fail, perhaps it was the duty of the committee to try it.

## BIRMINGHAM SOCIETY OF ARTS.

The professional and unprofessional members of the Birmingham Society of Arts have separated; and, we fear, with little chance of their again meeting. The fairest way in which we can act, in reference to both of them, is to print the explanatory documents issued by each. We lament greatly that this division has occurred; good cannot come out of it. We feel that any remarks of ours, under existing circumstances, could do no service—and shall postpone them until all reasonable hope of reconciliation has vanished. Our comments might contribute to prevent this most desirable "consummation;" and it is, therefore, better that we leave the reader—for the present, at least—to judge for himself.

The following is the address of the "unprofessional" committee to the members and the public.

The Unprofessional Committee feel it incumbent upon them to address the donors and subscribers, as well for the purpose of explaining the alteration in the management, as for putting in its true light the conduct of the professional body since the special general meeting.

The limited usefulness of the Academy, and the mischief resulting from the Society's being managed by two separate bodies, led the subscribers' or unprofessional committee to consider a remedy.

In March 1842, the committee prepared a memorial to Government requesting aid in promoting the formation of an efficient school of design. The shortness of the time prevented its being laid before the professional body, but it was submitted to their chairman, and by him cordially approved. A grant of money was promised "on condition of a sum at least equal being guaranteed by the subscribers for three years certain."

This stringent condition, and the experience of the difficulty of managing the Society by two separate bodies, led to the consideration of a plan by which all the advantages of the artists' co-operation could be obtained, and the great evils of a divided management obviated.

A plan embracing these objects, and approved with one exception by the whole of the unprofessional committee, was submitted to the artists, but after a very lengthened correspondence they refused their concurrence. They strenuously resisted the management by a single committee, and required that the school of design should be conducted upon principles to be sanctioned by them.

Three months were consumed in this interchange of written communications. The whole body of the Society of Arts was then assembled in the manner provided by the laws, on the 12th of July last. The artists denied the competency of the meeting to entertain the propositions, on the ground that they had not been approved by themselves. Dissatisfied with the decision of the meeting on this point, they immediately withdrew. The meeting then passed a law authorizing the management by one committee composed of subscribers and artists.

The proportion of seven artists to fourteen subscribers was assigned because it was the proportion proposed by the artists themselves, in 1828, and also because the committee conceived that as the responsibility to Government would rest upon the subscribers alone, they therefore were entitled to the larger share in the control. The seven artists were members of a permanent body, whose whole number of resident members does not exceed fourteen. The circumstance of their being bound together by a peculiar interest, and, practically, the perpetuity of their appointment in comparison with that of the subscribers, who are changeable every year, render the appointment of power less unequal than the arithmetical numbers express.

On the 14th of July, the unprofessional committee requested the professional committee, "As the preparations for the Annual Exhibition had been so long delayed, to meet them on the 16th on that business." It was replied that "they respectfully decline doing so." On the 16th the committee, stating their opinion that "it is desirable to have the Annual Exhibition as early as possible," request the artists to say "whether they concur, and whether they intend to give their co-operation as heretofore in making the necessary preparations." The professional committee in reply state on the 17th of July, that they "regret that the time for making preparations for the annual exhibition has been delayed by the unhappy proceedings of the unprofessional committee: that it was their intention, in the event of the special general meeting coming to what they deemed a just decision upon the question pending between them, to have redoubled their exertions to have repaid the damage caused by such delay:—the decision of the special general meeting has determined them to take no part in the preparation referred to."

Upon the receipt of this, the committee determined upon having an exhibition of the works of deceased masters (six years having elapsed since the last) and proceeded to make arrangements for that purpose. Desirous however of coming to a clear understanding with the professional body, the committee wrote to them on the 23rd July, as follows:—"The professional committee having on the 15th of July declined to meet the unprofessional committee on the subject of the annual exhibition, and having subsequently refused to co-operate in the preparations for such exhibition, and

this committee deeming it absolutely necessary to make a direct application to the professional committee, to ascertain whether this committee is correct in assuming that the professional members have withdrawn from the Society of Arts, Resolved—that the Honorary Secretary transmit a copy of this minute to the Chairman of the professional committee, with a request for an early and explicit answer." This was forwarded the same day, but notwithstanding particular and repeated requests for an early answer, it was the 28th before the following was received.

"At a meeting of the Artists, held July 27, 1842. "The minute of the unprofessional committee of the Society of Arts, of the 23rd instant having been read— "Resolved—That it is the opinion of this body, that the unprofessional committee (as such) have no right under the existing laws of the Society to require an answer to the question contained in the minute referred to, and that the artists beg most respectfully to decline any reply.

"Resolved—That in forwarding the above resolution to the unprofessional committee, this body disclaims all want of respect or courtesy to the unprofessional committee, and regrets that existing circumstances prevent any other course being taken.

"PETER HOLLINS, Chairman." At a meeting of the unprofessional committee, held August 3rd, 1842, a circular letter of which the following is a copy, having been laid before this committee,—

"BIRMINGHAM SOCIETY OF ARTISTS. "SIR, July 23rd, 1842. "I am requested by the Birmingham Society of Artists to solicit a continuance of your support to their annual exhibition.

"I deem it necessary to inform you, that the artists have seceded from the Society of Arts, in consequence of the arbitrary proceedings of the unprofessional committee, particulars of which will shortly be published.

"The Society's agent, Mr. Green, 14, Charles-street, Middlesex Hospital, will collect, pack, and forward to Birmingham, works of Art until August 20th, the expenses of which will be defrayed by the Society in all cases where this circular has been addressed, with the usual deduction of carriage for those sold.

"I have the honour to be, "SIR, your obedient servant.

"PETER HOLLINS, Chairman." "It was resolved—That the unprofessional committee of the Birmingham Society of Arts feels called upon to express its deep surprise and disapprobation at the conduct of the professional committee in having communicated resolutions to this committee, apparently in their capacity of the professional committee of the Society of Arts, and in reply to a communication addressed to them as such, while they had previously drawn up and were circulating in London a paper signed by their chairman, in which they, by requesting a continuance of support to what they improperly term their annual exhibition, assume the character of still being the representatives of the Society they had belonged to—seek uncourtously to prejudice this body in the eyes of the usual contributors to the exhibition, by accusing them of arbitrary conduct without entering into particulars of the charges, or giving them notice of their intention to bring it forward—and state that the artists had seceded from the Society, while they were opening, considering, and answering communications addressed to them as members forming part of it.

"Resolved—That until the conduct set forth in the resolution of July 27th is satisfactorily explained, they cannot, in honour, hold communication with the professional committee, beyond what the laws indispensably require."

One of the artists has already, in most express terms, disavowed to the committee all participation in the conduct here referred to.

The committee print these extracts of the proceedings, and the letter, to show that they used every means to insure the co-operation of the artists in the annual exhibition; and that the subscribers may judge whether the committee's "proceedings" have been "arbitrary," also, that it may be seen who is chargeable with the delay; and that the subscribers may estimate the "courtesy" and the sincerity of the professional gentlemen.

The committee in speaking of the members of the professional body of the Society of Arts—a body, twenty-four in number, self-elected, and ten of whom are not resident in Birmingham—have for brevity's sake called them "the artists;" it must however be understood that they constitute only a small proportion of the painters, architects, designers, engravers, medalists, die-sinkers, modellers, carvers, and chasers, who form the artists of Birmingham. The committee desire it also to be observed that so far from being unkind of whatever services the professional gentlemen, connected with the Society of Arts, have rendered, they have uniformly acknowledged, and to the utmost extent of their ability, compensated them.

In conclusion, the committee request the subscribers' attention to a cursory review of the history of the Society. It was founded in 1821, "for the encouragement of Arts and Manufactures." Many noblemen and opulent gentlemen contributed largely to its funds. The late Lord Wenlock (then Sir Robert Lawley) presented a very valuable collection of casts of sculpture, and warmly advocated the establishment of a professorship, for teaching Art with express reference to Bir-

mingham manufactures. To this collection of casts, &c., valuable additions have since been made.

With the exception of the Anatomical lectures that have been delivered by Mr. Gutteridge, since 1832, and attendance from time to time by members of the professional body for the last few years in the Antique Academy, the founder's plan was never realized. Exhibitions, as a means of improving the taste of the inhabitants, became a special object of the Society's attention, and in 1830, £3000 were expended in new buildings chiefly for this purpose.

As respects the purposes of the founders, they anticipated by fifteen years the Government grant in aid of Schools of Design. When, in 1836, Parliament first voted money for this purpose, a slight effort was made to obtain a portion of it, but the application was not prosecuted. It remains therefore yet to obtain for Birmingham systematic teaching of Art, by a competent professor, with special reference to manufacturers. Through the aid of Government and the continued support of the subscribers this may shortly be accomplished, and justice done to the enlightened and generous purposes of the founders—some of the most effective patrons of Art and earnest promoters of the welfare of Birmingham.

The subjoined extract of a letter from Lord Wenlock will form one of the best justifications of the committee that can be advanced, supported as it has been by the yearly gift of £25 as a prize for modelling, by this lamented nobleman to the end of his life, and continued to the present time by his brother, Sir Francis Lawley, but which—though intended expressly for the encouragement of a branch of Birmingham manufacturers—has been diverted from that object these seven years, and given to the artists who have periodically superintended the studies of the pupils in the Antique Academy.

From Sir Robert Lawley to J. W. Unett, Esq., Hon. Secretary. Dated Florence, October 11, 1821.

"I shall be obliged also to you to inform the committee for the establishment of an exhibition of Fine Arts (and upon which subject you wrote me some time since), that I consider it as the most essential and necessary part of such establishment—the formation of a general school for drawing and modelling under the direction of an able professor. That my unalterable opinion is that, unless such a measure be adopted, the whole plan is nugatory and useless. And that I shall not think myself in the least bound to proceed with my contributing other casts than those already sent to it, unless that the first and most essential part of my scheme submitted to them be fully adopted. I have no person whom I now can recommend. It appears to me the best way, to select some young man of talent and genius from the Royal Academy of London, and to send him to Italy to perfect himself. If this is consented to, I desire you put my name down to an annual subscription for £30 for such an object. The young man may be sent to me: I will undertake to attend to his instruction, and he shall be accommodated with apartments in my house and maintenance at my table; so that a very small salary will be sufficient to any enterprising youth who would be too happy to find such an opportunity of instruction. And by pursuing this my plan, the manufacturers of Birmingham might be put upon a peace establishment, and furnish the foreign markets, from which they are annually becoming more excluded. I hope this will be attended to. I have no personal view in proposing to the town of Birmingham so important a plan: the only view I have is, the introduction of just taste and solid principles in the shape and construction of their articles; in which at present they are miserably deficient. If the town, losing this opportunity, rejects my advice, I do not conceive that any other is likely to be offered to it; nor will they easily find any gentleman so willing, and I may say so able, to carry this plan into effect as myself."

WILLIAM PHIPSON, Chairman to the Committee. Birmingham, August 4th, 1842.

## SOCIETY OF ARTISTS.

The following is the address of the "professional" members, in reply:—

The "unprofessional committee" of the Society of Arts having published a circular containing some very unjustifiable imputations on the conduct of the Artists who formerly constituted the professional members of that Society, the artists feel it due to themselves to enter into a full exposition of the circumstances attending the recent dismemberment of the Society, as they are equally anxious with the "unprofessional committee," to put "in its true light" the conduct of both professional and unprofessional bodies.

Previously to the year 1830, circumstances, not material to the present subject, had caused the establishment of two Societies for the encouragement of the Arts, in Birmingham, the one called the Society of Arts, the other, the Birmingham Institution. On the 2nd of January in that year, the two Societies were incorporated under the circumstances and provisions stated in the accompanying paper. It was then agreed, and was indeed the fundamental law of their union (as expressed by laws, 1, 2, and 6), "that the Society of Arts shall consist of two distinct bodies, professional and unprofessional, with equal authority." The pro-

fessional body consisting of artists, called members of the Society, acting independently as a body, and subject only to their own bye-laws. The unprofessional body consisting of donors and annual subscribers, acting by a committee of their body annually chosen. And by law 16, it was further specially provided, "that no measure shall be passed in a general meeting, unless previously approved of by both those bodies."

It was on these laws, thus specially framed, that the professional members took their stand in the recent discussion between themselves and the unprofessional committee. Convinced of the impolicy of the change proposed, as well as of the utter want of necessity for such change, merely to accomplish the object which the unprofessional committee professed to have in view, the professional members claimed to exercise the veto conceded to them by the constitution of the Society; and they confidently refer to the report of a select committee appointed on the occasion before referred to, in 1830, to prove that their claim is neither new nor unreasonable. That report, sanctioned at the time by Mr. W. Phipson himself, states that "with regard to the new laws and regulations now presented to the committee, the deputation [i. e. the select committee] feel it right to remark, that they are framed on the principle of giving equal power to the artists and to the pecuniary contributors. The deputation cannot doubt the propriety and justice of this principle."

The great popularity of the Society, subsequent to this period (1826), and its increased receipts, (amounting this year [1830] to upwards of £1300) are, in the opinion of the deputation, chiefly attributable to the establishment of exhibitions, and to the exertions of the artists, which have excited correspondent efforts on the part of the unprofessional committee; and since it appears certain, that but for those exertions, the Society, if in existence, would not at this time have possessed funds sufficient to accomplish the original objects of its liberal founders, the deputation observe, that these objects can be attained only by an arrangement which secures the permanent support of the resident artists."

For twelve years the Society of Arts has continued increasing in prosperity and in efficiency, and more than all, in the respect and esteem of the public. Within the last few months, however, the artists have been surprised to hear complaints of "the limited usefulness of the Academy, and the mischiefs resulting from the Society's being managed by two separate bodies," which it was forthwith proposed to remedy by re-organizing the Society and utterly annihilating the powers of the professional body. For themselves the artists deny that any mischief has resulted at all, but more especially, if it did arise, that it was in any way attributable to them; and they would also remark, that, as at present appears, it is a mere assumption of the unprofessional committee, and altogether unsupported by any one specific fact.

As respects the Academy, however, the professional members of the Society of Arts had long been aware of and lamented its "limited usefulness." The Academy (or antique school) would accommodate only about 30 pupils, which was the number registered in the late Society's books. Until the year 1835 the School was superintended by the different members of the body of artists in succession gratuitously; but in the course of that year, by the intervention of the Hon. Sec. Mr. Unett, the Lawley prize of £25, which had been for some years dormant for want of competition, was, with the concurrence of Sir Francis Lawley, assigned to the artists as an acknowledgment for services in the school which the Society itself had no funds to remunerate. In the mean time also, as stated in the circular of the unprofessional committee, in the year 1836 an effort (in which a member of the professional body was the chief agent) was made, to obtain a portion of a parliamentary grant, then voted for such purposes. That gentleman was informed by Lord John Russell, that the grant was intended exclusively for the Metropolitan Schools, and on that account alone, therefore, "the application was not prosecuted."

Limited however as their means were, the artists have the satisfaction of referring back to the terms in which the Academy itself was spoken of, and their services from time to time acknowledged, in the annual reports of the Society. They are thus recognized in the very last report presented to subscribers in March, 1841:—"The Society has directed its energies to the promotion of the study of Art in the higher departments, and also to its application to the practical purposes of this manufacturing community. \* \* \* \* \* Thus has been laid upon the most solid foundation, a school for the profitable study of Art." And subsequently it is admitted that "the students of the Academy, now more numerous than at any former period, have entitled themselves by their acquirements and general demeanour to praise; the diligence and solicitude evinced by those members of the professional body who have had the superintendence and direction of their studies, has been such as to recommend them in an especial manner to the approbation of the subscribers." Nor were the praises undeserved. The artists refer with pride and satisfaction to the number and talent of those among the students who have already attained high rank in their respective branches of the profession; whilst a very numerous body of resident Medalists, Die-sinkers, Modellers, Engravers, Carvers, Chasers, and Japanners, are profitably pursuing their various avocations in the town, and contribut-

ing by their taste and skill greatly to the superiority of its manufactured articles.

The artists nevertheless continued to direct their serious attention to the adoption of the best means in their power to increase the efficiency of their school. So far back as January, 1841, they submitted to the unprofessional committee "A plan for the extension of the School of Design, including Elementary Drawing of every description, Perspective and Geometrical Drawing, &c." and also for improving the academy, by the addition of casts of the most celebrated and beautiful ornaments, candelabras, and vases, from the earliest period to the present time. This plan was estimated to require an additional expenditure of £100 per annum only, and having been laid before the general meeting of that year, was by it again consigned to the unprofessional committee, to be acted on or not at their discretion. The professional members of this Society more than once reminded the unprofessional committee of these suggestions, but they received no answer until March 1842, when they were for the first time made acquainted with the fact of an application for a grant from the Queen in aid of a School of Design, accompanied by an intimation, that it was intended also to propose, "that the regulations of the Society must thenceforward necessarily rest with the subscribing members alone."

To this proposition the Artists at once demurred, and conveyed their opinions to the unprofessional committee in the following resolution:—"That this committee cordially join with the unprofessional committee in grateful acknowledgments 'to Her Majesty's Government, for the offer of a grant in aid of the School of Design, and are willing also to unite and promote to the utmost extent, the object of such a grant, in accordance with the spirit of the memorial, and consistently with the laws of this Society, but this committee is of opinion, that as a necessary consequence of the acceptance of the grant, the alterations in the laws proposed by the unprofessional committee is uncalled for, and would, if carried into effect, be injurious to the best interests of the Society.'"

Notwithstanding, however, that the professional members thus "strenuously resisted the management by a single committee," they were so far from requiring, as is untrue alleged against them in the circular referred to, "that the School of Design should be conducted upon principles sanctioned by them," that, after many other attempts at accommodation, they suggested by a resolution, dated the 30th of May, 1842, "that the unprofessional body should be the recipients of her Majesty's bounty, and carry out the plan of the School of Design, independently of the artists, with power to call to their aid, if deemed necessary, any or all the members." More mature reflection having convinced the professional members, as they also stated in the same resolution, that "such an union would be destructive of the present balance of the two bodies of equal powers, and incapacitate the artists from giving that efficient support, which is acknowledged to have been mainly instrumental in raising the Society of Arts to its present high stand in the provinces."

Instead of any manifestation of a corresponding feeling of conciliation, this suggestion of the artists was met by a resolution of the unprofessional committee, "That a special general meeting be now summoned, for the purpose of re-organising the Society, and of considering the adoption of measures that may extend the advantages of it, and more especially as respects the management of the Institution by a single committee."

Justified as the artists believed they were by the laws of the Society, as before quoted, they protested against the injustice and illegality of these proceedings, and also against the competency of any general meeting to entertain the question proposed. A special general meeting was, however, held at the Waterloo Rooms, Birmingham, on the 12th of July, when 52 persons only attended, out of a body of subscribers amounting to nearly 400. The artists again protested against the regularity of the proceedings: and the question of the competency of the meeting to entertain the proposal having been put to the vote, it was found, that 27 persons voted against the abrogation of the laws, and 25 only, including the chairman, for the alteration. The minority then claimed double votes, a further scrutiny was had, when the votes appeared to be, for the alteration 38, against it 30. The former majority of two persons present was therefore changed into a minority of eight votes, and the artists and their friends declining to participate in the further proceedings of the meeting, immediately withdrew, as they could consider the resolution then come to in no other light than as a dismemberment of the Society, and a forcible disruption by the committee of the subscribers of the terms on which their union with the artists had been originally accomplished.

Feeling that their professional character and position would be materially injured by these arbitrary proceedings of the unprofessional committee of the Society of Arts and their adherents, and fearing lest the advantages proposed by the establishment of public exhibitions—which they would also remark, is permanently recorded in the report of 1830 (before quoted), to have originated with their own body, and not with the unprofessional part of the late Society—fearing lest these advantages should be lost to the public as well as to themselves, the artists then formed themselves into a new Society, called the Society of Artists, and proceeded to make the necessary arrangements with

their friends and brother artists, for the opening an exhibition of Modern Paintings for the present year. But they were at the same time careful to have it perfectly understood, as expressed in the circular of their chairman, that "they had seceded [or more properly, perhaps separated from the Society of Arts]," and the circumstances of this separation were fully explained in a personal interview by Mr. Room, with each artist. It is with grateful pride that the artists have now to acknowledge the cordial sympathy evinced towards them on this occasion, and the valuable support with which they have been honoured by the most distinguished members of the profession, and that too on the very ground of this their struggle for independence.

The artists have now fully set before their friends and the public, the circumstances attending the recent dismemberment of the Society of Arts. They have refused, as they felt they had a right to refuse, to hold any further communication with the new committee of management of the Society of Arts, on the subject either of their own, or the former Institution, nor will they now condescend to recriminate charges against them. The ungenerous spirit that dictated the circular, that has called for the present statement, will be apparent to the most cursory reader, and its illiberality will not fail to draw down the unqualified reprehension of honourable minds. The artists, however, confidently rely on the merits of their case, for acquittal of the many unjust insinuations thrown out against them by the unprofessional committee; and appeal from the decision of an interested few, to the impartial judgment of the public.

PETER HOLLINS, Chairman.

Birmingham, August 18th, 1842.

## ART IN CONTINENTAL STATES.

ITALY.—NAPLES.—*The Railroad from Naples to Castellamare.*—The railroad between Naples and Castellamare is almost complete; its distance is fifteen miles, and perhaps no road in Europe, nor in the world, comprises in so short a space so many objects of interest and beauty. We need not speak of the charm everything gains from the sky of Italy; independently of this, the artist will see in these fifteen miles a succession as it were of model landscapes, prepared by the master hand of nature, to inspire his genius. The antiquarian is surrounded by the objects of his research, not buried in the tomb of a museum, but in their old localities, and with all their old associations; and the naturalist may study the most sublime facts in the science he loves—in the wonderful evidences of volcanic power, in the solid lava of Herculaneum, and the ashes of Pompeii.

FLORENCE.—*Monument to Signor Sismondo de Sismondi.*—The celebrated Sismondo de Sismondi, originally from the city of Pisa, in Tuscany, deceased at Geneva, has left with life-rent to his wife, an English lady, his whole property to his relation, M. de Sismondi, residing in the town of Pescia. In grateful remembrance this Sismondi has commissioned the sculptor Bartolini to erect a monument in honour of his uncle. It is to be a statue in marble, representing Sismondo de Sismondi in a sitting posture, reading one of his works, "The History of the Italian Republic;" other volumes are scattered at his feet, on which we read the titles of his most celebrated works, "History of France," "Political Economy," "Literature of the South," "Agriculture of Tuscany," &c.

MADLE. FAVEAU.—The celebrated French sculptress, Madlle. Faveau, continues her labours here. It is many years since she left France, in consequence of the revolt in La Vendée; she for a long time carried on her works in the studio of Bartolini, but she has now a work-room of her own. Among her most celebrated productions we may mention a monument to Dante, executed for that true lover of Art, the Countess Pourtalès—this was her first large work—a vase for holy water, and a sword-hilt for the King of Sardinia; a sepulchral monument in the style of the middle ages, for a noble family in Piedmont; the Arch-Angel Michael vanquishing Lucifer, now in the collection of M. Thiers; and our readers will remember her Judith, exhibited this year at the Louvre, in alto-relievo, which excited so much admiration and so much criticism. To the list of smaller productions belong two busts of the Duchess de Berry, and six of the Duke de Bordeaux.

BOLOGNA.—*Monument to Signor Sismondo de Sismondi.*—The news of the premature death of the distinguished author, Sismondo de Sismondi, had scarcely reached the Academicians of the Institute of Science, who have the real honour to have numbered him among their members, when they came to a resolution to erect a memorial to



this celebrated historian and economist. It is to be a statue in white Carrara marble, representing Sismondi standing in the act of writing "The History of the Italian Republics." The statue will be placed on a pedestal richly sculptured with scientific and literary emblems, crowns of laurel, the titles of his works, &c., and the following inscription is to be placed on it:—

ITALICO,  
SISMONDO DE SISMONDI,  
CONFRATRES INSTITUTI SCIENTIARUM,  
BONONIE,  
MEMORIAM HANC,  
D. D. D.

The sculptor employed for this work is Signor Baruzzi, Professor in the Academy of Fine Arts at Bologna.

*Works of Signor Gualandi.*—We have before mentioned that most interesting collection published here by Signor Gualandi, called "Memorie originali riguardanti le Belle Arti"—("Original Memoirs regarding the Fine Arts.") We have the pleasure to say that the Grand Duke of Tuscany has most liberally aided the success of the work by permitting M. Gualandi to examine not only the public archives, but his secret ones; and when we consider the relations of the greatest artists during the brightest era of the Arts with the court of Tuscany, we may well anticipate a rich harvest of interesting documents, many disputed questions cleared, and oftentimes to meet the simple and modest enunciation by their great authors of works that have become the world's wonder, such as Raffaele's letter, when he sent his Sta. Cecilia to Bologna, requesting Francesco Francia to tell him its defects.

**FRANCE.**—*Duke of Orleans.*—According to the command of the King and Queen, M. Pradier, the sculptor, has taken a cast of the head, hands, and feet of the lamented Duke of Orleans. M. Cailloux, director of the Royal Museum, was present during the operation, which was perfectly successful. The features were quite unchanged, and the countenance retained the mild and benevolent expression which characterized it in life. M. Pradier is charged to execute a marble statue of the Duke, in a standing posture, and a recumbent one for his tomb. One only correct likeness of him now exists,—we allude to the portrait by M. Ingres; there is also a good bas-relief, modestly called a sketch, by M. Adam Saloman. On the spot where the house stood, where the Duke of Orleans breathed his last, on the "Chemin de la Revolte," a chapel is to be immediately erected, and the materials of the house removed to the Park of Neuilly, are to be there reconstructed a fac-simile of the house itself. Our readers are aware the house was sold to the civil list for 110,000 francs.

*Cathedral of Dijon.*—M. J. Lecurieux, one of our most distinguished painters, has received an order from Government to paint two pictures for the cathedral of Dijon. The one is to represent the martyrdom of the Apostle of Burgundy, St. Benigne; the other, a circumstance in the life of St. Bernard.

*The Elephant of the Bastille.*—The municipal council of Paris are occupied in coming to a decision as to making use of the colossal model of the elephant now standing where it was modelled in 1813, on the "Place de la Bastille." It is proposed to cast it by a single jet for the sum of 900,000 fr. The situation where it will probably be placed is the "Rond Point de la Barrière du Trône," where it will form a monumental fountain, unequalled in any capital of Europe for its stupendous size and rich adornments. Columns for lamps and magnificent candelabras, in a similar style to those of the "Place de la Concorde," will form part of the decorations. At the same time the unfinished sculptures on the pyramidal columns of the "Barrière du Trône" will be completed, and allegorical figures placed on the top of them. It is considered that these improvements will make this one of the most important entrances to the capital, and may also have the effect of attracting a return of the population which of late have been withdrawing from this quarter. The municipal council have already voted 30,000fr. for the preparatory works.

**MALESHERBES.**—*Monument to the Defenders of Mazagran.*—The foundation-stone of a column destined to commemorate the defence of Mazagran was laid on the 3rd of August, on the "Place

Martroai of Malesherbes," the native town of Capt. Lelièvre, who conducted the defence. Within the foundation-stone was placed a very thick glass bottle, containing the names of the subscribers and description of the ceremony, the number of the "Journal du Loiret" of the 18th of March, 1840, containing details of the attack, a medal struck in honour of the day, and one of King Louis Philippe.

**GERMANY.**—**MUNICH.**—*The Walkalla.*—We have before mentioned the *Walkalla*, or Temple of Glory, erected by the King of Bavaria, to contain the busts of two hundred illustrious Germans. The group for the north pediment of this building has been for eight years the labour of Swankhaler. We have examined it in his studio, and it well merits a description, small as may be the justice a cold description can render to such a work. The subject is allusive to the victory of Hermann or Arminius over the Roman legions, poetically represented, and contrasting the elements of the old German nation, war, poetry, religion, love of fatherland and woman, with the homeless military life of the Roman soldiers. The entire group consists of fifteen colossal figures, from eight to ten German feet in height, executed in complete alto-relievo, the figures being detached and separate. The middle figure is that of Hermann dividing the two parts of the composition. He is the representation of the spirit that animated his nation; his heroic form is partly concealed by a flying mantle, in his helmet is a falcon's plume, beside him are three personages, to whom are given the historic names of Mela, Cattumer and Legimer, leaders of the Germans, but typifying strength, love of war, &c. Near them is a kneeling bard, crowned with oak, striking the harp, while he describes the battles that have just taken place; and a prophetess, her streaming hair wreathed with oak and mistletoe, sings on the heroic fields the song of war. A sublime melancholy that breathes the spirit of antiquity, characterizes this part of the work. The lovely form of Thusnelda is a charming contrast to the dying old man, Sigmar, the father of Hermann, whom she supports, her flowing tresses partly covering him. This is the German part of the work. On the other side of Hermann we see lightly-armed Roman soldiers, who retire, heavily-armed ones, who press forward. The overthrow of the legions is typified by the suicide of the leader, and the fate of the augurs, one of whom is dying and the other dead.

The examination of the whole composition induces us most warmly to join in the high acknowledgment of the merit of this work, which has been paid to it by the best judges and by the public at large; we ought to mention that the draperies, from the fur to the linen garments, are finished in a manner that is adapted to come close to the eye in a museum.

**VIENNA.**—*Exhibition of Fine Arts.*—The exhibition of works of Art has been open for some time in the hall of the Polytechnic Institution. We do not consider the excellence generally of the works exhibited of a very high order, nor are they very numerous. Many, however, may be selected as exceptions to the first remark, being of great merit: among these we may name, in sculpture, Bauer's group, in Carrara marble, of 'a dead Christ supported by his mother'; here are noble forms and deep expression. There are good busts by Antony Dietrich and T. Glanz, and 'a love' in marble, by Schaller, is also much admired. Among historical paintings there is a very effective altar-piece, by Kupelwieser; and J. Schnorr exhibits his cartoons of 'the Barbarossa Hall' at Munich. The department of landscape is very strong: Canella (an Italian painter), Fischbach, Von Haanen, Osterhood, having all contributed beautiful pictures; we also especially noticed a large and beautiful view, in water colours, of the 'Bocca di Cattaro,' by Alt (the father). Of pictures 'de genre,' there are two excellent ones of military life by Von Tremsell and Schindler. Of engravings there is a magnificent one of the Madonna, by Raffaele, in the I. R. Picture Gallery, by Steinmüller; excellent also are Robert Theer's engravings in stone.

## ART IN THE PROVINCES.

THE exhibitions at Liverpool, Manchester, and Birmingham, will be opened before the publication of our next number. We shall take especial care to review them somewhat minutely, and at length.

**DUBLIN.**—The prizes of the Royal Irish Art-Union have been distributed. The total number was 309; the total cost was £2,120. The highest prize was £80—a landscape by Mr. G. Columb; the lowest was valued at £2. We rejoice to perceive that the Committee are devising plans for the encouragement of the Arts, independently of the purchase of pictures, and think the London Art-Union may borrow, with advantage, some hints from their arrangements—we earnestly hope they will not suffer private interest to prevail, as it did in the case of Mr. Burton, against public duty and the interests of the Society; but that every competitor may feel certain that he will be judged wholly and solely by his own merits. It is not by elevating one artist to an undue position—a position to which he is not entitled, and which he cannot maintain—that the honour and welfare of the body can be supported and extended. The injudicious friends of Mr. Burton have done him no service: they may push him up, but they cannot prop him up. The most perilous of all things to an artist who promises well, is injudicious patronage. We turn to a pleasanter view of the subject, and print the "programme of the Royal Irish Art-Union for the ensuing year:—"

### "TO ARTISTS RESIDENT IN IRELAND.

The Royal Irish Art-Union have resolved to appropriate one hundred and sixty pounds as premiums, to be offered in the following proportions for the best specimens (if approved of by the Committee of selection) in the following branches of Art, executed by individuals resident in Ireland for at least one year previous to the time of exhibition, which will probably take place in the month of May, 1843:—

1. For a line engraving on copper or steel, size not less than eight inches by six. . . . . £50 0 0
  2. For an etching on copper or mezzotint, size not less than eight inches by six. . . . . 25 0 0
  3. Engraving on wood, size not less than four inches by six, (first prize) 10 0 0  
Second prize . . . . . 5 0 0
  4. Lithographic drawing, size not less than eight inches by three, (first prize) . . . . . 10 0 0  
Second prize . . . . . 5 0 0
- Impressions on India paper and white paper, printed in Ireland, to be exhibited.
5. A pair of medal dies, diameter not less than one inch and a half, impressions in silver and bronzed copper to be exhibited . . . . . 25 0 0
  6. Engraving on gem or hard stone, (first prize) . . . . . 10 0 0  
Second prize . . . . . 5 0 0
  7. Model or cast in clay, plaster, or wax, (first prize) . . . . . 10 0 0  
Second prize . . . . . 5 0 0
- £160 0 0

### "CONDITIONS.

1. In case any impression or copy of any work be publicly exhibited previous to its being sent in for competition, it shall be disqualified to receive the premium.
2. The engraving, &c., must be from original and unpublished subjects, by living Irish or resident artists.
3. All specimens for competition for the prizes must be sent into the Committee before the 1st of June, 1843.
4. The competitors for the prizes must furnish satisfactory evidence to the Committee that the works exhibited have been executed by the artists in whose names they are entered.

"It will afterwards be optional with the Society to possess themselves of any of these productions, allowing the artist, in addition to the premium, a fair and equivalent remuneration for his labour, or assisting him by the weight and influence of the Society to publish the same for his own benefit, and that of the painter from whose work an attractive engraving or lithograph may be undertaken."

## REVIEWS.

SIR UVEDALE PRICE ON THE PICTURESQUE.  
Edited by SIR THOMAS DICK LAUDER, Bart.  
CALDWELL, LLOYD AND CO., Edinburgh,  
pp. 586.

The present edition of this work differs from that of 1810, inasmuch as the numerous foot-notes occurring in the latter are here incorporated with the text; much, it cannot be doubted, to the convenience of the reader, although we apprehend it is a licence open to some objections. The volume is interspersed throughout with wood-cut vignettes, amounting to 60 in number, designed and drawn on the wood by Montagu Stanley, R.S.A.; and it commences with "An Essay on the Origin of Taste," by the editor. All who have written on taste agree in deducing it either from cultivation or sympathetic association. We hear continually of declared preferences which society term "bad taste;" but with respect to the individuals themselves, who, moved by affections which have never been qualified by education, evince such inclinations, there can be no such thing. An individual may derive much pleasure from the contemplation of an object which would generate emotions of an opposite character in a mind of greater refinement; this is not "taste," conventionally; but the sight of the object fills his mind with images, bringing with them a gratification, which, if he is unfeet by others, yet arises from what to him is a sense of the beautiful. There are things which address themselves with the same degree of force to the educated and the uneducated intelligence—such things are enthusiastically pronounced beautiful by both; if, therefore, the feelings of both could be accurately shown, without declaring the fact that this or that was the effect experienced by the cultivated mind, and the other the emotion of the uneducated, both would be declared possessed of "taste." Thus, two persons very differently considered in society may accord upon certain subjects, while upon others less purely natural they may be divided; this, however, does not invalidate the claim of the uncultivated perception to "taste;" for every taste is just, considered in the abstract, and with regard to individual emotion. We do not look very charitably upon those whose tastes do not assimilate with our own; but if we canvass the question honestly, there is no reason why others as well as ourselves should not have their peculiar sources of enjoyment. Taste is (*eccathedrally*) denied to all who have not graduated in refined experience: this is one of the pseudo-tenets of society; but every preference, without regard to conventional circumstance, is true taste.

The word "picturesque" is common and popular, and consequently loosely and vaguely applied; this abuse, however, can never vitiate its real sense, nor widen the range of its applicability. In the third chapter of the book before us, Sir Uvedale Price, defining the term, says:—"In general, I believe, it is applied to every object and every kind of scenery which has been or might be represented with good effect in painting—just as the word beautiful, when we speak of visible nature, is applied to every object and every kind of scenery that in any way give pleasure to the eye; and these seem to be the significations of both words, taken in their most extended and popular sense." If, from a certain sense of pleasure, the term beautiful be applied to that which generates the emotion, it is an appropriate term independently of all circumstances, and the qualifications of the mind entertaining the affection. But of the picturesque there is more to be said: it has been begotten of a good intention, therefore ought its purity of descent to be vindicated. It may be applied to "every kind of scenery which has been or might be represented with good effect in painting," but, employed thus generally it must be an improper epithet in a multitude of cases, since there is much that could be represented "with good effect" that is not picturesque. We believe the epithet to describe a quality existing in forms and combinations which fills the mind with a grave interest. Gilpin has also broken this ground; and, from his habitual contemplation of the picturesque, better things might have been expected than this—speaking of objects so qualified he defines them, as those "which please from some quality capable of being illustrated in painting;" again, in a letter to Sir Joshua Reynolds, he distinguishes by it "such objects as are proper subjects for painting." Few seriously-

attempted solutions of a quality so well-understood have been more wide of the truth than this. There is an inexhaustible range of subject-matter for painting, which, with tolerable treatment, would be effective in every way save in the picturesque. In the same chapter (page 82), Sir Uvedale Price says, "I am persuaded that the two opposite qualities of roughness, and of sudden variation, joined to that of irregularity, are the most efficient causes of the picturesque." "Roughness"—a term also used by Gilpin on the same subject—contributes much in certain combinations to the picturesque; but yet we apprehend that the quality can exist without it. Many have objected to the word itself, as having a signification beyond what its etymology would imply; but to how many other terms are we reconciled which must be interpreted by a paraphrase! It has a place in all the languages of Romanesque descent, and is partially adopted into the German, for the word *malerisch* is not limitable to the same sense. The word has been invented to express not only what is essential to effect in painting; but that which is peculiar to the art that shares with sculpture the sublime and the beautiful, but claims the picturesque for itself alone. Simple as is the mechanical production of breadth in a picture, there is yet great experience necessary for its treatment; since we find it, in its best effects, only in the works of eminent men. The attempts of others, who, aware of the value of the quality, essay to give this effect without feeling it, end generally in flatness. Innumerable producers of pictures have no apprehension of the value of breadth in connexion with finish; hence we find their compositions always minced into impertinent lights and shadows: such works are accustomed to hear designated as "spotty." Speaking of breadth so managed as to preserve an idea of detail, Sir Uvedale Price appropriately observes—"Many of the great Italian masters have done this also, and with a taste, a grandeur, and a nobleness of style unknown to the inferior schools; though none have exceeded, or perhaps equalled, Rembrandt, in truth, force, and effect. But when artists, neglecting the variety of detail and those characteristic features that well supply its place, content themselves with mere breadth, and propose that as the final object of attainment, their productions, and the interest excited by them, will be, in comparison of the styles I have mentioned, what a metaphysical treatise is to Shakespeare or Fielding; they will be rather illustrations of a principal, than representations of what is real: a sort of abstract idea of nature, not very unlike Crambe's abstract idea of a Lord Mayor."

In the 8th chapter, the beautiful in colour is spoken of, on which subject the opinion of Sir Thomas Dick Lauder does not assort with those of Mr. Burke and Sir Uvedale Price. The last says—"Mr. Burke's idea of the beautiful in colour seems to me in the highest degree satisfactory, and to correspond with all his other ideas of beauty. I must observe, at the same time, that the beautiful in colour is of a positive and independent nature; whereas the sublime in colour is in a great degree relative, and depends on the circumstances and associations by which it is accompanied. A beautiful colour is a common and a just expression: no one hesitates whether he shall give that title to the leaf of a rose, or to the smallest bit of it; but though the deep gloomy tint of the sky before a storm, and its effect on all nature, be sublime, no one would call that colour (whether a dark blue, or a purple, or whatever it might be) a sublime colour, if simply shown him without the other accompaniments."

The remarks of Sir Thomas Dick Lauder immediately follow; he says—

"Let us test this opinion. Let us suppose that a fragment of the most beautiful rose-leaf that can be found shall be applied to the tip of the nose of a beautiful young woman, in a manner so perfectly natural as to lead the spectator to believe that the hue is native of the spot, and essentially belonging to it; how would the eyes of all strangers be directed askance towards it with curious inquiry—and how would they recoil from it as something fearfully strange and unnatural! There can be no doubt that rose-colour has acquired its beauty in the eyes of mankind from the immediate association which it awakens in every one's mind with the rich fragrance of the flower itself, as well as with the endless poetical images with which it

has been for ages connected. The beautiful in colour is no more of a positive and independent nature, then, than the sublime in colour; and the picturesque in colour stands, I suspect, on the same grounds as the other two."

Nothing is more readily admissible by the simplest understanding than the proposition of Mr. Burke. An infant can be moved by none of the associations of which Sir Thomas Dick Lauder speaks; but it will prefer a rose for its colour, and would pronounce the flower beautiful if it could do so. If wood, or any other substance, were susceptible of the delicacy and colour of the rose, it would, without any association, be as beautiful as the rose. If the same delicacy and colour were natural to the wood, it is probable that certain associations might attach to it; but these could not add to the quality of beauty. We will accept as serious Sir Thomas Dick Lauder's essay of Mr. Burke's opinion, by placing the rose-leaf on a young lady's nose. If the tender colour and texture of the rose-leaf could be represented by paper, without the slightest reference to the flower, we should call the colour beautiful, without the slightest suggestion from association. As circumstances, therefore, do not affect the colour, which, as Sir Uvedale Price says, is "of a positive and independent nature," the colour loses not the minutest portion of its beauty, even where Sir Thomas Dick Lauder would test it—on a young lady's nose. The beautiful in colour may by association become the sublime, but it never can be less than beautiful.

No mind can be insensible to the beauty of trees. Thus it is that their aid is called in as the primary auxiliary in all cases of improvement. Without them any landscape, however varied otherwise, is incapable of awaking all our sympathies. There is much grandeur in combinations of rocks and of mountains; and although trees may not be required on the summits of these, yet we feel them insufficient without their accompaniment since every variety producible by river, plain, and mountain, is more or less inappreciable without them. The most subtle and brilliant effects in the landscape are those of water. It harmonizes with all objects and circumstances, and adapts itself at once to every change of the atmosphere and season. It reflects colour and form, correcting the crudeness of the one and the harshness of the other; and is the best example of the general harmony of nature to which the painter can address himself, for the compliance of water with a general tone is less reluctant than that of any other object. In separate essays Sir Uvedale Price treats also of "artificial water," "buildings near the house," "architecture and buildings," &c. &c. These, it will be seen from their titles, bear upon the subject of the improvement of estates, which is discussed with much ability and perspicuity. They are followed by a dialogue on the distinctive qualities of the picturesque and the beautiful, the former of which is negatively illustrated in a query, partially shaped like one that would be put by an examiner to a candidate for honours. "Tell me," says the querist, "how you account for this strange difference between an eye accustomed to painting and that of such a person as myself? If those things, which Howard calls beautiful, and those which I should call beautiful, are as different as light and darkness, would it not be better to have some term totally unconnected with that of beauty, by which such objects as we have just been looking at should be characterized? By such means you would avoid puzzling us vulgar observers with a term to which we cannot help annexing ideas of what is soft, graceful, elegant, and lovely; and which, therefore, when applied to hovels, rags, and gipsies, contradicts and confounds all our notions and feelings." Erasmus must have had an extensive knowledge of art to have made this observation: "Que naturâ deformia sunt, plus habent et artis voluptatis in tabulâ." He was thinking of the picturesque, but he has failed to describe it. Deformity works powerfully on the mind, but the effect is widely distinct from that of the picturesque, between which and deformity there is a clearer demarcation than between the picturesque and the beautiful.

Many of the vignettes are skilful in execution and appropriately thrown in; in character and feeling they are of our own school—English landscape, meaning, of course, British. As no painter can work for any length of time from a given stock of

knowledge or experience, it is necessary that he should continually read nature for himself, and also study the precepts of those who have read her assiduously, and laboured to do so accurately. The opinions of Sir Uvedale Price seem to have been elaborated by years of research and observation, and he has borne gallantly the honey of his summer-time to the common stock; we can therefore say that artists will gather much valuable information from his pages. None can follow better working maxims than those of Michael Angelo, who, late in his lifetime, said,—*Io imparo ancora.*

#### HANDBOOK FOR NORTHERN GERMANY. JOHN MURRAY AND SON.

The utility of these handbooks ("we thank ye, *Germans*, for that word") is a proverb; for to a knowledge of the language of the country in which a man would travel, a judiciously-arranged handbook is the next blessing: not that kind of production which, with due regard to sound topography, commences each chapter with a disquisition upon local nomenclature, and concludes it a quarter of a century short of all the information desirable to the temporary visitor; but such a book that goes at once to the *personel* of the traveller, and saving him the vexation of arriving at Sterne's solution of the problem of payment—"pay, pay, with both hands open"—tells him at once how many times a day the *trekschuit* goes from Leyden to Haarlem. This handbook embraces Holland, Belgium, Prussia, Mecklenburg, Hanover, Brunswick, Hesse Cassel, the Hanse Towns, Nassau, the Rhine, &c. &c., and seems to be constituted of materials actually gathered in the experience of travelling. Consisting of some 540 very closely-printed pages; it may be supposed to contain an immense mass of matter, the whole of which is so arranged as to promote the conveniences of the tourist, and anticipate the usual inquiries of the curious.

The traveller having landed at Rotterdam, finds in his handbook a description of everything worth seeing. From Rotterdam he proceeds to Delft, the Hague, Leyden, Haarlem, and Amsterdam, which terminates the second route. Without using the book otherwise than as a gazetteer, we are much pleased with the judiciously-selected information it supplies with regard to cities and towns all famous throughout Europe. To the artist the Low Countries are of great interest, not only from their wealth in productions of Art, but as also supplying endless subject-matter for the pencil. In looking at the accounts of the famous galleries and minor collections, so numerous in Holland, it is gratifying to observe that the opinions of authorities upon such a subject have been respected. As early as the year 1358, the first corporation of artists was formed at Bruges, and in the days of the Van Eycks, between 1370 and 1445, the guild consisted of upwards of 300 painters, who were enrolled on the books and formed the most celebrated school of Art of the time. In the portion of the book devoted to Germany, the greatest care has been exercised in recommending the best inns, which recommendations are accompanied with such remarks as must result from actual experience.

#### HANDBOOK OF SWITZERLAND, SAVOY, AND PIEDMONT. JOHN MURRAY AND SON.

This Guide-book opens at the Rhine towns, and carries the traveller across to Italy. To the numerous English travellers who have visited Switzerland, the want of a sufficient handbook must have been much felt; for, useful as are the class of servants, known as *valets de place*, yet there is a great proportion of travellers who would willingly exchange their garbled communications for the silent gossip of a book. Long as Switzerland has been the attraction of all European travellers, yet their progress has never been aided by anything like a convenient guide-book. The work of Ebel, written about the commencement of the present century, has been long the "counsellor and friend" of all who, in visiting Switzerland, have desired somewhat beyond the mere entertainment of the eye; but consisting of four volumes, its place is the book-shelf, and not the pocket. When this book was published, the country, although visited as the wonder of Europe, was not so much as now within the compass of moderate means: the growing peripatetic habits of our countrymen have called for a publication formed of useful and inte-

resting information, and the want seems to be ably supplied in the present work. Although it is impossible to testify to the accuracy of every item in the book, yet experience enables us to verify many parts of it. The time has been when the traveller must have contented himself with Kotzebue, the Frau Von Brun, or some other popular and partial writer. The work contains a map and views of the Alps; and the writer, entering into the spirit of German pedestrianism, recommends the individual traveller to equip himself in a blouse; his shoes ought to be "double-soled, provided with hob-nails," *such as are worn in shooting in England*, and without iron heels. Other indispensables are, a knapsack, a flask for *Kirschwasser*, a pocket telescope, and a stout bag to hold dollars. He speaks out assuredly from the experience of a "walking gentleman": to these, however, we would yet make one addition, we need scarcely name it—a pencil. The points whence the best views among the Alps are to be obtained are, the Dôle, the Chaumont, the Weissenstein, the Albis, Monte Salvatore, the Kamor, the Righi, the Faulhorn, and one or two other heights. To the English traveller and artist the scenery is entirely new, and abounding with waterfalls, some of which are among the most remarkable in the world. Of these the attention of the voyager is directed to the Fall of the Aar at Handek; to that of the Tosa in the Val Formazza; to the Staubbach; to the Giesbach; to the Reichenbach fall, &c. &c. No route of any interest is overlooked; we are conducted to every locality worth seeing; and carefully piloted to the famed lakes of this part of the world which the pictures of our artists must create in all who see them a strong desire to behold. So free from affectation is the style of this book, and so substantial the information it affords, that it must supersede everything else of the kind in the hands of those who visit Switzerland.

#### LONDON AS IT IS. Drawn and Lithographed by T. SHOTTER BOYS. Published by THOMAS BOYS.

We have now been long accustomed to street-scenery of every possible variety, made out in a style so distinctly our own, that no other school in Europe can equal it: with what indifference soever our continental neighbours may regard the fact with reference to the rank of this style in the scale of art, they are fain to copy it; and for ourselves it is worthy of note to bring forward anything original. Professed portraiture of streets and "brick-bound" highways is perilous ground for an artist of any calibre—more so for him of established reputation than an undergraduate, so spoilt are we by the licences which they first taught us to pardon, then to relish, and finally to crave. According to Burke, objects are more devoid of beauty in the proportion as they are angular; whether this be substantially true we cannot here discuss, but no discussion is necessary to show that angles are destructive of the picturesque, which we are taught to love rather than to reverence the beautiful. To depict the leading thoroughfares of London where all is improvement of that kind which among painters is at a discount, is an enterprise demanding talent of a high order, without which nothing like the views before us could have been produced. These views are of a large folio size, coloured, mounted and generally executed with a close observance of truth, and much skill in the adaptation of effects to the subjects. 'The Tower from Tower-hill' is a plate which must hereafter become valuable as representing the buildings on the side of Tower-hill as they stood before the fire. This is now the most interesting view of the Tower that could be offered. Some of the most beautiful views in the set are those upon the river, which are pictures in effect and composition. That entitled 'London-bridge from Southwark-bridge' comprehends a vast range of objects remarkable in the local histories of both sides of the river: these are St. Saviour's, the Custom-House, St. Dunstan's-in-the-East, the Monument, &c. &c.; the view is bounded by a forest of masts. In 'Blackfriars, from Southwark-bridge,' St. Paul's forms a principal feature, a number of other churches are also visible, among which we distinguish the graceful steeple of St. Bride's, also those of St. Dunstan's and the ill-starred St. Martin's-in-the-Fields. 'Westminster, from Waterloo-bridge,' is a fine and characteristic picture of the Thames "above bridge," the ex-

pense of which is thronged with river-craft, and its shores studded with countless dwellings, warehouses, and factories; Westminster Abbey and Hall are conspicuous objects in the drawing, and on the Surrey side rise many lofty chimneys, the whole backed by a distance of hills. 'Buckingham Palace, from St. James's-park,' is an interesting artificial landscape, presenting the Palace from the most advantageous point of view. 'Hyde Park-corner' is a feature worthy of a great city keeping pace with the times and even heading them: we see here St. George's Hospital, Apsley House, the entrances to the Parks, &c.; all of which have received ample justice at the hands of the artist. In 'Regent-street, looking towards the Quadrant, a correct and imposing view of this part of London is given; undue proportion may seem to have been given to the buildings, but they will, nevertheless, prove accurate in their relations, although the objects are drawn large with regard to the general composition. The 'Entrance to the Strand from Charing Cross' is perhaps the most remarkable thoroughfare in London—the drawing embraces every object and edifice of interest, even the National Gallery. Other views are, 'The Strand,' 'Temple Bar, from the Strand,' 'Guildhall,' an interior, beautifully drawn and treated with the best feeling; 'St. Dunstan's, Fleet-street'; 'St. Paul's, from Ludgate-hill,' &c. &c. Of the entire work we have, finally, to observe that it is most faithful in detail, spirited in execution, and is accompanied by a Key, which is a useful auxiliary to the memory. It has been most carefully adapted to the plates by Mr. Ollier, and dwells upon every circumstance of interest in connexion with the localities represented. The matter descriptive of each view occupies half the column, the other half contains the same description in French, a provision which must facilitate the continental circulation of the work.

#### TO CORRESPONDENTS.

**BRITISH COSTUME.**—We shall next month commence the publication of a series of papers on British Costume; into which we shall introduce a considerable number of engraved examples. They will be written and illustrated by Mr. F. W. Fairholt, an artist who has devoted considerable time and attention to the subject. His object, however, will be, as he himself expresses it, "to act rather as a guide than a lecturer;" to direct the student to the several sources in which extensive and sufficient information is to be obtained. Under existing circumstances, when the *knowledge* as well as the *genius* of the Historical Painter is called into requisition, such references are especially needed.

The necessity for occupying considerable space with the report of the "Commission," compels us to postpone the publication of a variety of articles. We have at the present moment in type, the "Grounds of the Ancient Masters," "The Genius of Wilkie," "Architecture round the Bank," "Metallurgy as Fine Art," "The Decoration of the Houses of Parliament," "The Contrast of Colours dependent upon Physical Causes, &c.," "Mode of purifying Linseed Oil," &c. &c.

We direct the attention of three or four correspondents from whom we have received communications on the subject, to an advertisement that will be found elsewhere, of the work announced by Mr. Leslie, "Selections from the Letters and other Papers of the late John Constable, R.A." We understand that, as a sufficient number of subscribers has been already obtained to justify the publication of the work, it will be issued very shortly. Those who desire to possess it, should therefore forward their names without delay.

"A Teacher of Drawing" must have read the notice of which he complains in haste—the work is not recommended as a class-book. If it could have borne an analytical notice such would have been given of it. It is not every book which we notice that we can recommend.

**CARTOONS.**—Although, as our correspondent suggests, the word cartoon means literally, paper, yet the conditions of exhibition do not, we believe, limit the materials upon which the drawings are to be made to the literal meaning. We know that some artists are working upon fine canvass or sized holland.

We have several "Reviews" in type, the publication of which we must postpone.

To two or three queries that have been put to us regarding the "Commission," we shall obtain replies.

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## NOTES ON BRITISH COSTUME.

## PART THE FIRST.

BY FREDERICK W. FAIRHOLT.

A correct knowledge of costume has become an acknowledged essential to the historical painter. The reign of imaginary costume is rapidly reaching its close. A conviction of the necessity and value of "truth," in this particular, has been the slow growth of the last half century. A deaf ear was long turned to the urgency of critical antiquarians by whom it had been studied. Assertions were constantly made of the impossibility of accomplishing their desires, and twice the necessary amount of trouble was taken in inventing a heterogeneous costume than would have been required to procure accuracy. This fault pervades the whole series of engravings in a well-known national work—the prints to Boydell's *Shakespeare*; it is in fact almost an entire anachronism: the figures exhibit costume and armour utterly unknown to the age in which they lived, and are not unfrequently represented in dresses that never had been worn by anybody at any time, being a mere fanciful compound of those of various epochs. Similar cases might easily be multiplied; they are, in fact, nearly as numerous as our productions in historic art; but a reference to this great work will suffice, as it may be presumed to have had no small influence upon national taste.

We owe to our continental neighbours the advantages derived from an impetus given to the study: to their accurate delineations of historic scenes we are mainly indebted for the more correct pictures now given to the world, and for directing and enforcing by example the pursuit of accuracy in all the accessories of historical painting. But while we have abundant authorities for the faithful delineation of every event in our national history, it is much to be regretted

that many of our works, professedly accurate guides to costume, are in reality seldom to be depended on. The name of Strutt ought never to be mentioned without reverence, because of his unceasing exertions on this subject, as well as in regard to the manners of our ancestors in general; but even he is not fully to be depended on for his dates, and has often misled the student by confounding the costume of one century with that of another. Other authors have trusted for early costume to such vague grounds as antique coins, of so barbarous a character, and avowedly copied from badly executed representations, that they may be almost considered as little better than mere inventions. Dated designs and monumental effigies, or actual relics of still earlier periods, have been left for our own age to study and compare, and thus to arrive at truth. The "Monumental Effigies" of the late C. A. Stothard paved the way to an accuracy of delineation hitherto unknown; and the feeling and character of the original sculptures were so beautifully preserved by him, that an eye familiar with such matters can immediately detect, by the general style that pervades it, the period at which the original may have been executed. Mr. Planché, in his excellent little "History of British Costume," attending also solely to the evidences of fact, for the first time directed the student safely on his course, and gave him the true test by which he might detect the proper costume of any period. Good illustrations are, however, wanted in this work; and the only book we possess, that rightly combines art and literature, is Shaw's "Dresses and Decorations, from the Seventh to the Seventeenth Centuries," now publishing, the plates in which, being correct fac-similes, may be relied upon.\*

The increased taste for the study of correct costume and its absolute "essentiality" to the artist, render it matter of deep regret that there is no library or collection of prints devoted exclusively to his use; and which might be under the superintendence of some person, who, while instructing him upon what he might depend, would also caution him against these professedly correct works upon which no dependence is to be placed—the one being quite as necessary as the other. The Royal Academy would surely profit by such an arrangement; and a great deal of valuable time would be saved by the artist, who has now to hunt almost without a guide for that which has become an important part of his profession. The great expense of the necessary books is no small hindrance to the many; but an influential body collecting such works, under the guidance of a person who could separate the good from the bad, and arrange his examples, in which might be included specimens (taken off by surface friction) of the brasses in our churches, and directing the collecting of them before they are totally destroyed,† thus rendering them available for general use, would be conferring a vast benefit. In our theatres such persons are actually employed. It is absurd that the artist, whose painting is less evanescent than the scenes of a drama, and is destined to last for centuries, should not have equal, or greater, advantages.

The proposal for fresco paintings with which to decorate our new Houses of Parliament, and the

\* It frequently happens, that what is but a little bad drawing or false perspective, is altered into an important feature in modernising too freely from rudely-drawn originals. Thus I have seen the off-side of the rim of a helmet, in which the line has been carried down the side of the face in attempting to give it the effect of going round the head, converted into an over-lapping protection to the nose; and so forth.

† "The Turks broke up the Elgin marbles to make mortar for their Athenian bowels, and we call them barbarians. These things go on amongst us even now. In an old chapel of ease, in the neighbourhood of Stratford-on-Avon, was, a few years ago, one of the very fine recumbent figures of a Templar. The figure was missed by a clergyman who sometimes visited the place, and he asked the sexton what had become of it. The answer was, 'What! that crossed-legged chap? Oh! I mended the road with him; a saved a dead o' limestone.'"  
—"William Shakspeare, a Biography," by Charles Knight, p. 99.

late demand for costume at her Majesty's "Bal Costumé," and the generally increasing fashion for this matter, add other reasons to those already enumerated for canvassing the subject.

At present the most available sources from whence the artist may gather information on this head, are the British Museum reading and print rooms, Westminster Abbey, and Hampton Court Palace. The British Museum is of course the richest store-house. Admission to the library may be obtained on application by letter from any Member of Parliament, clergyman, or gentleman of name or respectability, whose responsibility shall be considered as a sufficient guarantee for the character of the applicant. Such note, addressed to any of the heads of the various departments there, will meet with that kind attention for which these gentlemen are distinguished. An admission to the print-room, by the same process, may be obtained from H. José, Esq., the keeper.

The monumental effigies and brasses of Westminster Abbey rank next in utility, and open a rich field for the student. The written recommendation of any member of the Royal Academy, addressed to the Dean, or the Rev. Mr. Milman, will at once obtain the necessary privilege.

At Hampton Court (rendered easy of access by half an hour's ride on the Southampton Railway), is to be found an exceedingly valuable collection of ancient pictures, from the time of Henry VII. upwards, from which the best examples of costume may be obtained. An application to Edw. Jesse, Esq., not better known as an author than as a gentleman of exceeding urbanity and of obliging manners, will obtain full permission to sketch from any picture in this extensive collection.

Many of our churches in London also afford fine examples of the dresses of various periods; among which may be instanced St. Saviour's, Southwark; St. Helen's, Bishopsgate; the Temple Church, &c. These will be detailed in the course of my notes.

As I have entered the field solely from a desire to be useful, my remarks, though necessarily brief, I shall take pains to render truthful. No conjectures will be admitted, or if necessarily admitted, not treated as truths. Ancient authorities and ancient delineations will be solely confided in, and in all instances the authorities will be fully quoted. As far as possible, fac-similes of the original delineations will be given, though sometimes glaring errors of drawing may be corrected; but this as little as possible: and no change of position will be attempted, by which the general effect of the costume, and its form, might be misrepresented. All the drawings will be made upon the wood for the engraver by myself, and a great number will consist of specimens now for the first time engraved; but in all instances each illustration will be copied from the original, whether engraved before or not. Much that exists has not been sufficiently made available, from the circumstance of their publication in books of price, or else scattered through many expensive volumes not devoted to the subject. These I shall have to collect and refer to.

For some years I have given close and continual attention to this subject, and have carefully noted down all illustrative matters in connexion with it. In my endeavours to lay before the artist the materials thus collected, I am stimulated, as I have said, solely by a desire to be useful to him, and I shall consider myself amply repaid for my labour if I find that I have been so. I shall not shrink from any sacrifice of time or trouble; my object and my hope being that I shall enable the artist to save much of both. My purpose is not, however, to enter into lengthened disquisitions upon, or descriptions of, costume, but rather to note the general characteristics of the several epochs, and to direct the artist to the sources—in books, illuminated manuscripts, monuments, brasses, &c. &c., where he may obtain all the information he may require. In short, my de-



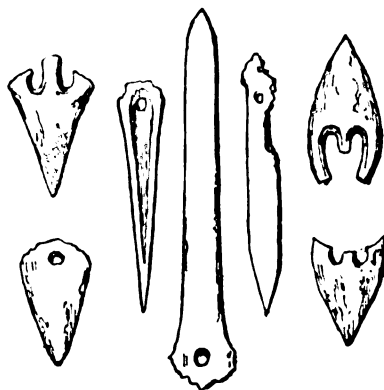
sign is to act as a guide rather than a lecturer—to show where sufficient knowledge may be obtained, rather than to seek to communicate it.

#### THE EARLY BRITONS.

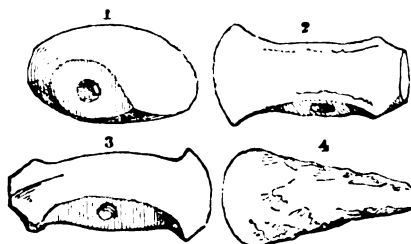
But little information can be gleaned from the writers of antiquity, concerning the dress or appearance of the early Britons before the invasion of Julius Cæsar; a few meagre notices are all that we can meet with. From a comparison of their accounts, it would seem that, in nearly every particular, they bore a striking resemblance to the South-Sea Islanders, as described by Captain Cook. According to Pomponius Mela, who flourished about the year of our Lord 45, the Britons dyed their bodies with woad (which bore a small flower of a blue colour) after they had been tattooed. Herodotus, at a still earlier period, declared the same fact, adding, "that it was with them a mark of nobility, and its absence a testimony of mean descent." Pliny describes the operation as performed in infancy by the wives and nurses of the British; and Isidorus says, "They squeeze the juice of certain herbs into figures made on their bodies with the points of needles." A comparison of these, and other descriptions of the aboriginal inhabitants of the British Isles, and an examination of the contents of the sepulchral mounds, or tumuli, in various English counties, have furnished the material for the picture of an ancient Briton, as given to us by Sir S. R. Meyrick and C. H. Smith, Esq., in the work jointly produced by these gentlemen on the "Costume of the Original Inhabitants of the British Islands." Their words are:—"The Celtic tribes, in the progress of their migrations to the British Isles, had, like the inhabitants of the South Sea, lost the antediluvian art of working metals; and the few copper weapons which, from its extinction, glittered as rarities in the hands of their chiefs, disappeared, in all probability, ere they reached their ultimate destination. The Cimbrian savage, therefore, of Britain and Ireland, clad in the skin of the beast he had slain, issued in search of his prey from a cave hollowed by nature, or a hut scarcely artificial, which the interwoven twigs and leaves presented in a wood. His weapons were a bow and some reed arrows, headed with flint so shaped as to resemble the barbed metal piles of his ancestors, or pointed with bones sharpened to an acute edge. To assist in carrying these missile implements of carnage, he manufactured a quiver from the osier twigs that grew at hand; or he proceeded to the chase, for his feats in hunting were but the peaceable representations of his deeds in war, with the spear and javelin, formed of long bones ground to a point, and inserted in an oaken shaft, held in the end of which by pegs, they became formidable weapons. Or he waged the savage fight with the death-dealing blows of the four-pointed oaken club. His domestic implements were a hatchet, sometimes used as a battle-axe, formed of an elliptical convexly-shaped stone, rounded by the current of a river, which he fastened to a handle with the fibres of plants; a large flint adze for felling timber, fitted for use in the same way, and a powerful stone hammer. To these he added a knife, formed also of a sharpened stone. Unbaked earthen vessels, the shells of fish, and a few wooden bowls, served to contain his meat and drink. These were all his possessions, save his flocks and herds. The partner of his life passed her time in basket-making, or in sewing together, with leathern thongs or vegetable fibres, the skins of such animals as had fallen victims to her husband's prowess, employing for that purpose needles made of bone exactly similar to those used for the heads of arrows. Clad, by preference, in the skin, if to be procured, of the brindled ox, pinned together with thorns, a custom still with the Welsh peasantry, ornamented with a necklace formed of jet or other beads, and with the wild flowers entwined

in her long but twisted locks, she attractively became the soother of his toils."

We are indebted to the researches of Mr. Cunningham Sir Richard Colt Hoare, and the Rev. W. Douglas, for the only actual illustrations of the arms and ornaments used by our ancestors at this remote period. The two magnificent volumes published by Sir Richard on "Ancient Wiltshire," abound with specimens that, after the lapse of ages, were disinterred from the burial places of the early Britons, in that most interesting county so rich in relics of remote antiquity, while Douglas's "Nenia Britannia" gives us many others of equal interest and beauty. The contents of these graves then, are the only existing relics remaining to us of those early times; and from them, and the descriptions of ancient authors, must the artist realize the aboriginal inhabitants of Britain. The modes of sepulture vary in many of these graves, and that circumstance enables the antiquary to decide on the priority of each that he investigates. The most ancient graves supply us with specimens of arrow-heads of flint and lance-heads of bone, with stone knives and battle-axes, as used before metal ones were introduced, and the art of making them was taught in the British Islands by the Tyrian traders.

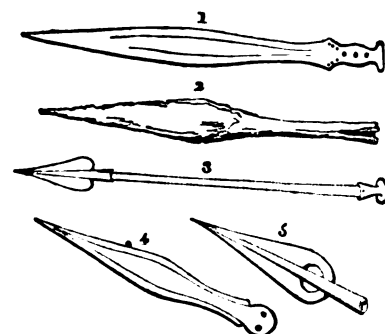


The central object of the above group is a spear-head of bone; the hole at the bottom received a pin of wood or bone, and so fastened it to the top of the lance; at each side is a lance-head and dagger or knife, also of bone. Beside them are several varieties of stone arrow-heads, chipped rudely into their various shapes. Beneath are stone battle-axes and knives; the axe heads



(1, 2, 3,) show the holes through which the handles passed. The knife (4) is of the earliest form; similar ones are seen upon the sculptures of the ancient Egyptians, by whom they were also used, and are held by the hand closed round the narrow top of the stone.

Thus, inartificially, lived the ancient Britons, until the Phœnician traders arrived, who communicated to them the art of manufacturing their warlike implements of metal. Although their composition was a mixture of copper and tin, and consequently soft and brittle, they were much superior, both in appearance and utility, to the bone and flint weapons in use before this time. The engraving, represents a few of these improved implements.



No. 1 is a sword; the handle was of horn; and the holes show where the pins that fastened it were inserted. No. 2 is a spear-head of bronze, showing the socket in which the staff was fixed. No. 3 is the hunting spear; the head, and ferrule at the butt end, of metal; the handle of wood. No. 4 is also the head of a spear, which was fixed upon the staff by a pin passed through the two holes at its base. No. 5 is also the head of a spear. Moulds for making such spears have been discovered both in Britain and Ireland; engravings of them may be seen in "Archæologia," vol. xiv. and xv.\*

But perhaps one of the most beautiful implements discovered in these tombs is the dagger here delineated; it was found carefully preserved

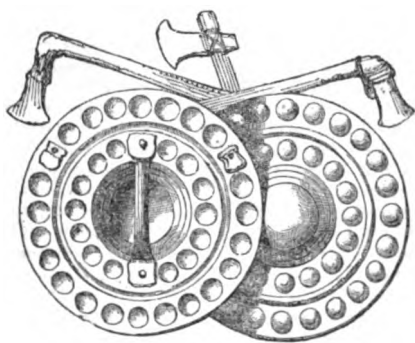


in a sheath of wood, lined with cloth, and was probably worn at the girdle of some chieftain. The wooden handle of another dagger is represented under it, and is a remarkable specimen of early art, which Sir R. C. Hoare declared, "exceeded anything he had yet seen, both in design and execution, and could not be surpassed, if indeed equalled, by the most able workman of modern times." In the annexed engraving will be immediately recognised the British zig-zag, or the modern Vandyke pattern, which was formed with a labour and exactness almost unaccountable, by thousands of gold rivets, smaller than the smallest pin. The head of the handle, though exhibiting no variety of pattern, was also formed by the same kind of studding. "So very minute, indeed, were these pins, that the labourers had thrown out thousands of them with their shovels, and scattered them in every direction, before, by the necessary aid of the magnifying glass, we could know what they were; but, fortunately, enough remained attached to the wood, to enable us to develop the pattern." A few of these pins, of the actual size, are shown in the cut, beside the dagger handle. The bronze weapons called celts were axe-heads,

\* "Archæologia, or Miscellaneous Tracts relating to Antiquity," is the title of this work, to which I shall have frequent occasion to refer. It is published by the Society of Antiquaries at intervals, and contains those papers on antiquities that have been communicated to the Society by its members and others. Its publication, which commenced in 1770, has continued since; and it has now reached 29 vols. in quarto, containing many hundreds of essays on subjects connected with the history and antiquities of this country, and the more remarkable antiquities of others. As a rich storehouse of materials for the historian, the topographer, and the student in general, it is without a rival. A copy is regularly presented to the British Museum by the Society, and is kept in the Reading-room there, for the reference of its frequenters.

and were fixed in handles similar to the stone hatchets of the South Sea Islanders. Some few are represented in the next cut.

A singularly curious British shield has been engraved in the 25th volume of the "Archæologia" of the Society of Antiquaries; it is one of these that "were used by the Britons before the Roman invasion, and such as they had been taught to manufacture by the Phœnicians; for when that people commenced trading with the Britannic Isles their targets were of wicker work, in which the natives are said to have excelled, of a circular form, flat, and covered with a hide." The bronze shields were called *tarians*, or *clashers*, from the sound they emitted on coming into collision with an enemy.

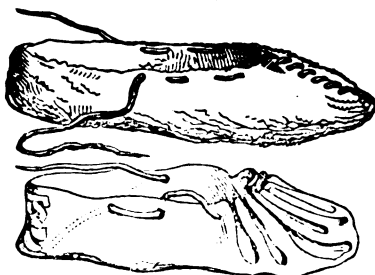


It will be perceived that it was held at arm's length, and a handle with a concavity for that purpose is observable on the inside, while the latter forms the conical boss without. The Anglo-Saxon shield was used in the same manner, but the umbo, or central knob, was of iron, the rest being convex and of wood. The ornament on this British tarian consists of two series of round bosses between concentric circles. All the bosses are punched in the metal except four, two of which form the rivets to the handle, and two are the rivets to the metal extremities apparently of a strap, these four bosses being consequently moveable. This interesting object was found in October 1836, in the bed of the river Isis, between Little Wittenham and Dorchester, a neighbourhood that formed the site of many an engagement between the early Britons and the Roman invaders. It is now in the British Museum. By comparing this with the Highland target, we shall find that, although the Roman mode of putting it on the arm has been adopted by these mountaineers, the boss, thus rendered useless, is still retained, and the little knobs are imitated with brass nails.

The ordinary dress of a Briton at this period was the skin of the brindled or spotted cow, of the beasts killed in hunting, or a cloak of sheepskin. After their connexion with the Phœnician traders, the arts of dressing wool and flax and spinning coarse cloth were introduced. The early Britons and Gauls excelled in the art of dyeing cloth. Pliny enumerates several herbs used for this purpose, and tells us that they dyed purple, scarlet, and other colours from them alone. The peasantry in Wales have the knowledge of several indigenous plants valuable for imparting colours, and use the leaves of the foxglove and sorrel as preparatives for the purpose. They extract a beautiful yellow from tansy, brown from nut leaves, and other colours from lichens. But the favourite with the ancient Britons was the blue produced from the woad, and which they had formerly used in tattooing their bodies. This and red predominated.

Before the Roman invasion the dress of its chieftains consisted in a close coat or covering for the body, called by Dio a tunic, and described as chequered with various colours in divisions. It was open before, and had long close sleeves to the wrist. Below were loose pantaloons, called by the Irish *briggs*, and by the Romans *brages* and *brachæ*; whence the modern term breeches. Over his shoulders was thrown the mantle or

cloak, called by the Romans *sagum*, and derived from the Celtic word "saic," which signified a skin or hide, and which was the original cloak of the country. On his head he wore a conical cap, which derived its name from the "cab," or hut of the Briton, which was of similar form. On his feet were shoes made of raw cow-hide that had the hair turned outward, and reaching to the ankles. Shoes so constructed were worn within the last few years in Ireland, and we engrave two from specimens in the Royal Irish Academy.\* One is of cow-hide, and drawn together by a string over the foot, as also is the other by a leather thong, that passes round the top of the boot and over the toes; this is of untanned



leather, and is all in one piece, sole and upper leather.

In time of battle they stripped themselves naked to be free for the encounter, and appear to have worn occasionally a species of skull-cap, from which hung long feather-like appendages. Their swords were suspended by a chain from the waist. A remarkable breast-plate of gold was found at Mold, in Flintshire, which is conjectured to be of this early period; it is now in the British Museum, and has been engraved, and described in vol. xxvi. of the "Archæologia," with an extra plate of the ornamental details, which will be of much value to the artist, as it shows the taste of this early age, and the pattern then generally adopted.

Martial has a line of comparison—

"Like the old brachæ of a needy Britain;"

and they seem to have been the distinguishing mark between the Romans and the less civilized nations of antiquity, who were frequently styled "breeched barbarians" by this haughty people. Perhaps the best idea of an ancient Briton may be obtained by an examination of the statues in the Louvre of the Gaulish chiefs there exhibited, and who in point of costume exactly resembled them; one of these figures is here engraved.



The Britons, like the ancient Gauls, allowed their hair to grow thick on the head; and although they shaved their beards close on the chin, wore immense tangled moustachios, which

\* In the Highlands of Scotland, according to Mr. Logan, they were also in use; he says that they were exceedingly pliable, and were perforated with holes to allow the water to pass through, when their wearers were crossing morasses.

sometimes reached to their breasts. Among the Townley marbles in the British Museum, is a magnificent bust of a barbaric chieftain, or king, who was a captive to Rome; it so completely gives us the fashion of hairs worn by the British chieftains, that it has been conjectured to be a bust of Caractacus, whose noble character was held in high esteem by the Romans.\* The loose neglected hair, growing over the forehead, and the ferocious, yet majestic melancholy of the face, is worthy the study of the artist who would faithfully represent this early English hero, who has at least no unworthy counterpart in the bust here given.



Round the neck, bands of twisted gold wire, called *torques*, were worn, and bracelets on the arms of similar construction. Various specimens are scattered through the many volumes of the "Archæologia."

Of the female dress of this early period no relics save ornaments remain; of these some few specimens are here engraved.

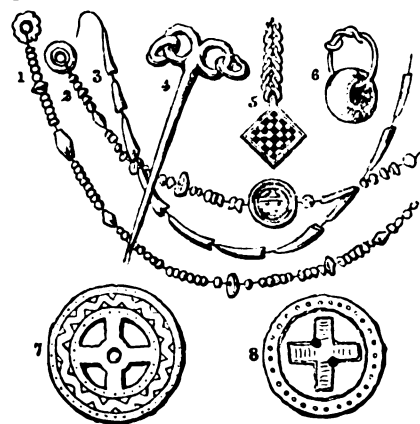


Fig. 1 is a necklace of beads, each bead being cut so as to represent a group of several, and give the effect of many small round beads to what are in reality long and narrow ones. Fig. 2 is a necklace of a ruder construction, consisting of a row of rudely-shaped beads, its centre being remarkable for containing a rude attempt at representing a human face, the only thing of the kind ever discovered of so ancient a date in Britain. Fig. 3 is another necklace, consisting of a series of curious little shells, like the *hiras* horn† used by the Britons, which are perforated lengthways, and thus strung together. Fig. 4 is a pin of iron, supposed to have been used as a fastening for a mantle; it is ornamented with two moveable rings. Fig. 5 is a small gold ornament, chequered like a chess-board, and suspended from a chain of beautiful workmanship, which in

\* It has been beautifully engraved in one of the plates of ancient marbles, published by the "Dilettanti Society," accompanied by a learned description, by R. P. Knight, the distinguished antiquary, who has declared the opinion above expressed.

† These horns were generally formed from that of the ox, and were used for hunting, and also for drinking. The "Pusey horn," which was given by Canute to an ancient member of that family, according to the mode then common of thus conveying landed property, and which the inscription upon this horn commemorates; was made, so that by screwing on a stopper at the smaller end it could be used for drinking from; as in ancient MSS. we frequently see them.

taste and execution bears a striking similarity to our modern curb-chains. Fig. 6 is an earring, a bead suspended from a twisted wire of gold. Fig. 7 is a brass ornament, and fig. 8 a similar one of gold; such ornaments are usually found upon the breasts of the exhumed skeletons in our barrows, and were probably fastened on their clothes as ornaments. Their cruciform character might lead to a doubt of their high antiquity, if we were not aware of the fact that the symbol of the cross was worn as an amulet or ornament ages before the Christian era.\* They are here engraved, to convey an idea of the sort of ornamental taste displayed by our forefathers. In Douglas's "Nenia Britannia" some beautiful specimens of these ornaments, and cloak clasps, or fibulae, may be seen, together with many curious ornamental relics of this early period.

These are all the articles of dress actually remaining to us; but the description of Boadicea, left us by Dion Cassius, will help us to form a fair notion of the general appearance of a British female. She wore her long yellow hair flowing over her shoulders; round her neck a golden torque, and bracelets ornamented her arms and wrists. She was attired in a tunic of several colours (blue, red, and yellow, or a mixture of these colours predominated), which hung in folds about her. A cloak was thrown over all, which was fastened by a fibula, or brooch.

The details of the earliest English costume have been thus entered upon, because it was felt necessary to guide the artist, in his delineation of ancient life, by *fact illustrations alone*; and many attempts have been made in expensive works and of much pretension to accuracy, that may considerably mislead him in his details; authorities have been cited and used that are in reality of little value, and plates, the result of this *guess-work*, are fortified by learned description, and quotations apparently unquestionable, of authorities by no means valid, and from which it would not be difficult to manufacture the most absurd figures. The descriptions of ancient writers should be the groundwork of the design, and all its accessories may be readily obtained by a reference to the works treating on the contents of early British sepulchres, where alone the real articles are to be met with that once decorated our forefathers, and which have never yet been fully used. The style of ornament at this period may be gathered from the simply-varied decorations of the breast ornaments in *Hoare's South Wiltshire*, "Tumuli," pl. 10 and 26, or else from the many vases engraved in the same work. From these and the figures of Gaulish chiefs extant, or the bas-relief upon Trajan's column, enough for the artist's purpose may be obtained; but on no account should he depend implicitly upon any attempt to realize these people in modern designs, however they may be backed by learned statements; for they all fall in truthfulness in many particulars, upon a comparison with any genuine antique figure.

Druidic costume was of patriarchal simplicity. Long white garments covered their persons, and hung upon the ground. A mantle also of white (but bordered, say some authors, with purple), hung from their shoulders, and fell in broad folds to their feet; it was fastened upon the shoulders by drawing a portion through a ring.

\* In the "Description de l'Egypte," published by the French government, under Napoleon, is an engraving of a small cross with a hole at the top, by which it was suspended, as they are now worn in Catholic countries, and which was disinterred in an Egyptian sarcophagus. We are also told that the Druids used this symbol in the earliest times. Sir S. R. Meyrick, in his "Costume of the Original Inhabitants of the British Islands," has represented one of them in the back ground to his design of Druidic costume. He says that they were set up in public places, being formed of the stump of an oak-tree, with pieces fixed on each side, like the arms of a man, above which insertion they placed, according to Lucan, the T, tau, or symbol of God, in shape also like a cross, with the upper limb; and upon the other cut the names of their national deities.

They were crowned with oak-leaves, and the Arch Druid bore in his hand a sceptre. A singularly interesting bas-relief was discovered at Autun, and engraved in Montfaucon's "Antiquité Expliquée," and affords us the best and only actual authority for Druidic costume.



It represents a Druid in his long tunic and mantle, holding in his right hand the sacred symbol of the Crescent; the Arch Druid beside him is crowned with oak-leaves, and bears a sceptre. The Druids were divided into three classes—the Druid (Der-wydd) or superior instructor, distinguished by the "proud white garments," mentioned as his characteristic costume by the ancient Welsh bard Taliesin, who wrote in the sixth century; the Ovate, from Go-wydd, or O-wydd, subordinate instructors, who wore robes of bright green, symbolic of the learning they professed, and their knowledge of the secrets of nature whose colours they wore; and the Bards (Beirdd), or teachers of wisdom, and "wearers of long blue robes." Noviciates were clothed in garments of three colours—blue, green, and white, or red, which were disposed in stripes or spots; for a disciple about to be admitted a graduate is allegorically described by the bards as "a dog with spots of red, blue, and green."

Various Druidic remains have been discovered from time to time in England and Ireland. In the Royal Irish Society are preserved some exceedingly beautiful specimens of the ornaments worn upon the breast of the chief priest—the Jodhian Morian, or breast-plate of judgment, believed to be endowed with the power of strangling the wearer who gave false judgment. There is a beautiful engraving of one of these breast-plates in the "Archæologia," vol. vii, and also of the "Liath Meisicith," or stone of judgment, a large crystal set in silver, and surrounded by other stones. They no doubt had their origin in the Jewish "Urim and Thummim." In the second volume of the "Archæologia," there is an engraving of a lunar ornament, similar to that held by the Druid priest in the Autun bas-relief; it is tastefully and beautifully ornamented by indented work in lines and zig-zags, as they all are. From the circumstance of the point of the crescents having upon them at right angles two small circular plates about the size of a guinea, they were also conjectured to be breast ornaments, for by passing loops over these they would become readily and conveniently pendulous from the neck of the wearer. They were very thin: the one here mentioned weighed but one ounce and six pennyweights.

Many other antiquities of the Druidic era may be found scattered through the various volumes of the "Archæologia" of the Society of Antiquaries, "Hoare's Wiltshire," "King's Munimenta Antiqua," "Vallancey's Collectanea de

Rebus Hibernicis," and "Douglas's Nenia Britannia."

#### THE ROMANS IN BRITAIN.

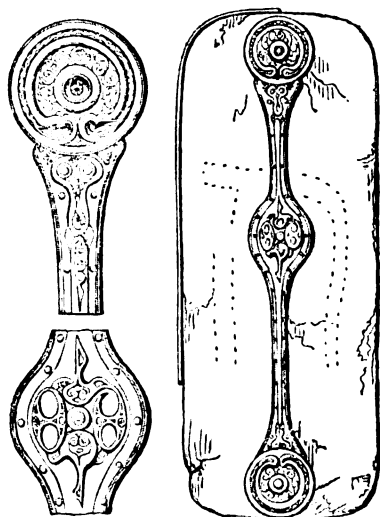
After the subjugation of the Britons by the Romans, their rule extended over a period of more than 300 years; it is, however, a period that need not detain us long, as authorities for its costume may be readily met with. The Britons became Romanized thoroughly in their dress, adopting that and the manners in general of their conquerors: the brachæ were discarded, and the short Roman tunic and capacious mantle was their ordinary covering. Among the Arundelian marbles at Oxford is a bas-relief, found at Ludgate in 1669,\* to the memory of a British soldier of the Second Legion: he is represented with long hair, a short lower garment fastened round the waist by a girdle and fibula, a long sagum flung over his breast and one arm, ready to be cast off in time of action; naked legs; in his left hand a scroll, and in his right is held a long two-handed sword, the point resting on the ground. Pennant regarded this very curious bas-relief as a representation of a British soldier, probably of the Cohors Britonum, dressed and armed after the manner of the country. The slight difference between his costume and that of a Roman Legionary will be at once seen. The figure beside him, wearing the long and capacious mantle, is copied from a Roman sepulchral bas-relief found at Cirencester in 1835.



In "Archæologia," vol. xxiii., is engraved a curious military relic of this early period. It is the exterior coating of an ancient British shield, such as the Britons fabricated after they had been induced to imitate the Roman fashions. It was held at arm's length, by a handle fitted into the groove made by the ornament, the gripe being guarded with a convex boss. This shield appears to have been originally gilt; the umbo is ornamented with pieces of red cornelian fastened by brass pins; and, says Sir S. R. Meyrick, in whose possession this curious relic remains, "it is impossible to contemplate these artistic portions without feeling convinced that there is a mixture of British ornament with such resemblances to the elegant designs on Roman work, as would be produced by a people in a less state of civilization." We engrave this unique curiosity with the ornament beside it, on a large scale, that its peculiarity may be more distinctly seen. It was

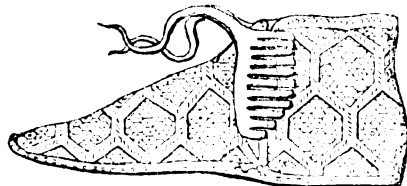
\* It was discovered during the excavations that were so extensively carried on by the commissioners appointed by the Government for rebuilding the City of London, immediately after that stupendous event, the Great Fire of 1666; and it is the most interesting of their discoveries, which, being made at a time when attention to these antiquities was not so general as at present, have not been fully recorded.

† A body of soldiers expressly raised to defend the island from the attacks of the Scots and Picts, guard the coast from Saxon pirates, and preserve the power of the Romans within it.



found in the bed of the river Witham, in Lincolnshire.

The female dress underwent little or no change. The British gown, from whence comes the modern "gown," came down to the middle of the thigh, the sleeves barely reaching to the elbows; it was sometimes confined by a girdle. Beneath this a larger tunic reached to the ankles. The hair was trimmed after the Roman fashion, and upon the feet, when covered, were sometimes worn shoes of a costly character, of which we know the Romans themselves to have been fond. An extremely beautiful pair was discovered upon opening a Roman burial-place at Southfleet, in Kent, in 1802. They were placed in a stone sarcophagus, between two large glass urns, or vases, each containing a considerable quantity of burnt bones. They were of superb and expensive workmanship, being made of fine purple leather, reticulated in the form of hexagons all over, and each hexagonal division worked with gold.



Many passages in ancient writers mention that great attention was paid by the Roman ladies and soldiers to the ornaments upon their shoes, which were as rich and costly as the circumstances of the wearer could permit. They were buried, perhaps, as the most valuable and showy article of dress, and one that the deceased would least wish to part with.

#### THE ANGLO-SAXONS.

For the costume of the Anglo-Saxons we have abundant authority in the drawings executed by their own hands, and still existing among our collections of illuminated\* manuscripts. It will be sufficient, however, for our purpose and that of the artist, to confine our notice to a few of the more important ones, which most fully illustrate the general dress of the community; and nearly all that is wanted may be found in two manuscripts in the Cottonian Collection,† now in the British

\* The term "illuminated," was applied to those drawings executed in gold and body-colour to be met with in ancient manuscripts, by the earlier continental antiquaries; and it has been retained as expressive of the brilliancy and beauty with which they are executed, and of which this word conveys perhaps the best idea.

† So called from Sir Robert Cotton, who collected these MSS. during the reigns of Elizabeth and James I., and suffered much persecution on their account, as many private letters and papers of state were among them, and he was for years debarred the privilege of their use. His son, Sir Thomas Cotton, augmented the collection considerably.

Museum, marked "Claudius, B. 4,"\* and Harleian MS.,† No. 603; the first a translation of the Pentateuch into Anglo-Saxon, written and profusely illuminated in the tenth century, by Ælfricus, Abbot of Malmesbury, at the command of Æthelward, an illustrious Balderman. It contains a vast variety of valuable illustrations, nearly every incident mentioned being delineated in a drawing, and all the characters represented in the costume of the period when the manuscript was executed; it being a custom (fortunately for the antiquary) with the artists to represent the subjects he was about to illustrate, precisely as they would occur in similar circumstances in his own time. This has afforded a valuable fund of materials to the student of ancient costume and manners, and gives a reality to the study not to be found elsewhere. The dress, carriages, implements of war and husbandry, the pleasures of the chase, or the amusements of the people, are here fully delineated. The second manuscript is, probably, a century later, but it is executed with less finish, the drawings being slight, but valuable and varied, and furnish some very curious pictures of manners. I have also made some selections from another manuscript in the Harleian collection, No. 2008, the Missal of the church of St. Augustine's, Canterbury, and some others.

But, perhaps, the finest specimen of the arts in the tenth century, is to be found in the library of his grace the Duke of Devonshire. It is a splendidly decorated Benedictional, executed for St. Æthelwold, and under his auspices and direction, to be used in his see of Winchester. It was completed between the years 963 and 984, and it is this known date that stamps so much value on the manuscript. With great liberality, its noble possessor allowed the Society of Antiquaries to engrave fac-similes of the thirty illuminations contained in the volume; and they were published, together with an account of the book, in the 24th volume of the "Archæologia." As these are the finest specimens of the arts of design at present existing of this early period, and the book is more easily accessible than the others I have quoted, I would almost prefer directing the artists' attention to the admirably-executed fac-similes there published, and which will supply him with the costume, and more particularly the ornamental designs of the period, as fully or more fully than may be obtained from any other source. The late Mr. Otley, so well known for his knowledge of art and its history, declared "he thought these drawings in the highest degree creditable to the taste and intelligence of this nation, at a period when, in most parts of Europe, the fine arts are commonly believed to have been at a very low ebb."

For the Royal Costume of the Anglo-Saxons we meet with many authorities. The grants by King Edgar to the abbey of Winchester, which were written in letters of gold in the year 966, and which contains, opposite their names, the marks of the King and Saint Dunstan, and is now in the British Museum, Cotton MS. No. 906, gives us the portrait of this monarch and his costume. In its details his dress is exceedingly simple, consisting of a plain tunic, over which is thrown a mantle or short cloak, and his legs are

\* This is one of the "press-marks" originally used for the convenience of finding the books easily. They stood in presses or cases, over each of which was a bust of one of the Cæsars. Thus this book was in that one over which a bust of Claudius was placed; it stood on shelf D., and was the fourth book upon that shelf. The collection having been used for upwards of two centuries by learned men of all countries, and their references to the books used as their authorities given thus, it became essential that upon their removal no alteration should take place in this particular; and hence they are still referred to as they originally stood in the library of the Cotton family.

† This collection of manuscripts is so named from Robert Harley, Earl of Oxford, and prime minister to Queen Anne, and his son Edward, the second and last Earl of Oxford, who brought together nearly 8000 vols. of letters, papers, charters, and documents of all kinds, illustrative of English and foreign history, inclusive of illuminated books on all subjects, many of an exceedingly rare, beautiful, and curious kind.

enswathed in bands to the knee. A finer example of royal costume is, however, to be found in the Benedictional above mentioned, and which



is copied above. It represents one of the Magi approaching the Virgin and Child with his offering. He wears a crown of a simple form, with a plain purple tunic reaching nearly to the knees, and confined round the waist by a linen girdle. His short blue cloak, bordered with gold, covers the left arm, leaving the right one perfectly free, as it is fastened on the right shoulder by a gold fibulæ or brooch. The kind of bandaged stocking, so common on all Saxon figures, is seen in this instance to greater advantage than in any other known to exist. His legs are enswathed up to the knee in garters of gold, tied in a knot at the top, from which hang tassels. This peculiar feature of Anglo-Saxon dress was in common use among the shepherds and country people of France as late as the 15th and 16th centuries, and was called "des lingettes." In the Appennines, the Contadina wear a kind of stocking bandaged all the way up; the bandages generally crossing each other. In the Cotton MS., Tiberius C. 6., is a representation of King David playing on the harp, whose legs are crossed with bandages diagonally; this was the original "cross-gartering" as mentioned by Shakspeare in "Twelfth Night," and the fashion lingered in England at a still later period. Barton Holaday, who wrote fifty years after our great dramatist, speaks of

"—— some sharp, cross-gartered man  
Whom their loud laugh might nick-name Puritan."

The costume of a queen appears to have been nearly the same as that worn by the noble and wealthy ladies of the land; in a similar way that of their kings differs in no degree from the ordinary costume of a nobleman or chief, except in the addition of the regal diadem.\* The figure selected as an example of queenly costume occurs in Harleian MS., No. 603. She wears a long gown which falls in folds round her feet, and having full hanging sleeves, the figure is in outline in the manuscript, but the colours have been indicated by inks of different tints; this gown is coloured red. Over the gown is thrown a capacious blue mantle, which almost entirely envelops the figure; it is wound round the waist and thrown over the left shoulder, from whence it descends behind the back and nearly reaches the ground; it is so disposed as to cover the left side of the body from the waist downward leaving the right side partially free; the mantle hanging in folds from the left arm. This graceful disposition of so important a portion of the costume has a peculiarly grand and dignified effect, which is aided not a little by the extreme simplicity of the entire dress, which is perfectly unornamented.

\* The crowns of both these royal figures are of the simple form so common in Anglo-Saxon illuminations, that of the Queen being decorated with fleur-de-lis, which are the usual ornaments upon them, and are more like our modern ideas of a French crown, than the crowns worn at this early period by French sovereigns, as depicted in contemporary MSS.





The ecclesiastical costume may be well illustrated by the annexed figures, copied from an illumination in the ancient Missal of St. Augustine, formerly belonging to the monastery at Canterbury, and now in the Harleian collection, No. 2908. It represents Abbot Elfnoth, who died in the year 980, presenting his book of prayer to St. Augustine, the founder of his monastery, and is one of the earliest representations extant of the official ecclesiastical habits used at this early period, the drawing having been executed in the abbot's life-time. The saint is in full costume as archbishop, and wears the chasuble,\* a purple mantle bordered with gold, that covers the upper part of the body and reaches beyond the waist and as far as the wrist, when the arms were allowed to hang beside the body; and which hung in a half circle in front, when the arms were uplifted. Over this is the pall, a narrow strip of woollen cloth, upon which crosses were embroidered, and which passed over the shoulders of the metropolitan or archbishop, and with which he was invested on his nomination to the see. Immediately under the chasuble is the dalmatic† (coloured yellow in the original) which has long sleeves reaching nearly to the wrist; beneath this appears the ends of the stole, a band or scarf that passed over the shoulders and round the neck. The undermost part of the dress being the alb,‡ of blue with tight sleeves to the wrist. His shoes are black, and he wears no mitre, its first appearance in the Latin church being about the middle of the eleventh century.

Abbot Elfnoth wears a chasuble of green bordered with gold, which projects upwards to a point behind his head, similar to a hood; a dalmatic of yellow embroidered with leaves (as is also that worn by the archbishop), and an alb of blue. Behind is an attendant priest, dressed in a yellow dalmatic similar to the abbot's, with a plain close collar and a blue alb; he carries the pastoral crook, which is of singular simplicity, varying in no degree from that of an ordinary shepherd. It had, indeed, an allusion to the Saviour as "the good shepherd," and all the other portions of priestly costume have an allegorical allusion to the Christian faith. Thus the cha-

\* So called from the protection against the weather it afforded the wearer, it was also called the pluvial for the same reason.

† The dalmatic was the name given to the long flowing dress worn by priests, and resembling a gown in its form. The name is also frequently applied to the gown with wide sleeves, so common upon royal figures as late as the reign of Edward the Fourth, and which was a peculiar feature in royal costume, as we shall see in the course of these remarks.

‡ The alb was a long garment reaching to the feet, which, notwithstanding its name, was not always necessarily white, nor was it invariably made of linen cloth. It was intended to represent the white garment which Herod placed upon the Saviour after he had despised and mocked him.

The details of ecclesiastical costume have been thus minutely entered on, because much confusion has arisen from the changes in name and form produced by centuries, and which render them difficult to be understood by the general reader; and this must be my excuse to some of the readers of these papers for what may seem to them to be unnecessarily minute descriptions—but of which I and other artists have felt the want.

suble represents the purple garment which the soldiers put upon Jesus Christ; the stole, the cords with which he was bound, &c.

The general civil costume of the Anglo-Saxons appears to have been exceedingly simple; a plain tunic enveloped the body, and reached to the knee, fastened round the waist by a girdle of folded cloth of the same colour, or secured by a band slightly ornamented. The tunic was sometimes enriched by a border of ornaments in small compartments, generally representing leaves, or the usual square and circular simple patterns so common at this period. The Saxon name for this article of dress was tunic; for in an illumination, to be seen in the Cotton MS., Claudius, B. 4, representing the brothers of Joseph bringing to Jacob his "coat of many colours," they exclaim "par tunican pe fundon" (this tunic we found); and it is a curious instance of the simplicity of the Saxons in this article of their dress, that the "many colours" of the tunic are endeavoured to be conveyed to the eye of the spectator by the gradation of one tint only—blue, which is the colour of the tunic; and spots of darker and lighter blue fill the centre, while a border of light blue edges the bottom and wrists. This tunic, from the circumstance of its being held in the hand, and not worn upon the body, is clearly distinguishable in all its parts; it is made to fit closely round the neck, and is open half-way down the breast. It is also open at the sides, from the hip to the bottom. A short cloak was worn over this tunic, as before observed, and generally fastened over the right shoulder; but sometimes by a brooch in the centre of the breast, the cloak or mantle hanging over the arms when uplifted, and sometimes reaching below the knee. A wide cloak was also occasionally worn, wrapped round the figure, similar to the mantle of the queen engraved above. The shorter mantle sometimes loosely enveloped the right arm; and in the Benedictional of St. Ethelwold we see a pattern upon those worn by higher personages, generally composed of circles surrounded by dots, or cross-shaped ornaments, enriched by simple lines: this mantle sometimes pulled over the head, as a hood; coverings for the head being seldom met with, and, when they are, being generally conical hats or caps, completely Phrygian in shape, as the war helmets of the time were; and it would seem that the head was always uncovered, except in the time of war; but many examples occur of war scenes where the combatants have no protection for the head whatever. The hair was worn long, and hung upon the shoulders, being parted from the centre of the forehead, and tucked behind the ear; the beard was worn trimmed round the bottom, or else allowed to hang several inches upon the breast, and divided from the centre like a fork.

"Brech" and "Hose" are alluded to by Saxon writers. The breeches were tight to the leg, and sometimes ornamented round the thigh and middle of the leg with coloured bars; but sometimes they were wide at the bottom, and reached only to the calf of the leg—such a one is seen upon the mounted soldier engraved below. The hose made of skin or leather is sometimes alluded to. Those reached to the knee; and when unornamented by the bandages before described were sometimes bordered at the top. Their shoes are generally painted black, having an opening down the instep; no fastenings appear in the drawings, but they were secured by thongs. Strutt, in his "Horda Angel-cynan," has engraved all the four varieties he could meet with; they are extremely simple in form and are entirely unornamented, although, as we shall have occasion to observe a little further on, the fashion of enriching them with embroidery, and even precious stones, became common among the noble and the wealthy, while the middle classes indulged themselves with painted or embroidered shoes of a very ornamental character, and which may have been the work of the ladies, who were celebrated for their ingenuity in this way.



The female costume appears to have rivalled in simplicity that of their lords. A long gown fell in folds over the feet, and a tunic reaching to the knee was worn over that; it seems to have been confined at the waist, but to have covered the hands entirely. In the figure here, engraved from the Benedictional so frequently referred to, the book is held in the left hand, without the removal of the tunic; the right hand is however protruded, and shows the ornamental wrist of the sleeve, which fits tightly, but in a number of folds similar to that of the men, and which may sometimes represent a series of bracelets; for we are told by the writers of their own period, that they were in the habit of loading their arms with them. A hood covers the head, and hangs over the shoulders, and completes the nun-like costume then commonly worn. Another good example of female costume occurs in the Harleian MS., No. 2908. The figure is intended for the Virgin Mary, but, as usual, it is but the figure of one of the upper class. The two tunics are here very clearly seen: the upper one with its border and wide sleeve to the elbow, over which is a mantle that falls behind; and the hood which seems wound about the head. Females of all ranks are seldom or ever seen without this hood; the Royal ladies wear it under their crowns. When the hair is seen, it generally lies in flat curls upon the head, and is bound by a fillet, slightly ornamented. The long gown, short upper tunic, and hood is then the ordinary costume of the Saxon females; and in their dresses, as in those of the men, the prevailing colours are blue, red, and green, with sometimes pink and violet, but few are perfectly white.

The military costume differed but little from the civil costume. Many warriors are represented with no other weapons but a shield, spear, axe, or bow and arrows, and without any addition to their ordinary dress.



The mounted warriors, here exhibited, wear no extra clothing of defence: one of them poises a

spear in his right hand, and holds a shield in his left by the strap in its centre; he has a tight dress and full trowsers; his shoes are pointed, and the spur, of the most ancient form, consists of a single goad. The warrior beside him flourishes a double axe or bipennis in his hand, an instrument derived from the nations of earlier times. We sometimes see soldiers and husbandmen with tunics drawn up to the girdle at its sides, to allow of greater freedom in motion; for this reason the short tunic was preferred, or the close fitting vest and trowsers, as worn by the figure above delineated, and which occurs in the Harleian MS., No. 603.



The two figures here engraved from the same MS. give us good examples of the foot soldiers of the day. One is habited in the tunic and long mantle, and holds in his hand the "kite-shaped shield" that came into use at the end of their dynasty. A spear with its pennon is also held in the same hand, but no sign of armour and no helmet appears on him. The other warrior has a short tunic, and over that a cuirass that covers the body to the waist, where it ends in points. It would seem from the indications in the original drawing to have been formed of scales—the "scaly mail" of their early bards—made of overlapping slices of horn sewn upon coarse linen. He carries a round convex shield in his left hand, with the central boss and projecting spike which always appears upon their shields. They were formed of leather, the rim or boss of iron, and of this metal were their other weapons, which consisted of broad double-edged swords, daggers, long spears, and javelins. Some of these shields were large enough to cover the whole person. A curious example occurs in the Har-



leian MS., No. 2008: it represents a soldier asleep at the sepulchre of Christ. He is dressed in a simple tunic, close trowsers, and black boots reaching to the ankle, which have a double row of white dots running round the top and down the centre. He holds a spear in his hand, its head of curious form, and behind him is an immense shield ornamented with red rays springing from its central boss.



The general forms of Anglo-Saxon helmets may be gathered from the group here brought together from various sources, and which exhibits every variety to be met with. No. 1 shows the form of the square helmet, as worn at an early period by the Saxons; it gives its shape much clearer than any representation to be met with elsewhere, and is copied from a plate in Montfaucon's "Antiquities of France," where it is worn by the guards of Lothaire, in a representation of that monarch and his court, executed in the ninth century. One nearly similar is worn by Fig. 3, with the addition of a sort of crest, called by their writers "camb on helme," or the comb of the helmet, in allusion to its analogy to that upon the head of a fowl; it occurs in the Harleian MS., No. 603. Fig. 2. gives us the Phrygian-shaped cap, borrowed from classic times, and formed of leather, bound with metal, or made entirely of that substance; it is copied from Vol. 24 of the "Archæologia," in a facsimile from Æthelwold's "Benedictional," the figure who wears it representing Enoch the prophet. No. 4 is a pointed helmet of a simpler form, displaying a slight variation from that previously described. It occurs in the Harleian MS., No. 603, as also does No. 5, the back of which is serrated like a cockscomb, and has the point projecting forward. No. 6 gives us the commonest form of helmet, and that most frequently met with: it is a plain conical cap, with a rim probably of metal, and occurs in the Cotton MS., Claudius, B. 4. This head and No. 3 also exhibit the only two varieties of beard worn by the Saxon; in one instance it is trimmed closely round the bottom, uniting with the whiskers, the upper lip being shaved; in the other instance the beard is parted from the centre of the chin. Both varieties are equally common.

[The next part will comprise the Anglo-Danish period, and the reigns of Edward the Confessor and Harold, including the entire series of Norman kings, and detailing the many curious changes of costume, both civil and military, introduced by them, or adopted during this eventful era. And here we shall begin to find our authorities of a more tangible kind than we have yet met with, although it has, in the course of these remarks, we think, been pretty fairly proved, that an *imaginary* costume, even for the earliest period of our history, is not absolutely the only one that can be adopted; for, slight as the notices are, enough remains to found a picture on, although it will be attended, probably, with some thought and trouble to the painter. As we progress, however, and get beyond the reign of Henry II., we shall find the most ample authorities, not only for general costume but even for that of individuals; and these will be carefully referred to, although the abundance rather than the paucity of our materials will present the only difficulty in our selections of references to the best examples, and those most calculated to be useful to the historical painter.]

## THE SUBJECT OF ANCIENT GROUNDS.

TO THE EDITOR OF THE ART-UNION.

SIR,—In resuming the subject of Ancient Grounds, I must first call your attention to particulars, here inserted, which were necessarily omitted in my former letter. I therein took occasion to name the various woods selected by the ancients for panels, such as cedar, larch, cornel, cypress, box, holly, sycamore, and oak; a preference having been given in Holland and in Flanders to oak, as being less liable to be infested by the worm. But it was early perceived that even this wood was greatly injured by its ravages; on which account, painters of those days, who set a due value upon present, and who hoped to enjoy future, reputation, made frequent use of plates of copper, and they even took the precaution of gilding them. Many of the smaller pictures of Correggio were painted on copper thus treated. The chief difficulty, perhaps the only one, with respect to copper, is that, when of large size, the plates become unwieldy on account of the weight. The largest picture ever painted on copper is recorded to have been done by Bartolomeo Spranger, a native of Antwerp, and born in 1546, who, having been appointed court painter to Pius V., was by him employed in the Palazzo Belvidere, where he spent three years on a 'Last Judgment,' the plate whereof was *six feet in height*, and contained 500 heads! This performance was so highly valued, that on the death of the pope it was placed over his monument!

It has been already shown that, at a very early period, canvas was used for covering wooden panels. The necessity for it is understood to arise from the liability of wood to crack, and by its depriving the colours, mixed in an aqueous vehicle, of a portion of their moisture, which, besides adding to the unavoidable difficulty of painting a *colla*, endangers the firmness of the joints and warps the wood. It was Margaritone's invention, as Vasari asserts, to glue canvas over wood, and thereupon to apply his plaster of Paris or gypsum (*gesso*). Vasari's account of the transaction is as follows:—"Ora tornando a Margaritone, per quello che si vede nelle sue opere, quanto alla pittura, egli fu il primo che considerasse quello che bisogna fare quando si lavora in tavole di legno, perchè stiano ferme nelle committiture, e non mostrino aprendosi, poi che sono dipinta, fessure o squarci, avendo egli usato di mettere sempre sopra le tavole per tutto una tela di panno lino, appiccata con forte colla fatta con ritagli di cartapeccora e bollita al fuoco, e poi sopra detta tela dato di gesso, come in molte sue tavole e d'altri si vede."

In the 20th chapter of Vasari's works, allusion is again made to this subject, where he says, with apparent contradiction, that the old Greek masters practised this method; for he observes, these old masters "usavano nello ingessare delle tavole questi maestri vecchi, dubitando che quello non si aprissero in su le committiture, mettere per tutto con colla di carnicci tela lina, e poi sopra quella ingessavano per lavorarvi sopra." The only difference in the two methods seems to consist in this, that Margaritone used size made of *parchment* shreds, while the ancient Greek masters made theirs of raw hide (*carnicci*).

I have already stated that gilded grounds, invented by Margaritone, were common in the days in which that master lived. There are many reasons why gold should have had the preference for grounds; it is capable of greater distension than other metals without becoming *honey-combed*; neither would it be corroded by the vehicle or by the colours, or would it re-act upon them. These are reasons perfectly distinct from the consideration that a layer of metal between the ground of gypsum and the picture colours was expedient, if not absolutely necessary, to prevent many of them from changing. The advantage of this method was evident to Vasari, who speaks with the highest delight of the state of preservation in which he found the pictures of Margaritone and his contemporaries; and this was after a lapse of at least 250 years.\*

An attempt was made by Giotto to substitute, for the usual gold ground one of other materials, and the occasion, we are told, was this,—that being employed at Pisa to construct a building of

\* See in the last ART-UNION a most interesting letter from a correspondent from Antwerp upon this subject, page 189.

marble, one side of which would face the sea; and it being also intended that he should adorn portions of the exterior with fresco paintings, he first examined the state of the edifices there, and finding that marble and even bricks were greatly injured by the joint effects of damp, a saline atmosphere, and other agents, he thought of a remedy: he composed a mixture of lime, gypsum, and finely-pounded bricks, and this he applied to inlay or incrust such parts of the building as were to be painted in fresco. Notwithstanding, the paintings soon exhibited marks of rapid decay, parts of the paint being corroded, the carnations blackened, and even the plaster itself peeled; for, says Vasari, it is in the nature of gypsum to rot when mixed with lime: "Che avendo quelle pitture patito umido, si sono guaste in certi luoghi, e l'incarnazioni fatte nere, e l'intonaco, scortecciato; senza che la natura del gesso, quando è con la calce mescolato, è d'infacciare col tempo e corrompersi; onde nasce che poi per forza guasta i colori, sebben pare che da principio faccia gran presa e buona."

The composition here described is not very dissimilar to one recommended by Leonardo da Vinci, and which I will extract from the English translation of Mr. Rigaud:—"After you have made a drawing of your intended picture, prepare a good and thick priming of pitch and brick-dust, well pounded, after which, give it a second coat of white lead and Naples yellow. The picture, when finished, is to be varnished with clear and thick oil, and then to have a glass fastened over it. Another and a better method is, instead of the priming of brick-dust and pitch, to take a flat tile well vitrified, then apply the coat of white and Naples yellow, and all the rest as before." Other examples of the kind might be quoted, but what I have here given are sufficient for my present purpose.

It is impossible to read the works of Vasari and not feel towards him the greatest admiration. His diligence, his research, his patience, his labour, his critical powers, and his impartiality, are all qualities which rarely meet in the same individual—and that individual too, himself, a great master. He has rescued from almost oblivion the memory of many great men—of Margaritone, of Cimabue, of Giotto, of whom, but for Petrarch, we might not have known anything—except from Dante's *Commedia*:

"Credette Cimabue nella pittura  
Tener lo campo, ed ora ba Giotto il grido;  
Si che la fama di colui oscura."

And except for Vasari, we should have known nothing of their methods: he has informed us in what manner they worked and prepared their grounds, and with what kinds of size they tempered their colours. This being a subject of much importance in our present inquiry, I trust you will excuse my dwelling upon it at some length.

I again repeat Vasari's assertion, that Margaritone made his size of parchment shreds, and that the Greeks made theirs of an inferior kind of skin. The same author says of Cennini that, being greatly devoted to the Arts, he wrote a book with his own hand, treating of painting in fresco, in distemper, in egg-size, and in gum; and he quotes a passage from that writer, which I will translate. Treating of the various arts described in his book, he thus speaks of them and himself:—Cennino di Drea-Cennini, was taught these arts, at the age of twelve years, by Agnolo di Taddeo, of Florence, my master, who himself learned the same of Taddeo, his father, who was baptized by Giotto, and was his disciple twenty-four years. This Giotto translated a work on the Art of Painting from the Greek \* into Latin, and from this again into the vernacular tongue, which he accomplished better than any one else. The work, therefore, is of the highest authority and importance; and as it embraces many of the branches of Art, respecting which the moderns require to be instructed, why is it not better known? Why is it not in the hands of every amateur in the country? Of not less interest is the work of Theophilus, who thus describes himself:—"Theophilus servus servorum Dei, indignus nomine et professione monachi omnibus mentis desideria animaque utile manuum occupatione et delectabili novitatum meditatione declinare et calcare volentibus retributionem premii."† In the chapter "*De Coloribus cum*

*gumma tereadis*," he directs the use of white of egg. In another chapter:—"Quomodo aurum vel argentum libris imponatur," he recommends the same size:—"clarum ex albugine ovi." And in that chapter headed, "*De tabulis—et glutine casei*," he describes how boards are to be joined with caseum, or the glue of cheese.

Vasari mentions as a common method in fresco painting (though not approved of by him), finishing in gum, in *tragacanth*, in egg, and in other similar things; and Van Mander, in his lives of the brothers John and Hubert Van Eyck, remarks, that "di gebroeders Joannes en Hubertus Van Eijk, maakten veele Stukken in die lijm en eierwe." Now though Van Mander wrote many years after the death of Vasari, the same sources of information were doubtless open to both; but even if this were not so, sufficient information is furnished by the other writers, to whom I have referred, to show that, with the exception of the size of egg (for the making of which Vasari gives directions), the kinds of size anciently used for distemper painting were similar, and perhaps the same as those now manufactured for other purposes connected with Art.

We must now inquire *what size* was used for the composition of grounds for oil painting? And for an elucidation of this subject we have no published authority older than Vasari, who directs us "how to paint in oil upon panel and upon cloth;" in which we are directed to make the priming of white lead, and to be beat down by hand! till equally and uniformly spread; and this, he says, is called *l'imprimatura*. Elsewhere he observes:—"But canvass cannot be prepared in the same way as panels, for the former must be kept flexible, and if plastered, would crack on being rolled up." He therefore recommends that a paste be made with flour and linseed or nut oil, though nut oil, he adds, is better, as being less liable to become yellow. To this paste of flour and oil is to be added two or three measures of white lead. The canvass is first to have three or four coats of thin size (which he elsewhere directs to be made of parchment shreds), and the paste and lead is to be then laid on with a knife, the artificer having a care that all the holes be properly stopped. This done, one or two coats of soft size is to be passed over it, and upon this the *mestica* or *imprimatura*.

The method here given of preparing grounds with flour paste will account for the result at which M. Merimée arrived. I will quote from the English translation of Mr. S. Taylor. Having "had occasion to analyse a portion of the ground of a picture by Titian, painted on wood, the ground was composed of plaster of Paris, with starch and paste, but no glue or size, flour paste being used instead of gelatine."

I now come to the second part of my inquiry: respecting the colour of the grounds used by the old masters. I find it here necessary to repeat what I stated in my former letter—that the mere colour of a ground is not of vital consequence to the durability of a picture. It may or it may not add to its beauty, in some respects, perhaps, to its transparency, according to the method by which it has been painted; but its durability or premature decay will certainly depend upon whether that method correspond to the nature and qualities of the ground. To make this observation intelligible I will quote another passage from the work just alluded to, as it embraces my meaning: "In considering simply what constitutes the true manner of each school, and of the several masters, so far as regards merely their technical process, we perceive that the entire code may be reduced to two points, viz., *transparent* and *opaque* painting. The former, a most important quality in colouring, has been particularly attended to by the ancient artists. To gain this essential object, some painters have laid in their pictures with thin washes, and have used but little colour; others have commenced with solid painting, and then finished by glazing, which method has produced the most transparent effects, and thus by different modes obtaining similar results; for we find that the solid paintings of Titian and Rembrandt are equally transparent with those of Fra Bartolomeo and the Bronzini."‡

Their washes, if laid on a dark ground, must, from its known nature, be absorbed, and so, in

like manner, of the other parts of the painting: wherever there is little body of colour, there the whole of the middle and other tender tints will, in time, disappear, and in the course of some years, a picture thus painted will exhibit little else than unmeaning *starey* lights, and dark and undefined shadows. It therefore follows of necessity, as I conceive, that "Fra Bartolomeo and the Bronzini" painted on a light if not a perfectly white ground. Such white ground in their pictures would act in the manner of a foil, bringing light from behind the colours, and thus giving them their true and full force, their clearness and transparency, without the aid of much glazing.

In *opaque painting* the operation is reversed, the lights are laid on in body, massively; so also are the half-lights and middle tints, and even the shadows, cut out upon the lights, are laid on in body, that is with much colour. The clearing up and giving transparency to every part, and harmonizing the whole, are reserved for the glazing process, in which even *thin washes* may be practised. In this way, the original colour of the ground is often absolutely and effectually obliterated, as in the pictures of Claude; and yet the most brilliant, transparent, and aerial effects are produced, while the durability of the picture and the permanency of its tint are thoroughly secured. Of this class, and painted more or less in this manner, are the pictures of Correggio, Domenichino, Titian, Giorgione, Mantegna, Gaspar Poussin, Rosa Trivoli, Rembrandt, Eckhout, Claude, J. Jordans, Vanduyke, Salvator Rosa, Murillo, and numbers of others of every nation and school. I have given the above names, I must remark, without any reference to the comparative merits of the masters, but merely as they came into my mind. It is worthy of remark, that the paintings of these masters which were done on a *white ground* are, for the most part, in a more perfect state at this day than those painted on a reddish or dark ground; and they bear a higher price in the market. This observation applies particularly to the pictures of both the old and the young Teniers, and of Gaspar Poussin, and almost all fruit and flower painters.

The masters who adopted the slight and transparent methods were Wynants, Berghem, Wouvermans, Cuyyp, and as has been stated "Fra Bartolomeo and the Bronzini." To these names might be added numbers of others from the Dutch school.

For the sake of comparison and of bringing names together, I will here instance, though out of order, those of the Tenebrosi, who painted on *dark and oily grounds*. Their pictures have all greatly faded, and in some cases are undistinguishable. Some of their names are the following: Rutilio Manetti, Tintoretto in his worst period, Guido in ditto, Padovanino, Carpinio, Enea Salmeggia, G. And. Donducci, Geo. Bat. Paggi, Cesare Dandini, Maria Nuzzi della Penna, Pietro Ricchi, Francesco Maffei, Giov. Boulanger, G. Maria Crespi, Simon Gernyn, Gfod Schalkin, John Van Hagen, Francis Krause, Egbert Hermiskirk the old, and others too numerous to mention, ranging from the years 1550 to 1700. As this is not merely matter of opinion, but rests upon the authority of historians whom I shall quote, I will proceed with my subject.

The colours of Margaritone's grounds are easily determined, as he painted on gold-leaf laid on armenian bole, probably in the manner described by Vasari. The practice of Cimabue and Giotto, and their contemporaries and successors, were the same; and as it prevailed till towards the end of the fifteenth century, it survived the distemper methods. It is, therefore, more than probable, although the fact remains to be determined, that Van Eyck, who made his discovery of oil painting in the early part of that century, used gold-leaf grounds. His pictures, however, are too scarce, and infinitely too valuable to admit of their being examined in a way that would set the question at rest. Nor is it of much consequence to my argument; since every one who has had the opportunity of seeing and admiring his pictures must be confident that he painted upon a very light ground. There is as little doubt that Reubens, who continued the practice of Van Eyck, adopted also his grounds for easel pictures, though he often painted large subjects—larger even than the life.

[It is with extreme regret that we find ourselves compelled to divide this interesting and valuable communication. The remainder must be, however, postponed to our next number.]

\* Perhaps of Apelles?

† Another work of great interest is the treatise, "*Di coloribus et artibus Romanorum*," of Eraclius.

\* Merimée's Art of Painting, p. 38.

‡ Macinate, i. e., as much as can be ground at one time.—See Altieri's "*Italian Dictionary*."



## ARCHITECTURE AROUND THE BANK.

"Heaven be praised," says Malcolm, "old London was burnt." Streets close, confined, and intermixed, leading no-where, ill-drained, and worse lighted; houses incommodious and ill-built, each story overhanging the other, and approaching its opposite neighbour so affectionately as nearly to shut out fresh air and the sun-light, were the prevailing features of the metropolis of "old-time," and such as could not be got rid of too soon, or too entirely. Bad as all this was, and apparent now as the necessity of some alteration in it would seem to have been, so difficult is it to induce men to make even trifling temporary sacrifices for ulterior advantage, or indeed even to convince them of the unfitness of what they have become accustomed to, and the necessity of change, that many, many years would have elapsed without any wholesale and satisfactory improvement in London streets but for that occurrence, which was then felt to be so calamitous and distressing. The same short-sighted views as those above hinted at, with other causes, prevented full advantage being taken of the fine opportunity which was then afforded for making London a model city. Much was done, but more remained undone, and so will remain, until men see their real interest more clearly than at present, or accident forces abruptly on them the changes they themselves should long ago have prepared for and worked out.

The destruction of the old Royal Exchange in 1838, and the determination to re-erect it on a scale suitable to the metropolis of the first trading country in the world, presented an opportunity for most important improvements in its neighbourhood. It is to be regretted that this occasion has not been fully made use of, but that, for the sake of a comparatively trifling sum of money, the locality is much confined, and evils undeniable are probably made perpetual. We do not now speak of the building in progress of erection, but of the approaches and the locality, leaving any opinion of the former (further than what was expressed at the time of the ill-managed and humiliating competition for designs,) until its completion; suffice it to say, the structure is proceeding very rapidly, and that it is not likely at present to excite any violent predisposition in its favour. Let us, however, hope for the best. Mr. Tite is unquestionably a man of ability and skill, and although he entered on this matter under circumstances that induced much ill-feeling against him and made him many enemies, should not be prejudged or otherwise unfairly treated.

Now, notwithstanding that more ought to have been done to obtain a perfect site for the new Exchange, to create new, or improve existing, thoroughfares, it is certain that when the block of houses at present occupied by the Sun Fire Company and others is cleared away as intended, a good open area will be obtained, and the general aspect of this part of the City rendered strikingly handsome. The Mansion House, which does not deserve the heavy share of abuse lavished on it by one writer after another, in the follow-my-leader fashion too often adopted; the church of St. Mary, Woolnoth, a design displaying much originality and boldness;\* the new buildings in King William-street and Princess-street, the tower of St. Michael's, Cornhill, and part of the Bank of

England, will all come into the view, and assist the *coup d'œil*. Hereafter, too, it is to be hoped that one side of the Poultry, at present so narrow as to be totally inadequate to the traffic, will be taken down and put back, so as to render the new Exchange visible from Cornhill. At present, however, we will leave what may be done and speak of what is. In order to improve the approaches on the north side of the Exchange, the church of St. Bartholomew, erected by Sir Christopher Wren in 1667, and celebrated as the burial place of Miles Coverdale, one of the earliest reformers of the church, was taken down. On its site the Sun Fire Assurance Company, displaced, as already mentioned, from their old offices, have erected a very extensive building, which may claim praise for some originality in design. Occupying the corner of Bartholomew-lane and Lothbury, it displays two frontages, each of considerable length, and is well seen. The extreme angle of the edifice next the Exchange is taken off, and in the square face there formed is placed the chief entrance, adorned with fruit and foliage. Above it are windows, the top-most of which is surmounted by a large "Sun" in stone, and other emblems, somewhat coarsely executed; indeed we can hardly help remarking, that none of the sculptured foliage has that grace and elegance which is to be desired. The building, which is wholly of stone, is in three stories, terminating with an enriched cornice, and in style may be described as Grecianized Italian. In the centre of the upper story, on each side, a recess is formed, wherein are placed three detached columns, with bell-shaped composed capitals, of rather doubtful outline. The windows at each extremity of the building have projecting balconies, the soffit of which is panelled and ornamented; foliage fills up the space between the upper and lower windows, and the pedimental heads contain sun-flowers and other sculptured decorations. The whole front displays much pleasing variety of light and shade, a desideratum not easily attainable in street architecture; and although open to some objections in detail, as for example, to the modillion in the cornice, where the same form is applied twice, must be considered an ornament to the metropolis highly creditable to Mr. Cockerell, the accomplished architect employed.

Immediately adjoining this building, in Bartholomew-lane, the Alliance Assurance Company have erected an extensive edifice, designed by Mr. Thomas Allason. The architect has here unfortunately chosen a very hackneyed type, which it had been hoped was almost exploded. The centre of the building consists of an attached Corinthian portico of four columns (termed technically *tetrastyle*), rising from a plain basement; the entablature is continued to the extremity of the building, and the angles of the front terminated with pilasters. Between the columns (which it may be remarked are not at equal distances, the centre opening being larger than the others) appear two stories of windows, producing the feeling that the portico must have been built up as an after-thought, or that a modern house had been erected within the ruins of an ancient temple. Columns and entablature from ancient models are such available means of gaining an appearance of magnificence, and are so likely to be appreciated as such by the multitude, that it is not very wonderful architects have continued to drag them in neck and heels on all occasions. It is quite time, however, that they were put on one side, and used only when wanted, or, at all events, where fitting. We make these remarks rather with reference to a system than an individual instance: we know well that "if to do were as easy as to know what 'twere well should be done, chapels had been churches, and poor men's cottages princes' palaces;" and we would not willingly hurt the feelings of any. The order employed is from the temple of Vesta, at Trivoli, similar to the Bank: some of the details are nicely designed.

The Wesleyan Missionary Hall, in Bishopsgate-

street, is another building displaying precisely the same management of front, and open to the same objection, with additions; for it has, apart from its radical defect, a certain gawkiness far from pleasing.

The new building on the site of the French Protestant Church in Threadneedle Street, called the Hall of Commerce (the exact destination of which has given rise to a vast deal of surmise and suggestion), is rapidly approaching to completion. Its characteristics externally are, a noble simplicity, and an amount of sculptured decoration greater in proportion to the size of the front than has yet been attempted in London. The elevation consists but of a colossal doorway, with two windows of proportionate size on each side of it, a deep wide panel above these extending nearly the whole length of the building, and an enriched entablature terminating the whole, the frieze of which is adorned with a continued scroll somewhat too coarsely worked. The tablet contains a *bas-relief* of very large size, representing the results of commerce and enterprise, of very superior design and execution, and entitled to what we shall hereafter give it, namely, a lengthened examination and description. It is the work of Mr. Watson, proves him to be a man of more than ordinary ability, and materially aids in producing the very satisfactory whole which the front presents. The interior is formed into two magnificent apartments, besides others of less importance. The principal room is perhaps about the size of Freemasons' Hall, lighted by three lanterns in the ceiling, and very profusely ornamented with friezes, pilasters, and columns. The second room is less; it is lighted by the front windows, and has a semicircular tribune on the opposite side, the upper part of which is of glass. The whole of the scrolls, cornices and foliage with which these rooms are adorned, is cleverly modelled in very high relief. Mr. Moxhay, the spirited proprietor of this building, is said to have been his own architect; but for the truth of this we would not venture to vouch, indeed we are hardly able to believe that any but a professional man could have carried out the details of the structure, although another may have given the general arrangement and design.

A new building for the French Protestant Church has been raised in Aldersgate-street, nearly opposite to the Post-office, and promises to be a pleasing little structure; the style is Tudor-Gothic. Mr. Higgins, the well-known surveyor, and Mr. Owen, his son-in-law, are the architects. The cost of the building will be about £5000, exclusive of the resident minister's dwelling which adjoins it on the south side. This congregation hold a charter granted them by Edward VI., and have several points of interest in their history.

In conclusion of these brief remarks, it is satisfactory to observe the increasing use made of stone externally in building, to the prejudice of what is called *compo*. Mr. Cooper, in his work on England, remarks, "were London to fall into ruins, there would probably be fewer of its remains left in a century than are now found in Rome. All the stuccoed palaces and Grecian façades of Regent-street and the Regent's-park would dissolve under a few changes of the seasons. The noble bridges, St. Paul's, the Abbey, and a few other edifices would remain for the curious, but I think few European capitals would relatively leave so little behind them of a physical nature for the admiration of posterity." If the constantly recurring cost of repairing and colouring our imitation fronts were properly taken into account, it would be seen, in many cases, that stone might be used with very little increase of expense, and with how much advantage in respect of appearance and durability it is needless to say.

\* The author of the "Churches of London," in his notice of this edifice, says truly, "Its architect, Nicholas Hawkmoor, a pupil of Sir Christopher Wren, may be classed among the numerous victims who have been offered up at the altar of epigram. That there are 'more echoes than voices' in the world, none can doubt. The majority of men will not take the trouble to judge for themselves, but prefer to adopt at once the opinions of others, and promulgate them as their own; and when those opinions are couched in smartly-turned periods, are condensed into pithy sentences, or measured into jingling rhymes, easily retained by the memory, they are transmitted from mouth to mouth (sometimes from century to century), as truth beyond inquiry, and work effects either for good or evil, as the case may be, which those who first uttered them could not have anticipated."



## THE PROVINCIAL EXHIBITIONS.

## LIVERPOOL.

**LIVERPOOL ACADEMY.**—The Eighteenth Exhibition of Works of Art, by British Artists, was opened to the public on Monday, 12th September. It is, in all respects, creditable; at least, on a par with any exhibition of a former year, although the prizes of the London Art-Union have naturally contributed to lessen the supply; and contains very few pictures indeed, from which either instruction or enjoyment can be obtained. The arrangements of the rooms, too, give evidence of judgment, taste, and impartiality; the best places being accorded to the best paintings; and no inconsiderable skill having been shown in displaying them to advantage, by consulting the distribution of the light. The principal room at Liverpool is admirably calculated for the purpose. But the entrance to the Academy is poor to a degree; and we hope the time is not far distant when the funds of the Institution will justify some improvement in this respect. As will be supposed, the collection—which consists of 594 works—is supplied chiefly by artists of the metropolis. Among the denizens of Liverpool, however, they have several worthy competitors. An Art-Union Society is in progress; and, as usual, a prize of £50 will be awarded to one of the contributors.\*

No. 11. 'Hastings Fishing Boats on the Beach, Ebb Tide,' J. WALTERS. A work of no inconsiderable promise; the production of a Liverpool artist. It is forcibly and delicately wrought; and manifests a love for truth and nature.

No. 14. 'In Yorkshire,' T. CRESWICK. A pure, fresh, and natural work; remarkable for the grace which distinguishes all the productions of the painter. A more striking and a more interesting picture, however, is No. 69, 'A Farm Yard,' into which are skillfully introduced the figures of an aged woman and some playful children—her grandchildren—whose sports she is watching.

No. 16. 'Farrier's Shop,' H. BODDINGTON. A capital interior. Of this excellent painter's works we have three examples; each of them possesses much merit, and one, No. 166, 'The Gipsy Haunt' is a production of very high order.

No. 24. 'Scene from the Sentimental Journey,' W. P. FRITH. We noticed this work at the British Institution. It is here seen to greater advantage, for it is worthily placed.

No. 25. 'Dutch Boats beating into the Scheldt,' No. 41, 'Dutch Punt ashore at Scheveling,' E. W. COOKE. Two admirable pictures; the former especially fine. They are evidently painted with great care, yet with a boldness and freedom akin to the character of the scene and its accessories.

No. 26. 'The Nook at Ambleside,' No. 55, 'The Grange, Borrowdale,' W. COLLINGWOOD. Two landscapes of much ability by an artist of Liverpool; he has studied nature, and studied where she is best seen. He paints with care, and seems not to grudge his labour.

No. 27. 'Shane's Castle, Lough Neagh, Co. Antrim,' W. G. HERDMAN. This also is the production of a Liverpool artist, and is one of right good promise. He contributes several works, in each of which he exhibits unequivocal signs of a firm and graceful pencil. This scene is very true; the old ruined castle is introduced with fine effect, overlooking the waters of the broad lake, with its strange legends and traditions of other days.

No. 34. 'The Death of Sir William Lambton at Marston Moor,' R. ANSELL. This work we noticed at the Royal Academy. It is by a Liverpool artist also. Another, No. 177, 'Portraits of Red Deer in Knowsley Park,' is an excellently

arranged and ably executed picture. The artist has indeed established his claim to a distinguished place in his profession. He is, we understand, extensively occupied at Knowsley—the seat of the Earl of Derby; the selection by his lordship does him credit.

No. 35. 'A Highland Glen,' F. R. LEE, R.A. Mr. Lee is a large contributor to this collection, and has added very materially to its importance and value. Three or four of his pictures are here seen for the first time; one, No. 53, 'Ware Mill,'—a lonely mill in the midst of mountains—may be classed among his best performances. It is redolent of nature and full of poetical truth. Here too is his large work, 'Desolation,' which formed one of the features of the Exhibition at the Royal Academy.

No. 37. 'Scene from the Vicar of Wakefield,' T. M. JOY. This picture—it is a highly creditable one in all respects—describes the first interview between the Vicar and Olivia, after sad afflictions had visited both. The story is clearly told; the countenances of father and daughter are full of true expression, and the painting is executed with much care and finish. Mr. Joy exhibits another—No. 119, 'The Fair Fille-de-chambre,' a single figure, cleverly drawn and gracefully wrought.

No. 42. 'The Death of Gelert,' THOMAS CRANE. The work of a Liverpool artist; and of no inconsiderable merit. It tells the old story of the Welch Prince slaying his hound. The subject is well conceived and treated; although perhaps it might have been served by a little less straining after melodramatic effect. The painter exhibits other works, from all of which we are justified in arguing his good progress and his fame hereafter.

No. 44. 'The first Interview of the Duke and Duchess with Don Quixote and Sancho,' J. GILBERT. This work and another—'Corporal Trim and Uncle Toby,' were among the late attractions at the British Institution. They are capital pictures, of a high class as regards conception, arrangement, and truth of character; and are painted with much judgment and skill.

No. 48. 'The Lost Child,' PHILIP WESTCOTT. Again by a Liverpool artist. It is a most melancholy and painful picture; but one that fully carries out the design of the artist. We have seldom seen a portrait of more entire loneliness, or one that makes a stronger appeal upon sympathy. The little deserted wanderer sits alone in the midst of scenery as arid and unhopeful as her fate; the tone of colour—sad and dark—is in harmony with her destiny. Her countenance expresses nothing of the child, but its utter helplessness. The drawing, moreover, is good, and the execution altogether possesses much merit. The artist should paint a companion—a happy child in the hour of its heartiest glee, twining the wild flowers of the gay valley.

No. 60. 'A Serenade,' D. MACLISE. Like all the works of the accomplished painter, giving evidence of genius; it will be remembered at the British Institution. It certainly is not one of the best or the pleasantest productions of the artist's pencil.

No. 76. 'Industry,' No. 140, 'The Effects of Poaching,' SAMUEL EGLINGTON. Here too, we have the productions of an artist of Liverpool. The first represents an aged woman at her work; the second tells a sad story of industry misapplied; the poacher has been wounded and is in bed, attended by his wretched family, while a comrade watches at the window, a pistol in his hand. The story is a frightful one; it has been well and effectively told.

No. 83. 'The Gipsy's Toilet,' P. F. POOLE. Mr. Poole contributes three works; with two of them we are familiar; but this, we presume the latest, is by much the best. It is an exquisite picture of a brown girl bending over a stream, which reflects the long black tresses she is settling. There are hundreds who will covet this happily conceived and ably executed "bit," and, small and unpretending as it is, it will extend the fame of its producer.

No. 86. 'The Watering Place,' T. S. COOPER. This and 'Drovers seeking their Sheep after a Storm,' (the picture which obtained the prize at the British Institution,) are the contributions of Mr. Cooper. The first-named is new; it is an exquisite work, and to the full worthy of the established reputation of the artist in a walk of Art in which he remains unrivalled.

No. 93. 'Christ and the Woman of Canaan,' J. S. AGAR. In this work there is much to praise; free, bold, and broad painting; fine conception of character, and an incident skillfully rendered.

No. 94. 'Portrait of the Right Hon. Lord Stanley,' T. H. ILLIDGE. This portrait of the Colonial Secretary has been painted for the Collegiate Institution of Liverpool; it is an admirable and striking likeness; the expression and manner of the original have been happily caught. It is full-length; the attitude is easy yet commanding; and some valuable accessories have been judiciously introduced, which give relief to the composition without attracting attention from the main subject. The drawing is correct and the colouring unexceptionable. Mr. Illidge also exhibits a graceful and very effective portrait of a lady—No. 184.

No. 100. 'Maria,' T. UWINS, R.A. This beautiful little picture, a gem of the purest water, was one of the sweetest, though most unassuming, of the works in the recent exhibition of the Royal Academy.

No. 111. 'A Lady Drawing,' J. GRAHAM. A work of elaborate finish, yet full of freedom and grace. The industry displayed in working out the conception may give a hint to many of our modern painters.

No. 129. 'Cherubim,' H. LE JEUNE. Exquisitely drawn and coloured; a very simple composition, but full of power.

No. 141. 'Gipsies Fording a Brook,' H. JUTSUM. A good example of an artist who is always pleasing, generally excellent, and, at times, bids fair to be a candidate for a high place among landscape-painters.

No. 145. 'Virginia Discovered by the Old Man and Domingo,' H. J. TOWNSEND. This picture was exhibited at the Royal Academy; it is here seen to great advantage; and bears us out in the high opinion we formed of its merits. The sad incident is related with great effect. Mr. Townsend exhibits another work—'Passing the Cup,' from a passage in the "Deserted Village"—

"Nor the coy maid half willing to be pressed,  
Shall kiss the cup to pass it to the rest."

The scene is the interior of a village ale-house; the light is singularly but happily managed; and with a degree of skill seldom attained by artists who encounter so difficult a subject; it is obtained from the single candle; so that the major point of the picture is in shade. The work is of an excellent order, and will add much to the reputation of the artist. There are few pictures in the collection that surpass it in some of the rarer qualities of the art.

No. 149. 'Haddon Chase, Derbyshire,' A. VICKERS. A landscape of a right good class.

No. 150. 'Scene from the Devil on Two Sticks,' A. EGG. Though not a pleasant subject, this work possesses merit of the very highest order; and cannot fail to elevate the artist greatly in the opinion of all who see it. We have long watched the progress of the painter; with much hope at the commencement of his career, but with less as he proceeded from year to year; he seemed indisposed to make the advance we anticipated. His two latest productions, however—this and the 'Cromwell' now exhibiting by the Art-Union—manifest a resolve to proceed onward and upward which cannot be mistaken; and we again augur his large success at no very distant period. This scene from "Le Diable Boiteux," describes a simple, silly youth supping with a pair of "Lucretias;" the character and expression given to each are admirable; the weak wonder with which the victim admires the white hand of the sly wanton he is caressing, is capitally portrayed. As a composition it is very excellent; and the execution is equally meritorious.

No. 155. 'Aspiration,' SR. GAMBARDILLA. The production of an Italian artist resident in London, to which we referred in treating of the British Institution. It is a work of high order.

No. 156. 'Looking across the Great Hall of Karnack, Thebes,' D. ROBERTS, R.A. One of the famous works of Mr. Roberts exhibited at the Royal Academy.

No. 167. 'Bad News from Sea,' R. RED-GRAVE, A.R.A. With this touching and beautifully wrought picture most of our readers are familiar.

No. 174. 'Fresh Water Fish,' G. BULLOCK. We have never seen fish so naturally copied; there is a wonderful degree of truth in the portraiture.

\* From the year 1830 to the year 1841, both inclusive, eleven prizes, of £50 each, have been awarded by the Institution, to the following artists, for the following pictures:—Robert Lauder, 'Bride of Lammermoor,' in 1830; William Boxall, 'Cordelia receiving the Account of her Father's Sufferings,' in 1831; D. MacLise, R.A., 'Mokanna Unveiling his Features to Zelica,' in 1832; George Patten, A.R.A., 'Maternal Affection,' in 1834; S.A. Hart, R.A., 'Richard the First and Soltan Saladin,' in 1835; Charles Landseer, A.R.A., 'Plundering of Basing-house,' in 1836; George Lance, 'Melancthon's first Misgivings of the Church,' in 1837; T. Sydney Cooper, 'Halt, on the Fells, Cumberland,' in 1838; J. K. Herbert, A.R.A., 'The Brides of Venice,' in 1839; C. W. Cope, 'Altar Piece—Christ's Intercession,' in 1840; Thos. Webster, A.R.A., 'The Boy and many Friends,' in 1841.

The group consists of a perch, a jack, a gudgeon, a carp, a tench, and a trout.

No. 176. E. M. WARD. The picture of 'The Blacksmith swallowing the Tailor's News,' a work of great ability, upon which we commented in noticing the British Institution.

No. 191. 'Evening,' J. TOWNSEND. A landscape of considerable merit; finely toned, and characteristic of nature in her calmest and happiest mood.

No. 194. 'Harold the Dauntless,' R. R. M'IAN. A bold and vigorous delineation of a romantic scene; conceived in the true spirit of the author.

No. 198. 'Kirkstall Abbey,' No. 200. 'Cattle on the Moor,' J. T. EGLINGTON. Very pleasing examples of cattle painting in landscapes, by an artist of Liverpool. They are painted with care and study; and although miniature copies, are still veritable copies from life.

No. 213. 'A Sluice,' J. STARK. This good and true painter, whose works are so essentially English, contributes three or four pictures, all of them of rare value; such as will be sure of appreciation with genuine lovers of nature and art.

No. 214. 'Nature,' R. ROTHWELL. This is a work of unquestionable genius—a simple, and apparently unstudied, picture of a young child playing on the sea shore. It has no accessories to heighten effect; it startles at once by the surpassing beauty of the model, the sweet and natural expression of the countenance, and the artless and graceful attitude into which the figure has been thrown. The face in its pure loveliness is as near an approach to reality as we have ever seen upon canvass; it scarcely requires imagination to imbue it with life; one might kiss the little laughing mouth, the fair forehead, or the rosy cheek, again and again, almost without knowing that it is a mere transcript of nature. So marvellously true is the mode in which it has been copied. We have seen nothing of Mr. Rothwell's that leaves so strong an impression of his ability; perhaps its great advantage is that he seems to have made no effort to produce it; for it is notorious that he sometimes loses his effects by endeavouring to work them up too highly. On the whole, it is the gem of the Liverpool Exhibition.

No. 217. 'Paul and Francesca of Rimini,' H. O'NEIL. This work will be recollected at the Royal Academy; it is a loftier essay than our artists usually attempt, and it is a highly successful one.

No. 232. 'Boys dressing Guy Fawkes,' T. CLATER. A capital picture; the subject familiar to our own boyish days. The march of intellect has sent Guy Fawkes to the tomb of the Capulets, but here is a monument of his existence that will gratify all whose young memories yet live. The group of urchins are "dressing" the Guy in a stable; the work is nearly completed; and the patient donkey stands by, ready to parade him through the streets. One of them is putting the peacock's feather into his sugar-loaf cap; others are finishing the decorations of his ragged garments; and all are full of enjoyment of the coming fun and pence. The story is told with great skill; and will add to Mr. Clater's fame in picturing subjects of this class.

No. 237. 'Buy, Buy,' W. BOWNESS. A clever and remarkably well-painted picture of an Itinerant Italian Image-seller.

No. 240. 'The Bay of Naples,' G. E. HERING. This also was exhibited at the British Institution; the two other works, exhibited there by the same artist, are now in the gallery of the Art-Union Society. It gave us pleasure to refresh our sight by looking again upon this picture; a beautiful copy of one of the finest scenes in nature from the pencil of a painter who can do full justice to the glories of Modern Italy.

No. 246. 'The Avvocata, near La Cava,' J. UWINS. This young artist continues to improve, gradually but safely, in the best school and on the soundest principles, like his accomplished relative and master. His pencil has now obtained much settled power; in his colouring he is firm and vigorous; he cautiously eschews the meretricious, both of design and execution; and trusts for success alone to those whose discernment and appreciation are valuable. Already, he is behind few of our landscape-painters; and he is on the way to pass by the majority of them. His time in Italy was not squandered. This picture may be classed among the best in the Liverpool collection.

No. 269. 'Nell and the Widow,' FANNY M'IAN. A touching transcript of a touching incident. It will be remembered at the exhibition of the Royal Academy.

No. 271. 'River Scene with Cattle,' J. TENNANT. A fine example of the ability of one of our most graceful, natural, and true English painters of landscape. The arrangement of the composition is in fine keeping with the character of the scene—a happy harmony of Art with Nature. The details are very simple; and they tell by their simplicity; for there are few unfamiliar with the circumstances that make up the picture. No. 308. 'Distant View of Erith' is a work of another class, but of equal merit.

No. 378. 'A View of Bolton Abbey, Yorkshire,' COPLEY FIELDING. This large landscape painting, in oils, the production of a master in the art of painting in water-colours, was one of the features of the late exhibition of the Royal Academy. Hung somewhat too high, in the great room of the gallery, and placed among gaudier and more attractive displays, it attracted comparatively little attention; and its singular merits were, in a great degree, overlooked. Those who examine it in this collection, where it is far more advantageously situated, will not hesitate to pronounce it a *chef-d'œuvre* of the Art—a work, in all respects, calculated not only to uphold, but to increase the reputation of its accomplished producer. To arrive at this conclusion, however, it must be scrutinized closely. It will bear it. At first sight, the colouring seems thin and poor; but looked into, the most consummate skill will be sufficiently evident. It is a true copy of nature; a pure, refined, complete and consistent example of Art. There is in it, indeed, nothing to startle; but everything to satisfy. It is the offspring of a fine mind; the production of the pencil of a thorough master; of one who we are full sure, if he please to paint a dozen pictures in this style, will, when the dozen have been painted, rank second to no artist in Great Britain.

No. 291. 'The Fetch of the Beloved,' C. A. DUVAL. A painted poem. It pictures an Irish superstition. The shadowy semblance of the beloved appears to her lover at night-fall—the sure augury of an early and sudden death. The light drapery and misty form of the departed maiden are rendered with singular effect. The stars and the outlines of the mountains are seen through them; yet the "spirit" is clearly and distinctly expressed. The countenance of the lover is finely rendered; it conveys rather the idea of confiding hope than of unmanly terror; as if the warning were a welcome. The execution is equal to the conception—both are masterly.

No. 344. 'The Billet-Doux,' A. SOLOMON. A work of good promise. If the artist continues to progress in proportion as he has progressed within the last year or two, that promise will soon become performance. He is proceeding in the right path.

No. 352. 'The Drachenfels and Königswater—Departure of the Ferry Boat,' H. GRITTEN. A good example of one of our "rising" landscape painters; who brings care and industry to the aid of talent.

No. 357. 'An Autumnal Evening,' S. A. PERCY. A good bold and manly style of work.

No. 399. 'Study of Goats,' C. JOSE. A work of elaborate finish, yet producing a most desirable effect, by its truth to the originals. The painter (with whose pictures we have been made familiar on the walls of Suffolk-street) comes very near some of the most valued of the old Flemish masters.

No. 401. 'The Reprieve,' C. H. LEAR. A bold attempt; and by no means an unsuccessful one. The figures are well drawn, and the story is told with striking effect.

No. 434. 'The Flower and the Leaf,' W. B. SCOTT. Old Chaucer is reading his poem to John of Gaunt and his sisters. The picture is an exceedingly clever one, and bears intrinsic evidence of thought and study. The drawing is good, and although the colouring is comparatively weak, the artist has made amends by the judicious manner in which he has distributed his lights and shades.

The room devoted to water-colour drawings contains above a hundred good examples; and among the works in sculpture, albeit, there is no "room" for them, are several valuable specimens—the leading contributor being Mr. Spence, an artist of Liverpool.

## MANCHESTER.

THE Twenty-first Exhibition was opened at the Royal Institution, Manchester, on the 3rd of September. It consists exclusively of the works of modern artists, and contains 522 pictures. A considerable number have been already exhibited in London: the Society of British Artists are extensive contributors; but the aid received from our leading painters has been singularly, and we believe unusually, small. There is not, indeed, in the collection, one of a very striking character, nor one by which a reputation has been either obtained or secured. We cannot, therefore, congratulate the Directors on their success; there is evidently a want of energy somewhere; the wealth of Manchester, notwithstanding its recent drawbacks, is proverbial; and, in gone-by years, it was a famous market for works of Art of all classes. For some time past, however, its annual "shows of the season" have been gradually deteriorating; few good pictures have been sent; consequently, few have been purchased; and the artists seem tacitly to have considered the trouble, and cost, and transmission, to be more sure than the chances of sales. There are, notwithstanding, some new works of merit; to these our comments will be principally applied.

No. 4. 'Fishermen preparing for Sea,' A. CLINT. A work of high order; excelled by few of its class; the time is evening; the scene, 'on the Yorkshire coast,' the boats are on the shore: the effect of sun-set is admirably given. The subject is well conceived, and carefully executed. Great skill has been shown in the grouping and arrangements of the materials.

No. 7. 'Scene from Twelfth Night,' H. O'NEIL. Good, but scarcely good enough for the painter. He contributes two other works—to which the remark will apply.

No. 21. 'Children Crossing a Brook,' J. G. POLLITT. The artist is, we understand, a native of Manchester. He exhibits several works, and each advances some claim to notice—for each supplies evidence of fine feeling and thought; although, in the whole, there is a sad lack of power in execution. No. 54, 'The Orphan and her Friend,' is full of good matter; and No. 27, 'One of Ireland's Fair Daughters,' is as veritable a copy of nature as we have ever seen.

No. 23. 'Hungarian Ark, at Offen, on the Danube,' J. ZEITZER. The artist contributes a series of his Hungarian pictures; we are familiar with most of them, but they will bear to be looked at again and again, for they have excellent qualities that make amends for a meretricious glare of colour that pervades the whole, and which Mr. Zeitzer will do wisely to study to get rid of.

No. 29. 'Woodland Scenery,' H. JUTSUM. A pleasing and graceful composition; the cows are plodding homewards through the woodlands. The colouring is even more "spotty" than usual, a defect against which Mr. Jutsum should guard.

No. 43. 'A Flower Girl of Andalusia,' F. Y. HURLSTONE. A portrait of much merit, but marred by the eternal blue. Mr. Hurlstone is an extensive and valuable contributor to the exhibition; and his works, chiefly, are here seen for the first time. No. 274, 'A Water Seller of Seville and Spanish Ragamuffins,' is one of his best productions.

No. 44. 'On the River Lea, near Bow-bridge,' W. A. BRUNNING. A landscape of right good character, with evidence that the painter has studied in the right school; the source upon which he draws may be, indeed, a little too apparent in this work, but it is less so in others equally clever; for example, No. 291, 'On the Sands at Boulogne.' We are not familiar with the painter's name, but augur, from what we have here seen, better things hereafter.

No. 47. 'A Mother and Child,' B. R. FAULKNER. Very pretty, and very graceful, and with much merit as a work of Art.

No. 52. 'Touchstone, Audrey, and William,' W. K. KERLING—is full of true and forcible character, and painted with skill and judgment. He exhibits other excellent works, and among them—No. 273, 'Admonition.'

No. 85. 'Salvator Rosa,' A. J. WOOLMER. This and its associate—No. 91, 'Scene from Tasso'—are liable to the serious objection of containing far too little matter for the sizes of the canvasses. They are clever works, undoubtedly; but

a small picture from the same hand—No. 309, 'Viola at Olivia's Gate'—is worth them both. This is, indeed, an exquisite little bit, full of talent; and although, as usual, sketchy and unfinished, may be taken as an example of true art. Mr. Woolmer may produce great things, if *he will to do so*; but he must not shut his eyes to nature, and paint as if his lights and shades were all the creations of his dreams.

No. 92. 'Scherazade and the Sultan,' E. JACOBS. The work, we understand, of a foreigner—the first work he has exhibited in England. It is one of very remarkable character—singular in its execution, and almost fantastic in its style, but possessing unquestionable merit. Its leading feature, is the effect of a brilliant Eastern sun-set, thrown upon the picture, and which, at first, seems produced by artificial means.

No. 102. 'An Old Water-mill—approaching Shower,' J. WILSON, jun. This is on the whole, perhaps, the gem of the Manchester Exhibition. It is a landscape of the highest merit, surpassed by very few productions of our British school, and not unworthy to rank with some of the most famous of the Flemish masters. It may be lauded in the most unqualified terms; as an accurate copy of nature, it has been rarely excelled, and it affords abundant evidence of careful finish. There is no attempt to produce effects by "slap-dash;" every part has been pondered over; industry has been as busy as genius. The style is bold and manly; yet it would seem to have been minutely and elaborately wrought. We might select this as one of the most satisfactory examples of a class of Art in which our country has arrived at acknowledged eminence.

No. 109. 'Madge Wildfire and Jeanie Deans,' W. P. FRITH. A comparatively early work of this accomplished painter, and one that, perhaps, gave the first evidence of his ability. It was easy to perceive that the producer of it was destined to achieve a reputation.

No. 115. 'Pilot going on Board,' J. WILSON. A work which, like all the works of the painter, has many excellent qualities, and which gives no tokens of "falling off."

No. 123. 'The Blind Boy at one of his Pranks,' J. P. PHILIP. The work of an accomplished mind. The story is told in three "compartments"—in the centre, the mischievous boy is floating down a stream, on a lily leaf, in his bower of roses, the bower he has just built in the bosom of a tender lass, whose portrait is graceful and beautiful; and on the other side she is consigning her dangerous ally to the mercy of the current. The painting is delicate in a high degree; it is, perhaps, unfinished, but the conception is unexceptionable, and the drawing admirably true.

No. 128. 'The Invalid,' J. W. KING. An old and pleasant acquaintance. There are two or three other excellent works by the same artist. No. 150, 'The Garden Seat,' is a most touching picture; we noticed it as one of the best performances of younger aspirants in the exhibition of the Society of British Artists.

No. 140. 'The Autumnal Noddy,' Miss HUNT. An exquisitely finished painting of flowers.

No. 163. 'Interior in the Cliffs of Hastings,' J. TENNANT. The production of one of our best landscape-painters; but this is an attempt, and a perfectly successful one, at another class of Art. The interior of a fisherman's cottage—the fisherman, his wife, and child being introduced. The figures are painted as if the artist had been long familiar with a style too much neglected by landscape-painters; they are capably drawn, carefully finished; and the expression—for a story is told—is admirable. Every part of the work has, indeed, been carefully gone over; nothing has been slighted; the back-ground, a bare wall, is toned with singular force, so as to throw out the points desired to be more prominent. The work is that of an artist of great ability, and is not the less welcome as an effort apart from an accustomed course. Mr. Tennant contributes several excellent landscapes that would do honour to any exhibition.

No. 165. 'Windmills near Ramsgate,' J. C. BENTLEY. A capital work; true to nature; and with a depth and vigour of tone for which we were unprepared.

No. 171. 'View of the Head of Loch Fyne, with Dundarra Castle, Argyllshire,' COPLEY FIELDING. No one who looks upon this work

will hesitate to believe, that the painter in water-colours may, if he pleases, master the less manageable material. It takes time to persuade the world, that an artist can become famous in a new walk; and many who have been accustomed to see him only in one character, distrust the evidence of their eye-sight, when they perceive him excellent in another. In this evil originates the vice of "mannerism," of which all painters are more or less guilty. Copley Fielding has already done much to overcome this prejudice, and will, undoubtedly, do more. This is a noble and vigorous work, leaving no suspicion that the producer of it has been all his life an artist in water-colours.

No. 172. 'View of Rivault Abbey—the Rainbow,' J. RADFORD. A work of good promise, with too much effort at being "fine" in parts, but with evidence of taste and judgment notwithstanding.

No. 186. 'Scene from the Antiquary,' J. PERL. A clever conception, describing the moment when Edie Ochiltree destroys the day dream of the Antiquary—"I mind the bigging o't."

No. 206. 'Moon-rising—Composition,' J. B. CROME. An excellent example, in a style of art in which the painter continues unapproachable.

No. 223. 'Lady and Child,' A. DU VAL. A fine portrait—or rather fine portraits—of two most auspicious subjects.

No. 242. 'Near Cheddar,' J. B. PYNE. A most true copy of nature; free as nature herself.

No. 244. 'Money Changers—Siout, Egypt,' W. MÜLLER. A work of the highest merit; the production of an artist who has secured a reputation second to that of very few who do honour to their country. The whole arrangement of this picture (money changers of Egypt) is excellent; it is full of strong character—a deep reading of the human mind; and as an example of colour, it is in all respects masterly.

No. 247. 'Landscape, with Cattle,' T. S. COOPER. A very large picture—too large for the materials it contains, but worthy of the admirable artist.

No. 258. 'Boats on the Medway,' M. E. COTMAN. A carefully studied work, with evidence of much improvement.

No. 286. 'Blondel,' G. F. WATTS. A well-drawn figure, coloured with much skill, and made to tell the story with no inconsiderable tact.

No. 290. 'The Chapel of the Virgin, in the Church of St. Pierre, Caen,' S. RAYNER. An interior. The artist promises well.

No. 294. 'May-Day,' T. CLATER. A most agreeable picture, describing the pleasant sports of the olden time. The figures are somewhat too "nice;" their holiday gear seems to have been all put on for the first time; but the group is capably arranged, and variety is preserved without confusion.

No. 342. 'Children heart-merry in a Graveyard; an old and contemplative Man looking thoughtfully on,' H. LE JEUNE. The artist has exhibited better works, but there is in this the same evidence of genius that may be found in all his productions.

No. 366. 'Poor Nell,' W. BOWNESS. A touching portrait of the hapless heroine of a sad story. The subject has been conceived and is executed in a fine and natural spirit; the picture is not unworthy to associate with the book.

No. 372. 'The Glee Maiden,' Miss M. FAULKNER. A most elegant and graceful portrait; a piece of painted poetry.

No. 386. 'Holy Water,' H. PICKERSGILL. A young maiden at the entrance to a church; carefully drawn, ably coloured, and a fine conception of truth in character.

No. 387. 'Percy Bay, Northumberland,' T. M. RICHARDSON. An excellent landscape, thoroughly English.

No. 402. 'A Street Scene, Salisbury,' W. CARPENTER. A very clever work—the production of a young painter who is "rising" rapidly. Much taste has been shown in the management of very simple materials; the figure of a young woman is admirably wrought.

No. 411. 'The Portrait of a beautiful Maniac—from the tale of "Le Diable Boiteux,"' A. SOLOMON. The work has merit of no common order, and justifies us in expecting much from the artist hereafter. It is forcibly conceived; the appalling character is conveyed, indeed, with mar-

vellous strength; and, as a finished work, it is of considerable excellence.

Our limits will not permit us to enter at greater length into this collection. As a whole, it is not satisfactory, although it contains many good and valuable works.

We understand an "Art-Union" Society is in association with the Institution; the sum subscribed as yet is small; but surely we may hope for a large one in wealthy Manchester.

#### BIRMINGHAM.

THE Exhibition of the "Society of Artists" was opened at the Rooms of the Society, late the Athenæum, on Monday, the 12th of September. Our readers are aware that this is a "removal" from the "Society of Arts," where the annual exhibitions have been heretofore held. The new gallery is very convenient, and sufficiently spacious; it is well lit; and the pictures here appear to great advantage.

On the whole, we do not hesitate to describe the present exhibition as the best that we have ever seen out of London. It really contains no pictures decidedly bad, and very few that can be characterized as *mediocre*. The parties intrusted with the arduous task of collecting them were fortunate as well as indefatigable; we could scarcely have conceived it possible to bring together so many satisfactory works, after the other Provincial Institutions had been supplied, and while the "stores" of the Art-Union Society hung upon the walls of Suffolk-street. This looks well; it carries conviction of an *esprit du corps* on the part of the artists—to which, unhappily, the profession is too little accustomed; and shows that they will act in concert whenever and wherever there is just occasion so to do. We trust that the patrons of Art in Birmingham will see this matter in its proper light, and give their co-operation to the managers of the Institution, by making even more purchases than usual. A large proportion of the works exhibited may be coveted by any collector of judgment and taste; and very many of them will have been here seen for the first time. The rooms contain 422 works; and among them is the 'Hamlet' of Maclise; some of the best paintings of Etty; 'Dignity and Impudence,' a *chef-d'œuvre* of E. Landseer; sundry exquisite landscapes by Lee; and a beautiful sketch—the *Comus*—of Hilton's.

The judicious arrangement of the pictures deserves marked commendation; the "hanging" is very just; due care has been taken to place the works, according as the lights may best serve them; and no portraits—with one exception, a compliment to the estimable President of the Royal Academy—have been placed "upon the line," a plan by which the portrait-painters do not suffer, and which materially enhances the value and interest of the exhibition. The £50 prize, we should observe, will be again given.

No. 1. 'The Reverie of Alnaschar,' J. BRIGSTOCK. Full of character, and remarkably true to the famous story. We noticed the work in the exhibition of the Royal Academy.

No. 6. 'Charles I. receiving Instruction in Drawing from Rubens,' S. WEST. To this excellent work the observation also applies. It is here seen to great advantage, and will do good service to the reputation of the painter.

No. 6. 'Godalming, Surrey—a Showery Day,' J. MORRIS. A landscape of much ability, manifesting close and careful observation of nature.

No. 10. 'The Lake of Nemi,' W. LINTON. With less of effort than usual; and therefore, perhaps, better. The picture is redolent of Italy.

No. 11. 'A River Scene,' T. CRESWICK. Mr. Creswick is a large contributor to the collection, to which he has sent some of his best works. It was his duty so to do; for he is a native of the town,—a fact of which his fellow townsmen are justly proud.

No. 12. 'Windsor Castle,' W. FOWLER. A pleasant and well-painted copy of the glorious Palace-castle of England; its character, and that of the adjacent scenery, have been happily caught.

No. 25. 'La Siesta,' P. F. POOLE. A title borrowed from Italy, to a scene and circumstance as thoroughly English as Cheshire cheese. This savours of affectation; which we should imagine to form no part of the painter's character, for very few artists are more natural and true. Here is an example. A boy sleeping by the hedge-stile;

a young girl has just discovered him, and looks down upon the unconscious youth with a happy mixture of mischief and pleasure. It is a sweet work, happily conceived and executed.

No. 30. 'Rouen Cathedral,' H. GRITTEN. A work of very considerable merit. The venerable structure has been admirably copied, and the characteristic groups that surround it are introduced with skill and judgment. The artist has performed, with much ability, a very arduous task; for it is no easy matter to render such a subject picturesque and attractive.

No. 37. 'The Embarkation,' W. COLLINS, R.A. One of the beautiful, impressive, and effective compositions of the master, in which landscape and figures are happily blended.

No. 38. 'Dignity and Impudence,' E. LANDSEER. Few who have seen it will have forgotten this picture. It was the gem of the exhibition, last year, at the British Institution; and has been kindly lent to the Birmingham artists by its fortunate possessor, Jacob Bell, Esq.

No. 45. 'A Contest of the Lyre and Pipe in the Vale of Tempe,' F. DANBY, A.R.A. This work will be remembered in the exhibition of the Royal Academy. It possesses merit of a high order—fine as a composition, beautiful as a landscape, and altogether excellent in execution.

No. 46. 'The Dance,' W. ETTY, R.A. The admirable work of the master, exhibited also at the Royal Academy. The collection contains others of Mr. ETTY—all capital and valuable aids to the student.

No. 48. 'Portrait of a Boy,' Sir M. A. SHEW, P.R.A. A work that possesses qualities of rare merit; it is the production of a careful hand and a judicious mind, whose taste, knowledge, and experience forbid any fanciful freaks, as apart from the purpose of the portrait-painter.

No. 49. 'A Lane Scene near Kinfare, Worcestershire,' H. H. LINES. A well-arranged and skillfully-painted landscape, the production of an artist of Birmingham.

No. 54. 'The Unrelenting Lord,' J. R. HENBERT, A.R.A. A painful subject, the choice of which is not compensated for by the merit it undoubtedly has, in composition and execution.

No. 56. 'Fruit,' G. LANCE. As usual, a work of wonderful excellence. Such pictures will surely lessen the "marketable value" of productions—copies of similar objects—by some of the old masters.

No. 61. 'The bashful Lover and the Maiden coy,' F. STONE. A pleasant picture, true to nature and to "fact."

No. 65. 'The Look-out—Swiss Soldier of the Sixteenth Century,' J. A. HOUSTON. If we mistake not, this picture was in the exhibition of the Royal Academy; at least we remember one very like it, hung where we had some idea of its merit, but where it could not be fully appreciated. Here it has absolutely startled us, as the production of an artist whose name is comparatively unknown. It may be placed in comparison with any work of its class, the production of modern times. If the artist be a young man (of which we have some doubts, for the picture looks matured), he is destined to occupy a foremost rank in his profession. The drawing is admirable; the whole arrangement of the subject is unexceptionably good; and its execution is at once delicate and vigorous. The expression of the soldier on 'the look-out,' from the summit of a cliff, which commands the adjacent valley, is highly characteristic, and all the minor details are "put in" with care and thought. There is in the subject, apart from the mode in which it has been treated, absolutely nothing; yet genius can make, in a better sense than that intimated by the adage, mountains of molehills. Mr. Houston, be he who he may, is an acquisition to the Arts. We bid him go on and prosper.

No. 70. 'Dorothea,' J. J. HILL. This also is the production of an artist of good promise. The old familiar subject is given with much taste and judgment.

No. 71. 'Landscape,' No. 77. 'Water Mill,' W. MÜLLER. This admirable artist is a large contributor to the exhibition; but his works, we believe, are lent by proprietors of them, resident in Birmingham. Here are two exquisite examples of the one class of Art, painted with exceeding truth to nature and with great vigour and delicacy: a little less use of sombre tints, and Mr. Müller would hold a very foremost rank as a landscape-

painter. It is not, however, only in this department of the art that he excels; he has here one or two examples of groups, that have rarely been surpassed for vigour of tone, accuracy of drawing, and expression of character.

No. 74. 'The Raising of Jairus's Daughter,' THEODORE VON HOLST. This was one of the prize pictures of the British Institution last year. It is a noble work; of the highest and best class. We fear it has not found a purchaser; and this we regret, first as lowering our estimate of the taste of the age, and next as discouraging to the artist, whom we have been very anxious to see devoting his pencil to the production of works less *outré* than he generally produces.

No. 75. 'The Play Scene in Hamlet,' D. MACLISE, R.A. This picture would alone form an exhibition: fortunes have been made by "carrying" works infinitely inferior throughout the country. It is here seen to very great advantage. The more we have examined, the more we are disposed to class it almost, if not altogether, at the head of the British School of Art, among the imaginative and inventive of its creations. It is so full of matter, so finely treated; it affords such indubitable evidence of genius of the highest order; and is at once so glorious in conception, and so admirable in execution, that we laugh to scorn the hypercriticism that would take no note of its vast merits, because of certain defects of colour that, in marring its value, amount to about as much as a spot on the sun.

No. 79. 'Portrait of James Montgomery,' T. H. ILLIDGE. A striking and capably painted likeness of the poet.

No. 86. 'Venice,' J. HOLLAND. Very beautifully wrought; the arrangements of the work being all in good taste and judiciously introduced.

No. 92. 'Portrait,' F. T. LINES. An excellent portrait; carefully studied and finished; the production of a Birmingham artist.

No. 93. 'Furness Abbey,' F. H. HENSHAW. Also the work of a Birmingham artist; and a good and agreeable copy of the famous abbey.

No. 94. 'The Road-side Inn,' H. M. ANTHONY. An excellent work, of right good promise. We are not familiar with the artist's name, but expect to meet it often hereafter. There are few works in the collection that possess greater merit.

No. 95. 'The Duel Scene from Twelfth Night,' W. P. FRITH. A new work by this admirable artist, and one that will, at least, sustain his fame. It is a capital reading of the subject, painted with matured skill; the characters have been happily rendered; and it is well drawn, and coloured with great ability.

No. 100. 'Wild Flowers,' R. ROTHWELL. A simple portrait of a simple child; a work of great delicacy and refinement, and with sure evidence of genius in the conception and execution.

No. 103. 'The Return of the Knight,' D. MACLISE, R.A. Another of Mr. MacLise's famous productions, and by no means the least interesting or meritorious of his works.

No. 105. 'The Saint Manufactory,' T. UWINS, R.A. This work was exhibited at the British Institution. It is full of matter, treated with skill, judgment, and a thorough professional knowledge.

No. 108. 'Fisher Boys,' H. THOMPSON, R.A. To examine a work by this excellent artist is a rare treat now-a-days, for Mr. Thompson has long relinquished the pencil and retired from a profession to which he did honour. This is a sweet and simple picture; one of the best of the modern school. It was engraved in Mr. S. C. Hall's "Book of Gems."

No. 112. 'Going to Plough,' D. COX. A waste common; very true to nature; carefully and thoughtfully painted.

No. 113. 'The Lady in the Enchanted Chair,' W. HILTON, R.A. A sketch of rare value. One of the few legacies of the great painter to lovers of veritable Art.

No. 116. 'Landscape,' F. R. LEE, R.A. A beautiful work, worthy of the accomplished artist. [We pass over the collection of paintings in water-colours, of which there are many admirable examples.]

No. 200. 'Fruit,' W. DUFFIELD. We have not, heretofore, met the name of this artist; and have been not a little astonished to behold a work of surpassing merit—equalled by none of its class, with the exception of the productions of one painter; and even these we except with some hesitation.

The 'Fruit' of Mr. Duffield is less perfect in minor details, less highly wrought in its small "finishings;" but as a copy of reality, it is fully equal to anything we have ever seen.

No. 219. 'King James conferring the honour of Knighthood on Richard Monoplies,' J. E. LAUDER. A capably painted picture; full of point and character.

No. 246. 'The Stile,' R. REDGRAVE, A.R.A. A beautiful little work, that "smacks" of the green hedge-rows, and the nature that lives among them.

No. 263. R. DADD. This work was one of the attractions of the exhibition at the Royal Academy, notwithstanding that it was placed where the mere crowd of gazers would pass it by unnoticed. It pictures that passage from the *Tempest*, where the fairies gather by moonlight on the "yellow sands;" and it is not unworthy of the fine poetry it illustrates.

We must draw this notice to a close; and still leave without comment many excellent, valuable, and interesting works. With a large proportion of the remainder, however, our London readers are acquainted: such are those by WARD, 'The Widow of Edward IV. delivering up her Children;' O'NEIL, 'A Monk Reading;' W. PATTEN, 'The Dead Bird;' JOY, 'Don Quixote Disarmed;' STARK, 'Windsor Great Park;' PYNE, 'Shoreham;' E. W. COOKE, 'Dutch Fisher's House;' WOOLMER, 'Lucy Ashton;' RIPPINGILL, 'The Two Daughters of the Brigand;' R. S. LAUDER, 'Meg Merrilies;' T. S. COOPER, 'Sheep and Goats;' JUTSUM, 'Mill, North Devon;' LATILLA, 'The Orphan of the Alps;' A. MONTAGUE, 'Cottage near Windsor;' M. CLAXTON, 'The Madonna della Sedia;' H. H. HORSLEY, 'The Weary Drover;' &c. &c. &c.

BIRMINGHAM SOCIETY OF ARTS.—An exhibition of "works by deceased masters of the Italian, Spanish, Flemish, and English schools" has been opened at the rooms of this Society. It consists of 316 pictures; several of which are of vast value; but, as will be supposed, the greater number are worth little more than as aids to contrast, and to augment the catalogue. The principal contributors are the Marquis of Anglesey, Sir Francis Lawley, Lord Lyttleton, Earl Craven, and Langford Kennedy, Esq.; but many of the gentry in the immediate neighbourhood of the town have assisted in forming the collection. The number of "lenders" amounts to 85; and of the artists, whose works are exhibited, there are no fewer than 116. The principal pictures are those by Rembrandt, Quintin Matsys (a duplicate of 'The Misers'), Canaletti, Guido, Vandyck; Hobbima, Claude, Murillo, and David Teniers; the catalogue contains a brief but interesting memoir of each, compiled with care and industry.

The exhibition is very interesting and very useful, and cannot but supply vast stores of knowledge, upon which the artists of Birmingham may draw.

[We cannot quit this subject without offering a few remarks, in reference to the unfortunate differences that have led to a separation of the "professional" and "unprofessional" members of the Birmingham Society of Arts. "Unfortunate" we term it unhesitatingly; in union there is strength; a house divided against itself falleth to the community, at any rate, no possible advantage can arise out of the division, and in the end it will work evil to the artist as well as to the other party. We had great hopes that the dispute might have been settled by "arbitration;" but this seems now out of the question: the Birmingham artists have obtained the co-operation of their brethren—a fact creditable and honourable to both; they have, as we have shown, succeeded in getting up an admirable exhibition, and they are consequently indisposed to "listen to terms," even if terms were offered. They must now, consequently, work alone; we earnestly hope they will be successful—not in getting up an annual exhibition—of that we have no doubt; or of making it answer their own individual purposes—of that we have as little; but in extending a taste for, and a knowledge of, Art in the good town of Birmingham—a town where the improvement to be derived from the Fine Arts is especially needed, and where it may be made most practically useful.

Having made all due inquiry into the subject,



we do not hesitate to acquit the artists of Birmingham of all blame; circumstances as they were, we do not well see how they could have acted otherwise than they did act; for the inevitable consequence of the new arrangements of the Society was to "shelve them" altogether; to make them nominally members, but in reality no more members than the porters who wait at the gate.\* This ought not to have been; there was neither wisdom nor necessity to justify such a course, and the artists manifested a right and proper spirit in resisting it. Besides their greater professional knowledge (which of course cannot be disputed), they were at least upon a par with a large majority of the members as regards the positions they occupy in society. Intellectual pursuits confer rank—a rank that may not be so readily acknowledged in a trading town, but which is recognised in higher places and by higher authorities. Without desiring to go very deeply into the matter—but wishing rather to forget it—we must say the law which protected the artists was abrogated in spite of justice, and that they were not dealt with either fairly, generously, or wisely.

We owe so much to those gentlemen, whose cause we may have seemed to have deserted—merely because we waited to examine into the cases prepared by both; and had some hopes that the dispute would have been adjusted without asking for a verdict.

We regret, exceedingly, that such has not been the result; and now we earnestly hope that both institutions will do all the good they can for Birmingham—that the artists will take care to make their annual exhibitions satisfactory and useful—but that they will not stop there; that they will bear in mind they have duties less agreeable and less profitable, but infinitely more important; and that the Society of Arts will render their branch of the School of Design really and practically useful to the youth of their town, and fill their library and studio with works more advantageous than a copy of Piranesi, and casts of the Venus and Apollo.]

#### NORWICH.

The first exhibition of "The East of England Art-Union" has been opened at Norwich. It is highly satisfactory; and will no doubt contribute to reinstate the Arts in the wealthy and prosperous county of Norfolk. The collection consists of 215 works; a large proportion of them have been supplied from London, but not a few by artists of the good town and neighbourhood. Our limits will not permit us to particularize; but we may mention among the list of contributors the names of Stark, Tennant, Pyne, Zeitter, Joy, Jutsum, Clint, Hoffand, Ward, Rothwell, J. Wilson, Knight, E. W. Cooke, Hollins, and Prentis.

The selection has, we perceive, been properly made, with a view to answer the purposes of the Art-Union Society; and we trust the subscription will be such as not only to have justified the experiment, but to lead to one upon a higher and more extended scale.

**PLYMOUTH.**—The drawing of the prizes of the West of England Art-Union will take place at a public meeting, to be held in Plymouth for that purpose, on Monday, the 3rd of October.

**YORK.**—**THE SCHOOL OF DESIGN.**—Our readers are aware, that a branch of the School of Design is about to be established in the ancient and venerable city of York. W. Dyce, Esq., the

\* "In the union with the Society of Arts, in the year 1830, certain powers and privileges were accorded to the artists, to secure to the Society the full advantage of their professional knowledge, and to enable that knowledge to be brought to bear upon the Institution, and through it upon the town at large. For twelve years the artists have exerted themselves with success, and by no act have they forfeited their right to those privileges; in spite of this, the Unprofessional Committee of the Society of Arts proposed and carried a measure at a General Meeting, July 12, 1842, depriving the artists of the privileges alluded to, thereby reducing them to such a position in the Society, as would be degrading to them as a body, and render their exertions in the Institution utterly useless.

"In this extremity, the artists determined—rather than that those results on the public mind, which they had effected with so much perseverance and application, should be lost—that they would establish a new and independent society for the support and advancement of the Arts, to which they could apply that experience which was the only guerdon of their long services."—*Address of the Artists.*

Director of the Metropolitan School, was a few days ago introduced to the Yorkists, at a public meeting, by his friend and brother artist, W. Etty, Esq.—a native of the old city, of which he is justly proud, and to which he has, on many occasions, rendered essential services; his success in obtaining this advantage for York, being not the least of them. On this occasion, he delivered an eloquent speech; from which we must content ourselves with extracting a few passages:—

"It was determined to establish six provincial branch schools for three years as an experiment. It has been my good fortune to obtain for my dear native city one of these, and the first that has been begun; its being continued to be patronised by Government after that time will depend upon its success, and on the manner in which the objects it is intended to promote are carried through. Their object is not to create a race of artists for the higher and more intellectual exertions of Art; their aim is directed to a less ambitious, but I hoped more useful end; it arises from a prudent and wise design on the part of government, to give our manufacturers and artisans in every branch of industrial occupations which the art of drawing is at all applicable to improve, the means of competing with our continental neighbours in matters in which until now, and even yet, they are presumed to be our superiors, by the taste and skill in designing patterns. It is intended to improve, amongst others, the painter on glass, that modern works may more successfully imitate ancient excellence; that our masons may be able to design and work in the true taste, and successfully restore our dilapidated churches; it is intended, in short, to apply those assistances which have so long been wanted, to all the various trades and professions which require the skill of the draughtsman. These, then, are the legitimate objects of this School of Design.

Mr. Dyce delivered an introductory address, in which he dilated upon the present condition of this country with reference particularly to designs in manufactures, pointing out the difference that existed in the taste as to designs between this country especially and France, and dwelling at some length upon the great advantages that would result to this country by the formation and successful carrying out of the objects contemplated in branch schools of design generally. He was of opinion, that York was a most favourable locality for a branch school of this description, being a place retired, in a certain degree, from manufacturing districts; and at the same time situated in the neighbourhood of extensive manufactures."

In reference to these "Schools of Design," we hope to have some communication to make ere long. Upon this subject, however, hitherto we have been pretty much in the position of the "Needy Knife Grinder:—

"Story, Lord bless ye, I've none to tell, Sir."

**BELFAST.**—An Exhibition of Pictures by British Artists is announced to be opened, during the month of October, in this wealthy and enlightened town of the north of Ireland. The pictures are to be received in Belfast "on or before the 1st of October;" so that this notice will be of no value to those who may read it. We regret that information on the subject was not conveyed to us at an earlier period; for sure we are that many artists of London would very willingly have contributed; circulars, however, have been sent pretty extensively, and we trust that a good exhibition will be the result. The projectors, however, must not be discouraged if this first attempt should be a comparative failure; for the three English provincial exhibitions have absorbed nearly all the available materials of the painter. An Art-Union Society is to be incorporated with the Institution; the following is the leading paragraph of the prospectus:—

"That for the purpose of giving general satisfaction to the public, and avoiding all grounds of complaint on the part of the artists concerned, the system of prizes, as acted on by the London and leading Provincial Art-Unions, be adopted, which leaves the choice of Works of Art to the taste of the Prize-holders themselves, merely limiting the selection to Works of Art in the Exhibition."

**ROYAL IRISH ART-UNION.**—The Hon. Sec., Stewart Blacker, Esq., has addressed a letter to the *Athenaeum*, in consequence of an assertion having been made in that journal to the effect that the price asked by the artists themselves for all the pictures in the Irish (Hibernian) Academy, from which selection was to be made by the society, did not amount to so large a sum as the amount subscribed by the Art-Union. This was so evidently a mistake that we were surprised at the journal's falling into it; we ourselves, indeed, thought and said that the whole collection was not worth the £3700—which the Society had to expend. But the producers of the works, of course, thought otherwise; and it appears the aggregate value—ac-

cording to their estimate—was £6000; not double the sum subscribed. It would not, however, puzzle us much to account for this; Mr. Blacker could easily point out pictures valued at £50, for which no person in his senses would give £5; and he knows, also, that in many cases the sums asked were not the sums given. Mr. Blacker asserts that the exhibition was the best that has been opened in Dublin: our only answer need be, "bad is the best." The Art-Union did—we say it without the fear of contradiction—purchase many wretched productions because they were compelled to expend a large proportion of their funds in the gallery, and had previously bought all the pictures that were good. This evil will not occur again; it cannot if artists of ability will contribute to the collection; it shall not be our fault if they do not. We turn to a more pleasing part of Mr. Blacker's letter:—

"1. For several years previous the exhibitions of the Hibernian Academy had been gradually growing worse; they did not pay their own expenses; and nothing supported them but the praiseworthy zeal of the artists and a trifling government grant; and the year before our Society was established there was no exhibition in the Irish metropolis. Since our operations commenced the exhibitions have been every year steadily improving in the appearance of the works and the attendance of visitors, and are becoming more creditable and remunerative in every way to the Academy and to the artists.—2. At one of the first meetings of our Society, it was stated by a gentleman connected with the Hibernian Academy, who ought, from his position, to have been the best cognizant of the fact, that for the four previous Annual Exhibitions not a single purchase has been made from the walls of the Academy with the exception of three water-colour drawings for thirty shillings. Since our Society has come into operation, I am glad to say, that, independent of the handsome sums it has brought to bear on this desirable object, private patronage has been not merely stimulated into action, but, I may say, as far as this country is concerned, absolutely called into existence; and the committee have had to scramble with some of their own members for the best works, and in several instances have been fairly thrown out—the private purchaser anticipating them by a prompt and liberal offer to the deserving artist.—3. With reference to its effects on the higher and middling classes, in a country where, from the prevalence of political and religious animosities, it has been found hitherto impossible to make the various parties coalesce in one common object for national improvement and civilization, such has been the softening and refining influence of this Society, that persons of all shades of politics and religious opinions meet as if on a common ground, and work together with the greatest cordiality and good feeling. With reference to its effects on the lower classes, the Society throws open annually its exhibition of the works selected by the committee to the public at large. For the last fortnight this has been daily thronged by crowds of all classes: respectable operatives and their families, schools and public institutions connected with education, mechanics and servants of all ages and conditions, yet not a single instance of injury or irregularity occurred. Donnybrook Fair was raging at the time, and several masters, who refused their apprentices and dependents leave to join its drunken revelries and demoralizing vortex, made up for it by sending them to the Art-Union Exhibition."

We heartily wish Mr. Blacker and the Committee the success they deserve; hoping they will not, hereafter, be compelled to make purchases of which they are ashamed; nor be forced, by pressure from without, to pay another hundred pounds for the loan of a water-colour drawing.

#### ART IN CONTINENTAL STATES.

**ITALY.—BOLOGNA.**—*Academy of Fine Arts.*—The programme has been published by the Academy of Fine Arts for the competition for 1843. We merely give the subjects proposed:—

*For Architecture.*—Designs for a Custom-house on a great scale, for a large city. Besides the elevations of the building, there must be given, on a larger scale, separate drawings of the principal parts, and a clear account of the artist's views as to the disposition of the whole.

*Historical Painting.*—"Menelaus and Meriones, who carry the Body of Patroclus, while the Trojans, who wish to seize it, are repulsed by the two Ajaxes." To be painted in oil; in height seven Roman palms, in breadth ten.

*Drawing of Figures.*—Judas in despair throwing the price of his treachery before the high priests and elders.

*Plaster Ornaments.*—Baptistry for a Cathedral. *Engraving.*—Copper engraving of a picture by a good master, which has not before been well

engraved. It must contain at least one whole-length, or more than one half-length figure.

The prizes are gold medals of various values. The works for competition must be presented at the Academy of Fine Arts on the 30th of June, 1843. The competition is open to the artists of all nations.

**FRANCE.—PARIS.—Hospital of the Young Blind.**—For some days past the extremity of the Rue de Sévres has been crowded by persons wishing to see the front of the Hospital of the Young Blind, which has been uncovered. It is very fine, both as to invention and execution, and is the work of M. Jouffroy, that young artist whose statues of 'A Young Girl confiding her Secret to Venus,' and 'Disenchantment,' were so well received by the public at the exhibitions in the Louvre.

**Duke of Orleans.**—The Duchess of Orleans has presented to General de l'Etang a full-length portrait of the late Duke, requesting him to consider it as a testimony of the attachment the prince bore to him, and as a remembrance of his afflicted widow.

**Académie des Beaux Arts.**—The Royal Academy of Fine Arts has given its judgment on the competition in engraving. The first prize has been gained by M. L. D. J. Delemer, of Lisle, aged 28, pupil of M. Müller; the second by M. A. A. S. Coiller, of Paris, aged 21, pupil of M. Forester. Subsequently the prizes for Architecture and Sculpture have been adjudged: the first great prize in Sculpture to M. Pierre Jules Cavalier, of Paris, aged 28, pupil of Messieurs David and P. Delaroche; the first great prize in Architecture to M. Philippe Auguste Titeux, of Paris, aged 28, pupil of MM. Blouet and Depret.

**BEZIERES.—Public Monument.**—The bust in marble of the Père Vanière, a celebrated Latin poet, and a native of this place, has recently arrived: it is destined to be placed on a column, to ornament some part of this town. It is the work of M. David d'Angers, and is taken from a medal struck in the time of Louis XIV.

**GERMANY.—FRANKFORT ON THE MAINE.—Goethe.**—The governments of Austria, Prussia, Bavaria, Württemberg, and Saxony, have agreed mutually to become the purchasers of the house at Weimar, inhabited by Goethe, and of the rich treasures of objects of Science and Art which are collected there. They are to be kept together intact, and presented to the German Confederation, to be formed into a national and public museum, under such regulations as shall be thought proper by the Germanic Diet, under whose direction and superintendence it shall be placed. The heirs of Goethe, considering the noble objects of the five governments have offered the property for the sum of 600,000 florins (£60,000), being a third less than the sum at which the house and effects have been estimated.

**COLOGNE.—The Cathedral.**—The foundation-stone for the works to complete the cathedral of Cologne, was laid on Sunday the 4th of September, with great pomp by his Majesty the King of Prussia. A document was placed under the stone, to the purport that the completion of the cathedral is a testimony of the piety, concord, and fidelity of the various German states. There are appended the signatures of about sixty royal, noble, and distinguished personages, commencing with those of the King and Queen of Prussia; among them is the illustrious name of Humboldt. Of English we observe Prince George of Cambridge and Lord Cardigan. The names of the president of the committee for the cathedral, Steinberger, and Zwirner, the architect of it, are also included.

**BAVARIA.—MUNICH.**—It is believed that the Kings of Prussia, Saxony, and Württemberg, the Grand Dukes of Baden and Weimar, and other German princes, have accepted the invitations of the King of Bavaria, to be present at the inauguration of the Walhalla.

**ST. PETERSBURGH.—HORACE VERNET.**—The court of St. Petersburg shows friendly feelings towards France. The court put on mourning for a fortnight for the Duke of Orleans, and it is said that Horace Vernet is much in the good graces of the Emperor Nicholas, inasmuch that he is reported to be the bearer of a letter to Louis Philippe, whose scope is political as well as consolatory; and also of a verbal confidential message. If so, Horace Vernet is an Ambassador—the first painter so employed since Rubens.

**AMERICA.**—Pettrich, the American sculptor, who we believe was said to have been murdered in his studio at Philadelphia, is recovering the effects of the wounds inflicted on him. He has lately modelled a statue of Washington, for the inhabitants of Philadelphia, the cost of which was, as usual, to be defrayed by subscription, but the amount subscribed has been lost, "by some misadventure;" a circumstance which prevents the execution (at least at present) of the work in marble. Mr. Healey, one of the most distinguished artists of the United States, has executed portraits of the President and some members of his family, which are very highly spoken of.

**NEW YORK.—An Art-Union Society**—called "The Apollo Association"—has been established at New York; the object of which is "to advance the cause of the Fine Arts in the United States, to cultivate and improve public taste, and to afford additional encouragement to our national artists, by the purchase and distribution of their works. This Association, the first of its kind established in the United States, has, in the short time since its commencement, distributed among its subscribers fifty-eight works of Art in painting and sculpture, costing 6264 dollars, and the members of the two last years have each received a copy of two elegant engravings, costing about 1000 dollars." We have been long anxious to obtain some idea of what the artists are doing, and how the Arts progress in the United States; but have been hitherto unable to obtain any satisfactory information on the subject. In England we have seen very few of their works.

## CORRESPONDENCE.

### METALLURGY AS A FINE ART.

**SIR,**—In considering the ductile, fusible, and other peculiar properties of the metals, gold, silver, iron, bronze, &c., in contradistinction to the nature of the productions requisite for embodying the ideas of the sculptor and architect, viz. marble, stone, wood, compositions, &c., it becomes a self-evident truth, that they afford facilities for the execution of a species of design, exclusively applicable to themselves, and unattainable in any of the latter materials; and that, consequently, by their means, the sphere of genuine Art may be enlarged to the increase of our means of refinement, and the great benefit of the manufacturing and commercial interests of the country.

In viewing, however, the present state of the art of design in metals, more particularly silver, it will almost invariably be found, that, with the exception of designs ranging within the province of the sculptor's art, they belong to a class termed manufacturing, a species of design, in the production of which, the genuine principles of Art are either not understood or disregarded, or wherein the Art, if any be exhibited, is subordinated to utility, facility of execution, &c.; and the attainment of novelty, or a desire to meet the caprices of fashion, is the only aim of either the artist or manufacturer. Now in reference to all articles of use, it may probably be better that such a state of things should continue to exist; that all household utensils for instance, after having served their purpose for a few years, or a generation, should give place to others of greater interest; as exhibiting the progress of the national taste, and the changes or improvements in the mechanical arts. But notwithstanding the limited extent to which the arts in silver structure have been carried, it is obvious, that the class of works denominated ornamental, prize, and presentation plate, which, whether regarded as commemorations of events, or as honorary tributes to individuals, are peculiarly destined to preservation; and therefore, most legitimate objects for historic and poetic design, in due subordination to the genuine principles of Art.

In turning attention, also, to our more important and extensive works in the baser metals, that of iron especially, we find, that with the exception of those of the civil and military engineers, and the ordinary works to which this metal is exclusively applicable, it has never been legitimately employed; for instance, it has of late years been found desirable on account of its cheapness, durability, non-combustion, &c., to introduce this staple commodity of our country somewhat exten-

sively into works of architecture; but hitherto such introductions have, almost invariably, been in disguise: it has been merely used as a convenient substitute for stone, &c.; and although most successful works of Art have been produced in bronze, silver, &c., these are at all times recognised as appertaining to the art of sculpture. In not a single instance, either ancient or modern, will it be found that the designs of such works exhibit the various characteristics or capabilities of their material, sufficiently to bring them under the denomination of works of metallurgy, as a distinct branch of the Fine Arts.

There remains, therefore, to be created, or perhaps it may be only to be introduced and worthily patronised, a style of Art, exclusively applicable to the peculiar properties of metals; and when this is achieved, an impetus will not only be given to these important branches of national industry and commerce, but the art of metallic design, instead of being as heretofore regarded merely as a mechanical attainment, will become a distinct and important branch of the Fine Arts; which, being no longer limited to painting, sculpture, and architecture, will have their boundaries enlarged by the addition of that of metallurgy—*equally as distinct from either of those branches of Art as they are from each other.*

It is much to be regretted, that we have not extant any important examples of Grecian metallic art, as from the description given by Homer of the shield of Achilles, it may be inferred, that not only the art of sculpture was exhibited in that work, but that by the judicious use of several metals, and the various methods of working and finishing them, a combination of the effects of the art of painting also was produced, which the moderns, especially in this country, have hitherto failed to imitate. This, however, is the utmost that can be attributed to the Greeks; and indeed the description referred to affords no proof that these methods were practised as a Fine Art. It is possible that the work in question might, in this respect, have exhibited no more than a mechanical imitation of nature: but, even allowing that the combination of these two branches of Art was by them attained, we have no evidence that the Greeks did more than this. The introduction of the principles of architecture into metallic design, independent of its abstract imitation, appears to have been alike unthought of, both by ancients and moderns; and how far the combination of the principles of the respective arts of architecture, sculpture, and painting, is attainable in this distinct, and, in result, independent art of metallurgy, remains with our national genius to exhibit, and our national patriotism to encourage.

This combination of the principles of the three branches of Art, must particularly be understood as referring to the general application of the laws, by which those branches are governed, not the actual imitation of any of their respective productions, those of architecture and painting more especially. No artist would be justified in affirming that his productions occupied this newly-discovered field, or that he enlarged the boundaries of the Fine Arts, unless he embodies and gives a new direction to principles, the seeds of which exist in nature, and frames his works upon laws, which have hitherto remained undiscovered, or in his case are newly and peculiarly applied. If his productions are but the prototypes of any previously existing, and are amendable only to known and established rules, he but leaves the Arts where he finds them: but while an artist of truly inventive and original genius is allowed to be a law unto himself, such laws must be an elucidation of those recognised, and fundamental principles, or elements, whose prototypes exist in nature, and in which the experience of ages has proved that true excellence can alone reside.

And in the last place, in reference to that most difficult and important point to arrive at, in relation to all works of genius, viz., the finding a *just and competent tribunal*, to which to refer them, it must be remarked, that high Art is of that subtle and metaphysical character, that it requires not only a peculiar quality of mind, but a long course of study and observation, combined with a deep knowledge of the pure elements of classic Art, to enable an individual to arrive at a correct conclusion, in reference to any of its productions, even in those works in the department of which examples of excellence (founded on the consent of ages)

exist, by which they may be tested. But in the case of all works of a creative and original character, the difficulty is doubly increased. Here indeed it may emphatically be asked, where is a competent tribunal to be found?—and it will, perhaps, be replied, in public opinion. In the introduction of such works, the moral, commercial, and manufacturing interests of the country, are deeply involved; and yet the pursuits of the vast majority of the community are *directly opposed* to those which are necessary to constitute an individual an amateur of Art. In our highly commercial nation we have to deal with the physical and actual, with things that can be weighed, and measured, and numbered; whereas the very reverse is the process by which high Art is achieved, and, consequently, *the reverse* by which it can be truly estimated.

Thus it is, that the eye of taste and cultivated imagination, with a subtle apprehension, not only of the proportions of the Grecian architecture, but a susceptibility of feeling for the poetry and sentiment expressed in innumerable instances, throughout the whole range of classic Art, will not fail to possess the requisites for the due estimation of the character of artistic designs. To such individuals will the artist be willing to submit his works; in the testimony of these ought the public in general to confide; for in the exercise of a judgment, unworped by narrow prejudices, and unalloyed by the spirit of envy and of private interest, *such alone* are enabled to pronounce a just decision upon creative artistic merit.

Yours, &c.,

W. VOSE PICKETT.

Tottenham, Middlesex, Aug. 9th, 1842.

#### THE "CONTRAST" OF COLOURS DEPENDENT UPON PHYSICAL CAUSES, NOT A MATTER OF TASTE.

It has long been known, especially by the female sex, that in articles of dress, paintings, &c., to produce pleasing contrasts requires the admixture or combination of some peculiar colours in preference to others; and that the indiscriminate mixture of colours produces unpleasant effects to the eye. This principle is by most people regarded as a matter of taste; but, if closely examined, it can be proved to be essentially connected with the phenomena of complimentary colours.

By complimentary are meant any colours which, when mixed with others, produce white light; the former are then considered as complimentary to the latter. That the admixture of certain opposite colours produces white light, may be readily proved by painting on a wheel, or any rapidly-revolving body, the colours supposed to be complimentary; and when this wheel is put into rapid motion the colour produced is white. Complimentary colours are readily produced in several ways; in Newton's rings the transmitted and reflected rays are complimentary to each other; also, when polarized light passes through any doubly-refracting crystal, on turning either the polarizing or analyzing plate through a quarter of a circle, the colours first produced are complimentary to those which appear after the change of position. The colours thus elicited bear the same relation to each other as those which are popularly said to contrast well; and thus I propose to those who may not be possessed of good judgment in this matter, to use the above-mentioned means. Ladies, in the choice of colours for dress; carpet, shawl, and curtain makers or designers, paper stainers, &c., will thus obtain the most striking contrasts and the greatest effect. In cases where an unavoidably existing colour may wish to be dispensed with, advantage may be taken to make use of these means, as in the

cases of people whose complexions may be dark, tawny, or of a brownish green colour (especially ladies), their articles of dress should be deep in colour, and somewhat partaking of their own, as green, violet, puce, or deep purple. Those who are very fair should wear brilliant colours, pale blue, white, pink, yellow, &c. I have annexed a table of the complimentary colours as obtained by the polarizing apparatus:—

White.	Black.
Green (yellowish but dark).	Red (lake tinge).
Light blue.	Brownish orange.
Indigo blue (deep).	Pale yellow.
Deep purple.	Pale yellowish-red.
Pale yellow.	Deep blue.
Violet.	Pale yellow (greenish tinge).

The question of the cause of the pleasurable sensations excited in the mind by the peculiar combinations of colour cannot be entered upon here, being a question more in physiology than optics; but a concluding remark or two may not be out of place. It is well known that if the eye be exposed to a strong-coloured light, and then closed, the colour complimentary to the one first perceived now occupies its place; the one here produced is denominated "accidental," and is described in works on "Optics" under that head. Now, it appears most probable, that if an accidental colour be thus produced, and under favourable circumstances be distinctly visible, when a fainter colour is presented to the eye, a correspondingly faint accidental colour must be produced, although it may be overpowered by the first; and thus, by its mixture (in the case of badly-contrasting colours) with those, either not of the same tint or not complimentary, may produce the unpleasant admixture which is familiar to every one.

J.W.G., M.D., F.L.S., &c.

August 8, 1842.

#### VEHICLES.

SIR,—I must beg your pardon for troubling you on the interminable subject of "Vehicles." In common with many of your readers, I confess that I have tried all the nostrums that have been recommended, having been seduced from the old Magylyp by the parade which was made of the Borax and Silica mediums.

The *Drying Oil*, *Mastic Varnish*, and *Magylyp*, prepared by the colourmen, are notoriously bad; I am, therefore, certain that many artists, in common with myself, will feel truly grateful if some fortunate individual who has these costly secrets will kindly communicate receipts for making the following:—

1. *Drying Oil*—To be a strong dryer, and yet as colourless as possible.

2. *Mastic Varnish*—To be rich and colourless.

3. *MAGYLYP*.—To be what none of that you buy from the colourmen is, viz.—1st. Not horny and tough; 2nd. That it be well *amalgamated*, so that the two principles of oil and mastic do not subsequently separate; and 3dly. That it be smooth and flowing.

If some of your artist readers will tell us how they manufacture their drying oil and mastic, to make this much NEEDED MAGYLYP, they will confer no trifling benefit on some of their brothers of the brush; but let us have exact receipts, and not "a little of that and a small portion of this." One piece of advice I would venture to give to my young artist friends; and that is, not to heed one iota about the new nostrums. I have wasted more time and spoiled more pictures therewith than I can well afford.

Yours, &c.,

MAHL-STICK.

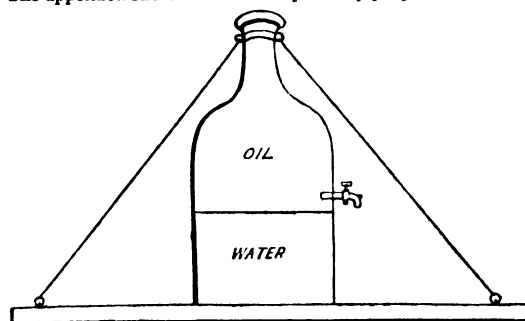
Glasgow, 10th Sept., 1842.

#### TO BLEACH AND PURIFY LINSEED OIL.

SIR,—Every artist knows the value of a pale, limpid, quick-drying, pure Linseed Oil. There are a great many modes of bleaching and purifying that useful vehicle, but the one I am about to describe I have found the best. Obtain a stout glass vessel, of any size, but one that will hold two quarts I prefer; get a hole drilled at the side, about midway, into which introduce a small spout for the purpose of drawing off the oil when sufficiently bleached and required for use. Into this vessel put nearly a quart of water, and add a quart of oil; shake the whole well together; do not cork, but tie it over with a piece of coarse linen cloth that will allow evaporation, and yet prevent the admission of particles of dirt or dust. Place this on the house-top, or any other place most exposed to the sun and light, secure from the effects of wind, &c., by a stay of copper wire, as indicated in the diagram: in three or six months much of the colouring matter will be extracted by the light, and if it remains a sufficient time, it will become nearly as pale as water. I have practiced this mode for many years, and thinking it might be useful to many artists not previously acquainted with it, I respectfully offer it for their adoption.

Yours, &c. R. D. TONGUE.

The appended sketch will best explain my purpose.



#### "RHYMES ON ART"—ISTS.

SIR,—Seeing that these are dull times for the Arts,—their Parliament having been, as it were, prorogued,—and believing that your ingenuity must be somewhat taxed to fill your paper, perhaps you will give insertion to these rambling rhymes.

Yours, &c.,

S. C. H.

Who says that THE ARTS do not flourish? Let's see

What to have and to hold, as their own, they possess?

Though the Arts, like the nation, are ruled by a SHER!

Under petticoat government long may they be!

May thy shadow, Sir P. R. A., never grow less!

But your Body grow greatly too large for the den,

Into which they have squeezed your Peers—thirty and ten!

Ask what their estates are—in tail or in fee?

Only think of the HILLS, GROVES, and MEADOWS they yield;

Why, they've two noble rivers—a SEVERN and LEE—

Sundry WOODS, and a FORREST, a LANE, and a FIELD!

They've WELLS and a POOLE; BRIDGES, RHODES, on their land

A WARREN, a PARKE, and some capital COLE;

A lake—that's an EASTLAKE—pure, graceful, and grand!

A SHEPHERD and LANDSCAPERS to watch o'er the whole!

If the Arts have no marble, they've certainly STONE—

Nay, a STONEHOUSE—WARDS, KITCHEN, a ROOM, and a HALL;

And a TOWN—with a TOWNSEND, of course—is their own,

And a BELL and a PORTER to answer a call.

Of artisans,—“Painters and Glaziers,” they've more

Than they wot of; a MILLER, a TAYLOR, a DYER,

Two COOPERS, two CARPENTERS, SMITHS half a score;

One TURNER,—*mem.*, fortune made, going to retire.

See what titles to church and to state they can bring!

They've an ABBOT, a DEACON, a DEANE, and a PRIEST;

They've a SARGENT, an EARLE, they have DUKES, and a KING,

They've a BAILY, a MARSHALL, and one KNIGHT at least.

They own DERBY and LANCASTER, RICHMOND and ROSS,—

Bare of trees, to be sure—and at this the muse grieves:

They have but a THORNE, BIRCH, and PYNE, and some MOSS;

But one S. PROUT, that may furnish a forest of leaves.

They've no deer, but one BUCK; they've no horse, but one MAIR;

They've no bull, but one BULLOCK; no goat, but a KIDD;

They've one KOG, yet no hens, but of Cox they've a pair;

They've a LOVER, a HATTEY, a SMIRKE, and a LEAR.

Of birds they have plenty—a MARTIN, a DAWK,

A PARROT, a PIGEON, a SWIFT, and a CRANE;

An ARCHER, a FOWLER—a FAULKNER to awe

The PARTRIDGE transferred to a Court from the plain!

Their numerous progeny talk without noise,

Yet they sell them, or hang them, and never seem sad;

If they have but one CHILDE, they have certainly BOYS,

THOMSONS, RICHARDSONS, JACKSONS, yet only one DADD.

They have AVILING, PAYNE, PHYCK, and yet a good HART,

Their KNELL may be heard, but it cannot annoy;

For they've LAUDERS to praise them whenever they depart—

They've their GRAVES, it is true, yet they still keep their JOY.

## THE WORKS OF WILKIE.

LIKE the first edition of a Poet's "Remains," may be considered those exhibitions at the British Institution, which present to us the works of a deceased artist. Thus has a due and grateful homage been formerly rendered to Reynolds, Lawrence, Hilton; and thus, at the present moment, a similar compliment to the genius of the lamented Wilkie offers to the thousands who admire his productions an opportunity of the most solid mental gratification.

In these exhibitions we become witnesses, by a *coup-d'œil*, of the principal labours of the painter; his intellect from youth to age appears to be expanded before us. Step by step we accompany him in his efforts, from the vigorous burst or timid trial—as the case may be—of inventive genius, to the finished product of its maturity; with what interest one is enabled to mark the methods of "going to work;" the pen and ink sketch, the careful register of a *thought*, the rapid brush of an effect; and then to discover the varieties in handling, from the dry stipple to the richest freedom and luxury of colouring. In truth, it is on these occasions that the painter encounters an ordeal, trying indeed to him, but most gratifying to his brethren and to the public—that of being compared with himself! *Nemo mortalium omnibus horis sapit*; according to Father Prout, "Every man is a fool sometimes;" and thus the slips of a man of genius, like those exceptions which prove the rule, tend to demarcate with more certainty the true path which led to ultimate and permanent success. If the process of wear and tear, of removal and reparation, cause at least a septennial change in all the component particles of the body, it is no less true that the structure of the mind undergoes changes as constant and more palpable. Hence, in a painter arise his variety of "styles." Not only does he himself, at different periods of life, see things through different media, but he is likewise desirous of adapting to altered views the means of communicating his ideas to others. Though these changes be not unfrequently changes for the worse, the contemplation of them is pregnant with interest. We pursue them as travellers follow the mazy windings of some *Robin Goodfellow*, "through bog, over brier;" lost in equal amazement, at last, as to the place where we missed the true fire that at first illumined our way. With some such feeling the public, at the Academy exhibitions, have been for some years regarding Sir David Wilkie's productions. It seemed a heresy to complain of, and yet no one seemed to retain a true faith in, the emanations from his studio. He appeared scarcely to be the same Wilkie around whose early paintings, if report be correct, the careful railing was necessary to ward off the press of the anxious crowd. The prestige of the name was little borne out by works in which that original love of character and truth of imitation had become lost in masses of asphaltum and a flood of magyly; while his large paintings—such as the 'Josephine,' the 'O'Connell,' the 'Sir David Baird,' and 'Napoleon,' though, doubtless, pictures of merit (as how could it well be otherwise)—still seemed rather magnified exemplifications of his peculiar falseness of style, and of his inadequacy to meet, on those extended surfaces, the expectations which the public had been taught to form from the crowded excellences of his smaller works. Many who had contracted this opinion of Wilkie, and have now visited the collected works exposed at the gallery in Pall Mall, have come away delighted beyond measure with the extent of his genius. In both of these feelings we confess ourselves to have cordially acquiesced; and many of the hot days have we whiled away in examining these interesting relics of a deep-thinking sagacious mind. Let those who would give the foreigner an insight into English Art—the growth of our own country—conduct him to the British Institution; and there, if he have a feeling for kindred humanity, if his soul be not all-absorbed in speculations of "high Art" and "loftiness of design," he will be delighted with those pure and noble works—the 'Monumentum ære perennius,' on which Wilkie has recorded his name. What is the secret of this undoubted success? What is it that he so possessed in common with the distinguished men who have made the canvass a vehicle to carry down their fame to a remote posterity? It was not his method of art,

for that he learned from the Dutch, and others have equalled it without securing a tithe of his renown: it was the *tale that he had to tell*. His destiny was to send out such forcible delineations of human life in various phases, as the circumstances of our own day could enable us to seize upon and appropriate with an instant sympathy, while they have so much of common human nature that they appeal to the feelings of every age and of all climes. Others had observed, and some had recorded, the same *facts*; but when Wilkie placed them in the focus of his imagination, and rendered them to the public by the force of his acute intellect, and with all the charm of his art, they became familiar and oft-recurring images, with an enduring influence on the moral perceptions of the public. 'Distraint for Rent,' and the 'Rabbit on the Wall,' are perfect extracts from the joys and sorrows of yeoman life. The deepest pathos moves in one, happy quiet delight in the other. Like Dickens, he conducts us to the dwellings of the poor; and in looking at the 'Rent Day,' 'Guess my Name,' the 'Penny Wedding,' and others of the same nature, we are led to sympathize in the kindest feeling for

"Their homely joys and destiny obscure."

It is this merit of affecting the better portion of human sentiments that elevates Wilkie, and for which he will obtain his reward. From grief to joy—the ends of the scale—he traversed the intermediate passages with equal felicity. Learned as he was in, and fond as he was of, the *matériel* of his art, he never forgot that art's highest aim is to be the vehicle of influential ideas; he never lost sight of the poetry of painting; and although that poetry was sometimes only of a lowly or a didactic species, it was invariably the best of its class.

## OBITUARY.

THOMAS FEARNLEY.

A sketch of the life of this artist may not be uninteresting to our readers—we quote a Norwegian account, merely omitting one or two circumstances, which we believe to be incorrectly stated. "Norway can ill afford to lose one of the few artists who are her glory and her pride. The list is easily reckoned—Dahl, Ole Bull, Fearnley; and hereafter we trust to add the name of Tidemand. In so small a circle a blank is soon perceived. The germ of all these talents was nurtured and strengthened in childhood by the power of rude Norwegian nature, and through all their after developments the stamp remained essentially Norwegian. But Norway would not mature them into excellence, for that, they bent their steps to the south; there they struggled for their true place, and there in their creations they honoured their native land. From the south they returned again to the north; and it is only necessary to remember what Christiana was twenty years ago, in regard to comprehension and feeling for Art, and to compare that with what she now is, to be aware what Dahl and Fearnley have done for our advancement in this respect. A link of this chain is broken, and far from his fatherland, in the prime of his years, Fearnley is dead. The news of his death was received with deep and general sorrow, and the sense of his worth seemed, if possible, more strongly expressed than ever. We believe that a brief notice of his life will not be unwelcome to our readers.

"Thomas Fearnley was born on the 27th of December, 1802, at Frederickshall, where his grandfather, an Englishman, settled about the middle of last century. He married the Fraulein Herforth; and their son Thomas, a merchant like his father, married also into a respectable family, and his son is the subject of our memoir, Thomas Fearnley, the landscape-painter. Till his fifth year, he remained in his father's house: he then went to live with an uncle in Christiana; and to this circumstance is probably owing the direction of his future life. He received an education preparatory for a military life, for which he was intended; and was on the point of receiving a commission, when, in his sixteenth year, he yielded to the wish of his uncle to become a merchant. Already, however, his taste for Art had in some degree shown itself. He excelled so much in drawing at the military school, that he was allowed to receive private lessons in drawing besides his studies there. A quarrel with one of the

persons in his uncle's establishment made him determine to change his residence; and having gained the first prize for drawing at the School of Arts, he resolved to follow the profession of a painter, and to try his fortune at Copenhagen. There he entered the Academy, and he found friends able to appreciate and rejoice in the rapid progress he made. He received many proofs of kindness from various persons, and was well received in society, when his stay was accidentally shortened. The Crown Prince Oscar was at Copenhagen in the course of his travels in 1822. He saw the works of our artist, and ordered a large picture—'A View of Copenhagen.' This was executed and forwarded to its destination. On the return of Fearnley from a pedestrian excursion through the Danish islands, he found that no tidings had ever arrived in regard to the fate of this picture, and he determined to go to Stockholm and make inquiries himself. He went; and favourable circumstances induced him to remain from 1823 to 1827. In that year it was his intention to have made a long journey southwards, but he was detained by illness at Copenhagen, and returned once more to Norway. In November 1828, he set out again on his long desired journey, by Hamburg and Berlin to Dresden, where he happily spent the first days of the year 1829 with Professor Dahl, whose acquaintance he had previously made in Norway. He resided in Dresden for eighteen months; and in the summer of 1830 he travelled over Bohemia in company with the Danish artists Ruchler and Pesholdt, and after remaining some time at Salzburg, he took up his winter quarters at Munich. At this period he painted many of his best works. In 1833, accompanied by the Danish medallist Christensen, the architect Constantine Hanfen, and the preacher and bookseller Bindesvøll, he made the tour of Lower Italy and Sicily. At Naples he met Ole Bull, and with him returned to Rome, and they passed together the following winter there. He had intended to extend his travels to Greece, but family affairs, consequent on the death of his father, obliged him to turn his steps northwards. He went by Florence, Carrara, and Milan, to Switzerland, where he made many diligent studies. He loved singular and difficult subjects—thus he painted the Blue Grotto of Capri with all its peculiarities, and he now passed a whole fortnight in studying the Glacier of Grindewald. The result of this was a large picture so true to nature, that it makes you shiver with cold to look at it. It became a favourite subject with him, and he repeated it several times. From Switzerland he went to Paris, and from thence to Brussels, Antwerp, and Rotterdam; he also paid a short visit to London, and on the 12th of June, 1836, arrived in his native country after an absence of eight years. The autumn of the same year he again left Norway for England, where, visiting various parts of the country during the summer, and passing two winters in London, he remained a year and a half. He returned to Norway and made a tour in Spitzbergen; afterwards another journey through Germany to Switzerland, during the summers of the two years he remained amongst us, also painting many pictures, some purchased by his Majesty, others by private individuals in Norway and in Holland, and in other parts of Europe. In July 1840, he married the daughter of Mr. Andersen, a merchant, and left his native country for the last time in September, to go by sea to Amsterdam. Here unhappily his health began to be impaired; he hastened his departure for Munich, where he arrived intending to make arrangements for a long residence; these were just completed when his health continuing to decline, his life closed on the 16th of January, 1842, in the prime of his days, and in the enjoyment of every blessing. His marriage had proved a happy one; and he was the father of a little boy some months previous to his death, while his success in his profession seemed to open before him an honourable and prosperous career. Norway has no fit schools for the sons of Art, no academy for what is beautiful. The pictures of Fearnley must be a school for others, where they must study with open eyes and earnest feeling. They are fresh and bright, while the hand that produced them has faded away; and fresh and bright shall his remembrance remain among the Norwegian people, though we shall never see him more."

Fearnley was personally known to several of our English artists, by whom he was greatly respected, and who are among the mourners for his death.



## VARIETIES.

**THE ROYAL COMMISSION.**—We have little to say this month in reference to the subject now, and likely to be for some time, of paramount importance to the artists of Great Britain. We shall in our next, however, enter at some length into the matter—chiefly in reference to the mooted point of Competition; and endeavour to show that in all ages and countries, the great masters of the arts of sculpture and painting have not considered themselves unworthily employed, or looked upon it as derogatory to their stations, in competing with the merest professional tyros. Meanwhile we may quote the opinion of the highest existing authority—the President of the Royal Academy. In his “Outlines of a Plan for the National Encouragement of Historical Painting in the United Kingdom,” originally addressed, in 1809, to the Directors of the British Institution; and 28 years afterwards—i. e. in 1837—“respectfully submitted to the consideration of Lord John Russell,” then Home Secretary, Sir Martin Archer Shee thus deals with the question:—

“There may possibly be painters who have no relish for competition, and who would be better pleased to see Government dealing out large commissions, in which the reward at least would be certain, however unskilful or disgraceful the work. Such persons however, if there are such, must not be allowed to discredit their more able and honourable brethren, who desire no rewards but those which they may be found to deserve; who work for nothing more than an opportunity of generous emulation, and are willing to adopt, as the motto of their fortune and their fame,

“*Palmarum qui meruit ferat!*”

“It must always be the interest, and I am convinced it is the inclination, of eminent artists to discourage everything of a mercenary or mechanical character in the exercise of an art so noble as that which they pursue; and the manner in which the principle of direct competition obviously operates to produce this effect, forms one of the motives for particularly recommending it.

“It is desirable that the genius of the country should have a fair, public, and honourable trial, before it can be discredited by an injudicious or corrupt choice of those who may be appointed to furnish the world with examples of it; before the liberality of some future Pericles shall set on foot public works, to be undertaken, perhaps, in the spirit of a contract, and executed in the spirit of a tradesman.”—pp. 86, 87.

To these eloquent observations we beg to direct the attention of the artists—of such, more especially, as would fain persuade themselves that they are justified in drawing back from competition, either from an unworthy fear of being outstripped in the race, or from an idea—equally unworthy—that government should “deal out commissions,” to which a “certain reward” should be attached, “however unskilful or disgraceful the work.”

We shall, as we have intimated, have much more to say upon this subject—and upon various other matters appertaining to it. At present, however, we must content ourselves with this quotation. The opinion thus given was not lightly formed; it was recorded when the accomplished President was a young man—struggling for fame and fortune; but it was repeated when both had been secured; when he stood, proudly and honourably, at the head of his profession. Twenty-eight years had not changed it; and we have a right to assume that in 1842 he thinks as he did in 1837. If for above a quarter of a century he held these opinions—expressed them and impressed them—it is not likely that within the comparatively small period of five years they could have been altered—altered, too, just at the moment when the great purpose of his “Appeal” had been attained—“National Encouragement of Historical Painting in the United Kingdom!” We make these remarks because rumour has been busy—“Rumour painted full of tongues.”

IMPORTED PICTURES.—In the ART-UNION for July 1839, we published a statement of the number of pictures imported into Great Britain during the years, from 1833 to 1838, both inclusive. They were received from Italy, Holland, Belgium, and Germany; and averaged about 8000, annually, in number. We have now procured an account of the number of pictures imported into the United Kingdom, and the amount of duty paid thereon, during the four years ending 5th January, 1842. It is as follows:—

	Pictures imported and entered for Home use.	Number.	Amount of Duty received thereon.
Yearended 5th Jan. 1839	.....	9,620	..... 2844
1840	.....	11,641	..... 3299
1841	.....	11,920	..... 3628
1842	.....	13,108	..... 3681

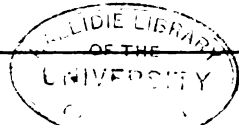
It will thus be seen that the increase has been enormous; only think of 13,108 “veritable” Titians, Berghems, Rembrandts, &c. &c., being put into circulation throughout Great Britain within the past year—eight of which are probably of value; but 13,100 of which are, no doubt, miserable and trashy copies. It is really wonderful how and where these things are disposed of; and it is not a little humiliating to find the evil anything but diminishing. To these 13,108 “old masters” (for very few of them profess to be modern), we must add the number of *genuine* pictures manufactured in this country and sold to foolish buyers. We have heard a variety of illustrative anecdotes of the modes in which such works are produced; and some “artists” have been named to us who ought to be ashamed of lending themselves to such base and scandalous impositions. This evil, under the existing law, has no remedy; but really the makers of forgeries should be known and exposed; the profession should cast them out utterly. To copy old pictures, knowing they are to be passed off as genuine, is bad—very bad; but to make copies of modern works for a like purpose is infinitely worse. Yet every day this is done; and there is no sort of punishment either for the forger or the vendor.

**THE SOCIETY OF BRITISH ARTISTS.**—A considerable augmentation of this body is likely to take place before their next annual exhibition; several new members have already joined the Society. We cordially hope—and, indeed, have some good grounds for expecting—that with an addition of numbers there will be an accession of strength; and that, hereafter, good sense, sound judgment, and generous principles, will preside at their councils. In that case there need be no dread of its permanent well-being and complete success. If, however, the Society shall continue to be misguided and misgoverned by a selfish and narrow-minded few, who, resembling the fly on the chariot-wheel, persuade themselves that the Arts were invented for their benefit, it will be the duty of all who take a broader view of the mighty subject to encourage the establishment of a society that shall stand, as it were, between the Royal Academy and the British Institution, deserving and receiving the cordial co-operation of both. We trust, however, that the accessions to which we refer will place the Society of British Artists on a safer and sounder basis than it has hitherto been; and that hereafter their proceedings will keep pace with the liberal and enlightened spirit of the age, elevating and adding dignity to the profession, instead of humbling and degrading it.

**ART-UNIONS OF GERMANY.**—The project for drawing closer the connexion between the lovers of Art in this country and in Germany, progresses more favourably than our most sanguine hopes could have anticipated. Already a very large number of subscribers have entered their names on the lists of the societies of Dusseldorf, Berlin, and Dresden: those lists are rapidly augmenting. The experiment has been completely successful;

and the result cannot be otherwise than satisfactory and serviceable to the artists and amateurs of the Arts in Great Britain. First, it will increase the intimacy between the kingdoms, that must be pregnant with good to all; next, it will familiarize us with those higher qualities of Art in which the Germans are universally admitted to excel, and which are perhaps best exhibited by their engravings; and next, it will inevitably lead to an acquaintance with the “style” of the German school, by introducing collections of its best productions into England. The time is auspicious for the attempt; the British artist has been at length called upon by the Nation to aim at loftier objects than those with which he has been, hitherto, generally content; our beneficial intercourse with Germany is becoming daily more frequent and useful; and we have learned to know and appreciate the vast sources of enjoyment and information they possess, with the most ready means of rendering them available. We have examined, at the dépôt of Mr. Henry Hering, 9, Newman-street, the prints that have been already issued by the several societies, and those that are in progress for the members of 1842. They are all of them of rare excellence and value; each is fully worth the amount of the subscription, setting aside the chances of prizes; there is not one that is not calculated to improve the taste and elevate the mind, for the selections have been made exclusively from pictures not only painted by the best artists, but painted with the grand and lofty purpose of conveying a high moral lesson by the Arts. For example, the two works—one a line engraving, the other a large lithographic print—to be given to each subscriber of one pound to the Dresden Art-Union—the one illustrates “the Power of Music,” the other exhibits the famous “John of Leyden administering Baptism to an adult Female at Munster, A.D. 1533.” As we have said, great good must follow the introduction among us of the works of the master-minds of Germany; and sure we are, there are thousands in this country who only require a knowledge of the advantage within their reach to avail themselves of it.

**SCHOOL OF ART.**—Under very varied circumstances do artists come forward to court the notice of the public. Many are the roads by which the hill of fame is scaled; while a few vigorous spirits gain the top, some “perish by the way,” and the mass stop at a middle station. Much depends upon the starting point. There can be no doubt that in other countries the system of *ateliers*, or of long and careful instruction by the more advanced in the ranks of Art, tends most materially to foster a higher amount of general excellence in the scientific departments of painting. Drawing, perspective, and the principles of composition, it is admitted on all hands, are things to be *taught*; though intuitive perception may advance far without instruction, a careful process of education will much more rapidly and surely eliminate the latent qualities, and place the student at an earlier period in possession of the accumulated experience of ages. Though it be a characteristic of genius to surmount difficulties, still it is ever a part of the general scheme of education to remove these difficulties from its path, to facilitate its onward progress. Nevertheless, how many are carried away by the notion, that genius should be left to “make the giants first,” and “then slay them.” Many a painter has had, consequently, to lament that his early career was not directed by the mind of experience when first the strong tendency to Art had manifested itself. The professional education of artists is, indeed, a matter of considerable interest. It is most true that no school, no master, can *make* an artist; “born a poet, or never a poet,” applies in its full force to the brethren of the brush and the chisel; but early cultivation may nourish the germs that are afterwards to ripen into a fruitful maturity. Thus it was that the greatest painters of antiquity



laboured early and diligently under the direct superintendence of a "master." The examples are familiar as are their works—Raffaëlle, Titian, Tintoretto, Spagnoletto, Murillo, Jordaens, Vanduyck, original as are their productions, sought in the commencement the learned guidance of another. In this manner indeed it would be easy to trace, through centuries, the transition of knowledge from one celebrated studio to another, by the simple educational process of master and pupil. The genius which might exist in the latter was guided by the science and stimulated by the example of the former; not only was the spark excited to a more vivid combustion, but the fuel for its support was also supplied. The examples of modern France and Germany appear to have had little influence, in these respects, upon our own country, where, if we are rightly informed, this system is generally rejected by the foremost of our painters; though when adopted, as by Lawrence and Haydon, the pupils have reflected renown on their instructors. Entertaining these views, it is with much pleasure that we point attention to the *School of Art*, in Charlotte-street, Bloomsbury, a prospectus of which, under a new management, has just been forwarded to us. This school, it will be remembered by many of our readers, was till lately under the admirable guidance of Mr. Sass, in whose hands it obtained an extended reputation, as affording a valuable introduction to the Royal Academy as well as the most efficient plan of study to those who did not design to enter upon the profession of Art. Among the artists, however, it has numbered in the ranks of its scholars some of the most distinguished and rising. This establishment, "possessing every requisite as a probationary school for the Royal Academy, is now conducted on the same principles as heretofore, by Mr. F. S. Cary, with the aid of Mr. Redgrave, A.R.A., who is engaged as visitor." Having recently visited the studios, we were much pleased with their lofty proportions, good light, and general adaptation to the purposes of study. Admirable casts from the antique, drawings, works on Art, and prints, make up a collection from which the most valuable information may be gleaned, and the instruction embraces the principles and practice of Art in its many branches. Of Mr. Redgrave, we may remark, that to the genius which manifests itself in the happy sentiment, invention, and careful finish of his paintings, he superadds long-tried excellence as an instructor. Mr. Cary is fortunate, therefore, in having secured his assistance as Visitor. With regard to Mr. Cary himself, his character as a gentleman and an artist of considerable talent gives every assurance of his ability to wield such an educational instrument with success. The requisites for directing such an institution are many: artistic excellence alone will not suffice; the faculty of conveying knowledge is demanded, and it should be seconded by urbanity of manner, and a quick perception of the characters of those whose studies are to be directed. With such advantages of management and of means, therefore, we anticipate for Mr. Cary a career of considerable success; and, deeming the school one of public interest, have seized the earliest opportunity of transferring these impressions to our pages.

**THE ART-UNION EXHIBITION.**—Upwards of one hundred thousand persons have visited the rooms in Suffolk-street, to examine the exhibition of prizes selected by the Art-Union Society, during the few weeks it has remained open, and we understand without any injury having been sustained by the pictures. This is very gratifying intelligence, and will go far to remove all objection to admitting the public generally to public depositories of works of art. The rooms were lent gratuitously by the Society of British Artists; but a sum of money will no doubt, as last year, be granted to that body as some small recompense for "wear and tear." A correspondent complains strongly of the difficulty of examining the pictures in consequence of

"the crowd";—we should willingly bear the evil for the sake of the good.

**MODELS IN CLAY.**—We have been much gratified by a visit to the studio of Signor San Giovanni, in Wardour-street—an Italian artist, who has been for some years a resident in England; and who, like many of his countrymen, was compelled by political changes to abandon fame and fortune in his own country, and to depend for honourable maintenance upon the pursuits he had previously adopted for amusement and enjoyment. Foreigners, however, will live where an Englishman would starve; it is to the honour of this gentleman that he is not ashamed to ask Genius for bread. His models in clay are very beautiful specimens of Art; drawn with an accuracy which few achieve; and rendered with a degree of poetry that greatly enhances their value. He teaches the art; and the student will at once perceive from his examples that he is a competent and accomplished teacher. There are many—ladies particularly—who may thank us for thus directing attention to his skill, taste, and knowledge; for many who will not venture to cope with the difficult art of sculpture, can easily master the comparatively facile art of modelling. Signor Giovanni's specimens consist of groups and figures, the majority of them being Greeks and bandits, selected, perhaps, because of their picturesque costumes: they are amazingly true. But his copies of dogs are certainly the most masterly we have ever seen: the collection embraces every variety, from the small greyhound of Italy to the noble animal of Newfoundland. There are hundreds who strive to obtain portraits of such "pets." Of the higher "animal," man, he also models "likenesses," singularly accurate and faithful. We hope our brief note of introduction may procure some visitors to the studio of a most able artist, whose reverse of fortune is not of his own creating.

**THE CHIRAGON.**—We have seen a simple little instrument called the chiragon, enabling the blind and tremulous to write straightly and steadily—it is invented by a Mr. Stidolph of Kensington—and cannot fail to be of value, especially to those who are afflicted with loss of sight; even to artists, who are subject to the sad evil of tremulous hands, the invention may be a most serviceable acquisition. Its advantage consists in its remarkable simplicity: our readers must take our opinion on trust, for it is impossible to describe it in words. The hand is guided so that straight lines and equal distances shall be at all times secured. Mr. Stidolph well deserves the thanks of thousands for this addition to the enjoyments of those whose sources of pleasure are sadly abridged.

**SALES OF THE MONTH.**—MR. ACAMAN OF BRISTOL.—The collection of this distinguished connoisseur has been recently sold by public auction. Our readers are no doubt generally aware that the failure of his great iron factory, in Bristol, rendered this step necessary: from misfortunes in commerce the meritorious are no more exempt than the undeserving; the man of taste is, to say the least, as liable to them as the mere slave of gain. It is a consolation to this excellent and estimable gentleman, that he retains the respect as well as the sympathy of all who know him; and there are few without the hope that he will yet live to see replaced the collection, or one equal to it, he had gathered with so much judgment, and upon which it is not too much to say his affections were placed. Some years have passed since we visited his house in Bristol, and enjoyed one of the rarest treats ever submitted to us. We rejoice at an opportunity of bearing testimony to the kindness, courtesy, and liberality of its owner. We copy some remarks on the sale, and a list of the principal pictures sold, from the columns of the *Times*:

"The collections of pictures might, indeed, with propriety have been designated as princely; it had been made not only at a vast expense, but with rare taste and judgment, and a painful interest was excited, even in the stranger, by its utter dispersion. Indeed, an instinctive sympathy would seem to impress upon the most heedless, that there can be few worldly losses more trying than that of parting with a long-cherished collection of the highest objects of Art. Mere property, lands, messuages, and tenements, may be speedily replaced by money power; but a mass of intellectual riches like the present—the work of a lifetime to bring together—when once scattered abroad, can never again

fill their accustomed places. To those who have long been familiar with choice paintings—who have, by frequent examination, become thoroughly acquainted with their rare, and varied, and less obtrusive beauties—who, in a word, have appreciated the high talent and lofty genius enshrined on the canvases, and have formed, as it were, attachments to particular Claudes, Titians, Salvator Rosas, and Carlo Dolce—it must be a severe test—a terrible uprooting of the *lares* and *penates*—to resign such treasured friends for ever to the charge of strangers. The collection contained some noble specimens of the renowned Italian artists, and was particularly rich (though lacking Rembrandts) in Dutch and Flemish subjects. There was, we believe, only one Claude, a delicious landscape, steeped in quietude, with a 'Holy Family' reposing in the foreground; and but one, and by no means a characteristic specimen ('St. Francis') of the great Spanish master, Murillo, an artist more at home in dealing with peasants and roguish vagabonds than with saints. It is not our purpose to be guilty of offering what might at this time of day be almost termed the impertinence of criticism on the works of men, who, like the heroes of Ossian, have long ago 'received their fame,' and expressions of admiration may be deemed equally superfluous; nevertheless, it is a labour of love to mention, in passing, a few of the pictures, though without reference to their money value. Amongst the richest gems we would place the 'Ecce Homo' and a 'Head of the Virgin,' both by Carlo Dolce. The depth of suffering and resignation of the one countenance, and the grace, sweetness, and tranquillity of the other, with the air of spirituality imparted to both, combined with the chastest colouring and most exquisite finish, riveted the attention of the spectator, and fixed these subjects on the memory long after the gaze had been transferred to other objects. The former picture was from the cabinet of the deceased French Premier, Cassimir Perrier, and the latter from that of Lord Arundel, of Warburton. It would far exceed our limits to dwell upon the varied beauties of other Scriptural pieces, by Luini, Albano, C. Maratti, N. Poussin, Domenichino, Guido (a delightful picture, the 'Magdalen in Adoration'), Parmegiano, Dietrich (a splendid 'Descent from the Cross'), &c. Conspicuous amongst the moderns was Westall's brilliant piece, 'Psyche discovering Cupid Sleeping'; and, scarcely less so, Müller's two admirable works, 'A Frozen River,' and 'The Hoar Frost'; paintings which will go far to create for the artist a name which the world will not willingly let die; Rippington's 'Recruiting Sergeant'—of itself a study for an afternoon, abounding as it does in character and episodes of humble life, as spiritedly and distinctly placed before the spectator as if accompanied by letter-press descriptions by 'Boz.' There was also a charming 'View of the Wye and Severn,' by Johnson. The following is a list of the prices obtained for some of the first-rate lots:—'Travellers on a Road, near a Castle,' De Heusch, 52 guineas; 'The Piazza of St. Mark,' Canaletti, 62 guineas; 'An Interior,' Zorh, 81 guineas; 'A Calm, with Vessels,' Van de Velde, 52 guineas; 'A Seaport,' Lingelback, 61 guineas; 'The Judgment of Solomon,' W. Mieris, 702 guineas; 'A Man-of-War and other Vessels,' Backhuysen, 129 guineas; 'The Dentist,' Teniers, 320 guineas; 'The Ferry-boat,' J. and A. Both, 410 guineas; 'Ecce Homo,' C. Dolce, 140 guineas; 'A Vase with Flowers,' Van Os, 60 guineas; 'A Town on a River—Moonlight,' Van der Neer, 50 guineas; 'The Gipsy Tinker,' Weenix, 50 guineas; 'A Shipwreck,' Vernet, 82 guineas; 'A Calm,' Vernet, 53 guineas; 'The Confectioner's Shop,' Schalken, 81 guineas; 'A Wood Scene,' Der Heyden and Van de Velde, 97 guineas; 'The Descent from the Cross,' Dietrich, 100 guineas; 'La Belle Dormeuse,' Metz, 200 guineas; 'The Virgin and Child,' Vanduyck, 56 guineas; 'The Deserted Garden,' James Johnson, 52 guineas; 'A Woody Landscape,' Moucheron and Van de Velde, 544 guineas; 'A Hunting Party attacking Deer,' Ruyssdael and Wouvermans, 62 guineas; 'An Interior,' V. Harp, 52 guineas; 'A Seaport, with Camels, &c.,' Weenix, 59 guineas; 'Pastoral Scene, with Figures,' Swanefeldt, 50 guineas; 'The Recruiting Sergeant,' Rippington, 111 guineas; 'Cavaliers Halting at an Inn-door,' J. Ostade, 86 guineas; 'Head of the Virgin,' C. Dolce, 73 guineas; 'The Trumpeter,' Terburgh, 185 guineas; 'A Group assembled at the door of a Cabaret,' Teniers, 155 guineas; 'Men-of-War and Fishing-boats in a Gale,' Backhuysen, 100 guineas; 'A Party at a Chateau preparing for the Chase,' Wouvermans, 310 guineas; 'Mulleaters Arriving,' with, perhaps, one exception, the *chef d'œuvre*, by Berghem, 1570 guineas. This last was the choice picture of the collection, and it excited considerable competition. The purchaser was Mr. Nicuwenhuys, a dealer, from Brussels, who paid for it the above large sum. We understand that a person having a commission to a much higher amount was attending the sale, but happened accidentally to be absent from the room at the time it was put up. It was, we believe, sold by the late Mr. Christie for £850. It will now, it is said, pass into the possession of the King of the Belgians. The produce of the first day's sale amounted to £2396 6s. 6d.; that of the second to £2017 18s.; and that of the third to £477 11s.; making a total of £8891 9s. 6d.

\* In a few hours after the sale of this picture, an express arrived from the Prussian ambassador, to purchase the Berghem, under a limit of £2500, for the King of Prussia.

## REVIEWS.

**OWEN'S ETCHINGS.** P. and D. COLNAGHI & Co. To the pre-eminent qualities of Fine Art that distinguish painters' etchings, the pages of this journal have often borne a willing testimony. The process of etching on copper affords, indeed, under the guidance of an artist's mind, every facility for the expression of his feelings; whether he desire to embody his ideas by simplicity of design, variety of execution, or depth of tone and colour, all are in this way attainable; let him eschew "rules and regulations," and, having made himself, by practice and experience, thoroughly aware of the means within his disposal, freely adopt the point of the needle, the scrub of the mezzotint tool, the brush of the sand-paper, to obey his bidding. The wise general is he who best knows how to dispose the forces that chance has placed at his command; and it is the remark of the best artists, that to the mind, and not to the material, must we look for the finest qualities of Art. Where, however, there is considerable choice as to the *méchannique*, we wish to signify how absurd is that rule which would bind the painter to make what is termed a "legitimate" etching. It was not in such a way that the great master, Rembrandt, applied himself to the coppers whose products have delighted many generations. He appears to have looked upon every adjunct that chance or invention threw in his way as fair game, only intent upon the ultimate realization of the grand idea that pervaded his mind. In etching, such as it may and ought to be, the manner will necessarily be regulated by the animus of the painter; the perceptive and imaginative qualities are at once the immediate guides of the tool whose agency may be employed; and while superficial observers may dwell with delight on regularity of line, neatness of execution, clearness of cut, give us the bold vigorous stroke, dash, or even jag, of the painter's hand,—that natural touch which obeys the first impulse of the creative mind, when the work comes, like the iron from the forge, glowing with the original ardour of its formation.

Previous numbers of this journal have placed before our readers an account of the whole process of a painter's etching; and multiplied indeed it is before reaching that state in which a tolerable satisfaction arises to the mind of the conceiver. It is our purpose on another occasion to enter into an examination of the etchings of old masters, and subsequently to make a *résumé* of those by painters of our own day. The object of our present remarks is the introduction of a volume, recently placed in our hands, of etchings which, though executed by neither painter nor engraver, claim from us the credit that might be assigned to both. The author is a clergyman, whose duties have not interfered with the collection of so great a number of original etchings as would have graced the leisure of the most unemployed (though deserving) of our artists; and yet, so allied are the Fine Arts with every feeling that tends to cultivate and refine the soul of man, that we at once acquiesce in the belief, that the time devoted to these offsprings of a peculiar talent has by no means been unprofitably stolen from the more stringent and important labours required by the flock committed to his charge.

The etchings contained in this volume—a volume of large, but portable size—not only display a knowledge of the *pratique* which is extraordinary, but they likewise astonish by their number. Their dates, it is true, indicate the continuance of Mr. Owen's exertions through a pretty long series of years, but it is evident from the quantity he has brought to maturity, that many may have been spoiled; and thus he proves that to the original talent required for the prosecution of Art, he unites that without which no talent can achieve great results—assiduity. In buildings and streets Mr. Owen's forte evidently lies. The ruins of old places excite him to do his utmost. In them he appears to revel with all an antiquary's love of minutiae; still are the details presented to us with all the finished breadth of an artist. Seldom, not even in the finished works of Piranesi and Pinelli, have we seen greater strength of colour united with so admirable a variety of tone. The distances are peculiarly exquisite; and we shall, by and by, point to specimens which surprise and gratify by the admirable management of aerial perspective. In figures, where they form the centre of attrac-

tion, and consist of the human species, we certainly are far from approving of Mr. Owen's labours. Introduced as accessories to his landscapes, they indicate a choice of position, and disposal of light and shade, that would do credit to the most finished artist; but, when they become the principal objects, and the picture consists of them alone, the faults, the want of careful study and academical learning, are peculiarly manifest. The grotesque usurps the place of humour, and it is the grotesque without an aim. These are, however, but the erratic steps of Mr. Owen's genius; for in his cowsheds the figures of herds and herdsmen are grouped with the skill, and almost with the knowledge of old Ostade himself. Certainly, we say, in defiance of disproof, that Mr. Owen's light and shade is almost unexceptionable; there are here and there hard lines of dark and of light running unpleasantly through an otherwise perfect composition; and, in certain cases, there is an evident want of perception of the value of some one positively cutting dark and light, to come out and strike the eye from the mass of light and shade. The prevailing character of these works, however, is that of a vivid perception of the sombre beauties of *chiaro scuro*; and no small credit is it to Mr. Owen that the more difficult perceptions are those which seem first to have been presented to his mind.

Mr. O. does not appear to work with the dry point so much as by means of the absolute etching process; and he has thus obtained all the brilliancy which results from the colour of the paper between broad and powerful lines. There is another plan adopted by him (suggested by a knowledge of effect) which adds not a little to the painter-like qualities of the etchings; the size of the India paper on which they are printed is so admirably adjusted as to reach no further than the margin of the work, thus giving all the advantage acquired by the "mounting" of a water-colour drawing. The printing again is most admirable; by whom it is executed we know not, but, with the exception of the Etching Club's 'Deserted Village,'\* we have seldom seen a more excellent execution of this important portion of a publication. Artists desirous of proving their etchings, cannot be too anxious on this point; though beauty and force lie in the hands of the etchers, the printer not only has it in his power to mar their best efforts, but his skill, when carefully directed, may be made productive of increased effect to the painter's production. So much so, that Rembrandt is said to have worked at a press of his own, and thus, in many of that shrewd man's works, we can trace the finest variations in tone and colour to the skilful management of the *printing*. The magic processes of "wiping out" and "leaving a tone," the quality of the ink, the scraping of the burr—upon these so much depends, that the enthusiastic etcher will never communicate his produce to the press, but through his own hands or those of a skilful friend.

Having thus disposed of our case, let us proceed to call evidence, and wishing to leave the cause of the defence to triumph as it ought, we proceed first to mention those etchings against which the "still small voice" of censure has been pronounced.

The first interior, though excellent in some points, fails entirely from the want of truth. On the right hand, the articles of crockery, &c., against the wall must be transparent indeed, in order to produce such luminous shadows, though situated nearest the powerful light. The battles and the cobbler subjects, of which there are four or five, are the eyesores of the collection; not excepting, however, the two figures 'Scaramouche and Smutty,' where the etcher has been evidently so doubtful of his subject, that he has failed even in the etching. We confess that these figures, like those in the 'South Transept Door, St. Mary's,' are a riddle to us. Mr. Owen's landscapes, streets, and old buildings are so admirable, that the introduction of these figure-pieces is much to be regretted. In the 'Tower, near Welch Bridge,' as in some of his best productions, the mass of black deteriorates materially from excellence. Perhaps this may be slightly remedied in the printing, if all the impressions be not as yet struck off.

Of the etchings that afford a thorough satisfaction, we will select for mention two or three Ryedale-looking landscapes: 'St. Mary's Font,' 'The Abbey, Salop,' 'Grey Friars,' exquisitely wrought

\* Printed by Messrs. Gadd and Kenningale.

and admirably designed; the 'Castle Gates,' the effect of which is beautiful and full of air; the 'Welch Bridge,' passim; and lastly, the 'Bridge of Vardome,' where the positive black is put in the right place, and assists to produce the appearance of atmosphere around.

Although this work was placed before us as that of an amateur—a respected clergyman of the Established Church; and although thus presented for the laudable purpose of contributing, by its sale, to the benefit of a charity, it nevertheless challenges criticism, not alone by its ability to meet it, but by exciting the desire to award commendation to works that afford true gratification. Looking at these etchings with the demands arising from an intimate acquaintance with the products of the etching needle, we feel called upon to suggest to every collector of works of Art the pleasure he may derive from making such a collection his own. To Mr. Owen, in parting, we observe that he must cherish a feeling of honest pride in having accumulated and perfected so many specimens of his skill in, and love of, Art, and at having thus indelibly registered his name on the rolls of artistic celebrity.

**THE GEMS OF STUART NEWTON, R. A., with a Memoir and Descriptive Notices.** By HENRY MURRAY. Publishers, LONGMAN and Co.

We give this book a very hearty welcome; it is a just and fitting tribute to the memory of one of the best artists of our time. We have here a series of engravings from his most popular works, collected into one elegant volume; a volume similar in appearance to the larger 'Annals,' but worth the whole of the season's trifles put together; for these are really gems of Art—exquisite pictures beautifully engraved, and of a size sufficient to preserve their character and convey a fair idea of their merits. Poor Newton! his fate was a sad one. It was our privilege to know him in the zenith of his fame; when those who admired him and his paintings little anticipated the heavy affliction by which he was destined to be visited—

"The last extremity of noble minds."

He died in an insane asylum. The finest and ablest productions of his graceful pencil are here gathered, and the collection will delight all who can appreciate excellence in the Arts; his single figures are perhaps the most successful: who can look upon these three—'La Penserosa,' 'The Deserted,' and 'The Forsaken'—without being moved? Here is a glorious transcript of the passage that describes the dying Lear attended by his devoted daughter. Here is a capital work of another class—the scene from 'Gil Blas,' where "the Prince of Spain visits Catalina;" and here again one of another order, the 'Abbot Boniface,' a realization of the famous portrait of Sir Walter Scott. Each of the assemblage is interesting and valuable as a work of Art, and a rare acquisition to the collector. Thus gathered together, they form a most attractive volume—"got up," to use a technical phrase, with exceeding elegance, very splendidly bound, and forming a more desirable present than any that "the season" can hereafter produce: at a rate, too, of unusual cheapness, for half the number of the prints are fairly worth the cost of the whole. Each engraving is accompanied by a couple of pages of judicious and well written remarks from the pen of Mr. H. Murray.

**THE TRIAL OF EARL STRAFFORD.** Painted by WILLIAM FISK. Engraved by JAMES SCOTT. Published by THOMAS BOYS.

The amplitude of Westminster Hall has afforded the artist, for the effects of his composition, advantages which few other interiors could afford; although it is at once perceptible that to turn such to the utmost profit, demands powers of literally the highest order. The subject is highly important and interesting, and in its treatment here it comes forward as a scene pointing to some issue involving the most serious human interests. The foreground of the composition is open, giving importance to the principal figure, that of Lord Strafford, who stands upon a platform delivering his memorable speech; he is pointing to his children, and pronouncing the words—"My Lords, I have now troubled you longer than I should have done were it not for the interest of these dear pledges a saint in heaven hath left me." The figure is erect and dignified, bespeaking well the character of the

man. The other figures of the picture amount in number to a multitude, wherein we find every living cotemporary of Lord Strafford, entitled by position to a seat in the court. Near him are seated some of the peers, and around stand members of his own family; he is immediately confronted by Pym, behind whom are others of his persecutors, scarcely less active.

We can appreciate the labour and perseverance of the artist, in surmounting the difficulties which must at first have presented themselves to his bringing forward his design in the manner in which it has been executed; and our meaning will be understood when we state the fact of fifty-two portraits appearing in the composition. In a distant part of the Hall is seen the throne, and near it sit Charles the First and his Queen; and near them the Prince of Wales, afterwards Charles the Second. Among those conducting the trial are Cromwell, John Hampden, Selden, and Fairfax; also are present, John Evelyn, Denzil Holles, Oliver St. John, and many others more or less remarkable in the history of those times. The work is highly finished in mezzotint, and will form a valuable addition to our collection of historical engravings; notwithstanding that, we may not class it as foremost among them.

**PORTRAITS OF THE ROYAL FAMILY, AND MOST DISTINGUISHED NOBLES, &c., OF GREAT BRITAIN.** By S. DIEZ. Published by A. H. BAILY and Co., 83, Cornhill.

This work is executed in lithography; it appears in monthly numbers, each containing two portraits; and it is proposed to publish fifteen such numbers. Those which have appeared are of her Majesty, Prince Albert, the Duchess of Cambridge, the Princess Augusta of Cambridge, the Duke of Sussex, the Duke of Wellington, Lord Lyndhurst, and Lord Hill. The royal and noble personages represented may or may not have sat to the artist; if they have, he has by no means availed himself of the occasion, since the lithographs seem rather recollections than attempted identities from actual sittings. There is about the whole an unbecoming character of length; so that in fact they are emphatically "long"-faces. With respect to her Majesty, in the worst portraits of her we have not seen so entire a failure: there is a shrewish *pettesse* in the features altogether foreign to them, and to the total exclusion of the benign dignity which characterizes the brow of our Sovereign. And if the Duke of Wellington be anything like his portrait, we must, with *Dogberry*, say he is "not the man we took him for:" the face is akin to the stone on which it has been drawn. The whole of these prints are individually distinguished by some one or other of the great disqualifications of portraiture. The Princess Augusta of Cambridge is represented in a manner vulgar beyond precedent: it is curious, but there is in the sentiment a somewhat reminding us of a portrait of H. R. H. the Duke of Cambridge, exhibited, we believe this year, on the walls of the Royal Academy, in which he was painted in tears. The name of Diez is new to us—the bearer, we presume, is a rising artist: we would that he had fleshed his maiden pencil in material less dear to us than the heads of those "whom we love too well to see belied." We shall recur to this series as it progresses, and aid him with our advice. We censure thus lightly from a conviction that this painter has mistaken his line of Art.

**MISS JIM-IMA CROW.** Painted by W. HUNT. Drawn on stone by T. FAIRLAND. Publishers, GRAVES and WARMESLEY.

Full of point, character, and humour—one of the most striking examples of the peculiar talent of Mr. Hunt. A negro wench is sitting by the fire-side, showing her white teeth, and laughing and looking as if the cares of the world sat lightly on her shoulders. It has been capitally copied by Mr. Fairland.

**THE WIDOW.** Painted by E. LANDSEER, R.A. Engraved by J. BURNET. Publishers, H. GRAVES, and Co.

As an example of mezzotinto engraving this work is of rare excellence; it has been wrought with a happy combination of force and delicacy, and at once carries conviction of the master hand. The subject, however, might have received sufficient justice in a space far more limited: a print this

size—about 2 feet by 18 inches—should contain matter in proportion; and here, after all, we have nothing but a bank, a pond, distant mountains, and a *couple of ducks*: the ducks to be sure are Landseer's; and they are made to tell a story—the widow is lamenting over the body of her dead husband; and really a degree of sorrow almost human has been expressed in the "countenance" of the bereaved. Still the picture is better suited for a book illustration than for publication on so grand a scale. Unhappily, when the works of an artist become popular, publishers imagine that the public will be contented with any production from his pencil; and as there are at all times a number of collectors of engravings after him, any print, no matter what it contains may "do" to a certain extent. This principle, however, proceeds upon hollow ground: it will fall away ere long; the public will grow tired of Mr. Landseer, as they have wearied of other artists, if he thus presume upon the favour he has acquired; or if the publisher—as is more likely—is willing to risk his fame by trifling with it.

**THE SKETCHER'S GUIDE.** By W. F. ELLIOT. Published by S. and J. FULLER, 34, Rathbone-place.

This is an apparatus for drawing landscape in correct outline, and perspective *without* elementary knowledge; and is well adapted to assist amateurs and *tyros* in drawing correctly objects as affected in their appearances by perspective. The invention consists of a framed glass, through which the sketcher views the scene he is desirous of drawing, and delineates correctly on the glass the objects in their respective sizes and positions; the distance of the eye from the glass plane being determined by a sight-hole. When thus traced, it is transferred to the sketch-book, the outlines on the glass are obliterated, and he proceeds to another view. It is not, however, proposed that the draughtsman is to work entirely in the dark with respect to perspective—the essential of Art: "The Guide," is accompanied by a short treatise, wherein perspective and effect are familiarly explained, and illustrated by a number of vignettes sufficiently large to assist the text, of which, by the way, we must say, that it is written without pretension, and sometimes offers as much information in one line as may be gathered from a page of some laboured treatises.

**THE WANDERINGS OF AN ARTIST IN ITALY.**—We have been much gratified by the perusal of a series of stories published under this general head, in "Bentley's Miscellany." They are from the pen of Mr. Rippingille, whose lengthened residence amid the less frequented parts of Italy, which he describes, has enabled him to picture the wildest and most romantic scenes of these districts and their inhabitants with a force and spirit which the reader feels to be essential truth. They bear the fresh impress of the nature of the places and people of which they treat; and these are admirably adapted in character to each other, being, on the one hand, the wildest fastnesses of the land, and on the other a fierce and lawless race of men, setting at naught, in their acts of blood and violence, the nerveless governments under which they lived, and scorning all the inborn ties of humanity. We have heard occasionally of the Italian banditti through the newspaper police reports of foreign journals, but never have their habits and manner of life been so faithfully described as in these papers; the substance of which is gathered from individuals, who themselves have been members of these dreaded gangs, or from others who have lived in connexion with them. The author of these papers has, we are glad to hear, received commission from H. R. H. the Duchess of Cambridge, and also from Lord F. Egerton, to paint from some of the most striking incidents he describes; and there are many affording the most remarkable subject-matter for the pencil. We agree in the necessity of artists seeing all that has been done by the old masters, but we cannot concur in the value of the practice of spending years in making copies, as the bulk of our painters do. Those who are so far moved by nature as to paint it well, could scarcely fail to write about it well. We would that artists would write more than they do, taking an independent view of all they see about them; for such writings must, more or less, have a professional

tincture, and would undoubtedly be serviceable. We are induced to offer these remarks by the tone of Mr. Rippingille's papers; he shows himself one of our few Sicilian bees who returns to the hive rich from the thyme of Hybla.

**DIPLOMA OF THE PHARMACEUTICAL SOCIETY.**—We have seen a fine print (engraved for this Society) by Mr. H. C. Shenton, after a drawing by H. P. Briggs, Esq., R.A. The engraving is in a good bold style, suited to the work, but exhibits the burin of a sound master. It is just such a production as we desire to see more of—in which nothing has been frittered away to produce "niceness," although every touch has been minutely copied. The print will add to the reputation of Mr. Shenton. The drawing of Mr. Briggs is—as our readers will readily believe—admirable. The two supporters are designed with a broad and manly effect; and the flowers, "professional," of course, are beautifully and minutely made out. The print is honourable to "the Society," and augurs well for their judgment and taste.

**ART-UNION MEDALLION.**—Mr. Pickersgill's design for the Art-Union Medallion has been engraved on steel, upon a reduced scale; and the plate has been presented to the Society by the engraver, Mr. H. W. Collard. It is very beautifully executed, and does credit to his abilities. There is great refinement in the touch; the outlines are given with considerable ability; and the background is put in without disturbing the harmony of the composition.

**TO CORRESPONDENTS.**

**FRESCOS.**—The *Kentish Standard* contains a long and elaborate article, written with no inconsiderable ability, in reference to the two frescoes recently painted by Mr. Mills, for the Literary and Scientific Institution of Gravesend; he is about to undertake two others for the same place. The subjects are 'The Descent of Diana to Endymion,' and 'Aurora Dispersing the Clouds of Night.' The writer speaks of them in very rapturous terms. We hope to have an opportunity of examining them.

Mr. Britton's letter was somewhat too late for insertion in the present number.

The letter of "J. H. M." in our next.

**A YOUNG ARTIST.**—*Chiaro scuro* means literally light and shade. Breadth is a treatment by broad masses of light or shadow, unbroken by objects so harshly thrown in as to fret the eye. Keeping is the general propriety of a composition—a perfect adaptation of all its objects and circumstances, and their contribution to the main effects. Harmony of colour is the prevalence of tones which *harmonize* with each other. Air is that particular quality of execution which shows objects through an atmosphere: this is commonly done by charging the atmosphere slightly with mist. This correspondent says, that in looking at pictures "painted on the spot," he sees nothing like nature, except the lights and shadows; in seeing which, he sees the main excellence of the work. From the tenor of his note, we suspect he is charmed by colour; he will do more by attending to these same lights and shades: for these he must consult nature, in doing which colour must follow. His friends recommend him to study from nature—and we repeat, that her school is the only one in which he will profit.

We have in type reviews of the "New Law of Copyright," "Ancient and Modern Architecture," the "Environs of London," "Guides to Wicklow and Belfast," the "Portrait of Prince Albert," "Heraldry of Fish," &c. &c.

**TO GENTLEMEN, ARCHITECTS, and Others.**—**SLOPER'S CONTINENTAL MARBLE PAPER HANGINGS**, invented and manufactured only by J. SLOPER, No. 106, HIGH-STREET, MARYLEBONE.—J. S. solicits an inspection of his Continental Marble Papers, expressly adapted for halls, staircases, &c., being natural imitations of the most beautiful foreign marbles, worked in blocks of any dimensions, and differing in every way from anything hitherto manufactured in England, well deserving the attention of all connected with good buildings. Good bed-room paper, 1d. per yard; handsome drawing-room, 8d.; dining and library, 6d.; best gold moulding, 6d. per yard. House painting and decorating 15 per cent. less than usually charged. Estimates given. Patterns sent to all parts of the country.—Observe, J. Sloper, 106, High-street, Marylebone.



# THE ART-UNIONS OF GERMANY.

UNDER THE PATRONAGE OF HIS ROYAL HIGHNESS THE DUKE OF SUSSEX, HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE, AND THE NOBILITY.

## Berlin, Düsseldorf, and Dresden.

The extraordinary popularity and success which have attended the "Art Union Societies" in Great Britain, afford unquestionable evidence of an increased taste for and appreciation of the Fine Arts; and a widely-spreading desire, on the part of the public generally, to become better acquainted with them in their various and important ramifications.

This country, however, cannot claim the merit of originating these valuable institutions for their promotion. A society having similar objects was established at Düsseldorf, so early as January 1829. It was followed by establishments, formed for the same great purpose, in Berlin and Dresden, under the immediate patronage of the King of Prussia; and under the protection and encouragement of all the Foreign Courts.

The immensely varied and inexhaustible resources offered by the different schools throughout Germany, the Communities of Artists of Berlin, Düsseldorf, Dresden, Frankfort, Munich, and other cities, afford annually a rich and endless variety, including productions of genius of that transcendently beautiful character, for which the Schools of Germany are so justly famed.

That there exists a strong desire in many of the Members of the English Society to become associated with those of Germany, is manifested to the Councils of the several Unions, by the number of applications that have been made for admission to the Subscription Lists; and to such an extent has this feeling evinced itself, that the establishment of a direct British Agency has at length been determined on. The Councils of the Art-Unions of Germany have, at their respective Meetings at Berlin, Düsseldorf, and Dresden, come to the resolution to establish in London a direct Agency and Dépôt for the reception of the names of Subscribers, for the exhibition of their works, and for the distribution of their prizes; thus affording to the English Nation an opportunity of enjoying all the privileges of their Associations.

They have therefore to announce that they have completed an arrangement with Mr. Henry Hering, 9, Newman-street, Oxford-street, London, appointing him as their sole Agent and Manager for the United Kingdom,

For the Reception of Subscribers' Names,

For the Issue of Tickets,

For the Distribution of the Prospectuses and Prizes,

For the Exhibition of the Engravings which, from the establishment of their Institution to the present time, have been selected as the Presentation Prints to the Subscribers; and for the management of the general business of the German Art-Unions in Great Britain; and they beg to acquaint the Nobility and Gentry of England, Ireland, and Scotland, that from Mr. Hering can be obtained every information respecting their Institutions, and that to him all communications are to be addressed.

Mr. HENRY HERING, in pursuance of the Resolutions of the Councils of the German Art-Unions, has the honour to intimate to the Nobility and Gentry, the Lovers and Patrons of Art in the United Kingdom, that he has established an Office at No. 9, NEWMAN-STREET, for the express purposes of the Institution, where will be exhibited daily, Specimens of the Engravings which have been published by the Unions and presented to the Subscribers from year to year, and where books are opened with the names of Subscribers in England, Ireland, and Scotland. Correct Translations from the German of the Prospectus issued by each of the Unions, viz., Berlin, Düsseldorf,

Dresden, Munich, and Frankfort, will be also registered for inspection. The only essential particular in which the Unions of Germany differ from that of England is the manner in which a selection is made of the Pictures which are to form the Prizes. In the German Associations one principal object is kept in view—that of improving the Public Taste, by delegating to a competent Committee of known judgment, Twelve in number, the choice and selection of such Pictures as will form the Prizes. A double advantage is thus gained; no encouragement is given to inferior productions of Art, nor is the public taste left without some guidance by Professors of acknowledged experience in Art.

It is further intended, that if the amount of the Subscriptions in England shall realize the expectations of the Council, a Gallery shall be opened for Two Months in each Year in London, for the reception and exhibition of all the Pictures that will form the Prizes at the next ensuing distribution, to which exhibition free access will be given to every holder of a Ticket.

A liberal proportion of Tickets will be appropriated by the Councils of the several Unions for disposal to the British Subscribers, each of which Tickets will bear the Signature of the accredited Officers of the Institutions, and must be countersigned by Mr. Hering as their Agent.

The price of the Subscription Tickets in either of the Associations, viz.: Berlin, Düsseldorf, or Dresden, will be 20s. each, which sum will cover every expense of Postage, Duty, Freight, and Delivery at the Repository in Newman-street, of the Prizes that may be awarded, and also of the Engraving which will be presented to the holder of each Ticket. The Price of each Ticket to be paid in advance, for which a Receipt Ticket will be given, which Ticket will entitle the holder to all the advantages of the Institution to which it appertains. For the convenience of Subscribers residing at a distance, Share Tickets will be forwarded in course of Post, upon the Receipt of a Cash Order, payable in London; or a Post-office Order, or a cross Cheque. Each Subscriber will be entitled to one Copy of the Annual Presentation Engraving, from the date, and during the continuance, of his Subscription, which will be delivered within from One to Three Months after the close of every drawing, and also be at liberty to purchase, at the rate of 20s. each, an impression of any one of the Engravings that have been already distributed. One Month's Notice will be given in the Daily Journals of the intended Day of Appropriation of the Prizes in each Union; and it is Mr. Hering's intention to proceed to Germany, in order to be present at the Drawing, and to represent the interest of every one who has, through his Agency, subscribed to these Institutions. A similar notice will also be given of the latest day on which Subscriptions can be received, after which the Lists for that Year will be closed, and the numbers forwarded to the various Committees of Management. Mr. Hering begs most respectfully to assure all who may honour him with their Names as Subscribers to the German Art-Unions, that the utmost endeavours shall be exerted by him to protect their interests, and to prove himself worthy of their confidence.

GERMAN REPOSITORY OF ART,  
Newman-street, Oxford-street, London.

That independent and interesting Monthly Journal, "THE ART-UNION," in speaking of the facilities now offered to persons resident in this country of becoming associated with the Art-Unions of Berlin, Düsseldorf, Munich, Dresden, and Frankfort, thus says:

"It is proposed to extend the benefits of the Art-Unions of Germany to this country, an enterprise which must cause a considerable circulation of German Engravings among us, and whence can result nothing save improvement."

And in alluding to the Engravings which have been gratuitously presented to the Subscribers, the same Journal adds:

"In 1839 the Art Union of Düsseldorf presented to subscribers an engraving by T. Felsing, from a picture by Bendeman, entitled 'Girls at the Fountain.' The title, which might admit of a much less refined illustration than exists in this beautiful engraving, is not worthy of the work; for, in the composition, the fountain is a mere accident, the whole force of the theme being settled in the expression of the countenances of two girls, which involves a tale of the heart. The engraving is in line, and in the perfection of that style. In 1840 the same Art-Union presented to its subscribers an engraving by Felsing, from a picture by Köhler, entitled 'Poetry.' The subject is made out by a figure in a sitting position, winged and draped, and writing in a book the inspirations she is invoking. This figure is also in line engraving, and is as much superior to ordinary allegory, as good poetry is to bad. In 1841 this was followed by 'The Queen of Heaven,' engraved by Professor Keller, from a picture by Deger, exhibiting the most exalted feeling for religious painting."

"In 1839 the Berlin Art-Union presented its subscribers with 'Die Lurley,' an engraving by Mandel, from a picture by Carl Begas. The subject is from one of the legends of the Rhine, in which a maiden is described as luring by night passengers out of their way by the sweetness of her music. The figure is on a cliff supposed to overlook the Rhine, and a traveller is seen ascending the rock. The figure is admirably drawn, and is characterized by much of the beauty of the greatest works. The same Society, in 1837, gave to its subscribers 'Das Trauernde Königspaar,' engraved by Lüderitz, from a picture by Lessing, and enforcing the moral, that no "flesh" is exempt from sorrow—"Das Königspaar" a king and queen are seated lamenting the evils of humanity, from which their high estate cannot secure them."

"Each of those works is of a high standard of Art. We find in them aims to approach the most celebrated works of the Italian school; and it must be confessed that they do excel works to which attach even celebrated names of that school."

"We anticipate the most favourable results from a nearer connexion with schools that have studied so closely the great models."

## THE SUBSCRIPTION LIST TO THE ART-UNION OF DRESDEN WILL SHORTLY CLOSE.

TWO BEAUTIFUL PRINTS WILL BE PRESENTED TO EACH SUBSCRIBER, viz.,

'THE POWER OF MUSIC;' after Professor RIETSCHEL.

\* 'JOHN OF LEYDEN ADMINISTERING BAPTISM TO AN ADULT FEMALE AT MUNSTER, IN WESTPHALIA, IN THE PRESENCE OF HIS ENTHUSIASTIC FOLLOWERS;' after BAEHR. Size 21 by 16.

\* This Print is finished, and now on view at the REPOSITORY, 9, NEWMAN-STREET.

Subscriptions also received by MESSRS. LEGGATT and NEVILLE, 79, Cornhill.

# THE ART-UNION.

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SCULPTURE  
ENGRAVING  
ARCHITECTURE  
&c. &c. &c.



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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 46.

LONDON: NOVEMBER 1, 1842.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

**ART-UNION OF LONDON.**—In consequence of the numerous applications made for the Engraving of 'THE SAINTS' DAY,' due to the Subscribers of the year 1841, the Committee feel compelled to publish the following (the last) letter received from Mr. Chevalier, the Engraver, in explanation of the delay which has occurred, and to assure the Subscribers that no endeavours shall be wanting to obtain the immediate completion of the plate:—

"Oct. 17, 1842.  
"MY DEAR SIR,—I proved the 'Saints' Day' on Saturday last. Two of the proofs will be sent to the Committee to-morrow. I trust the gentlemen on inspecting them may be satisfied with the work I have added to the plate since the last state sent in. Mr. Knight, I trust, will be able to examine the present state in a few days, and I hope soon afterwards to bring the subject to a finish.

"I ought to have written to you before this, for I promised to send in proofs much earlier; but my mind has been so engrossed in working on the plate, and cramped by having been so out in my calculations respecting time with this work, and the inconvenience and trouble the Committee must have felt, that I have forgotten many things.—I remain, dear Sir, yours very truly,  
W. CHEVALIER.

"To the Honorary Secretaries of the Art-Union of London."

The Engraving due to the Subscribers of 1842, from Hilton's Picture, 'UNA ENTERING THE COAST,' is in a forward state of preparation.

Subscribers of the current year will receive copies of an Engraving from SIR AUGUSTUS CALLCOTT's picture, 'RAFFAELLE AND THE FORNABINA,' which is already far advanced.

The Lists are now open, and an immediate subscription is solicited.

Geo. Godwin, Jun., } Hon.  
Lewis Pocock, } Secs.

4, Trafalgar-square, Oct. 25, 1842.

## TO ARTISTS—ART-UNION OF LONDON.

—SIXTY POUNDS will be given for the best consecutive Series of TEN DESIGNS in OUTLINE, size, 12 inches by 8. The subject is left at the option of the Artist, but must be illustrative of some epoch in British History, or be taken from the work of some English Author. Simplicity of composition and expression, severe beauty of form, and pure, correct drawing, are the qualities which the committee are anxious to realize in this Series. If it should be deemed expedient to engrave the compositions selected, the Artist will receive a further remuneration to superintend the publication. The Drawings, accompanied by a sealed letter containing the name and address of the artist, must be forwarded to the Honorary Secretaries on or before Lady-day 1843.

George Godwin, Jun., } Hon. Secs.  
Lewis Pocock, }

4, Trafalgar-square, October 11, 1842.

## TO SCULPTORS—ART-UNION OF LONDON.

—The Committee beg leave to notify that they will be ready to purchase, for THIRTY POUNDS, a FIGURE or GROUP, 15 inches high, calculated for being cast in Bronze, carefully finished off in Plaster, and exhibited at one of the Metropolitan Exhibitions for 1843.

George Godwin, Jun., } Hon. Secs.  
Lewis Pocock, }

4, Trafalgar-square, October 11, 1842.

**UNIVERSITY COLLEGE, LONDON.**—**ARCHITECTURE.**—PROFESSOR DONALDSON'S INTRODUCTORY LECTURE, delivered on Monday, the 17th of October, is just published, price 1s.

Printed for TAYLOR and WALTON, Booksellers and Publishers to the College, 28, Upper Gower-street.

**SCHOOL OF ART, No. 6, CHARLOTTE-STREET, BLOOMSBURY.**—This School, established and carried on many years by Mr. Sass, for the Education of Artists, and the Instruction of Amateurs in Drawing and Painting in Oil and Water Colours, Modelling, Etching, &c., possessing every requisite as a Probationary School for the Royal Academy, is now conducted on the same principles as heretofore by Mr. F. S. CARY, with the aid of Mr. REDGRAVE, A.R.A., who is engaged as Visitor.

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—*Art-Union.*  
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WRECK OF THE FORFARSHIRE STEAM PACKET

FROM PERISHING ON THE ROCKS OF THE FERN ISLANDS, ON THE 7TH SEPTEMBER, 1838,

From a Picture painted on the Spot, by H. P. PARKER and J. W. CARMICHAEL, containing PORTRAITS of the HEROINE and her FATHER.

The Forfarshire steam-packet, on her voyage from Hull to Dundee, was overtaken on the night of the 6th September, by a tremendous storm, and driven on the Fern Islands, a group of barren rocks lying off the coast of Northumberland, between Bamborough Castle and North Sunderland. The ill-fated vessel struck about two o'clock on the morning of the 7th, and the wreck was first perceived by Grace, the daughter of William Darling, the keeper of the Longstone Lighthouse, while she was attending to her customary occupation of trimming the lamps of the revolving light : she immediately aroused her father, and they listened through the hours of darkness to the cries of the perishing souls, heard in the pauses of the storm, without power to render any assistance. As the day dawned, they perceived some of the passengers on the rock : but the storm still raged with the utmost violence ; the distance from the wreck was two miles, by a tortuous and narrow channel between the rocks, through breakers ; they had only a small and slightly built boat (called a coble), which would hardly live in such a tremendous sea ; and, the greatest difficulty of all, William Darling had no one to assist him,—his son, who generally lives with him, being unfortunately away on the main land, a distance of nine miles. To afford any succour under such circumstances seemed impracticable ; and the old man was reluctantly compelled to abandon all hope of saving his famishing fellow-creatures : in a few hours they must have been washed away by the tide that was rapidly advancing upon them, had they been able to survive the inclemency of the weather, and their sufferings from hunger and cold—the spray constantly dashing over them during the night.

The point of time chosen for the picture is that when the little boat is nearing the rock : in the fore-ground are seen William Darling and his daughter, toiling through a sea that would have daunted the bravest heart that ever beat beneath a sailor's jacket ; the old man is plying his oars, and Grace, who manages the aft-oar, is trying to avoid a huge fragment of the wreck that seems about to be dashed by the fury of the waves against the boat, threatening to destroy it. In the middle distance are the remains of the wreck ; the vessel had broken in two, and the after-part had been carried away, but the fore-part, with the disabled paddle-wheels, lies on the rocks, the sea beating over her, so that no one could be on board and live : near it, on a fragment of rock, to which they managed to get from the vessel, are the few half-clad sufferers, whose gestures express their transports of joy and gratitude at the prospect of speedy deliverance, mingled with prayers for the safety of their preservers, and thanksgiving to the Divine Providence that has spared their lives. In the further distance is Longstone Lighthouse, its light dimly shining through the grey of the morning, whose first ruddy streaks illumine the wild watery horizon, and reveal the whole expanse of the tempestuous ocean. Over head, two or three screaming sea-gulls buffeting with their native element, seem almost beaten down by the hurricane that drives on the rack of storm-clouds, mixing the clouds and spray ; the crests of the leaping surges are seen relieved against the sky on every side.

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LONDON, NOVEMBER 1, 1842.

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NOTES ON BRITISH COSTUME.  
PART THE SECOND.

BY FREDERICK W. FAIRHOLT.

## THE DANES.

THE short period during which the kings of this people kept the ascendancy in Britain is very meagre in authorities upon which we may depend for the illustration of their peculiar costume. From an examination of what little we possess, and from stray passages to be met with in the writers of that early period, we find they differed but little from the Saxons; and the silence of the Saxon writers, who have carefully noted the peculiarities of their own countrymen, is a tacit argument for the fact. In the colour, however, a change may have occurred, if not in the shape, of their garments; black being the favourite tint of this people, and "the black Danes" the common appellation by which they were recognised; a feeling carried out by themselves in the choice of the raven as their national emblem, and which figured on the celebrated standard of this "black army." They eventually discarded this colour, as they also did their original garments—the garb of sailors—so befitting their voyaging and piratical propensities; and, having achieved conquests to be enjoyed, became as gay in clothing and effeminate in manners as their neighbours; at least, so say the chroniclers, who also blame them for too frequently attracting the wives and daughters of the nobility by their fopperies. Long hair, which they regularly combed once a day, was a distinguishing feature with them, and one on which they prided themselves, exhibiting the most devoted attachment to this natural ornament, and in this particular completely rivalling the ladies. The "lover of the lady, *beaugeois in his locks*," mentioned in

"The Death Song of Lodbroc,"\* seems to usurp the praises that would be bestowed, according to modern notions, more appropriately upon the lady herself. The hair of King Canute is described as hanging in profusion over his shoulders, and the locks of many gentlemen descended to their waists; and so careful were they of their precious curls, that an anecdote is related of a young Danish warrior, whose "ruling passion, strong in death," induced an urgent request to the executioner, neither to allow his hair to be touched by a slave, or even to be stained with his own blood during the decapitation he was about to suffer.

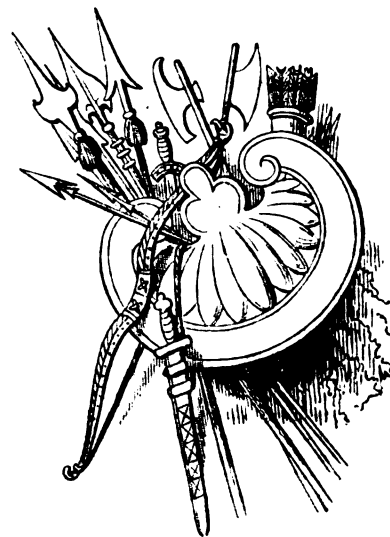
A manuscript register of Hyde Abbey is in the possession of the Duke of Buckingham, at Stowe, executed about the middle of the eleventh century, which gives us various illustrations of the costume of this period, as well as full length figures of Canute and his Queen Alfyfe. "The drawings are executed," says Dr. Dibdin, "in that peculiar style of art which characterizes the productions of the tenth, eleventh, and frequently the twelfth centuries, namely, tall and somewhat disproportionate figures, flowing, or rather fluttering draperies, elongated hands and feet; and a general delicacy of expression throughout both faces and figures." He has engraved (in the first volume of his "Bibliographical Decameron,"† where this remark occurs,) a group of Saints and Martyrs, a glance at which will show the exact similarity of their costume to that of the Anglo-Saxons already described. Canute is represented in a plain tunic and mantle, the only novelty being that his mantle is tied by cords, ending in conical ornaments or tassels; he wears stockings nearly reaching to the knee, the tops ornamented by a band, similar to the modern Highland stocking. The Queen is also perfectly Saxon in appearance; a simple gown with wide sleeves, a mantle tied like that of her husband, and a close covering for the head, beneath which peeps the royal circlet of gold and jewels, complete her costume. The figure of the Virgin, delineated above her, is also in all points the same as the Anglo-Saxon figures already engraved and described, as are also the saints and apostles who appear in the same scene, and throughout the volume. That representing Canute and his Queen has been engraved in Strutt's "Horda Angel Cynan."‡

\* This wild rhapsody is an ancient Danish poem, supposed to have been uttered by Regner Lodbroc, King of Denmark, who is generally believed to have flourished in the eighth, or beginning of the ninth, century. After a variety of adventures he was, at last, made prisoner by Ella, a Northumbrian prince. He was condemned to die by the bite of vipers, and, during the operation of their poison, is reported to have sung this death-song. A similarity of manners, in this particular, characterized the Indian warriors, who sang their exploits at their deaths, and taunted their conquerors.

† This work is constructed upon the model of Boccaccio; but it is entirely devoted to "ten days' pleasant discourse upon illuminated manuscripts and subjects connected with early engraving, typography, and bibliography." It is profusely illustrated with beautifully executed fac-similes, on copper and wood, of the more remarkable designs that occur in ancient literature, and contains a vast fund of information, couched in the language of pleasant discourse. As a volume of light reading, embracing deep knowledge of the subjects discoursed on, it can scarcely find a rival. The illustrations are exceedingly valuable to the student in the history of this particular branch of Art; and the first 225 pages of the first volume are devoted to an historical disquisition on illuminated manuscripts, with many exquisite illustrations, which fully preserve the feeling and beauty of the originals, many of which, as works of Art, could scarcely be exceeded in the present day.

‡ Or, as the title continues, "A Complete View of the Manners, Customs, Arms, Habits, &c., of the People of England, from the arrival of the Saxons till the reign of Henry the Eighth," a work containing much that is valuable, mixed with some few errors. "In estimating his performances," says Dr. Dibdin, "we should not so much compare them with what might have been expected, as with what had been previously performed in our own country. In short, till the ardent and enterprising genius of Strutt displayed itself, we had scarcely anything which deserved the name of graphic illustrations of the state of Art in the earlier ages. When one thinks, too, that such a labourer was oftentimes working for subsistence "for

The Danish warriors were more expert as bowmen than their Saxon opponents, and they prided themselves upon this warlike accomplishment. "Amidst the gust of swords ne'er did the string of his unerring bow dismiss his belts in vain," is the praise bestowed upon a warrior in "Lodbroc's Death-song." "The flexile yew sent forth the barbed reed—clouds of arrows pierced the close ring'd harness," are expressions, among many to be found in this spirited poem, indicative of the dependence placed upon this portion of a Danish army. The ringed armour alluded to was worn by the Anglo-Saxons before the Danish kings were seated upon the British throne; and is met with, but not frequently, in the illuminations of that period; it consisted of a tunic, perhaps of quilted cloth or leather, upon which was fastened rings of steel, side by side, covering the entire surface, exactly similar to those worn by the soldiers of William the Conqueror, which have been engraved a little further on.



The principal object in the above group is the singularly-shaped shield that appears to have been peculiar to the Danes, who had, however, the orbicular shield also in use.\* This is perfectly Phrygian in form; and is another instance, added to the many, of their preservation of the form of antique war implements among them from very remote periods. The bow and arrows, the former of which is richly ornamented, is from Cotton MS., Tiberius C. 6. The hatchets, spears, shield, swords, &c., are collected from Strutt's "Horda Angel Cynan," Meyrick's "Critical Inquiry into Ancient Arms and Armour," Cottonian MS., Claudius B. 4, and Harleian MS., No. 603, and give a general idea of the weapons in use during this period.

Twenty-four years before the invasion of William the Conqueror the crown of England reverted to the Saxons, and during that period Edward the Confessor and Harold the Second were seated on the British throne. Driven for safety to Normandy, when but 13 years of age, Edward returned at 40 to his native land, a Norman in manners; and the feeling generated

the day that was passing over him—that the materials he had to collect were not only frequently scattered in distant places, but incongruous in themselves—that scarcely an Englishman had turned a turf in the same field before him—all the severer functions of criticism become paralysed in a generous bosom; and we are compelled to admit that Joseph Strutt is not only 'a fine fellow in his way,' but is entitled to the grateful remembrance of the antiquary and the man of taste." What a strong satire and reproach is the industrious life of Strutt upon the "learned leisure" and unemployed time of many more independent and better educated men.

\* "Red were the borders of our moony shields" is an expression made use of by the hero Lodbroc.



by 27 years' intercourse with the people of another land, at an age when the mind is most susceptible of lasting impressions, clung, of course, to him through life. His Norman predilections were visible in all he did; he spoke in their language, and introduced their customs into his palace, which was pretty nearly populated by Norman adventurers, whose company the king generally, from long habit, preferred. The Saxons, who desired to be well with their monarch, learned to speak French, and urge their claims to notice in the favourite language of their masters; and the dress, fashions, and manners of the Normans were as faithfully imitated, much to the disgust of the genuine Saxon lords, and which daily caused enrolments in the ranks of Earl Godwin, and others of the disaffected, who were loud in their condemnation of the changes wrought by the king. One novelty was introduced by Edward, for which we may be grateful—the introduction of the "Great Seal,"\* which has continued from his era to our own, and furnishes us with the authentic regal costume of each sovereign in undoubted accuracy; and combined, as it generally is, with an armed figure on the reverse, it becomes of considerable value. Upon his great seal Edward is represented seated in regal costume, consisting of a plain robe reaching to his feet, and having tight sleeves, over which hangs a mantle, covering the left arm and leaving the right arm free, upon the shoulder of which it is secured by a brooch or fibula. He holds in his right hand a sceptre, upon which is a dove. This sceptre is a staff of considerable length, reaching to the ground, after the fashion of the antique; a sword is in his left hand. Upon his head he wears the regal helmet, a fashion not unfrequent with the Danish sovereigns, who are often represented as wearing it, upon their coins.†

This may not be an improper place to say a few words on the subject of early regal head-dresses and crowns. The earliest form of a distinctive ornament for kings is to be met with in the regal fillet, or head-band of gold and jewels, or, as it sometimes appears, of strings of jewels alone, and which is to be seen upon the earliest coins of our national series. Upon the coins of the Kings of Mercia it is very distinctly visible, and two examples are here given. Fig. 1 (next col.) is copied from a coin of Offa, who reigned between A.D. 757 and 796; Fig. 2 is from a coin of Behtulf, who flourished A.D. 839–852; Figs. 3 and 4 are of a later date, from Strutt's "Horda Angel Cynan:" in some instances tassels or strings occur dependent from it at the back of the head. On the coins of Egbert and Ethelwulf, a round close cap or helmet appears, which becomes very distinct in those of Ethelred and Canute: in the first of these two instances it is

\* Previously to this period farms or estates of land were granted or disposed of by our kings and great lords only by word of mouth, without writing or charter, by the gift of the donor's sword or helmet, or his drinking horn or cup. (The Pusey horn, by which that family held their land from Canute, has been already alluded to in part the first.) Tenements were held by gift of a spear, a bow, arrow, &c. Grants of land were sometimes confirmed to religious houses by laying a sod of the ground given upon the altar of the church. Written charters succeeded, and as few even among the kings or nobles could write, they affixed the mark of the Cross to their names, as a sacred mark of the inviolability of the grant then made. Edward the Confessor added to this the seal of the subscribing party, which became confirmed into law, the one being as necessary as the other. Thus he commenced the custom of witnessing by "Hand and Seal," which he had learned in Normandy.

† The chest, containing the body of Edward the Confessor, was opened during the reign of James the Second, when there was found under one of the shoulder bones of the royal corpse a crucifix of pure gold, richly enamelled, suspended by a chain of gold 24 inches long, which, passing round his neck, was fastened by a locket of massive gold adorned with four large red stones. The skull was entire, and was encircled by a band or diadem of gold one inch in breadth. Several fragments of gold, coloured silk, and linen were also found, the relics of the regal dress in which it was customary then, and centuries afterward, to inter kings.



visibly a helmet, encircled by the points or rays of a crown; in that of Canute it takes the form of a close helmet, projecting over the forehead, or else of that conical shape so common to warriors of his day, and which has been already described when treating of that period. The best representation of this regal helmet I have yet seen occurs in Cotton MS., Tiberius C. 6, which is engraved above, at Fig. 5; that of Edward the Confessor from his great seal, as rendered by Sir S. R. Meyrick, is placed beside it, Fig. 6. Of crowns many varieties occur, and we frequently see them of the apparently inconvenient square form that the helmet of the soldiers appear to have also taken: an example (Fig. 7) is selected from Cotton MS., Tiberius C. 6, and others might easily be quoted. There is a representation of King Edgar, in Tiberius A. 3 of the same collection of manuscripts, in which that sovereign appears with a richly ornamented crown of that shape (Fig. 8), and similar ones are worn by Lothaire, and other early French kings; as may be seen on reference to the plates of the first volume of Montfaucon's "Antiquités de la Monarchie Française." The most common form of crown, however, in Anglo-Saxon times appears to have been that depicted as worn by Edgar, in a representation of that monarch which occurs in his book of grants to the Abbey of Winchester, in the year 966, and which is still preserved in the British Museum among the Cotton MS., marked Vespasian A. 8; it forms Fig. 9 of the above group. Fig. 10 is from Harleian MS. 603; Fig. 11 from Cotton, Tiberius C. 6, and is remarkable for the arch that springs from its sides, which are decorated with florid ornaments strikingly resembling fleurs-de-lis, and which are of such frequent occurrence on all these ancient diadems. Edward appears in crowns of various shapes upon his coins: one has a double arch (Fig. 12); and Harold the Second wears one still more richly decorated upon one of his coins, and which exhibits clearly the pendants that hang from the back of it (Fig. 13).\*

During the reign of Harold the Second, who had also visited and resided in Normandy at the Court of William, the duke of that province and afterwards the Conqueror of England, we meet with the same complaint of the prevalence of Norman fashions. The Monkish Chroniclers declare that the English had transformed themselves in speech and garb, and adopted all that was ridiculous in the manners of these people for their own. They shortened their tunics, they trimmed their hair, they loaded their arms with golden bracelets, and entirely forgot their usual simplicity. The custom of covering the arm from the wrist to the elbow with ornamental

\* A glance at the plates of Ruding's "Annals of the Coinage of Great Britain," or Hawkins's "Silver Coins of England arranged and described," will furnish other examples to those already given, and bear out these remarks more fully.

bracelets has been before alluded to; they appear to have been marks of distinction, of which they were not a little vain. There is a curious representation of the Temptation of Christ in Cotton MS., Tiberius C. 6, in which the evil one is displaying the "riches of the world" to the Saviour, and these bracelets form a conspicuous part of the "glory thereof."



The Bayeux Tapestry, of which we shall have much to say during the next reign, gives a curious representation of the coronation of Harold. The monarch is seated upon a raised throne, and holding a florid sceptre of a singular form and of considerable length. On his right stand two courtiers, who appear to be vowing allegiance upon the sword; on his left stands Stigand, Archbishop of Canterbury. It is altogether a valuable illustration of the regal, noble, and ecclesiastical costume of this period. Harold is also represented previously in a plain red tunic, yellow cloak and stockings, a blue close cap, and blue shoes.

"In the military habit," says Mr. Planché,\* "Harold ordered a change which led to his decisive success in Wales. The heavy armour of the Saxons (for the weight of the tunic, covered with iron rings, was considerable) rendered them unable to pursue the Welsh to their recesses. Harold observed this impediment, and commanded them to use armour made of leather only, and lighter weapons. This leathern armour we find to have consisted in overlapping flaps, generally stained of different colours, and cut into the shape of scales or leaves; it is called corium by some of the writers in the succeeding century, and corietum in the Norman laws. It was most probably copied from the Normans; for in the Bayeux Tapestry we perceive it worn by Guy, Count of Ponthieu, and Odo, Bishop of Bayeux, the brother of William the Conqueror; and it continued in use in England as late as the thirteenth century."

The ladies during all this time appear to have escaped censure, by their adherence to the simple garb so long in fashion among them; though we shall see that, when they once "broke bounds," about a century after this period, they ran to the other extreme, and obtained a full share of that monkish censure that was now exclusively appropriated by their lords. During the period of which we are treating, they seem, with some few exceptions, to have been of a most exemplary character, exercising the domestic duties with virtuous unostentation; every incidental or casual notice exhibiting them in the amiable light of kind mothers and good housewives. They and the clergy shared the learning of the age between them. All remember the beautiful story of Alfred's mother, the good Osburgha, who wedded him to learning by the promise of a splendidly-ornamented volume of Saxon poetry, which caught his youthful eye while she was reading it surrounded by her children, and which he won by first successfully endeavouring to read its contents. Editha, the neglected wife of the priestly Edward the Confessor, was as remarkable for her mental accomplishments as for her

\* History of British Costume.

beauty, her gracefulness, and cheerful amiability of temper. Ingulphus, the monk of Croyland, who was her contemporary and personal acquaintance, speaks of her with a homely and subdued enthusiasm that is singularly touching, declaring that she sprang from Earl Godwin, her rough and turbulent father, as the rose springs from the thorn. "I have very often seen her," says he, "in my boyhood, when I used to go to visit my father, who was employed about the court. Often did I meet her as I came from school, and then she questioned me about my studies and my verses, and, willingly passing from grammar to logic, she would catch me in the subtleties of argument. She always gave me two or three pieces of money, which were counted to me by her hand-maiden, and then sent me to the royal larder to refresh myself."

The ladies were also much skilled in physic, and the time unemployed in the practice of that art was devoted generally to works of charity, to study, or to needlework, in which art they were great proficient; their value consisting in the due performance of their duties as mothers and housewives, it gave them a permanent influence and authority greatly beneficial to society in general. Alfred, in his translation of Boethius, has given us a beautiful picture of conjugal love, which may have been sketched from nature by this learned and good man, on whom the name of King could cast no additional lustre.

#### THE NORMANS.

The Great Seals of the kings of this dynasty exhibit each monarch in a dress that varies but in the slightest degree from another. A tunic, reaching half way below the knee, and a mantle thrown over it and fastened by a fibula on the shoulder, or in front, completes the costume. William the First holds a sword in the right hand, and an orb, surmounted by a cross, in his left; as also does his son Rufus. Henry I. and Stephen bear also swords and orbs, but the crosses upon them are surmounted by large doves. Of William the First various representations occur in that valuable picture of the manners and costume of his period, known as the Bayeux Tapestry, and which is traditionally recorded to have been worked by his Queen Matilda, and the ladies of her court, to commemorate the invasion and conquest of England by her husband, and by her presented to the cathedral of Bayeux, in Normandy, of which Odo, the turbulent half-brother of William was bishop; it reached completely round the cathedral, where it was exhibited on great occasions. It is now preserved in the Town Hall of the city (having been removed from the cathedral since 1803) where it is kept coiled round a roller: the tapestry measures 20 in. in breadth, and is 214 feet in length; it ends abruptly, and some portion is wanting. Dr. Dibdin, in his "Tour in Normandy," has engraved the tapestry on its roll, as it usually appears, and also has given a fac-simile of one of the portraits of William, copied, thread for thread, in imitation of the original needle-work. The Society of Antiquaries, feeling the value of this curious historic production, despatched Mr. C. A. Stothard to Normandy to copy it in the most accurate manner, which he effected with minute truthfulness; and copies of his drawing, one-fourth of the original size, were published in the sixth volume of their work, the "Vetusta Monumenta." This pictorial history of the Conquest commences with Harold's visit to Normandy at the instigation of Edward the Confessor; and gives all the incidents of his stay at William's court, his subsequent departure, the death of Edward, and his funeral at Westminster, the coronation of Harold, William's invasion, the battle of Hastings, and Harold's death. In addition to all this, many minute facts are recorded, and persons depicted and named that have escaped the chroniclers.

Besides the figures of William in this tapestry, there is a full-length portrait of him in a manuscript that formerly belonged to Battle Abbey

(which was founded by him to commemorate his conquest), and relates to its affairs until A.D. 1176: it is engraved in Dr. Dibdin's "Bibliographical Decameron," vol. i., from the original in Cotton MS., Domitian 2. In the public library at Rouen is a curious manuscript by William, Abbot of Jumièges, to which abbey William was a great benefactor, and in whose presence the church was dedicated to the Virgin by Saint Maurille, Archbishop of Rouen, in 1067. At the commencement of the book is a drawing representing the Historian offering this book to the Conqueror. The copy here given was drawn by me from the original while at Rouen two years since, and is now for the first time engraved. It is the best regal figure of William we possess; his tunic has wide sleeves with a



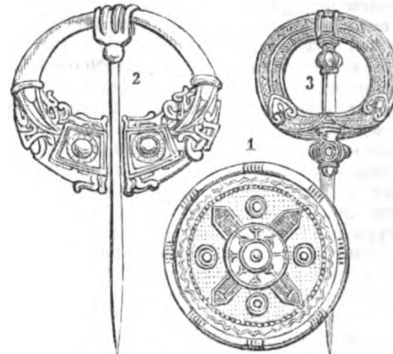
richly ornamented border, and a cloak is fastened to his right shoulder by a brooch, or fibula. His crown is of singular shape, seeming a combination of cap and crown,\* and he holds in his left hand a sceptre of somewhat peculiar form. His face is so carefully drawn that it bears the marks of portraiture, and a broad full face seems to be the characteristic distinction of the Conqueror in all contemporary representations of him.

The ordinary costume of the people during this reign appears to have been as simple as that of the Anglo-Saxons: short tunics, with a sort of cape or tippet about the neck; and drawers that covered the entire leg, and which were known as "chausses," were worn sometimes bandaged round the leg with various colours, or crossed diagonally. William is represented in one instance with blue garters and gold tassels over his red chausses, very similar to the regal figure engraved as an illustration to the previous account of this fashion among the Saxons. Full trousers reaching to the knee are not uncommon, as may be seen in the instances here given; and one example occurs in the tapestry in which they end in a series of vandykes, or points of a different colour to the trouser itself. The tunic too was sometimes variegated in perpendicular stripes from the waist, which was confined by a coloured girdle. Their mantles, as before observed, were fastened by brooches or pins of an ornamental character, either square or round, and which, having been common for ages previous, remained in fashion centuries afterwards. Three specimens are here engraved; one of the most ancient form (Fig. 1) is copied from Douglas's "Nenia Britannia;" the others, which combine both pin and

\* The *Saxon Chronicle* describes William as wearing the regal *Admet* "thrice every year when he was in England. At Easter he wore it at Winchester, on Pentecost at Westminster, and in mid-winter at Gloucester."

† This work is styled by its author "A Sepulchral History of Great Britain, from the earliest period to its general conversion to Christianity," and is devoted to accounts of the opening of tumuli, and engravings of their contents, being similar to the volumes on "Ancient Wiltshire," by Sir R. C. Hoare, already described in the previous part of these notes, but containing many valuable illustrations of ornamental, domestic, and warlike implements, which add to the knowledge which will be obtained by a perusal of that work of which this was the precursor.

brooch, and were most probably executed about this period, were drawn by me from the originals in the collection of the Royal Irish Academy, and have never before been engraved.



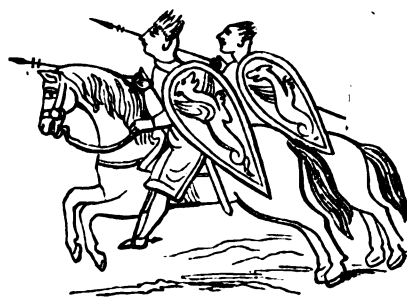
Their shoes are represented of various colours upon the tapestry; we find them yellow, blue, green, and red; they wear also short boots reaching above the ankle, with a plain band round their tops.

The male costume is, throughout the tapestry, similar to that worn by the figures to the left of Harold in the cut of his coronation before alluded to, and which in fact varied but little from that of the Saxons.

There was, however, one striking peculiarity in the Normans who came with William, and that was the singular fashion of shaving the back of the head as well as the entire face. It was so great a novelty, that the spies sent by Harold to reconnoitre the camp of William declared they had seen no soldiers, but an army of priests.

"One of the English who had seen  
The Normans all shaven and shorn,  
Thought they were all priests,  
And could chaunt Masses;  
For all were shaven and shorn,  
Not having mustachios left.  
This he told to Harold, that the duke  
Had far more priests  
Than knights, or other troops."

Such are the words in which this incident is described by Wace, the Anglo-Norman poet of the twelfth century, and the historian of the Dukes of Normandy and their descendants.



The engraving here given of two mounted soldiers from the Bayeux Tapestry shows this fashion very clearly; the central tufts of hair are sometimes covered by a close coif, or cap, which passes over the centre of the head from the tip of each ear, and leaves the back quite bare of covering for the purpose of displaying this fashion the more fully. Mr. Planché, in his "History of British Costume," says that this fashion was adopted from the nobles of Aquitaine, who had been distinguished by this extraordinary practice for many years previous to the Conquest; and who had spread the fashion after the marriage of Constance, Princess of Poitou, with Robert, King of France in 997, by following her to Paris and there exhibiting themselves thus shorn; their general manners being, according to contemporary authority, distinguished by conceited levity, that

and their dress being equally fantastic. But fashion, who can invent nothing too ugly or too absurd for her votaries to adopt and defend, and whose way is as blindly submitted to in our own day as it was by "exquisites" in that of William of Normandy, spread these absurdities amazingly; much to the annoyance of the clergy, who lamented over the changes they could not avert, and the simple honesty of the "good old times" of their forefathers, with as much zest as the writers of a later period, when talking of this visionary era—a golden age that existed only in imagination.

Once established in England, and revelling in the riches their rapine procured from its unhappy inhabitants, the courtiers of the Conqueror gave way to their ostentatious love of finery, which increased during his reign, and in that of Rufus arrived at its height; producing a total change in the appearance of the people. The King having set the example, of course the courtiers followed it; and the clergy are declared to have been equally distinguished with them for their love of dresses both whimsical and expensive. Not content with the amount of ornament their dresses could contain, they sought extra display by enlarging them to the utmost; allowing their garments to trail upon the ground, and widening their sleeves until they hung, not only over the hand entirely, but several inches beyond it, and falling to the middle of the leg when their arms descended. One of the royal figures here engraved from Cotton MS., Nero C. 4, exhibits these sleeves very clearly. In the



original this group is intended to represent the three Magi. The figure to the left shows another kind of sleeve frequently seen in the illuminations of this period, and which looks like a very broad cuff turned over from the wrist; it is generally gilt in the delineations where it is met with, and widens as it reaches the elbow, towards which it tapers to a point projecting from the arm. The mantle of this figure is tucked under the arm to prevent inconvenience from its length in walking. These mantles were made from the finest cloths and lined with costly furs; and Henry I. is said, by the historians, to have had one presented to him by the Bishop of Lincoln that cost £100.

The length of their garments and the love of amplitude that characterized the fashionables of this period, induced them to discard the close shaving they had introduced at the conquest, and to allow their hair and beards to vie with their apparel in length and inconvenience, and which extorted from the clergy the title of "filthy goats," which they applied to its wearers. The cut of the Magi will show the fashion very clearly (as also will some others a little further on); their beards are carefully combed, and the moustachios are allowed to hang to considerable length over it in single well-formed locks.

The earliest sculptured effigies of English sovereigns we possess are those of Henry I. and his Queen Matilda, at the sides of the great west door of Rochester Cathedral, and of which the



above engraving is a copy. They are much mutilated; this may have been the work of Cromwell's soldiers, who committed so many acts of similar wanton mischief in other of our cathedrals, but in no one more so than in Rochester.\* The King is in the flowing dress of the period: a long tunic lies in folds over his feet, and it appears to be open in front—it is partially covered by the dalmatic or upper tunic, which is gathered round the waist, but no girdle is visible; a long mantle lies in folds over his left arm, and is partially tucked beneath his right hand, in which he holds a sceptre; a small model of a cathedral (intended for Rochester, which he nearly built) is in his other hand. The crown is much damaged, but appears to have been very simple in its ornaments. His beard is trimmed round, but his hair is allowed to flow in carefully-twisted ringlets upon his shoulders, and is apparently hanging luxuriantly over his back.

A singular dream, which happened to this monarch when passing over to Normandy in 1130, has been depicted in a manuscript of Florence of Worcester, in Corpus Christi College, Oxford. The rapacity and oppressive taxation of his government, and the reflection forced on him by his own unpopular measures, may have originated the vision. He imagined himself to have been visited by the representatives of the three most important grades of society—the husbandmen, the knights, and the clergy; who gathered round his bed and so fearfully menaced him, that he awoke in great alarm, and, seizing his sword, loudly called for his attendants. The drawings that accompany this narrative, and represent each of these visions, appear to have been executed shortly afterwards, and are valuable illustrations of the general costume of the period—one of them is introduced in the next column.

The King is seen sleeping; while behind him stand three husbandmen, one carrying a scythe, another a pitchfork, and the third a shovel. They are each dressed in simple tunics with plain close-fitting sleeves; the central one has a mantle fastened by a plain brooch, leaving the right arm free. The beards of two of these figures are as ample as those of their lords, this being an article of fashionable indulgence within their means. The one with the scythe wears a hat not unlike the felt hat still worn by his descendants in the same grade: the scroll in his

\* The buff-coats and bandeliers of some of them yet remain there; and it would be well if these were the only mementoes of their visit, for, during that period, the stained glass windows were destroyed, and the monuments battered in the most reckless manner.

left hand is merely placed there to contain the words he is supposed to utter to the King.



Such then was the costume of the poorest of the commonalty; ascending a slight degree in the scale of life, we shall find an increase in the ornamental details of dress. The figures here en-



graved give us the ordinary costume of the people during the reigns of Rufus, Henry I., and Stephen. The youngest figure (intended for David with his sling, in the original delineation) is habited in a long tunic reaching nearly to the ankles; it is red, with a white lining, and has a collar gilt in the original, as also are the cuffs; it is bordered with a simple ornament, and is open on the left side from the waist downward, a fashion that appears to have been very common at this period. He has tightly-fitting chausses, and high boots with ornamented tops. The figure beside him (who represents, in the original MS., Noah with his hatchet about to build the Ark) wears a hat similar to the Anglo-Saxon helmet in shape; a moustache and beard of moderate proportions; a very long full red tunic with hanging sleeves, over which is thrown a green mantle bordered with gold. His tunic is open from the side, displaying what appears to be a stocking, that reaches to the knee, and is certainly much the earliest representation of that article of apparel yet noticed; his shoes are ornamented by diagonal lines crossing each other, and complete what may be considered as a fair sample of the ordinary costume of the age.



\* For which see part first.



We have here the common travelling dress in use at this period. The original is intended for the Saviour meeting the two disciples on the road to Emmaus. The dress worn by the Saviour varies but little from that of Noah in the last cut, except that he wears an under tunic, and his mantle, fastened by a narrow band across the chest, is held up by the right hand. The figures of the disciples are, however, the most curious, the central one particularly so, as he would seem to wear a dress expressly invented for travelling: his large round hat, with its wide brim, seems to be the original of the pilgrim's hat so well known in later times, and which formed so distinguishing a mark in their costume; and his short green tunic, well adapted for journeying, is protected by a capacious mantle of skin, and provided with a "capa" or cowl, to draw over the head, and which frequently was used in lieu of a hat. His legs are covered with a white stocking, ornamented with red cross stripes, which gives it the look of a modern Highland one; they end, however, at the ankle, where they are secured by a band or garter, the foot being covered by close shoes. His companion wears the common cap so frequently met with; and he has his face ornamented to profusion by moustache and beard, each lock of which appears to be most carefully separated and arranged in the nicest order. He has an under tunic of white, and an upper one of red, and a white mantle bordered with gold; he also wears the same kind of stocking to the ankle, but he has no shoes: this frequently appears to be the case when the leg is thus covered, and the wearer is about a journey. A selection has been made from the MS. that has supplied us with these examples—Cotton collection, Nero C. 4\*—and which exhibits nearly all the varieties to be met with.



Fig. 1 is a curious swathing for the lower part of the leg, above the shoes, that is worn by the shepherds at the nativity of the Saviour; it looks very like the hay-bands of a modern carter.† Fig. 2 are a pair of the richly-ornamented shoes before referred to as frequently worn by the richer classes. Fig. 3 is a sock or half-boot, also ornamented round the top. Fig. 4, a shoe ornamented by lines crossing each other diagonally. Fig. 5 shows one of the footless stockings, with the band securing it round the ankle; and Fig. 7 a boot, the top of which is cut much like the cuffs upon the royal figures, and others before engraved and described; from the ankle upwards it is ornamented with red cross-bars.

From the feet let us ascend to the head, and consider the usual coverings worn there. Fig. 1 gives us the flat close cap; and also displays to much advantage the mode of dressing the beard. Fig. 2 has the common round skull cap. Fig. 3 wears one of a Phrygian shape; and Fig. 4 has the cowl, as usually worn over the head. These and the full length figures given before comprise nearly every variety worn. (See next col.)

\* A manuscript which contains a series of drawings of scriptural subjects, which are of much value for the accurate delineations given by the ancient designer of the costume of his own age, in which he has clothed all the figures.

† Some writers, indeed, affirm that the practice of enswathing the legs with hay-bands was the origin of the cross-gartering, so fashionable among the Saxons and Normans.



During this period the ladies gradually merged from the simplicity of the Anglo-Saxon costume into all the extravagance of shape and material revelled in by the gentlemen. The alteration appears to have commenced in the sleeves; and the figure to the left in the following cut depicts this alteration. The long narrow sleeve sud-



denly becomes pendulous at the wrist, and is about a yard in length. All the other parts of the dress are precisely similar to that worn by the Saxon ladies, and described in the first part of these notes. They appear to have gradually grown longer and wider, and are sometimes tied up in knots. They are generally of a different colour from the rest of the dress. Their gowns also, like the tunics of the gentlemen, are excessively ample, and lie in folds about their feet, or trail their length behind them; these were also sometimes tied up in knots, and the symmetry of the waist was preserved by lacing, in the manner of the modern stays. The illuminator of the MS. from which we have so frequently copied (Cotton collection, Nero C. 4), in the representation of Christ's temptation, has satirically dressed his infernal majesty in the full costume of a fashionable lady of this period. His waist is most charmingly slender, and its shape admirably preserved by tight lacing from thence upwards; the ornamental tag depending from the last hole of the bodice. His long sleeves are knotted on his arm; and his gown, open from the right hip downward, is gathered in a knot at his feet. It is an early instance of a fondness for caricature, which was indulged in occasionally by ancient illuminators.

But the hair of the ladies was indeed "a glory unto them," for they far outdid the doings of their lords, extravagant as they were in this particular. They wore it in long plaits that reached sometimes to their feet. The effigy of Queen Matilda, at Rochester, presents us with an excellent example of this fashion; it descends in two large plaits to the hips, and terminates in small locks. These treasured ornaments were bound with rib-

bons occasionally, and were sometimes encased in silk coverings of variegated colours. The lady to the right in the last cut is represented as wearing one of these ornamental cases, which reaches to her feet and ends in tassels.



The ecclesiastical costume of this period is chiefly remarkable for the increase of ornament adopted by the superior clergy, and which called forth the strongest animadversions from the more rigid precisians of their own class. Sump- tuary laws were made and partially enforced; for both now and afterwards it was found much easier to make the laws restraining excess in apparel than to enforce the rich to keep them. The cut exhibits the costume of a bishop and an abbot: the former of whom is arrayed in a chasuble, richly bordered, apparently with jewels; his dalmatic\* varies from that worn by the Anglo-Saxon prelates in being open at the sides—it is very richly ornamented. The first approach to a mitre is visible in the cap that covers his head, from which hang the pendant bands called the vittæ, or insule, which always appear upon mitres, and frequently upon crowns.† The adjoining figure is more plainly habited, a novelty appearing in the upper part of his dress, the sort of ornamental collar which falls from the neck over the shoulders; one very similar is also seen upon the figure of Roger, Bishop of Sarum, who died 1193, and which is now in Salisbury Cathedral; it has been engraved in Britton's History of the Cathedral, and forms the first plate in Stothard's "Monumental Effigies."

Among the military of this period, a most important body were the Archers, who did the Conqueror invaluable service at Hastings, and made the bow for many centuries the chief strength of the English lines. Its practice was greatly encouraged; and Henry I. made a law, to the effect that no archer should be punished for murder, or charged with it, who had accidentally killed any person while practising with his weapon. The following engraving represents four of these archers from the Bayeux Tapestry, and it scarcely need be mentioned that they are fac-similes of the original, where they are placed above each other, although they are intended to be side by side. Two of them are dressed nearly alike, in a close vest, with wide breeches to the knee; another has full breeches, apparently gathered in the middle of the thigh and at the knee, and ornamented with large red spots; the fourth is more fully armed, he wears the steel cap, with its protecting nasal, and a close-fitting dress to the knee of ringed mail, formed by sewing metal rings upon leather or cloth. The quiver is suspended from the waist, or else

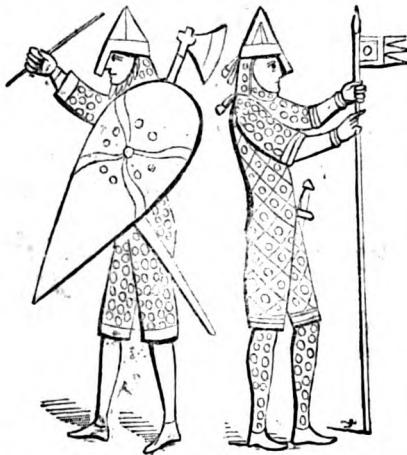
\* These articles of priestly costume were fully described in part the first of these notes, to which we beg to refer the reader.

† It has been supposed that they were originally used for fastening their beneath the chin. The crown on the Great Seal of Henry I. shows these appendages very plainly; and a story is told of Ralph, Archbishop of Canterbury, who snatched the crown from the head of this king and broke the ansule, or clasp, which fixed it upon the head.





from the shoulder, from whence arrows are taken as wanted, although one of these soldiers holds in his left hand several ready for shooting.\*



The ordinary costume of the Norman soldiers is here given from the same tapestry. The military tunic, or hauberk, "which was of German origin," says Meyrick, "was probably so entitled from 'haufen,' to hew or cut, and 'berg,' a defence; that is, a protection against cuts or stabs. It fitted the body pretty closely, being slit a little way up in the centre both before and behind, for the convenience of riding; although, occasionally, it appears to have ended in close-fitting trousers to the knee, like the body armour of this period. It appears to have been put on by first drawing it on the thighs, where it sits wide, and then putting the arms into the sleeves, which hang loosely, reaching not much below the elbow, as was the case with the Saxon flat-ringed tunic. The hood attached to it was then brought up over the head, and the opening on the chest covered by a square piece, through which were passed straps that fastened behind with tasselled terminations, as did also the strap which drew the hood, or 'capuchon,' as it was called, tight round the forehead." Mr. Planché contends for "the evident impossibility of getting into a garment so made," of tunic and trousers in one; but so many examples occur of close-fitting trousers of mail reaching to the knee, and which are too distinctly delineated to be considered as merely bad drawing, or an imperfect representation of the opening in the long tunic, that it certainly appears to have been thus worn, and may have been divided at the

\* These figures have been modernised in Meyrick's "Critical Inquiry into Ancient Arms and Armour," vol. i., pl. 8.

waist. The hood of mail is seen in the figure to the right in the preceding cut as covering the head, and the conical helmet is placed over it. The wide sleeves of the hauberk reach to the elbow only, and are covered with rings, but the body of this defence appears to be composed of the kind of armour termed "trellised" by Meyrick, which was formed of straps of leather fastened on the body of quilted cloth, and crossing each other diagonally, leaving angular spaces in the centre, where knobs of steel were placed as an additional protection. His legs are also protected by ringed mail. He holds in his hand a gonfanon, the term applied to the lance, to which was appended a small flag or streamer, and which was generally carried by the principal men in the army, to render themselves more conspicuous to their followers, as well as to terrify the horses of their adversaries; hence it became a mark of dignity, and the bearing of the royal one was only entrusted to certain great and noble persons.\*

The other warrior is more fully armed: he has a sword, an axe, and a spear, the latter of which he is about to strike with. The axe continued in use long after this period. Stephen fought with his battle-axe at the siege of Lincoln, in 1141, until it snapped within his grasp. The long pointed shield, borne by this figure, has been termed by antiquaries "heater-shaped" and "kite-shaped," from its resemblance to both these articles. Various Sicilian bronzes exist, the figures holding similar shields, and it was from this people they were assumed. They were held by a strap in the centre.



The figures here given are of a later date, probably of the time of Henry I. or Stephen. They occur in Cotton MS., Nero C. 4. They wear the helmet, pointed forward, similar to the Anglo-Saxon ones before described; and have protecting nasals. The shield held by the first of our figures is bowed so as to cover the body round; the umbo projects considerably, and is of an ornamental character, ornamental bands radiate from it, and it has a broad border. It is admirably adapted for defence of the body, and is of common occurrence, being sometimes large enough to reach the ground, on which its point rests. A sword is in the girdle, and three spears are held in the right hand. The legs are unprotected, and high boots slightly ornamented cover the feet. The warrior beside him has a ringed hauberk opened wide at its sides, and through an opening at the waist the scabbard of his sword is stuck; it is on the right side, as will perhaps be noticed, but it frequently occurs on that side as well as on the other. A long green tunic appears beneath his hauberk, and he wears white boots.

\* The banner of the Conqueror had been presented to him by the Pope, who had given the expedition his blessing. Wace says, that under one of the jewels with which it was ornamented was placed a hair of St. Peter. It is represented on the tapestry as a simple square banner, bearing upon it a cross or, in a bordure azure.



This figure is copied from one in Cotton MS., Caligula A. 7, and exhibits the masled armour of this era. These *mascles* were lozenge-shaped plates of metal, fastened on the hauberk by a hole at one corner; and they were so worked one over the other that no openings were left between them. The soldier here engraved has a tall round conical cap, with a nasal, to which his hood of mail is affixed; and this was the commencement of a protection for the face, which afterwards became so much more complete. Little more than the eyes of the figure are visible, and the neck seems protected by a sort of tippet of mail connected with the hood, which completely envelopes the head, passing under the helmet. The legs are also incased, and he has the long-pointed toe, that became fashionable at this time, and which came into use during the reign of Rufus: they were strictly forbidden to be worn by the clergy, as too foppish; shoes were worn at this period with toes of great length, and stuffed with tow till they curled like a ram's horn. The shoes of horsemen generally curve downwards, and William of Malmesbury says, that they were invented by Rufus to keep the toes from slipping from the stirrup. Such shoes are worn by Richard, constable of Chester, in the reign of Stephen, whose mounted figure is here copied from his seal in the "Vetusta Monumenta" of the Societies of Antiquaries.



He wears a novel kind of armour, called by Meyrick "tegulated," and formed of little square plates, covering each other in the manner of tiles, and sewn upon a hauberk without sleeves or hood. He wears a tall conical helmet without a nasal, the fashion having probably been discontinued from the inconvenient hold it afforded the enemy of the wearer in battle—Stephen, at the siege of Lincoln, having been seized by the helmet and detained a prisoner; and this may probably have led to its discontinuance, and the unprotected state of the face then, have occasioned the invention of the close face-guards soon afterwards in common use. The long pendant

sleeves of the knight, and his flowing tunic reaching below his heels, was a Frankish fashion of oriental origin. He bears a small shield and a banner. He was standard-bearer of England in 1140. A very good coloured engraving, designed from this seal, may be seen in the first volume of Meyrick's "Critical Inquiry into Ancient Arms and Armour," plate 12.

Two other kinds of armour were also in use at this period. Scale-armour, derived from the ancient Dacians and Sarmatians, who may be seen thus protected in Hope's admirable "Costume of the Ancients." It was formed of a series of overlapping scales similar to those of fish (from whence the idea was evidently taken), which were formed of leather or metal. The great seal of Rufus represents that monarch thus habited. The other kind is termed by Meyrick "rusted armour," and consisted of rows of rings placed flat over each other, so that two of the upper row partially covered one in that below, and thus filled up all interstices, while free motion was obtained for the wearer.

[The next part will be devoted to the costume worn in England during the reign of the Plantagenets, and will carry us down to the death of Richard II. A new fund of information will now present itself in the monumental effigies of this period, which will be abundantly referred to; and, in order to enter fully into this rich field, an extra month will be devoted to research. The third part will appear on the 1st of January.]

A letter has been placed in my hands by the Editor of the ART-UNION, which has been called forth by a remark made in the first part of these notes, on the Highland target, and its similarity to the ancient British shield. It contains some interesting information on this subject, and runs thus:—

October 20.

SIR,—In the ART-UNION of last month, Mr. Fairholt, in his "Notes on British Costume," implies that the Highlanders have copied the Roman fashion of wearing the target, retaining the boss of the Celtic shield as an ornament only. On the contrary, it is of the greatest use, being the foundation in which the spike is fixed, sometimes screwed—thus rendering the Highland target an invaluable weapon, whether for defence or offence. I have one in my possession, with a dirk-blade a foot long screwed in the boss. I assure you, Mr. Editor, 12 inches of Spanish steel, on a strong left-arm, is by no means an ornament only—it would hurt considerably; this was the ornament with which Gillies Macbane, Major of the clan Macintosh, killed three Sassenachs at the massacre of Culloden after his sword-arm was broken. Neither are the "brass-nails" intended as imitations of the "little knobs;" being used to fasten the leather, hide, or plates of metal to the wood beneath, as well as to render the surface impenetrable to a sword-cut. The swash-bucklers of Queen Elizabeth's time used shields with one wooden handle fixed in the concavity of the boss.

Yours, &c., MAC. NAN. CLAIMH.

Now, the fact of the matter is that the remark is not my own: it comes from a much higher quarter, and has passed unquestioned for years. It was first made by Sir S. R. Meyrick in the twenty-third volume of the "Archæologia of the Society of Antiquaries," when describing a shield precisely similar in construction. It is repeated in the text to his "Engraved Illustrations of Ancient Arms and Armours," in Mr. Planché's "History of British Costume," and elsewhere. On looking at that shield and the one engraved in the ART-UNION, certainly a strong resemblance is visible between those and the Highland one, enough to incline us to think it a general imitation, modified by time, circumstance, and experience. The use and construction of the modern Highland shield has, however, been very clearly pointed out by the writer of the above letter, and coming, as it evidently does, from a Scotsman well acquainted with the subject, it is valuable, more particularly as the costume of the Highlander has been so vaguely descanted upon, and so many conflicting statements made, that anything bearing the stamp of truth is particularly acceptable; and I am glad of the power thus given me of correcting the erroneous impression that has so long passed current on this one subject. And, in conclusion, I beg to assure my correspondent, that the greater share of time and trouble in getting together these notes has been devoted to endeavouring to reconcile contradictory statements, ascertain the truthfulness of quoted authorities, and so make deductions from fact alone. Those only who have waded for days through volumes, with little or nothing to show for the day's labour, can fully appreciate the mental annoyance of the task.

F. W. F.

## THE SUBJECT OF ANCIENT GROUNDS.\*

It may be expected that the more immediate pupils of Van Eyck, as Rogier Van Brugge and others mentioned by Van Mander and Sandraart, would adopt the style and manner of their master; there is, in fact, reason to believe that such was the fact. In like manner we may believe that Antonello da Messina would carry the same principles, after the death of his master, to Venice, where, on his second arrival, he sold the secret he had learned of Van Eyck, and when also the state granted him a pension, which probably he enjoyed till his death; though of this his biographer is silent. Would it not be worthy of the consideration of the members of our Royal Academy, to send some person, duly authorized and properly qualified, to Venice to examine the archives of that city for ancient MS. documents, which civil wars and other calamities have spared from destruction.

DePiles states, that early in the sixteenth century, Giovanni Bellino laid the foundation of the Venetian school, by the use of oil; his pictures are on a white ground. He died about the year 1516. Titian was his pupil; and M. Merimée has proved that in one instance he found the ground of Titian's picture to be composed of gypsum, starch, and paste: therefore Titian also used the white ground of his master. Vasari was the friend of Titian; let us see, therefore, what ground he recommends. He directs that it should be composed of *white lead, flour, and nut oil*; and so particular is he lest the purity of a white ground should be tainted, that he objects even to the use of linseed oil, because the nut oil, "*ingialla meno*," is less liable to become yellow. We may, therefore, consider that in the best days of Art, white grounds were deemed to be a *vine quânon*.

We must, however, admit evidence on the other side; and certainly Vasari does speak elsewhere of coloured grounds, such as a mixture of white and Naples yellow, &c.; but it must be recollected towards the latter period of his life, the palmy days of Art having then passed away, the influence of the Tenebrosi were beginning to be felt, and he assuredly did not oppose to this growing influence, either by precept or example, the means at his command, and which might have been expected of a man of his capacity of mind. It would have been worthy of his genius, and it might then have been effectual. Titian's quarrel before this period with Paris Bordone and Tintoretto, whom he banished from his studio, prepared the way for many injudicious changes in the practice of these masters, and in the preparation of colours and of grounds generally. With respect to colours, each was striving to obtain the brightest; as if merit could be judged of alone by colour: thus, as De Piles informs us, the head of the Venetian school grew dissatisfied with the white-lead of the shops; and that to obtain the brightness of that of the old distemper painters, he prepared the pigment according to their method, i. e. with size. But he adds, the labours which attended this process soon disgusted Titian, and he laid it aside.

Lanzi informs us that Tintoretto departed from the practice of Titian, of painting on white grounds: "Vario anche il metodo di Tiziano nel colorire, servendosi d'imprimature non più bianche, e di gesso, ma scure; per cui le sue opere in Venezia han patito più che le altre." We are also told by the same writer, that the pupils of Paul Veronese varied the grounds of their master, which were white, and that they deviated also from his way of colouring. Yet the pictures of this master "glow with the grace which he so well knew how to shed over them." I must refer the reader for further information upon this subject to the elegant lectures of Sir Joshua Reynolds, than which for their extent there is no work in the English language upon Art which has superior or perhaps equal merits.

To so great a height did the spirit of rivalry and hostility between Titian and the other artists of his time arrive, that Giovanni da Pordenone, † fearing to be insulted by his rival (Titian), worked with a sword by his side, and a buckler tied about him, as was the fashion, says de Piles, with the bravoes of that day; and literally in this costume did he paint the "Cloisters of St. Stephen, at Venice." Apart from all consideration of the bad moral effect arising out of these quarrels, a door was opened for a general cor-

ruption of taste, and for the loss of the oral tradition of the studio, which followed on the death of Titian. Indeed at so low an ebb had respect for the art reached, that Paul IV. commanded one of the frescoes by Raffaele in the Vatican to be destroyed! Thus it ever is with Art and the other accessories of civilization: perfection once reached, the downward flight commences. The seeds of the brightest flower and of the most noxious weed are bedded or sown scattered in the same soil—there they germinate, and if both be suffered to grow together, the glories and the sweetness of the more tender plant will dwindle and decay. "Ogni scuola, per quanto vanti gran fondatore, a poco a poco va infevolendosi; e ha bisogno a tratto a tratto di essere sollevata."

In the unfortunate days which I am now about to describe, there arose a new race of professors of Art, who suddenly usurped the loftiest places in the Italian schools, and appropriated their emoluments to private uses. Governed by no moral laws or human sympathies, insensible alike to persuasion and remonstrance, they overspread the land like the devouring locust, whose approach is not perceived till the whole earth is laid waste and desolated. This was the sect of the *Tenebrosi*, as Boschini styles them in his *Carta del Navegar*. Their grand nucleus was the city of Naples—where, fostered by a weak and pusillanimous Government, they had ample opportunities thoroughly to organize and systematically arrange their future plans. This junta was at this time ruled by Bellisario, and his associates, men for the most part of desperate and infamous characters. But to write a history of this dark sect would be equivalent to a secret history of Italy entire! a work requiring immense labour and research, and far greater talent than I possess. I will, then, but pass cautiously over the surface of a troubled ocean, which I trust some more talented inquirer will fathom and explore. I offer no apology, therefore, for departing from all method and chronological order, and confining myself exclusively to the subject under discussion, proceeded to the question of *dark grounds*.

Zanetti is of opinion, that Pietro Ricchi introduced the oily and obscure method of painting of the Tenebrosi into Venice. But as neither this author or Lemazzo furnish us with a date, we are at a loss to fix the period. We are however, told by the observant and acute Lanzi, that the pictures of Rutilio Manetti are easily distinguishable at Siena, by invariably partaking of a certain sombre hue, which destroys the due balance of light and of shadow:—*Simil eccezione han molti de' suoi coetanei, como avverto quas' in ogni scuola. Il metodo di purgare i colori e di far le mestiche era guasto.*" This Rutilio Manetti was born in 1571, somewhat later than the period pointed out by Boschini, wherefore, it is highly probable that the sombre style spoken of may have found favour in some of the schools at a considerably earlier date. Viewing the matter with the impartiality which is produced by time and removal from the scenes where party spirit so long prevailed, I think we may fix upon the year 1550, as that in which the Tenebrosi began their existence; and that it originated with Tintoretto. The principles of that sect were afterwards more completely developed by P. da Caravaggio, and assuredly its doctrines were promulgated by the partisans of Spagnolitto.

No one can doubt that Tintoretto was a man of vast genius—quick to invent, impetuous to execute: in the mechanical operations of the art, without, perhaps, an equal in his day. Capable of extraordinary efforts, and inspired by a true ambition, he bade fair to rival Titian, and to snatch from his brows the laurels which he had earned. There was, however, in the character of Titian, a steadiness of purpose, of which his formidable rival was totally deficient, as it eventually proved, though he showed no symptoms of the deficiency till after his career had been some time commenced. But it is a remark, founded on a close observance of man, that diligence is seldom long the attendant upon those who are more anxious to do much than to do well; or, as one of his biographers expresses it, "*La diligenza rare volte si occupa alla smania di far molto; vera sorgente in questo uomo e in moltissimi artifici del far male, o almeno men bene.*" And Anibale Caracci, describing to a friend the pictures of Tintoretto, wrote, saying, that in many of them he could not recognise Tintoretto: "E Paul Veronese, che tanto ne ammirava il talento, fu solito a querelarsi ch' egli apportasse danno

\* Continued and concluded from page 230.

† See De Piles.

*a' professori col dipingere ad ogni maniera; ch'era per appunto un distruggere il concetto della professione.*"—(Ridolfi.) In short, at this time he laboured for profit, not for reputation; he invented (assisted therein by the fertility of his imagination) new methods for accomplishing his mercenary views; he worked on *dark oily grounds*, because they assisted him in the multiplication of pictures, and on account of the price of colours he painted with very little body. By these means, he fell so far behind Titian, that it became a matter of astonishment that he should ever have been his rival; and more, that he should have so nearly approached him. He survived Titian only six years, but during this interval, more even than before its commencement, he tainted the Venetian school with many grievous corruptions, which after his death were fomented and exaggerated by his pupils: "Es proprio di ogni scuola portare all' eccesso la massima fondamentale del suo maestro."

Having thus traced to Titian as the cause, and to Tintoretto the effect, of that vicious example which promoted the establishment of the sect of the Tenebrosi, I will now explain the principles upon which those dark colourists proceeded. *To study nature more minutely; to depict her without choice in the selection, in the forms and postures most suitable to the production of sudden and startling effects of light and shadow; to make Caravaggio in his plebeian style their model, and to paint, like him, on dark and oily grounds.* These were the chief features of their doctrines, but there were others, which I shall presently develop. As a natural consequence of the publication of these professional tenets, the venders of colours took advantage of the occasion to sell impure and badly-prepared pigments, and vehicles favourable only to despatch; and manufactured grounds suitable also to the same purpose, and composed of strong earthy bodies, dark, and possessed of absorbent and drying properties. Thus all things changed for the worse, even to the very grounds: "Se ne dà colpa al metodo delle imprimiture alterato in ogni luogo—per tutta Italia." And we are told, in reference to the pictures of these dark colourists, that they exhibited "un color tenebroso, che occupo allora e oggidì rende poco meno che inutile molti quadri." Thus Pado- vanino, in his day accounted little if at all inferior to Titian, whose style he imitated successfully, has shown by the darkening of his pictures and by the change in their tints, that he was associated with the Tenebrosi.

But one of the most painful examples on record is that of Giordano, who in his youth was so assiduous in his professional studies, that he did not rest from his labour even to take his meals; he merely opened his mouth to receive food from his father, who, with paternal solicitude, was ever ready and on the watch, to satisfy these mute calls of hunger. By such excessive study and application, he acquired over his pencil so complete a mastery, that he obtained the name of "Il Fulmine della pittura." Capable of imitating the style of the greatest masters of the preceding age with such precision of colour and execution, as to deceive even his personal antagonists; in the words of Palomino, "Imitando ya à Raffael, ya à Tiziano, à Tintoretto, à Corego, y à qualquier, de los mos iminentes, de suerte que es menester gran perspicacia para distinguirlos;" capable also, by the force of genius alone, of dictating to every school of Italy and of Spain, he fell from his giddy height, and from his own good style, to follow the vulgar manner of his first master, Caravaggio. The love of gain led this fine genius astray; and perceiving, as Spagnoletto had already done, that the plebeian style attracted the most purchasers, he turned aside from the path of fame which he had long and patiently trodden, "al gusto Caravaggesco, che per la sua verità, forza, effeto de luce, e d'ombra arresta la moltitudine più che lo stilo ameno,"—and by these means, though they enabled him to die wealthy, he left behind him a tarnished and a worthless reputation.

The ever memorable and successful efforts of the Caracci in Bologna, to arrest for a time the progress of decay, and to check the prevailing maxims of the Tenebrosi, subsequently to the plague which carried to the grave so many good artists, and left others in a state of superannation, is above all praise. Their example fills us with animation; and when we review the history of that one family, without money, without influence, beyond what

genius commands, and with the opposition of every master of the period arrayed, and inciting the public with animosity, against them, we feel every nerve within us strained for the glorious struggle; and in imagination we follow the great leader, persuaded, that however degenerate may be the age, however contemptible the state of Art, and however degraded its followers, the invigorating principle does but slumber, and when called forth from its state of apathy, it will again become active, and shine forth with renewed powers, striving with, controlling, and rising above, the evil passions of men, removing the errors of a corrupted taste, and spreading abroad a true and generous feeling for the Arts. These are privileges not, indeed, easy of attainment, but they are such as every Englishman may strive for, and which every lover of his country, of his species, and of civilization, must study to obtain.

In the days of the Caracci, however, the fashions of Art had so far changed, that it would have required the strength of a Hercules to thoroughly cleanse the schools; it will not then be surprising, if the dark grounds of the Tenebrosi infected the noble school of Bologna. This may, perhaps, be imputed to the circumstance, that its founder, Lodovico, was more addicted to fresco than to oil painting, in the former of which styles white lead is inadmissible; and thus, by a very natural train of reasoning, excluding that pigment from his oil pictures. The consequence has been, that his oil paintings have so much faded and changed in colour, as scarcely to exhibit the tracings of a great master; and it is by his frescos only that his merits can now be judged of.

It has fared very differently with the pictures of Domenichino and Guido Reni, the two best pupils of the Caracci school. Guido predicted the durability of his paintings, from his use of white lead; and this proves that there must have been great discussions at that time respecting the employment of lead at all as a pigment. The pictures of this great master, in his best period, however, are in a high state of preservation, and have fully justified his prediction. But Guido had another, and, alas, a very inferior style: he became addicted to gaming; and, to supply means for the gratification of this odious vice, he exhausted his fine imagination, and growing worse and worse as his necessities increased, he prostituted his great genius, and yielding at length to the facilities of the age and to those afforded by dark grounds, he became a mannerist and a Tenebroso; and not being possessed of the prudence of Giordano, he—who had been honoured by all the princes of Europe, lauded by its poets and envied by professors—fell into dishonour and degradation, and at last died in poverty and squalid wretchedness!

Prior to the death of Guido, in 1656, his mind being then uncorrupted, and while he was yet in the height of his career, the dangerous principles of the Tenebrosi were, as has been shown, extensively disseminated. The sect was at that time ruled by Bellisario, Spagnoletto, and Caracciolo; and it was an essential doctrine with them to vilify and oppress all who opposed the advance of what may be rightly termed the *black Art*. They obliged the Cav. d'Arpino, then engaged in a work in the Capella di S. Genaro, to take flight before it was finished, and even pursued him to Rome, whither he went for refuge and protection. The completion of the work was then entrusted to Guido, in the days of his rectitude; but no sooner was it perceived by the Junta that he was inimical to the principles of the Tenebrosi, than his expulsion was determined upon; and he accordingly received a message, conveyed to him by two desperadoes in disguise, offering him the alternative of immediate departure out of the city or instant death! The successor to Guido in this obstructed work was Domenichino, a man educated in the school of *adversity*, and whose integrity had withstood the severest trials. He was not one, therefore, likely to succumb to the dark sect. Finding all their attempts to seduce him fail, they loaded him with calumny, found means for adulterating his colours, of mixing ashes with his grounds, and, by a succession of the most wanton annoyances, they drove this great man from Naples. But whithersoever he went, he offered a determined and uncompromising opposition to the Tenebrosi, to whose malevolence he at length, it was said, fell a victim, by having had poison administered to him, of which he died, in 1641. "Fu sorpresa

da morte, affrettatagli o dal veleno, o almeno da disgusti, che soffriva gravissimi e da parenti e dagli emuli; la piena de' quali era ingrossata per la venuta de Lanfranco suo antico avversario."

Indeed, so vigilant were the rulers of the Tenebrosi, and so vigorous at this time the execution of their mandates, that either poison or the knife effectually silenced opposition. In this state of affairs, and when all was discord, the schools of Italy were depredated upon by a set of mendicants, artists whose lives were passed in travelling from city to city, in persecuting the *denounced*, in repeating everywhere the same sombre unimaginative pictures, and in propagating among the pupils the dismal and mind-subduing doctrines of the Tenebrosi: "Servendosi d'imprimature scurissime ed oleose, cosa che quanto aiuta alla celerità, tanto nuoce alla durezza." Of this class were the Zuccheri, the Peruzzini, and the Ricchi: "Il regno della pittura era nella mano loro." It is painful to dwell upon the events of this unhappy period, fraught as they were with the worst and the most mischievous consequences to genuine Art; most of the pictures of this epoch faded even in the life-time of the painter. But a few good and true men of genius still remained; and when these, convinced by sad experience of the errors in practice into which almost all had fallen, resolved to return to white grounds and pure colours, it was found that the methods of preparing them, after so long an interval, were forgotten and altogether lost! In this dilemma, from which there was no one to relieve them, they resorted to a style which had been adopted by Caravaggio for his frescoes, and to which the term *agraffiti*, or scratched work, was applied. This consisted in preparing first a very dark or black ground—sometimes the black side of tanned leather, even; and upon this to give an even coat of one colour, either pure white or flesh tint; and when dry, with the sharp point of an iron instrument or graver, to scratch off as much of the upper white or flesh-coloured coat as would allow enough shade to show through from the black ground, to produce the desired effects of strong light and strong shadow: the only contrast to which the age aspired. This style was practised in oils by Andrea Cossimo, Mortuo da Feltro, and others. In fine, the tide of the *dark ages of Art* was set in, and we are even now, in the middle of the nineteenth century and after a lapse of two hundred years, but slowly recovering from the effects of the *tenebrous pestilence*!

It may be asked why—if the old masters were beset with so many difficulties at various periods, from bad grounds and impure colours—any old paintings should be preserved to our days? The answer to the question is this; that pictures may be compared to children of wandering tribes: the strong and the robust alone survive the casualties by which they are so frequently assailed. And it is owing to these contingencies that the weak and puling offsprings of the Tenebrosi have gone to the long repose from which they will never arise. Peace to their manes!

I have been induced to lay bare many of the details of this lamentable history (from which I have purposely excluded most of its worst features) in the full hope, that it may hold out a warning to our own school and its professors against encouraging, either in themselves or others likely to be influenced by their example, errors which, in their incipient state, might be accounted puerile and insignificant, but which, as I have shown, will involve the most disastrous consequences. It is, therefore, with no feeling of disrespect that I here appeal to them as honourable men—that, from the columns of the ART-UNION, I present to them my humble address:—

GENTLEMEN,—You are men of acknowledged talent and integrity, anxious to promote the interests of Art and to encourage youthful genius. Be careful then that no party spirit disturb your councils or misdirect your decisions. That those whom you may enrol in your list of members be distinguished alike for their professional and general acquirements, for their diligence and for their moral virtues. Assume no privileges to which as academicians you may be entitled, if they are proved to be injurious to your unselected brethren. In the admission of pictures to your annual exhibitions, let merit be the rule, character the exception. Open your studies to the young and the industrious; and communicate instruction freely, and, to the profession, gratuitously. Inspect the



prepared canvasses and panels, as well as pigments and vehicles, on sale by the colourmen, and recommend such only as can be conscientiously approved of. Be just in the distribution of your rewards, and earnest in the discharge of all your public duties.

If you be animated by these principles, if you be united for mutual protection and mutual encouragement, and if you promote to the utmost in your power your country's glory and reputation, then you will be encouraged and protected by its Government, and obtain extensive patronage from the public. Thus will you be honoured and respected as the Margaritones and Cimabues of ancient days—the revivers and restorers of a lost Art; and thus will the rank of Royal Academician command for its possessor admittance to every society, and be a passport through every land!

After this digression I will state what I conceive to be the comparative merits of *non-absorbent* and *absorbent grounds*. It is evident that a ground of gold leaf, *per se*, must be non-absorbent, and such might be required in distemper painting. Now, the use of gold grounds declined in the fifteenth century; Van Eyck lived in the beginning of that century; therefore, and as I before observed, gold grounds survived the distemper methods, and were in use after the discovery of oil-painting. Again, Agostino Calvi, who lived in 1538, was the first to lay aside gold grounds in Genoa. Therefore the use of gold grounds continued 118 years after the discovery of Van Eyck. It brings us also near to the time of Titian's and Tintoretto's grounds, and consequently verges on the period when the latter commenced his experiments upon *dark grounds*. These dark grounds were absorbent: therefore, though the conclusion is not strictly logical, absorbent grounds were invented by the Tenebrosi. In support of this opinion, it may be stated that the grounds recommended by Da Vinci, the ground of Titian analyzed by M. Merinice, and the grounds of Vasari, must all be considered non-absorbent. Finally, the paintings upon polished stones, wherein the veins and other natural marks form parts of the subject painted, were done upon grounds absolutely non-absorbent. Have I not then established a case in favour of non-absorbent grounds, supported upon the authority of Vasari and others? I will, however, quote the opinion of a very sensible modern writer: "The admirers of absorbent grounds say, that they make the colours more pure, by absorbing the oils in the vehicles with which the colours are tempered; this may be granted, but we must inquire how much more oil, &c., is required to make colours work on an absorbent ground, than on one which is not in the least degree absorbent?" \*

But to make some further application of this subject to our own times and circumstances, I may observe, that in order to produce an absorbent ground, it is thought to be necessary to use animal size in the priming; this gives a greasy texture to the cloths; and in order to prevent the artist's colours from slipping off the surface, it is requisite to add to the composition of the priming a certain proportion of gritty matter, in order to give a tooth; an excrescence, I believe, never contemplated even by the Tenebrosi, though in other respects they seem to be alike: a strong argument for a change to something better. I regret to say that the grounds which most of our colourmen prepare are of the greasy, gritty, absorbent kind here described; and, to render them still more objectionable, they are of a sickly light yellow-green colour. If in the preparation of the canvass common size have been used, and it be painted upon while yet new, it will come through every tint and cover the picture surface with unsightly glue-coloured yellow; if the canvass be old it will crack; if it be prepared, as is now the prevailing custom, with India-rubber, the priming will be kept flexible, but will never harden. Something must, therefore, be done for artists; and it were better to return to the grounds of Van Eyck, Titian, and Vasari: these are either of gold, or of pure white lead with paste, and starch, and oil. And I am happy to have it in my power to say, that such grounds are now prepared by Roberson, of Long Acre, Brown, of Holborn, Messrs. Ackermann, of the Strand, and Davy, of Rathbone-place, who have hereby proved themselves to be great benefactors to artists and amateurs.

\* T. H. Fielding "On Oil-Painting."

I have now brought my inquiry to a close: if, Sir, I have been prolix, it has been owing to my want of skill in composition; if unintelligible, to my anxiety to place the subject in strong relief before the reader; and if I have gone into matters somewhat irrelevant, it has been from an earnest desire to present to the mind of the youthful aspirant after fame, a faithful and admonitory picture of all that, through corrupt example and abuse of power, has in times past befallen the art of painting: a knowledge of which in these days of education is absolutely necessary, and of which it would be disgraceful to remain ignorant. "*Nescire quid antea quam natus sis acciderit, id est semper esse puerum, quid enim est etas hominis, nisi memoria rerum nostrarum cum superiorum etate contexerit.*"

Yours, &c.,

A.

#### ART IN CONTINENTAL STATES.

**ITALY.—ROME.**—*The Egyptian Museum in the Vatican.*—The treasures of the Egyptian Museum, in the Vatican, are increased by a present sent by Mehemet Ali to the Pope. The gift is composed of 80 articles—mummies, tombs, vases, and bronzes of the highest importance.

*Loggie del Vaticano.*—Many improvements have been made in the third floor of the Loggie del Vaticano, in order to restore and preserve the famous pictures by Giovanni da Udine, Danti, Pomarancio, Paul Brill, &c. Professor Agricola directed all those operations with great satisfaction to the artists and connoisseurs.

**VENICE.**—*Monument to Titian.*—The municipal council of Venice has given orders for a monument to 'Tiziano Vecellio.'

**BOLOGNA.**—*Monument to F. Francia.*—The municipal council of Bologna has also given orders for a monument to Francesco Francia. Professor Baruzzi will be the sculptor.

**FRANCE.—PARIS.**—*Academy of Fine Arts. Annual Solemnity for the Distribution of Prizes.*

We have in our last number given the names of the artists who have received the prizes in the competition of architecture, sculpture and engravings. Here are now the names of those who have received prizes in the School of Painting. Subject, 'Samuel consecrating David.' First great prize, M. Victor Biennourry, 19 years old, pupil of M. Drolling. Second great prize, M. L. T. N. Duveau, 24 years old, pupil of M. Cogniet.

The assembly for this public ceremony was numerous and distinguished. Many celebrated persons of every nation were present, and among them, David, Mayerbeer, Carassa, de Humboldt, de Fortia, Libri, Delaroché, Walekenaer, Picot, Lebas, &c. &c. Before the distribution of the prizes, M. Raoul-Rochette, the secretary of the Academy, read the report upon the works sent by the French students at Rome. It was rather a severe one; and M. Delécluze, with many connoisseurs, affirms it was not just, principally regarding the delicious picture of M. Papety, a young artist of great hope. His work is original, and at the same time following the grand and pure principles of Art.

After the distribution of the prizes, M. Raoul-Rochette, according to the usual form, took the chair again, and delivered a lecture, or the eulogium of the sculptor Ramey, the friend of Prud'hon, the author of the statues of Napoleon, Kleber, the Cardinal Richelieu, and other public works of merit. The ceremony was ended by a "Cantata," a composition of a young artist, who received at the same time the prize in the musical department.

*The Portrait of the Count de Paris.*—Monsieur Noel had the honour of presenting to the King, Queen, Duchess d'Orléans, and Princess Adelaide, the drawing on lithographic stone of a portrait of the heir of the throne, the Count de Paris. M. Noel copied it from the picture by Winterhalter. The royal family appeared highly pleased with the work.

**PARIS.**—*Singular Discovery.*—A most interesting discovery was made the other day at the Museum of the Louvre. The details are given in a special memoir addressed by M. Letronne to the Academy of Inscriptions and Belles-lettres.

Connoisseurs have admired, since the year 1834, a charming votive statue in bronze in the Museum of the Louvre: they believed they recognised in it

the archaic style of the Greek artists anterior to Phidias. Ever since the statue was seen, a slight degree of efflorescence was observed at the fissures of the bronze, especially at the edges of the orifices of the eyes, which had once been covered with silver or enamel, but were now empty. Various means were tried to stop this efflorescence, but in vain: the continued corrosion threatened to destroy this beautiful remain of antiquity. At last it occurred to M. Dubois that, as the statue had been found in the sea, where it had probably remained for ages, it might be filled by mud, with saline particles which, preserving their humidity, caused the efflorescence. The idea being communicated to M. Cailleux, director of the museum, an experiment was immediately made.

The statue was sounded, and found to be full of a muddy substance which was still soft. Water was introduced at the orifices of the eyes, the only place, where it could be done, and, by repeated washings, a great quantity of mud impregnated with salt was drawn out, mixed with pieces of clay and brick, which M. Letronne considered to have been parts of the mould. At the end of the operation, the statue having been placed with the head downwards, there appeared at the opening of the eyes four small pieces of lead: these were with difficulty extracted from the narrow orifices, and one piece fell into such small fragments during the operation, that it was quite lost. The other pieces arranged by M. Dubois appeared to be fragments of one piece of lead, two centimetres in breadth and two millimetres in thickness. After being cleaned carefully the letters of a Greek inscription became visible. M. Letronne was applied to by the directors of the museum, and the results of his researches were given in the memoir to the Academy from which we extract as follows:—

1. The piece of lead contained the names of the artists who made the statue, of one of these names, which was on the lost piece, there remains only, the last letters "on"; the remainder of the inscription is—Menodates born at \* \* \* \* and \* \* \* \* a Rhodian made (the statue).

2. It was rarely permitted to artists to inscribe their names on their works. These artists have placed their names within the statue, because it was a consecrated statue of Apollo placed as a public monument in the temple, being the produce of a tithe, as may be seen by the inscription encrusted in silver on the left foot of the statue. In a similar case when the power of Pericles could not procure for Phidias permission to inscribe his name on his work, he consoled himself by chiselling his portrait as one of the heads on the shield.

3. The inscription was engraved, not in the usual manner on a square or oblong "tessera," but on a narrow piece of lead, calculated to pass through the orifice of the eye, the only means by which it could be placed in the interior of the statue.

4. M. Letronne is of opinion, from the inscription and also the style of the statue, that its antiquity is not greater than about 100 years before our era.

**PUBLIC MEMORIALS.—CALVADOS.**—The impulse appears great at present in the French nation for erecting memorials in honour of their great men. The council of the department of Calvados have given orders for a splendid monument to the memory of the lamented and gallant Admiral Dumont d'Urville.

**DUNKIRK.**—The council have ordered a colossal statue of Jean Bart.

**DEPARTMENT DE LOT.**—The general council have voted a sum, and have given the commission for the statue of J. Murat, brother-in-law of Napoleon and King of Naples.

**PAU.**—The noble marble statue of Henry IV., which had been for many months exhibited in the Court of the Louvre, has arrived at Pau, and the municipal council have determined to place it in the principal square of the town.

**Ancient Furniture.**—An interesting specimen is about to be added to the collection of antiquities in the Louvre; namely, a table presented by the Spanish Government to Henry IV. on occasion of his marriage. It was found in a garret in the office of the Minister of Commerce, and is being restored by his orders. It is curious in point of art as well as antiquity.

**M. G. Dauphin.**—The picture by M. A. Dauphin, which gained a gold medal at the close of the exhibition of this year, the subject being a Mater Dolorosa, has been purchased by the Minister of the Interior.



**GERMANY.—AUSTRIA.—VIENNA.—Exhibitions in Germany.**—The well-informed periodical "L'Alliance des Arts," confirms that all the exhibitions of painting in Germany have been far from brilliant. That of Vienna had almost nothing of importance—excepting some works by Bauer, Schnorr, and Steinmüller.

**PRUSSIA.—BERLIN.—The Artists and Works of Art in England.** 1 vol. 8vo.—Monsr. Waagen, the Director of the Royal Museum at Berlin, has published a very curious and interesting work, "Kunstler und Kunstwerke in England." (The Artists and Works of Art in England.) It is a book claiming attention from all connoisseurs, even from those who cannot partake all the opinions of the learned Director.

**SALZBURG.—The Statue of Mozart.**—The festival to celebrate the inauguration of the statue of Mozart took place with great solemnity. The concourse of visitors on the 1st had amounted to 18,000, and many thousands more were expected. We believe that all the conservatories and academies of music, from St. Petersburg to Naples, sent deputies. Among the noble visitors is the name of Lord Burgherab. The ceremonies commenced by the performance of the Mass composed by Mozart; after which the crowd moved to the spot where the statue was placed. The Chevalier Neukomm delivered a discourse, and the authorities proceeded to uncover the statue, which received universal applause. The idea it expresses is eminently beautiful and poetical. Mozart is resting one foot on a stone, and his head is turned upwards; he appears about to ascend to heaven, whose harmonies have already reached his senses; his mantle is falling off; his laurel crown is lying neglected at his feet, emblematic of indifference to the glories of earth. The statue was modelled by Swankhaler, and cast by Steiglmeier. The festival was protracted for two days, occupied by the performance of Mozart's music; the second day opened with the famous Requiem.

**LEIPSIK.—Congress of Architects.**—A congress of architects took place here on the 14th; the number assembled was 547. A place of meeting was fixed on for next year—Bamberg, in Bavaria. We believe it is the first meeting of architects that ever took place.

**DENMARK.—COPENHAGEN.—Thorwaldsen.**—The Commandeur Thorwaldsen has just arrived from Rome, in Copenhagen, in order to direct the museum called by his own name. The famous sculptor in April next will return to Rome, which he chooses to make his residence.

**RUSSIA.—WARSAW.—H. Vernet.**—The Emperor of Russia arrived at Warsaw the 1st of October. Among his suite was Horace Vernet. It is said that the celebrated French painter, who at present is in great favour at the Russian court, will accompany his Majesty in all his excursions.

#### COLOGNE CATHEDRAL.

It was briefly mentioned in our last number, under the head of Foreign Intelligence, that the first stone of the new works for the completion of this most extraordinary monument of medieval art and piety had been laid by the King of Prussia, with much ceremony. The importance of the building, the interesting nature of the event, and the intense interest it has excited throughout Germany, seem however to call upon us for something more than this short notice. Cologne Cathedral, if completed according to the original design, would unquestionably be the most wonderful and the most beautiful building in the whole world. For a long time the name and country of its designer were unknown. It would now seem, however, that the honour of giving birth to the author of it belongs to Belgium; a charter having been discovered, dated 1237 (the Cathedral was commenced 1248), showing that the monks of Cologne, in consideration of the services performed by Master Gerard, of St. Trond (*Gerardus de Sancto Trudone*), who directed the construction of their Cathedral, had assigned to him a certain estate of land.

The restoration of the choir, which has been more than 20 years in progress, having been satisfactorily effected, a firm determination to complete the building according to the original design, seemed suddenly to take possession of all Germany. The

King of Prussia was the most zealous in the cause (as he had been in perfecting the choir), and pledged himself for a large annual sum. Other potentates have followed the example, and private subscriptions in aid of the undertaking have been entered into, not merely in the various German States, but in Paris and Rome. September the 4th was the day appointed for the *Grundsteinlegung*, and a glorious sight it was to see the enthusiasm and the unanimity which actuated the large multitude assembled in Cologne on that occasion. The King, taking the mallet in his hand, uttered a noble speech, which nothing but want of space prevents us from presenting entire. "Here where the ground-stone lies," said he, "here by these towers, will arise the noblest portal in the world. Germany builds it: may it be for Germany, with God's will, the portal of a new era, great and good. Far from her be all wickedness, all iniquity, and all that is ungentle, and therefore un-German. May disunion between the German princes and their people, between different faiths and different classes, never find this road; and never may that feeling appear here which in former times stopped the progress of this temple,—ay, even stopped the progress of our Fatherland. Men of Cologne, the possession of this building is a high privilege for your city, enjoyed by none other; and nobly this day have you acknowledged that it is so. Shout, then, with me—and while you shout will I strike the ground-stone—shout loudly with me your city cry, ten centuries old, Cologne for ever!"

And then, while a thousand voices re-echoed "Cologne for ever!" the ancient crane on the top of the south tower was once again put into operation, and was seen slowly raising a ponderous stone!

The architect, E. Zwirner, calculates that a sum equal to £720,000 sterling will be required for the completion of the structure, and that it will occupy about thirty years—an amount of time and money (and both probably inadequate), which seems to render the noble desire of the German people somewhat doubtful. Let us hope, however, that the fear may be unfounded, and that this magnificent building may gradually gain its intended proportions—an emblem of unity, a worthy offering to God, and an ornament to the world. G. G.

#### OBITUARY.

##### MONSIEUR DE SOMMERARD.

The world of Art has sustained a loss, in the death of M. de Sommerard, which will not be easily supplied. He had been, for some time, in declining health, but his labours were never interrupted. Even the day before his life closed, he was occupied in correcting some proof sheets of his great work on "Les Arts au Moyen Age." He died at the Hotel de Cluny, so well known to every lover of Art, as containing M. de Sommerard's magnificent collection of Antiquities of the Middle Ages.

The early life of M. de Sommerard was marked by many hardships: a soldier from the age of fourteen, his youth was passed in camps, and he made the campaigns of Italy and of La Vendée.

At the close of the war he left the army and entered the "Comptabilité Nationale." There he was distinguished by his industrious habits, and was named "référéndaire" of the Court of Accounts. At this period, his circumstances being less limited, he began to indulge his love of Art, which chiefly showed itself in the patronage he bestowed on young artists, more by his knowledge and influence, than by pecuniary assistance. Messieurs Gudin, the famous painters of marine subjects; Eugene Lepoittevin, also a marine painter, and of pictures "de genre" so piquant and clever; the unfortunate Gericault, and many others, were daily the objects of the friendly exertions of M. de Sommerard, to promote their success by every means in his power.

Later in life, when appointed "Conseiller Maître" of the Court of Accounts, finding his time more at his own command, he began to execute a plan which had long been the subject of his thoughts—his great work on "Les Arts au Moyen Age." He had formed a collection of objects of that period by slow degrees, adding to it piece by piece till it became the magnificent collection of the "Hotel de Cluny." To strangers it was an object of attrac-

tion; and numbers, especially of English visitors, were daily received by M. de Sommerard, with a courteous politeness peculiarly graceful in one whose habits of study were so noted. Here are the chess-pieces of St. Louis, in crystal and precious stones; the bed of Francis I., of carved oak; Venetian mirrors, armour, knives, armories, and tables—all of the middle ages.

M. de Sommerard's work is a description, with lithographs, of the principal objects of his collection, the whole being too numerous to be included. We have now before us a part of it, and so various and interesting are the objects represented, that they make us more acquainted—they show us more of the interior of the lives of the various classes of persons in those times—than almost any work we can name. The distaff, the knitting-needles, the chatelaine of some great lady, tell not more the magnificence and rich ornament which was the fashion of the times, than that piece of furniture which seems an armory so minutely and laboriously carved by the monks of Cluny, and presented to their abbot, speaks of the monastic quiet and small value of time among the inhabitants of the monastery. It is an advantage which a Parisian or visitor to Paris possesses, that he can test the correctness of every drawing by comparison with the object from which it is taken.

We hope, at no very distant period, to bring the whole of this magnificent work into more intimate acquaintance with the British public. It is one that we think—notwithstanding its great cost—could not fail to obtain considerable circulation in this country, if its merits were known; for it is a vast storehouse of intellectual wealth, an inexhaustible mine of enjoyment, and a prodigious source of information to the artist and the amateur.

It was the intention of the French Government to have purchased the whole of this fine collection, but a ministerial change has, for the present, deferred, and may doubtless long defer, this arrangement.

The Hotel de Cluny is itself full of historical recollections of Mary of England, the wife of Louis XII., of Charles Brandon Duke of Suffolk, Francis I., &c.

##### M. DAVIGNON.

This celebrated painter of letters, who has made for himself a reputation, in his peculiar style, that has rendered his name European, as well for his talents as for his careless prodigality, died a few days ago in the Hotel Dieu. His death was suited to his life. After too liberal potations, according to his custom, he mounted a ladder, lost his balance, and fell. He was carried to the hospital, where he died in a few days.

##### M. A. FLANDRIN.

M. A. Flandrin, the painter, is dead at Lyons at the age of 34.

##### MR. JAMES EGAN.

This excellent engraver, in mezzotint, died at his lodgings in Pentonville on the 2nd of October, at the age of about 43. He was a native of the county of Roscommon, in Ireland, and was undoubtedly the best artist in his particular department of the Arts which that country has produced. Of his birth and early history little is known; he was of humble parentage, and was entirely the architect of his own fortunes. In the year 1825, he was in the service of the late Mr. S. W. Reynolds, in a menial capacity; but here he was employed occasionally in laying mezzotint grounds for his master, and received his first lessons in Art, which he was subsequently enabled to carry out in a manner that supplied proof of the natural energy and ability of his mind. He soon quitted his employment—which was little better than that of an errand-boy—and commenced his career as a ground layer for engravers, "without a shilling or a friend." Of the latter, however, he obtained many before the close of his brief life; and had he lived but a few years longer he would have been recompensed by abundant occupation and corresponding wealth—wealth, that is to say, to a man of very moderate expectations and desires. "His intense application and earnest desire to learn"—according to our generous informant, a brother engraver—"interested all who knew him." He worked on, willingly enduring hard labour and severe privations; but, at all times, with the proud spirit that distinguishes his countrymen, concealing his necessities from his acquaintances, and looking forward, with hope, to the acquisition of

independence by his own unaided efforts. Alas! this exertion and this endurance was followed by the too common result. About eight years ago consumptive symptoms began to manifest themselves; other bodily ailments assailed the overwrought mind. His health sunk gradually under their influence; but in spite of sickness he laboured on, with the same earnestness as ever, when periods of temporary relief permitted him to do so, until death terminated his sufferings, and gave "the weary rest."

His latest plate is undoubtedly his best, and it realized all the hopes of his friends, concerning the reputation he was destined to acquire. The work, however—'English Hospitality in the Olden Time,' after Cattermole, published a few months ago by Mr. Moon—was finished under circumstances and in a state of health frightful to contemplate; and when to this consideration is added the fact that the engraving was from a *drawing*, it may be safely classed among the most successful achievements of modern Art; it has certainly not been surpassed, if it has been equalled, by any artist of his standing in the profession. Mr. Egan married when very young; he has left three children to lament his loss, and without a protector. Upon this subject we direct the attention of the generous and considerate reader to an advertisement which appears in another column of the ART-UNION. We are sure that the appeal in their behalf will not be made in vain.

#### MRS. SOYER.

We regret to record the death of this estimable lady and excellent artist. Her husband, M. Soyer, had accompanied the Duke of Saxe-Gotha to Belgium; where his wife was taken suddenly ill in childbirth, from the effects of which she died. Although her name is sufficiently familiar to those who have visited recent exhibitions, she was better known as Miss Emma Jones. Some of her pictures exhibited here were the subjects of very general admiration; and such of our readers as visited the last exhibition at Paris (where Madame Soyer was even more popular than in England), will recall with pleasure her picture in the style of Murillo, of 'The Two Israelites,' which received so much praise from the French critics. The devotion of Madame Soyer to the art which she so much adorned by her talents, is illustrated as much in the number as in the excellence of her works, which form the basis of a lasting and honourable fame. Although but 29 years of age when she died, she had already painted no less than 403 pictures. Many of them are in the possession of distinguished collectors in this country.

#### VARIETIES.

**THE ROYAL COMMISSION.**—Upon this subject we have only to report, this month, that many artists are actively engaged in preparations for "the competition." A very large number of cartoons have been supplied by the makers; and we know that the exhibition-room, be it where it may, will be full. We are still, however, more than doubtful as to our leading painters engaging in the competition; but in reference to this matter, one of paramount importance, we must entreat the indulgence of our readers until next month. The "precedents" are numerous; but they lie scattered through many documents, and are not to be brought together without time and considerable labour. We may premise, that they will be sufficient to remove the scruples of any artist, who is willing to "copy the old masters."

**THE LIVERPOOL PRIZE.**—The prize of £50 has been adjudged by the Liverpool Academy to J. S. Agar, Esq., for his picture, No. 93 in the Catalogue, of 'Christ and the Woman of Canaan.' Upon this award there will be two opinions; the work is, unquestionably, one of merit—of considerable merit; but to distinguish it as the best in the whole collection is as certainly going too far. In such cases, however, other considerations, of which we cannot be aware, may have been brought to bear upon the choice; the Liverpool Academy give the prize out of their own funds, and have, therefore, it may be, a right to follow their own inclinations. There is one point, however, that must not be left out of sight—they have selected

an historical painting, and not a picture *de genre*, for distinction; another proof of an increasing taste for the higher department of the Arts.

**THE ROYAL ACADEMY.**—The election of associate members of the Royal Academy will take place, as usual, early in November; we imagine on the 1st of the month. There are, we believe, vacancies for three, and therefore three new associates will be chosen. We have, of course, as every other person will have, our own speculations upon the subject; and we have heard several rumours in reference to it. There can be, we think, little doubt that the best among the candidates will be chosen. Several excellent and justly popular painters present themselves; the choice of Members will be a far more difficult task.

**PICTURE FRAMES.**—We direct the especial attention of all persons interested in this subject, to the frames for pictures manufactured by Mr. Bielefeld. They are of papier machée; and the advantages they possess over the ordinary composition frames are so strong and so numerous, that they must, inevitably, be brought into general use. First, they are cheaper; being about two-thirds of the cost—much less, indeed, where the frame is of large size; next, they will not "chip" in carriage; and next, they are so much lighter in weight, as to supply an important item in their favour to those who are in the habit of transmitting large pictures from one place to another. This remarkable "lightness" is indeed desirable every where; for in many rooms, where the walls are thin or aged, it is impossible to hang large pictures in the usually ponderous frames. To exhibitors in provincial exhibitions these are no ordinary recommendations. But we refer chiefly to the *appearance* of these frames, which interests the collector as well as the artist, and, indeed, all persons who adorn their homes with pictures or prints, be they many or few. They look exceedingly attractive, and are in reality as much so as if they had passed through the hands of the carver, and been produced at about ten times the expense. The gilding tells with very brilliant effect; and, no matter how elaborate the pattern may be, they have a clearness and sharpness that we have seldom, or never, seen obtained in composition. Now that so many frames will be required for the prints about to be issued by the several Art-Union Societies, we conceive we may convey useful information to thousands, by recommending them to examine these frames; the patterns are infinitely varied; some have been designed expressly to meet these particular purposes; and their advantages are so obvious as to be at once appreciated by all by whom they are seen.

**"NATIONAL" ART-UNION.**—A plan is in agitation for establishing an Art-Union upon a scale of immense magnitude; having reference first to the distribution of pictures, in the usual manner, and next to the circulation of engravings, in accordance with the ordinary mode; but having some peculiar features by which its projectors expect to obtain the suffrages of a mass of parties in all parts of the United Kingdom. These are, if we are rightly informed, the forming an exhibition of the prize pictures, previous to drawing, in every town of note in England, Ireland, and Scotland; and so conveying a knowledge of British art to places from which it has been, hitherto, excluded; or where, at all events, it has made but limited and partial way;—and next, to remove the leading difficulty with which existing societies have to contend, and which forms a great barrier to their usefulness, by supplying to each subscriber a print at the time of his *subscribing*. This is, in fact, its leading mark of originality; and to do this effectually, we understand, arrangements have been made with Mr. Moon for the purchase of several of his plates; among others, of the two magnificent ones, engraved by Miller and Willmore, from Turner's pictures of "ANCIENT" and

"MODERN" ITALY, now on the eve of finish; prints that certainly, up to this time, would have been published at—and have been worth—two guineas each. It is proposed to give one of these prints to each subscriber; and to give him also his "chance" of a prize of some modern picture—the number and value of the collection of picture-prizes to depend upon the sum subscribed. LONDON is to be the grand dépôt; but branch societies, under proper jurisdiction, and with proper agents, are to be established in nearly every town of the United Kingdom. We merely give these "facts" as we have heard them, believing them to be correct, without being at present enabled to consider the "Plan" in all its huge and momentous bearings. Certainly it will, if carried out effectually, judiciously, and *honestly*, produce a complete Revolution in Art; for it will accustom the public to obtain for the sum of a guinea (or rather for half-a-guinea—half, it is understood, being devoted to the purchase of prizes) a print such as they have been accustomed to pay two or three guineas for. In numbers, however, there is strength; a large circulation of any work enables the producer to offer each copy at a comparatively reduced price; and we know that in the case of the Annuals great astonishment was at first excited by the selling twenty prints for twenty shillings, each of which would, a few years ago, have brought the whole sum. It is scarcely needful to observe, that this extraordinary change will be the result of the invention of the Electrotypes—an invention that is no doubt likely to render the finest productions of the burin as easily accessible as the commonest prints. We reserve our opinion upon the whole project until we have obtained more satisfactory information concerning it; but it will be perceived that we have a disposition to encourage it; first, because we believe it will be wise to direct a mighty stream into a safe channel; and next, because, come the design from what quarter it may, we shall rejoice to see fine works of the painter and engraver brought within reach of the multitude, the only sure way to improve the general taste, to elevate and instruct the universal mind, and to induce a strong desire (that will inevitably be gratified) to obtain things even yet better. For many years past, cheap and good Literature has been amply supplied; the researches of science may obtain for us Art, also cheap and good.

**PUBLIC PORTRAIT.**—A portrait, Bishop's size, of Mr. William Menzies, an accomplished musician and "estimable Scot," has been recently painted by Mr. Alexander Chisholm for the club of "True Highlanders," a benevolent society. The likeness is striking, and the Highland dress and arms, in which the figure appears, afforded the artist opportunity for imparting pictorial effect, in which he has been very successful. Besides the fidelity of the likeness, the painting is decidedly good. The pattern of tartan is the remarkably showy, but well arranged, *sett* which, as worn by Sir Niel Menzies's clan, attracted so much attention during the late gathering at Taymouth. The portrait was procured as a testimonial of respect by the personal friends of the gentleman, and they gave it for preservation to the club, of which he is the oldest member, and has been the staunchest friend. The ceremonial of presentation was interesting. About 300 individuals, comprising a number of respectable ladies, were present, the members and many others wearing the national costume, which gave an imposing effect to the assemblage. After delivery by the deputation, and acknowledgment by the chief in an appropriate reply, the picture was hung up in a suitable position, amid the loud sounding notes of "Fàilte Meinnich," or the Menzies's Salute. No more mutually-pleasing mark of esteem can be shown than in thus obtaining and bestowing the portrait of a valued friend. It is gratifying to the individual who has his "veritable effigies" preserved in an institution, the success of which he laboured to

promote. It is a disinterested and lasting tribute to worth, and a judicious employment of the artist's skill. A portion of the funds of societies which are expended on transient and unimportant objects might be laid out with much propriety in obtaining portraits of their most distinguished benefactors. If one was taken periodically, in process of time an extensive collection might be formed, which, to the members, would be always interesting and honourable; and the claim to such distinction being decided by vote, an emulation would be excited which could not but have a happy effect on the general interests of the association.

**THE CHAPEL ROYAL, WINDSOR.**—This beautiful chapel has received the adornment of a large west window, and another of stained glass in the choir. A writer in the *Times* thus refers to the old condition of the west window, and describes its present state:—"In the year 1774, the Rev. Dr. Lockman, canon of Windsor, collected, from various parts of the chapel, a great number of detached figures in stained glass. These were placed in the compartments of the great west window on a ground of plain white glass. The number of figures not being sufficient, however, to fill the whole of the openings, the glazier ingeniously composed some trellice patterns, which were formed in colours of the most discordant kind, to fill the remainder. The ramifications of the arched head were occupied by plain surfaces, chiefly of glaring orange and purple stained glass; yet with all these violations of good taste, perpetrated at the expense to the then chapter of £600, there was a certain degree of effect produced, particularly at sunset, which gave great brilliancy to the architecture. In the new arrangement by Mr. Willement, the whole of the ancient figures have been repaired, and instead of the crude ground of white glass, on which they were placed, each compartment has a diapered ground of warm yet quiet tint, with an architectural frame to each, formed by a base, columns, and enriched canopy, corresponding in design with the style of the chapel. Ten ancient figures, and as many entirely new, have superseded the formal and unmeaning patterns of the glazier. The lowest range of openings being considerably higher than the others, that space is now occupied most appropriately by a long label inscribed with the prayer, "God save our gracious Sovereign, and all the companions of the Most Hon. and Noble Order of the Garter." Within the arched head of the window the four principal compartments are filled by the initials, crown, and badges of King Edward III., the founder of the Order of the Garter; of King Edward IV., who began the erection of the present chapel; of King Henry VIII., who completed it; and of Queen Elizabeth, in whose reign so many additions were made to the Castle. The smaller openings are strewn with the Tudor devices on rich grounds of ruby and garter blue; in the centre, above a sculptured panel of the royal arms, are placed in stained glass the arms of the patron saint, with the initials of Sanctus Georgius; and above these, in the extreme apex, the sacred monogram I. H. S. By these judicious alterations, the whole surface of the window has become replete with the richest tints, sufficiently varied to obviate any monotony, and producing, with the greatest fulness of tone, an entire absence of that unseemly glare which too often pervades almost all modern attempts in this class of art. The arrangement conduces essentially to develop the great beauty of the stonework, a point most sadly neglected in most cases."

**MODELS IN CLAY.**—In reference to this subject, last month, we committed an error which we are anxious to rectify. The address of SANGIOVANNI is Nassau-street, Middlesex Hospital, and not Wardour-street. Notwithstanding this mistake, we are glad to find that we have induced some persons to visit his studio—the studio of an excellent artist, whose claims are of an order that will be readily admitted and acknowledged.

## THE STUDY OF ARCHITECTURE.

The increased attention paid at this time in England to the study of architecture; the interest in the protection of ancient buildings exhibited by various classes of society, and the dawning desire apparent on the part of the public that all new national buildings should be worthy of the country and the age, are amongst the most gratifying signs of the times, and can hardly fail to lead to most satisfactory results. Foremost amongst the means conducing to the good end in view we have always regarded the appointment of Professors of Architecture at King's College and the London University; and it was therefore with no common anxiety that we attended the introductory lecture of Professor Donaldson at the latter institution, on the 17th of last month, desirous to learn, in the first place, the spirit in which he would enter upon his most responsible office, and, in the second, the manner in which it would be recognised and supported by the profession generally. The result was in both cases most gratifying. The address was eloquent, instructive, and high-toned; and the theatre was crowded by an audience of no ordinary character, embracing nearly all the most distinguished members of the profession. Apart from the occasion itself, it was an opportunity of acknowledging, in some degree, the obligations which the profession are under to Mr. Donaldson for his strenuous efforts in establishing the Institute, which we were glad to find was not disregarded. We will not attempt to follow the whole course of the lecture, as it will doubtless be published, and so placed within the reach of all our readers, but must content ourselves with referring to some few passages in it. Tracing the general progress of architectural history, the lecturer pointed out briefly the peculiarities of the buildings of various countries, described some of the stupendous monuments of the earliest times still remaining, and showed the value of these relics as recalling the memory of past events with intense effect, and acting as so many pages of history to develop the progress of the human mind. "Who is there that has visited the Tuscan capital," said he, "and has not been struck with the frowning aspect of the Florentine palaces? Immediately the mind reverts to those times when the Bianchi and the Neri, the Guelfi and the Ghibellini, divided into two factions every street—every street: when the citizens deluged the roads with their blood; when every dwelling was in fact a tower of defence, and every palace a fortress. The rings still remain to which were attached the horses of the troops, the iron fastenings whence waved their banners, the massive lanterns which served to guide the steps of the retreating partisans."

The Egyptian temple, with its avenue of sphinxes leading to the sacred precincts, its enormous propylea, magnificent court, and densely-columned hall, was admirably described and illustrated, as also were the glories of Athens, and the sublime darings of the Middle Ages.

Of Style, the lecturer remarked, "it may be compared to language in literature. There is no style, as there is no language, which has not its peculiar beauties—there is no one that can be safely rejected. A principle reigns in each, which the architect may haply apply with peculiar fitness on some emergency." The necessity of recurring to first principles, and of investigating those laws which govern taste, and must be discoverable in the wondrous buildings which, whether in Egypt, Greece, Rome, Asia, or Modern Europe, have commanded the admiration of succeeding ages, was pointed out. "Never were they more needed than now," observed the lecturer, "for not only our own school, but those of our Continental neighbours, have reached a most critical period. We are all, in fact, in a state of transition. There is no fixed style now prevalent here, or at Paris, at Munich, or Berlin. There is no predominant predilection nor acknowledged reason for adopting any one of the old styles of Art. We are wandering in a labyrinth of experiments, and endeavouring, by an amalgamation of certain features of this or that style, to form a homogeneous whole with some distinctive character of its own."

The different departments of construction were touched upon, and the necessity of practical knowledge forcibly pointed out. Architecture is essentially composed of two divisions, imagination and

reason. Deprive it of the element of taste, it assumes the form of mere mechanical science. Take away its element of sound construction, its flights in the region of fancy degenerate into wild caprice and extravagance, having no ennobling end or object. The subject will accordingly be divided into two courses—Architecture as a Fine Art, and Architecture as a constructive science; and, if the prospectus published by Mr. Donaldson be fully carried out, they will be treated in a more perfect manner than has ever yet been attempted.

## THE TEMPLE CHURCH.

This renovated edifice will be opened for public worship on Sunday next, the 6th of November, by the Rev. Mr. Benson, the Master of the Temple. For some days past it has been thronged with visitors, although it is still in an unfinished state. The repairs were commenced in 1810; and the immense expenditure required has been jointly borne by the two Societies of the Inner and Middle Temple. We extract from the *Times* the following graphic and circumstantial account of the changes the venerable structure has undergone:—

"Those to whom the Temple Church was familiar in its late dress of plaster and whitewash will scarcely recognise the ancient structure in the gorgeously decorated appearance it now presents. The repairs were commenced in 1810. The dilapidated state of the building, in great measure, owing to the reckless manner in which the walls and pillars had been overlaid with heavy monuments, rendered these works necessary, and, in accordance with the improved taste now prevalent in the public mind, the benches were led to extend the mere repair into a restoration of the building as nearly as possible to its original state. The architect who commenced these works was Mr. Savage; but, owing to some differences between that gentleman and the building committee of benchers, the charge was transferred to Mr. S. Smirke on the part of the Inner Temple, and Mr. S. Burton, on that of the Middle Temple. It is, however, due to Mr. Savage to state, that the plans prepared by himself have been in a great measure carried out by his successors."

"The ENTRANCE PORCH is for the most part new, the excessively ornamented old doorway having been partly renewed, and the remainder re-worked and restored."

"THE CIRCULAR NAVE.—The six clusters of old Purbeck marble columns, which formerly supported the whole superstructure, have been removed, and new columns of the same material substituted. The ceiling of the centre part (a truncated dome of comparatively modern erection) has been taken down, and a new oak vaulted and grained ceiling substituted, painted by Mr. Willement, strictly in accordance with the style of the period. The whole of the walls, arches, and aisle vaults have been reworked, and new polished marble shafts substituted for the old columns. The sculptural figures of the Knights Templars have been restored in the most perfect manner, and will again occupy their former positions."

"THE TRIFORIUM OF THE NAVE has been converted into a depository for nearly all the monuments which formerly disfigured the walls of the church. This gallery, common in all cathedral edifices, now forms a handsome promenade of 12 feet wide and 15 high round the circle, the mural tablets of most of the eminent lawyers of the last two centuries being carefully arranged on either side. They are much better seen than formerly, and form an interesting collection of monumental sculpture."

"THE SQUARE CHANCEL.—This part of the church, hitherto filled with pews, which concealed the bases of the marble columns (themselves hidden by a thick coating of plaster and paint, through the over-anxious desire to efface all emblems of the Popish faith on the part of the Protestant lawyers shortly after the Reformation), and encumbered to a height of eight feet from the ground with oak wainscoting, shutting out the view of the elegant marble piscina on the south side of the building, has been entirely cleared of these unsightly additions. The huge pulpit and organ-screen are also removed, and a new and elegant gallery for the reception of that instrument has been erected on the north side, occupying one bay, with a vestry beneath. The walls of the latter small apartment are studded with monuments, among which the most conspicuous are those of Lord Eldon, Lord Stowell, and Oliver Goldsmith. The north and south aisles are each divided into five compartments; the eastern division will be occupied by the benchers' ladies, and that adjoining by the benchers themselves, every seat having distinct and elaborately carved elbows. The two next are occupied by the barristers, and the remaining division by the barristers' ladies. The members of the Inner Temple will occupy the south, and those of the Middle Temple the northern side of the church. The whole of the centre is fitted up with sittings for the students, in the cathedral style of arrangement. The most prominent object on entering the chancel from the western porch is the triple-lancet window over the altar. This beautiful specimen of stained glass, ex-

ecuted by Mr. Willemant, F.S.A., is intended to represent the principal events in the life of our Saviour. In the first division are the annunciation, the nativity, the angels appearing to the shepherds, the wise men before Herod, their progress towards Bethlehem, and their adoration of the infant Jesus. The centre division contains the flight into Egypt, the presentation in the temple, Christ before the doctors, the baptism, the marriage at Cana, the calling of St. Peter, the transfiguration, the entry into Jerusalem, the last supper, Christ before Pilate, bearing the cross, the crucifixion, Joseph begging the body of Jesus, the soldiers guarding the sepulchre, and, in the extreme upper point, the resurrection. The third division contains representations of those events which took place after the crucifixion. The interstices of each of the divisions are filled up with a mosaic of the richest coloured glass, and enclosed within broad and elaborately ornamented borders. On each side of this window are three other openings, containing subjects in stained glass illustrative of the history of the Knights Templars, viz., the Temple at Jerusalem, and the city of Bethlehem, the armorial bearings of the founders and benefactors of the order, and equestrian figures of those masters who commanded in England during the erection of this edifice. The style, details, and costume of every part evidence the most careful antiquarian study, and the arrangement of the various tints presents the most perfect harmony. On the south side of the church, facing the organ, is another painted window, totally different in character. In this the principal ornaments are five whole-length figures of angels, playing on various musical instruments. The remainder of the window is filled by delicately-drawn ornaments on a reticulated ground, relieved by rosettes and bands of coloured glass. In the clerestory of the round church there is at present only one window of stained glass, representing our Saviour enthroned between the evangelists. The prevailing colours used for the decoration of the walls and roof of the chancel are blue and red. The ceiling is divided into compartments, alternately ornamented with the armorial bearings of the two inns; the lamb and staff for the Middle Temple, and the flying horse for the Inner Temple. Figures of several of the early kings of England are embazoned on the western wall, and the shield of the holy cross worn by the Knights Templars is frequently introduced. The altar is entirely new, from the design of Mr. Smirke. The creed and commandments are painted black, on a gold ground, with illuminated initials, producing a remarkable richness of effect. The whole of the designs for the stall-ends and elbows, consisting of grotesque heads and foliage of the most elaborate description, have been furnished by Mr. Cottingham, of the Waterloo-road.

"The desk now erected is merely temporary, it being considered prudent to ascertain the most eligible position by actual experiment, previously to the definite adoption of a site for the handsome carved oak pulpit which is in preparation. It is not intended to erect a reading-desk—the creed and lessons will be read as in collegiate establishments. The organ, one of the few superb instruments built by Schmidt, more than a century since, has been entirely reconstructed by Bishop, who has greatly extended its power by the addition of 15 large pedal pipes, and corrected a few defects in the original. The floor is paved with glazed encaustic tiles, copied exactly from ancient examples. This is not expected to be completed by the day appointed for the re-opening of the church for public service, owing to the entire stoppage of the works at the Poteries, in Staffordshire, during the late disturbances.

"The bell, which was formerly in the roof of the circular nave (although that was not its original place), has been removed, and hung in a new stone belfry turret erected over the Newell staircase on the north side.

"The churchyard is being paved and otherwise improved, and it has been determined by the benchers to allow no more interments therein. It will be recollected that the musical service of the Temple Church was formerly a great attraction. The benchers have now decided on introducing a choir, and the service will be performed in the cathedral style.

### ART IN THE PROVINCES.

Art-Union Societies are spreading rapidly throughout the United Kingdom; in addition to those to which we referred last month—at Dublin, Belfast, Liverpool, Birmingham, Manchester, Norwich, and Plymouth—we have now to report their contemplated establishment at Exeter, Taunton, and Sheffield; incorporated in some instances with "INSTITUTIONS" for the promotion of the Fine Arts.

SHEFFIELD.—Our advertising columns will afford ample information concerning the project of Mr. Gilbert for the establishment of an Art-Union in this wealthy and populous town of Yorkshire. This county—the largest, and it may be said the wealthiest, of the English provinces—is peculiarly calculated to give prosperity to the establishment of such a Society. It is indeed matter of astonishment that it should have been so long without one, while they have flourished in so many other counties. Mr. Gilbert calls upon his friends and the public generally, to remove this reproach from their county. We have no doubt, whatever, of his entire success. It will be seen that he has obtained promises of support from several distinguished artists, in forming an exhibition, the period of which will be

duly communicated to our readers; and that he has introduced a novelty into his programme that cannot fail to prove attractive. Each subscriber will receive a print at the period of subscribing; and will not have to wait for it until time has enabled the engraver to produce it. To this important feature of his plan Mr. Gilbert directs especial attention: it is one which cannot fail to give universal satisfaction, inasmuch as the subscribers will be at once enabled to estimate the value of the work procured, which, to say the least, will be equivalent to the guinea he subscribes; and at a subsequent and not distant period, he will have the chance of obtaining a painting by some eminent British artist, selected by himself, of between the value of 10 guineas and 200 guineas. The works selected by Mr. Gilbert for distribution upon this principle are already published; but their circulation has not been in proportion to their merits; they will be in fact "quite as good as new" to nineteen-twentieths of the subscribers. "For every guinea subscribed, parties subscribing will receive, at their option, a copy of Watt's splendid line engraving after Leslie, R.A., of 'May Day in the Reign of Queen Elizabeth,' or the mezzotint engraving by Lucas, after Isabey, of 'The Return to Port.'" The first is especially valuable; and will contribute largely to extend a just appreciation of what is good and true in Art; for it is excellent as a composition and admirable as an engraving.

EXETER.—Plans are in progress for the establishment of an "Institution for Promoting the Fine Arts" in this enlightened city of the west. It is strange that Devonshire should have been so long without one—the native county of Reynolds, Northcote, Eastlake, Haydon, Hart, Prout, Brockedon, and several others, whose names we cannot at the moment call to mind. It will be established upon a scale worthy of the fine old city; and proper appeals will be made forthwith upon the intelligent and patriotic gentry of the shire. We shall take an early opportunity to "report progress."

PLYMOUTH.—This infant Society has made some progress. It is, however, conducted upon a limited scale. The results of the first annual meeting are thus reported by the committee:—"Their object was, at the outset of their undertaking, rather to secure a feeling of gratification in all their subscribers, by presenting a print, which each should regard as a prize, than to obtain the triumph of a few at the cost of general disappointment and dissatisfaction. The number of subscribers amounts to 306, producing a revenue of 153 guineas. Of this sum, £80 6s. 6d. has been appropriated to the purchase of the requisite number of engravings, and of the surplus, £45 has been divided into prizes of the following amounts, which will be presently drawn for:—One prize of £10, two prizes of £6 each, one of £5, and five at £3 each; 24 proof impressions of the print will also be drawn for as prizes. The balance has been expended in the necessary outlay of conducting the Society's operations. The print distributed is engraved by Mr. Ryall—and engraved with his usual skill—from a very pretty drawing by Mr. A. Penley. The Society, therefore, is doing good service,—at least, by the circulation of a pleasant print that cannot but stimulate to a desire to obtain better.

TAUNTON.—We copy the following announcement from the *Somerset County Gazette*:—"It is with pleasure that we announce the rapid progress towards completion of a scheme which well deserves the support of all who desire the diffusion of a taste for the Fine Arts, and the cultivation of intellectual enjoyments. An advertisement in another place describes the outlines of the plan; the details are not finally determined, but the main purpose is to unite in one institution, at a trifling annual subscription, the advantages of an Art-Union, of a Conversazione, of a Picture Gallery, and of a Literary and Scientific Association. The design is to take a large room, which is to be open every evening to the members; with periodical Conversaciones, at which the only refreshments permitted will be tea and coffee, occasionally a musical entertainment, and now and then a lecture, as opportunities may offer. The cost will be very trifling, the advantages very great. Many artists have already promised their assistance; almost every distinguished name in West Somerset is upon the list of members; it cannot fail to become a social centre, where the wisest and wisest will meet in a social intercourse upon neutral ground, where only politics and polemics will be forbidden. The prizes of the Art-Union will more than repay the subscription; and we can only commend it most heartily to our readers, entreating them to put down their names at once, that it may be commenced without delay, and promise that we will give a place in our columns to any suggestions that may be offered in advance of the scheme of which we have here presented a feeble outline."

GLASGOW.—The second annual exhibition of "The West of Scotland Academy" was opened on Saturday, the 1st October. To the *Scottish Guardian* we are indebted for this information, and also for a criticism on the pictures exhibited. "We are happy," observes that journal, "in being able to announce, that the present exhibition is much superior to the last; both in point of excellence and number of the pictures exhibited. The exhibition of last year contained 311 works of Art, contributed by 119 artists; whereas the present one contains 377, contributed by 147 artists: thus showing a considerable increase both in the artists who have supported the exhibition, and also in the number of works they have supplied. In the choice of subjects,

there is more variety, and a smaller preponderance of landscapes and portraits. An agreeable relief is now afforded by the introduction of several historical pictures, and a number of imaginative compositions. We are gratified to observe, among the new contributors, names already distinguished in the annals of Art, and that the younger artists have not only maintained their standing, but many of them made considerable advancement."

EDINBURGH.—The friends and admirers of David Roberts, Esq., R.A., gave to that estimable gentleman and accomplished artist a public dinner, on the 19th of October. There were about 100 gentlemen present, among whom were a large number of artists. The Hon. Lord Cockburn was in the chair, supported on the right by Mr. Roberts, Sir William Allan, President of the Royal Scottish Academy, Sir Henry Bishop, Right Rev. Dr. Gillis, Professor Wilson, W. H. Murray, Esq., &c. &c.; and on the left by the Lord Provost, Sir John Robison, &c. We regret that we received the newspaper containing a report of the dinner at too late a period in the month to do justice to the interesting occasion. We rejoice that the excellent painter has been thus "honoured in his own land." No man deserves it better; not alone because of his talent, which is of the highest and best order; but for his character and disposition, which have obtained for him "troops of friends." We must devote some space to a few passages from the speech of Lord Cockburn:—"I should not do justice either to him or to you, if I did not say plainly to him, that he is not to take this meeting as a mere compliment in honour or admiration of his genius: he must also do us the justice to receive it, as an expression of our admiration and esteem for his character as a man. This is not a part of the matter before me on which I shall do more than touch; but I may be allowed to say, that there are sometimes kindred failings which are apt to adhere to the fringes of a career like this; that these are often excusable and natural; but I have been delighted to find that I could discover no trace of them in him. I have heard Mr. Roberts much talked of and much discussed, yet I declare solemnly that I never heard of forgetfulness to any ancient friends; that I never heard of any paltry corroding professional jealousy—that I never heard of the slightest tincture of that folly or guilt by which genius is sometimes insulted in being made the apology." We record even this brief notice of the business of the day with exceeding pleasure; it is one of the high rewards of genius—one that repays for the past and encourages for the future. It is such a recompense as Mr. Roberts has deserved; one of which he may be justly proud—one which honours equally the artist and his native country. May it work as an example; and may we find, ere long, that genius in Great Britain will arouse something like the enthusiasm it invariably excites upon the Continent.

ABERDEEN.—STATUE OF THE LATE DUKE OF GORDON.—"We understand that Mr. Campbell, of London, the distinguished sculptor to whom the execution of this work was confided, has just paid a visit to this city, for the purpose of giving this most successful achievement of his talents and skill those finishing touches which no hand save that of the artist can effectively impart. The statue, which is of Aberdeen granite, is 10 feet in height, and will be placed on a pedestal of equal elevation. His Grace is represented in military costume, leaning on his sword, and with one foot resting on a piece of ordnance. Around his shoulders is thrown a cloak, the folds of which are managed in the most graceful and effective style. The conception of the work is marked by that noble simplicity and vigour which characterise all Mr. Campbell's productions. The likeness of the lamented duke has been preserved with singular fidelity; and every, the minutest, detail is given with extraordinary freedom and truth."—*Aberdeen Journal*.

### SPRING FLOWERS.

Bright-coated Crocus, early pledge of Spring,  
I mark thee from thy birth,  
Till, o'er the frosted earth, [fling I  
Thy green-sheathed flowers their look of gladness  
Along the box-edged walk,  
Alternate with the Snowdrop's slender stalk,  
What sweet associate thoughts thy petals bring!—  
Dreams of dear years gone by,—  
Joy that the laggard Sun,  
His wintry woof unspun, [eye.  
Bedecked with silken rays will shortly charm our  
Shipping the grasp of Winter's icy hand,  
Thou seizest, pretty flower,  
The earliest sunny hour,  
To peep once more above the sullen land!  
With blithest thoughts entwined,  
Thou art more welcome to the poet's mind  
Than ev'n the gems of Flora's summer band;  
They come when all is fair  
(Like friends of worldly wiles,  
Who smile when fortune smiles);  
Thy golden bloom makes glad when all around is  
bare.

1842.

HENRY J. TOWNSEND.



### THE CASTLES AND ABBEYS OF ENGLAND.\*

THERE are few subjects connected with our country of more general interest than this; and none that afford better materials for the artist. "They stand," to borrow a passage from the author of the work, "like monumental pillars in the stream of time, inscribed with the names of England's chivalry and early hierarchy, whose patriotic deeds and works of piety they were raised to witness and perpetuate." Many of them are still perfect—inhabited by the descendants or the successors of the founders; others are glorious in their ruins, every stone of which has a tradition, and every aspect of which affords a rich treat to the painter. We hailed the appearance of this work as a valuable addition to our illustrated literature: it might certainly have been better done; but it has been well done. There are artists more worthy to be intrusted with the pleasant task; but those who have been employed are not unworthy; and we have, undoubtedly, a book in all respects useful, agreeable, entertaining, and instructive; with a vast deal of information so judiciously blended with the romance of history, as to render the volume exceedingly attractive; independently of its pictorial embellishments, all of which are remarkably faithful, have been well selected, and are skilfully engraved. Dr. Beattie, whose previous works have attained high and deserved popularity, has not, indeed, aimed at that which his plan did not require—originality: he has gathered the gems of the old chroniclers, and strung them carefully together; describing the ancient state and the modern condition of the places pictured, in an easy, graceful, and intelligible style; so that the less initiated, as well as the more learned, reader may derive profit from his descriptions.

Our principal object is to introduce into our columns some of the illustrations of this work, which the courtesy of the author has permitted us to do; and which may advantageously occupy our pages, at this season of the year, when matters of more immediate importance do not press upon us. We shall, from time to time, pursue the same course in reference to other works; for, after all, it is by means of these illustrated volumes that the public generally will be taught to appreciate excellence in the Arts. The more of them that

\* By William Beattie, M.D., &c. &c. Volume the first, illustrated by upwards of 200 Views, taken on the spot. Publisher, J. Mortimer.

are published, the better; and it is highly essential that a strict watch should be kept over them—so that they may be made really to improve the general taste.

We have selected the engravings more with reference to the desires of our own readers than to their superiority among the collected series. The places described are those which artists ought to visit; and, if they do so, they cannot have a more useful guide and companion than this book. The appended engraving (below) is of Arundel Keep—the keep of one of the most famous of our English castles. It is now, although for so many ages the residence of a warlike garrison, abandoned to the owls and the bats.

The history of the castle, and of its lordly possessors for centuries—the Howards—has been written in a most agreeable style. It is full of racy anecdote, and the descriptive details are clear and comprehensive.

As a companion to this print we introduce the Keep of Carisbrooke Castle, of which a valuable history is given, referring chiefly to the stirring events of the reign of Charles I.

The other prints which illustrate this ruin—besides the steel engraving of 'The Castle from the North'—are 'The ancient Gate,' 'The ancient Donjon,' 'The Flag-staff Tower,' 'The Norman Gate,' 'The Garrison Well,' 'Queen Elizabeth's Tower,' 'The Apartment occupied by Charles I.,' 'The Window, one of the iron bars of which "he



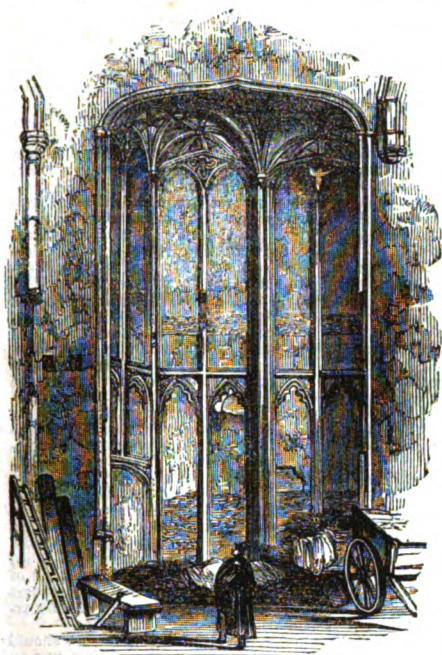
sawed through with his own hands," and the 'Wicket of the Castle.' The two last named we transfer to this column.



We next select two views of the interior of Eltham Palace. The first pictures one of two recesses at either side of the dais, at the north end of the building. Each of these recesses still contains a beautiful bay window, the stone-work of which remains in a very perfect state.







The interior was, until lately, used as a barn, and in this state it has been very skilfully copied by Mr. Prior. When we last saw it—a few weeks ago—it was devoted to a purpose even less worthy: the corn and hay had been removed, and the noble hall was filled with lumber—broken bits of machinery, worn-out farming tools, and logs of decaying timber.

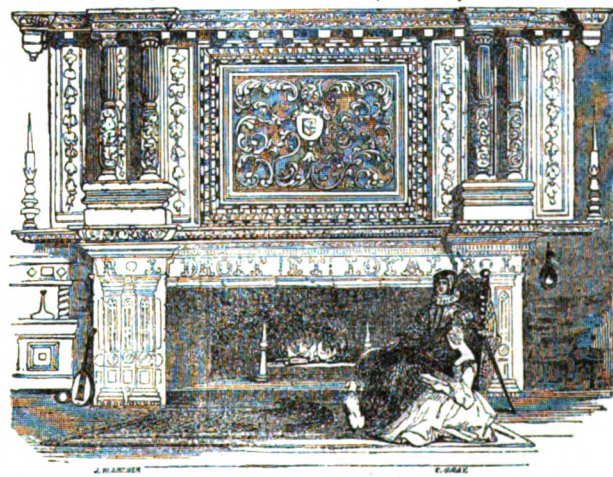
The history of the Royal Palace of Eltham is full of romance; and, though nothing of it remains but its banquetting hall, there is sufficient to indicate its former grandeur and beauty. Those by whom it has not been visited will do well to examine this interesting record of the olden time—taking Dr. Beattie as a guide: they may within an hour reach one of the richest stores of the picturesque accessible to dwellers in the metropolis. It is a keystone upon which the imagination may build.

Another of the most striking and interesting localities of London is pictured in this book—the old Abbey of Waltham.

It was formerly very extensive, covering many acres of ground. This gateway and the church are now, however, all that remains of the once noble edifice. Its glories are with the past.

Not so with the ancient Abbey of Tewkesbury; where restoration has been at work, and where modern renovation is strangely mingled with picturesque remains. The western portico, here engraved, is considered "the grandest in England for extent and effect." "It exhibits in various instances a gradual alteration of style, from the early Norman to that at the close of the fifteenth century. In the principal feature, the entrance doorway, there is a remarkable difference between those in England and upon the Continent. The German and French *portail* forms nearly one half of the total space, and is surmounted by a circular, or rose window, of vast diameter"—while in the instance before us, as also at St. Albans, the doorway bears no relative proportion to the magnificent window which rises above it. The ancient Abbeys of England are all of them deeply interesting; they are essential parts of the history of our nation; some of them, indeed, supply us with nearly all we know of our warlike ancestry. They form, therefore, valuable "studies" for all classes; but to the artist more especially.

The next engraving we select is of an opposite class—"The Queen's Chamber at Kenilworth," with the famous "Dudley Chimney Piece."



There are few of the old baronial houses of England so full of interest as that of Kenilworth—its history is, indeed, a romance. It is here written very circumstantially: the most striking and startling anecdotes connected with it have been culled from the old chroniclers; and it has been largely illustrated by the pencil of the artist.



## THE ART-UNION OF LONDON.

This being the time at which many artists are making their sketches and arranging their pictures for the ensuing season, we deem it incumbent on us to press upon their attention the large sums of money likely to be provided by this Association next year, for the advancement of the Arts, in order to encourage them to produce pictures worthy of the British School, and so to insure to the prizeholders a better field for choice than has hitherto been found. The sum appropriated by the Art-Union of London at the last distribution for the purchase of works of Art, namely, £8900 (and which was increased by the prizeholders to about £10,000), was divided as follows:—

For the purchase of sixty works of Art of the value of ten pounds each, forty works of Art of the value of fifteen pounds each, forty-four works of Art of the value of twenty pounds each, thirty works of Art of the value of twenty-five pounds each, twenty-six works of Art of the value of thirty pounds each, twenty works of Art of the value of forty pounds each, fourteen works of Art of the value of fifty pounds each, ten works of Art of the value of sixty pounds each, eight works of Art of the value of seventy pounds each, six works of Art of the value of eighty pounds each, six works of Art of the value of one hundred pounds each, three works of Art of one hundred and fifty pounds each, two works of Art of the value of two hundred pounds each, one work of Art of the value of three hundred pounds, and one work of Art of the value of four hundred pounds.

For the next year this same amount, if not more, may be safely calculated upon; and we do therefore urge on the artists of Great Britain, especially the younger members of the profession, the importance of making a right use of the advantages here held out to them. Let them sit down resolved to do their best, vigorously study and work out their subject, and aspire rather to produce one good picture, than many inferior ones. What the Committee said to the subscribers in their last Report may be usefully reflected on by artists:—

"To appreciate the highest efforts of Art, education and study are necessary. The power to do this, and the manifold delights this power brings with it, do not come by inspiration, but must be sought for diligently. All can comprehend the merit of a faithful imitation of a familiar object,—most persons can value representations of special and individual nature, so to speak. These however, useful and delightful as they may be, are not the works which elevate the beholder and immortalise the artist; it is universal and general nature which Genius grasps and delineates,—which exists everywhere in parts, nowhere as a whole,—which, when represented, is called the Ideal, but is, in reality, Nature freed from the disfigurement of accidents and circumstances, viewed at large and from on high."

We would further quote the termination of the same Report, and will then leave the matter in the hands of those to whom we appeal, satisfied that they will not misunderstand our remarks, or attribute them to any but the best motives:—

"To the Artists of the United Kingdom generally, your Committee, in concluding their Report, would point out the present scheme of prizes as an index in part of what the Art-Union of London may expect to require next year; and they venture to express a hope that efforts will be made to produce, not merely pictures for the wants of to-day, but works for posterity. Simply a pecuniary return for his labour and ability cannot be the aim of a true artist, of one proud to say, 'I too am a painter.' To induce new ideas and images, to uphold and inculcate the beautiful, to influence the growing mind of a country, to enlarge and elevate the enjoyments of the world; these are the motives which lead to fame, and may end in immortality. Let, then, our artists, in applying to the task so prompted, address themselves to the mind, and, satisfied that their endeavours will not now pass unregarded, find their chief delight in the production of truth and beauty, and know no higher reward than the exercise of their art. Every step forward will be a source of increased gratification, and every fresh triumph will make succeeding triumphs more easy."

By reference to our advertising columns it will

be seen that the Committee have offered a premium for a series of ten outline designs, 12 inches by 8 inches, illustrative of some epoch in British history, or of some English author. The qualities aimed at are simplicity of composition and expression, and correct drawing. In the event of obtaining a series of fine designs, of which we think there can be little doubt, it is proposed to engrave them, and present a copy, bound as a book, to each subscriber of some one year, in lieu of the annual engraving. This step, which cannot fail to produce much good, is likely also to be popular with the subscribers.

The Committee further give notice of their desire to purchase for £30, from one of the neat exhibitions, a figure, or group, 15 inches high, carefully finished in plaster, for casting in bronze. We have no doubt our sculptors will respond to the call.

For the bronzes which were distributed at the last meeting, Flaxman's fine group, 'The Archangel Michael and Satan,' was selected. It has been reduced by Mr. Edward Wyon, and is ready for casting, so that prizeholders entitled to it may expect to receive their copy in a few weeks. A group by Sir Richard Westmacott, 'Nymph and Child with Butterfly,' is to be reduced for 1843; and the group now advertised for will probably form the subject for the year after.

With respect to the engravings, we are glad to find that there are three in a forward state of preparation, and a fourth commenced. 'The Saints' Day,' however, intended for the subscribers of 1841, should have been ready for printing from in March last; indeed the engraver, Mr. Chevalier, had bound himself to complete the plate by that time. Even now it remains unfinished, to the great annoyance of the Committee, and the no small discredit of the engraver, who is, and must have been, aware how important it is that the Committee should keep faith with the subscribers. It is to be hoped Mr. Chevalier will no longer delay the completion of his work.

## CORRESPONDENCE.

## THE CARTOONS.

## TO THE EDITOR OF THE ART-UNION.

SIR,—In the Report of the Commissioners on the Fine Arts (p. 34) I observe the following remark:—"The details given by Armenini on the preparation of the cartoon (l. 2, c. 6), and on the practice of fresco, are the more valuable, because they were derived from his own observations of the methods employed by the best masters." Having obtained a sight of Armenini's work, I have found the above reference to be correct, and beg to offer you herewith a translation of the chapter on cartoons. There is perhaps little novelty in the methods described, but there is a satisfaction in knowing from an authentic source how the great artists worked. The first edition of Armenini's treatise, "De Veri Precetti della Pittura," is dated Ravenna, 1587; but many of the observations appear to have been made during the author's youth, at a much earlier period.

Yours, &c., L.

"In the hands of those who labour in the right direction, and who spare no pains to render their works complete, cartoons are found to be so useful, as a preparation for pictures, that the execution of the latter afterwards appears comparatively easy. For all sketches, drawings, studies from living models, in short, all kinds of preliminary labour and research, are undertaken with a view to the thorough execution of the cartoon in which they are combined. And to speak the truth to those who think such labours unimportant, and who, if they do undertake them, dispatch them carelessly, I say that such persons seem to take effectual means that their productions should be lightly esteemed by intelligent judges, and give the most open proof that they have little love for their art, and perhaps none for their own honour—a point assuredly to be regarded as highly as any other."

"In a well-finished cartoon we find the real difficulties grappled with in every particular, so that in following the forms thus arrested, the artist proceeds securely, having before him a perfect model of all that he has to do. In fact, the cartoon may be said to be the work itself without the colours; and for this reason we always find it completed with all possible industry and study by Michael Angelo, Leonardo da Vinci, Raffaello, Perino (del Vaga), Daniello (da Volterra), and other excellent artists. And I may here be permitted, having inspected the examples myself, to give such works the praise of consummate mastery; I appeal to the many specimens which are preserved in different cities, and

in the collections of inhabitants of rank, who justly set the highest value on them.

"The following is the usual mode of preparing and executing the cartoon. Having ascertained the dimensions of the space where the painting is to be, sheets of paper of the proper quality are pasted together, so as to form the size required. When dry, paste is again to be applied about two fingers' breadth round the edges, and the paper is then to be fixed to a clean wall. While the pasted borders are moist, water is to be sprinkled in the centre of the paper, which, in this damp state, may be properly spread; thus the surface, when dry, remains equally strained.

"The paper is then accurately squared, the divisions being made to correspond with the number of squares in the small drawing, and the design is carefully transferred with all its details to the cartoon. Some artists disapprove of this method of squaring, asserting, frivolously enough, that they thus lose the spirit of their first design, and that it would be better to draw at once on the large space, trusting to the eye alone. This supposed advantage is not worth considering; for, however accustomed any painter may be to draw in large, it will hardly be denied that in expanding a composition of about a palm in length, or a little more (for such is the usual size of a sketch), to ten or sometimes twenty feet, it is much easier to transfer it by means of squares, than without such an aid; not to mention the perspective appearances and the architecture, all which are defined according to rule in the small drawing, and hence are easily transferred, in the same proportions, with little trouble. Why then encounter useless difficulties, when the general forms are already fixed, and not only the general forms, but the place of every particular object? The artist having the certainty of their being in their true relative positions, without any confusion of lines; for the multitude of lines commonly sketched, even by the most expert draughtsman, before the satisfactory form can be arrested, is thus avoided.

"It is right, however, to observe, that no one should depend so entirely on his first small drawing, nor on the enlarged outline in the cartoon, as not to exercise a due criticism, and to correct the forms accordingly. We have examples enough that in small drawings great errors may lurk undiscovered, but in large works every minutest incorrectness is exposed. On this account repeated investigation and correction are necessary, without caring about the relation of the lines to the squares; and this is the method which I have seen and studied again and again in comparing drawings and cartoons by Raffaello, Perino, Giulio (Romano), Daniello, and Taddeo Zuccaro, and by other excellent artists who are still living, and who all confirm the truth of what I have stated.

"But to return to the cartoons: they are executed in various ways and with various materials, as I have already observed in speaking of small drawings (l. 1, c. 7); and although few are executed in water-colour\* there are very finished examples in the other modes. Those who like to finish their drawings on white paper—the outlines being transferred as before described—might shorten the labour of producing their shadows, by means of a small bag of pounded charcoal or black chalk; with this they should pounce the shadows lightly, repeating the operation for the darker shades. The tint should be so spread in different degrees as to cover more than half the figure, and the artist should then proceed to hatch on these flat shades with pointed charcoal or black chalk, repeating such hatchings throughout. This is to be done with that dexterity and care which we see in the works of practised masters, as it affords evidence of expertness in good drawing."

"But besides the small drawing, which we suppose to be kept at hand, another and a more important kind of study is now required before the work can be completed. This consists in again resorting to all those means which are necessary in order to attain the utmost certainty and intelligence in forms; the materials are derived from nature with the aid of acquired style, and from small models, as elsewhere described. (See l. 2, c. 5, where the use of small clay or wax models, to assist in studying the whole composition, is described.) Figures thus finished are found to have such force and roundness that they start from the cartoon, and artists, according to their industry and knowledge, may attain this excellence by adopting the thorough method of study here pointed out.

"The same means are employed for cartoons on tinted paper; but, in this case, it is sufficient, after hatching in the shadows, to rub them into a mass with the fingers, or with a piece of flannel or linen; this is a method adopted by many before giving the last finish. It now remains to add the lights; this requires to be done with judgment, so that they shall express the highest points of relief, with that gradation and management which we observe in good examples. Some make pastels of fresh plaster of Paris with an equal quantity of white-lead (ground in water), and this gives the lights great vivacity. Others prefer using nothing but tailor's chalk, while others again add white-lead to this for the lights on the most prominent points. By these means every great work in drawing is accomplished."

"To preserve the cartoon, when it is necessary to trace the forms on the surface to be painted, the best

\* Common ink; see l. 1, c. 7. The ordinary Italian ink is, or soon becomes, of a brown colour.

models to puncture the outlines with a needle, placing another cartoon underneath, which remains perforated like the upper one; and this punctured paper serves to puncture the outline as occasion requires, especially on fresh lime. Many, however, are not so nice, but trace the cartoon itself; this is still kept as a model, being fittest for the purpose, while the picture is executed in colours.

"I have now, I believe, treated with sufficient clearness all those modes of drawing which I promised to explain, as the most necessary and easy, for the use of those who desire in a short time (*sic*) to become excellent; by putting them in possession of every convenient resource for difficult undertakings."

#### THE OLDER MASTERS.

SIR,—I avail myself of the medium of your useful periodical to make some inquiry about Richard Wilson, R.A.; J. H. Mortimer, A.R.A.; B. Vander Gutch, and J. Cleveley. All these artists have left behind various works of their respective merits, and of each we find some literary memoranda in the dictionary by Bryan, "Edwards's Anecdotes," "Cunningham's Lives of Painters, Sculptors, &c.," but I seek in vain for the information required in the published memoirs of these and of many other writers on the Arts.

First of Wilson. I wish for accounts of some of his best portraits, and where they may be seen? his intimacy and association with Mortimer; and in what pictures by the former were figures painted by the latter? if there be any record or tradition of Wilson having painted a full-length portrait of Mortimer? This picture has been in my possession many years; and is a most valuable specimen of the artist, both in portraiture and in landscape. It is evidently a work of elaborate execution, in the face, hands, character, and colouring, whilst its landscape is in the finest and best style of the once unfortunate but now duly appreciated artist. The late Prince Hoare, James Christie, and Sir Thomas Lawrence, regarded and spoke of it as a work of unquestionable merit and beauty. There can be little doubt but it was a memorial of friendship, and worked up *con amore*. I am preparing to print a short essay on this picture, with a small lithographed print of it.

By Vander Gutch I have a series of twelve small pictures, representing so many incidents in the adventures of Hudibras. They are slight, but smart, vigorous sketches, coloured in the true Venetian style, and some of them are equal in character, composition, and expression, to any works of the best masters. They certainly far surpass the designs of Hogarth for the same author; yet I do not meet with any reference to this series of pictures, or to other designs by the same master, in Bryan or Edwards.

Of Cleveley I find but very little recorded, yet, from a small picture in my possession, it is clear that he painted sea-pieces in a style superior to any of his contemporaries, and approaching the best works of A. Vander Velde. It represents a single vessel, riding on a gentle surge, with a dark sky, a distant piece of coast scenery, &c.

JOHN BRITTON.

Burton-street, London.

#### "OLD" PICTURE SALES.

SIR,—You have often warned your readers against giving credence to the shameless deceptions practised upon the public by a certain class of picture-dealers, in palming off upon them the vilest trash as genuine examples of the old masters.

An instance of this kind has just occurred in this town. A large number of paintings were offered for sale on the 12th inst., as you will see by the catalogue enclosed: the title-page of which states them to be "The private Gallery of First Class Paintings, the property of a distinguished collector." If the stock-in-trade of a dealer from London may with propriety be denominated "the private gallery of a distinguished collector," you will not be surprised, on looking further into this precious production, to find how it abounds with the greatest names known to Art—they are indeed "as plentiful as blackberries"—nor at the eloquent and high-flown descriptions that would not disgrace the pen of a George Robins.

It seems that a proportion of these "first class pictures" were at one period the ornaments of the most renowned galleries—"No. 18 was formerly at Fonthill," "No. 20 is from the collection of Lord Radstock," "Nos. 30 and 34 are from the Soult Gallery," "No. 46 was formerly the property

of Lucien Bonaparte," "No. 47 belonged to Prince Poniatowski," and "No. 49, Rubens's celebrated 'Garden of Love,' is from the Duke of Mantua's collection;" "No. 43 is from the celebrated *Truck-stian Gallery*—a gallery of which I must own my ignorance, as well as of No. 42, from that of the *Marquis of Beeli*, and No. 62 from that of *Earl Moya*."

Now I do think that this is a most deplorable state of things. Here is a catalogue, drawn up and deliberately published to the world, expressly calculated to mislead and deceive the public. If men are permitted to act thus with impunity, what, I would ask, becomes of our boasted superior morality? I am, &c.

A CONSTANT READER.

Sheffield, Oct. 13, 1842.

[If people will be cheated with their eyes open, we must say they deserve no sympathy. A person, who will buy for a few pounds that which purports to be worth as many hundreds, must either be a rogue himself, or know that he has a rogue to deal with. Such cases as this to which our correspondent refers are of weekly occurrence: we saw, not many months ago, a collection of "ancient pictures by the great masters," consisting of twenty works offered by a dealer for a hundred pounds—any one of which would, if genuine, have been worth the hundred—a fact of which the dealer was of course fully aware. Several of them were pompously marked with the honoured names of the painters, upon whom they were forgeries. We have heard several singular anecdotes of forgeries of pictures—modern as well as ancient—and are endeavouring to collect a budget of them, which we shall hereafter publish; some of our correspondents may add to our gathering.]

#### GERMAN COMPLIMENTS TO BRITISH ART.

We know not whether our readers will be most amused or angry upon perusing the following singular document; it professes to be a criticism on the latest Exhibition of the Royal Academy, and is published in the "KUNST BLATT"—the great oracle of Art throughout Germany. We should have taken no notice of so miserably shallow a production, but that the journal in question is usually entitled to high respect, and the editor of it has acquired fame not alone in Germany, but in every part of Europe. The name of KUHLER will be accepted as a sufficient guarantee for the integrity of opinions circulated in a journal under his control; and no doubt on the continent they will consider that this tissue of abuse, without a single redeeming point, has received his sanction and approval. He is therefore, in a great degree responsible for the false notions he has assisted to pass current; and must at least hear his accusation, as an "accessary after the facts," of gross ignorance, injustice, and calumny: to take no note of the illiberality and want of generosity—a total absence, or concealment, of truth—that pervade the whole article.

The author of the criticism is Dr. Henry Merz—a name unknown to us and to persons within our reach, who are more familiar than we are with the writers of Germany. Before we offer any observations upon his "Report," to his countrymen, concerning the capabilities and achievements of the artists of Great Britain, we shall print a translation of it. After giving the numbers of the works—in their several classes—exhibited at the Royal Academy in May last (which by the way contains two or three striking errors, although the writer took ample time to concoct his article, the paper in which it appears bearing date the 23rd of August), Dr. Henry Merz thus proceeds:—

"We shall make a few remarks as to the spirit and degree of development Art has attained in England, before speaking of the merit or demerit of the works themselves."

"It is not uninteresting to observe, in the descriptions in the catalogue, with what accuracy it is pointed out, that the figures represented are really the true portraits of the persons designed. So especially in two large pictures, the not very fortunate one of 'The Trial of Charles I. in Westminster Hall,' by H. Fisk, No. 458, and 'The Heroes of Waterloo,' by J. P. Knight, No. 156. Of the first it is observed, that the portraits are all collected from private sources, and from the best authorities. The last gives the names of thirty generals and officers, the guests of the Duke of Wellington on the anniversary of the Battle of Waterloo, with all their titles and dignities. It is thus the English public

learns to reckon by number and measure; and the ideal becomes if not an object of horror, at least it is considered idle and useless talk."

"On this practical ground there is small space for Fancy; reduced and withdrawn into the every-day work of life, there is no room for her nor time for her in the real world: a wise man can employ his time better, so a wise man resigns the idleness of fancy and imagination."

"Thus goes, on one side, the prosaic sober course of trade and bargain; on the other hand imagination is sometimes lost and overwhelmed in airy dreams and empty sensibilities."

"Thus the art of painting, whose soul is fancy, becomes either a prosaic copy of materials laid before her, or if she creates, it is in a strange whimsical style without form or repose."

"The collection of paintings, like the history of painting in England, generally, offers no indication of a world-important and man-ruling idea, expressed in a complete and elevated manner."

"There is no clearness nor freedom of invention, no rich exercise of creative fancy, there is nowhere one great free production; but all are either timid, constrained reminiscences, or else they are intoxications of imagination, compared with which the wildest productions of the French romantic school have sense, form, and strength. To this is joined the coquetish sentimentality of the English school."

"It sounds strange, yet it is true, that the people, from among whom a Shakspeare came forth, can show no work in the pictorial art in which a free, lively imagination has given clear expression to an important thought. There is wanting to them in this art, a substantial agent, a living idealty, a soul."

"Even where a creative fancy in Art exists, there is wanting the power of realizing it; there is wanting just observation, true living study. The eye of the mind must see through the eye of the artist; the spiritual glance must look through the bodily eye, and go first to seek the mystery of life in the world around. To the want of idealty is joined the want of the other agents of Art, reality and objectiveness."

"In reproducing objects materially, the English artists show remarkable want of power, strange peculiarities, naive individuality, and vain repetition."

"A few examples will convey our proposition.—H. Geddes intends, in No. 159, to paint a 'Grecian Maiden at her Toilette,' he has merely painted an English miss. 'The Bayadere,' by J. B. Solomon, No. 16, is no further from London. Instead of a peasant youth this pencil can only produce a little fair-haired, rosy-cheeked, long nosed, and smiling young gentleman. Almost everywhere, there is a want of just character and living nature; yet more deficient are the more formal productions in drawing, colouring, and drapery."

"So wanting are all the elements of the technical parts of Art, that it is difficult to imagine how for these 74 years the Royal Academy has maintained its existence and its exhibitions. If they were to choose for their motto the passage of Symmachus, 'Omne quod in cursu est viget,' it should be translated, 'Not all things that continue their course advance.' Yes, gold cannot command everything. The Royal Academy has not yet established a school for very young pupils; they may be permitted to despair of the call of English genius to the art of painting. Have the gentlemen of the Academy themselves, this year, exhibited a single work of Art which is not so deficient in drawing, in style of drapery, and scholar-like colouring, that the lowest pupil at the Dusseldorf Academy would be ashamed to place it before the eyes of the public. Let any one contemplate the 'Eve' of G. Patten, No. 245; in every part there is want of drawing, weak flesh tints, want of execution. The 'Nymph Bathing,' of C. Duncker, stiff, false drawing, really frightfully painted. Further, the disgusting 'Bacchante' of S. Drummond, No. 511, taken from the best journal of the fashions, and say if our judgment is not a temperate one. Opaque, dirty, lead coloured, chalky carnations; no chiaro scuro, no modelling nor roundness, no toning of tints, no melting, no depth, no clearness, no harmony of colouring, flat, base as if rubbed over with a sponge; where the colouring should be bright and strong, there it is the most injudicious, like a French smatterer,—such is the 'Sea of Blood,' which J. M. W. Turner, the academician, undertook to paint. Subjects without selection or care; the domestic and familiar accessories to these confined representations of men, yet more negligent and licentious; plants, foliage of trees rather daubed than painted; nowhere study, industry, or finishing; glare without brilliancy, bustle without spirit; in a word, boyish slovenliness: this is the rule. Compare with this the spirit, and life, and power, in the spectacle pieces of the French romantic school, or the conscientious prodigality of technical Art attained by earnest study and unwearied perseverance in the finished productions of our German school. M. Waagen, in his work on 'Artists and Works of Art in England,' says, 'English Art is without technical ground-work, and it has no living, high spiritual direction.' This is proclaimed by every inch of canvass in the exhibition more or less loudly. Fortunately for the German critic, he can find even in England a judgment expressed on the miserable progress of Art; and we quote, with satisfaction, these words from the 'Edinburgh Review':—'England is only beginning to find how far she is behind in architecture, in painting, and in sculpture; in short, in all the Fine Arts.'



"Now, let us go nearer to see how the spirit of English Art expresses herself—only the more important works, by no means the exhausting sight of an exhibition of which the reader cannot judge, for to examine well the works of Art which cover the walls from the floor to the roof, the reporter must use his knees and a ladder.

"Among the historical representations there is not one of decided merit; they all fail in the great elevating power which, by a clear expression of the soul, attracts all the world towards it.

"Theatrical common motives, empty pathos, stiff attitudes, constrained and scattered composition; no depth of character, no style in the lines; tinlike or crushed draperies; bad colouring everywhere—these are the pretensions of the picture by J. R. Herbert, 'First Introduction of Christianity into Britain,' No. 11. No. 108, 'Belshazzar,' H. Boughton, is the complete head of a monkey; as bad is S. Drummond, 'The Wreck of the White Ship,' so is R. B. Haydon, No. 256, 'Mary Queen of Scots when an Infant,' &c.; and 'Edward the Black Prince,' &c., No. 404. Daniel Maclise, the academician, No. 62, 'The Play Scene in Hamlet'—theatrical composition untrue, cold, gloomy colouring, quite mistaken chiaro scuro, and superficial execution. No. 71, 'Ophelia,' R. Redgrave. This is better; here is expression and feeling, but careless in details, and the whole wants repose. No. 491, 'King Alfred sharing,' &c., W. Simson. The woman and child are rather coquetish. No. 548, A. Egg, 'Cromwell discovering,' &c. Two pictures by W. H. Furze, No. 441, 'The Christening of a Jewess,' and 'The Marriage,' &c., No. 1211, show excellent study. No. 485, 'The Covenanters' Marriage,' A. Johnston (the ceremony in the open country), is for composition, colouring, and execution, perhaps the best.

"The sentimental pencil appears next. No. 94, 'Dorothea and Don Quixote,' H. Le Jeune; No. 95, 'Dorothea,' &c., T. Uwins; No. 92, 'Poor Maria,' &c., by the same; 'Margaret alone,' &c., No. 269, J. Poole, disagreeable; No. 296, 'Maria,' &c., J. G. Middleton. The scene in 'Paul and Virginia,' where the body of Virginia, already begun to putrify (at least according to the painter), is thrown by the sea on the shore, and found by Domingo, by H. J. Townsend, No. 369, is not more disgusting than 'The Death of Romeo and Juliet,' No. 535, by Pickersgill. Juliet lies with her lead-coloured face across the ground; the mouth is stiff and without expression; the colouring everywhere bad.

"Yet more unfortunately are religious subjects treated. 'The Magdalen,' No. 6, W. Etty; No. 146, F. Danby; No. 174, T. L. Houlton; are not more sweetly distorted and coquetish than 'Faith, Hope, and Charity,' No. 84, by H. Howard. No. 207, J. Phillips, 'Innocence,' a little miss with a lamb; and No. 319, the insipid 'Madonna and Child' of Miss Emily Schmack. Crude and affected is the 'Hagar' of W. H. Geddes, No. 306; and disagreeably coquetish the 'Child Samuel,' &c., No. 315, by J. H. Wheelwright. H. S. Smith, No. 371, has painted 'Ruth and Naomi,' portraits of a lady and her daughter; at least more presentable is the picture by W. Collins, No. 294; and some style is in the drawing of that picture by J. Bridges, No. 1208, 'Joseph's bloody coat brought to his Father,' and excellent study is shown in No. 379, by P. Williams, 'The Convalescent.' Of Biblical subjects we have 'Aaron staying the Plague,' No. 294; 'The Adoration of the Magi,' No. 397; 'Christ blessing the little Children,' No. 399, by F. Howard, have no trace of religious dignity or holy earnestness. 'The Flight into Egypt,' by J. Martin, is a dawn in a solitary scene, with a singular effect of light. Nowhere is there a high consecration of the spirit to religious subjects.

"What is attained by the pictures 'de genre'? In this exhibition there are many, and almost in all there is a want of a clear view of nature and unconstrained humour. The following rise a little from among the mass, although not finished pictures:—'A weary Soldier,' by the way, with a somewhat coquetish woman and a naive child, by J. Goodall; No. 142, 'The Grandmother,' No. 257, 'The going to School,' by T. Webster; No. 181, 'Poor Arabs,' a fine sketch, by W. Müller; No. 293, 'An Italian Widow selling her Jewels,' by Severn; No. 421, 'Moses going to the Market,' from 'The Vicar of Wakefield,' by Stonehouse; Nos. 522 and 524, 'Mischief,' T. Woodward; No. 537, 'Who'll serve the Queen?' R. Farrer.

"Among the landscapes are not wanting a small number, that if they do not show much correspondence to the old masters, yet deserve to be placed in the rank of works that require no common talent. Among these we may distinguish, No. 1224, 'A Summer Landscape,' by Boddington; No. 1223, 'Baccarah,' by E. Dean; No. 1228, 'Corinth,' by Linton; No. 1204, 'A View of the Rhine,' by Stanley; No. 113, 'The Convent of St. Conmato, near Rome,' by Howell; No. 115, 'Evening on the Bank of the Thames,' T. Cooper; No. 180, 'River Scene, Crewick,' 'View of the Scheldt, at Antwerp,' H. Lancaster; No. 264, 'Whitby Pier,' by A. Clint; and lastly, 'Broeckenhaven on the Zuyder Zee,' Cooke, No. 310.

"In animals and still life the exhibition is poor. Some portraits of favourite horses and favourite dogs are not deserving of much notice. The exhibition wants pulse and life; and only a 'Siesta,' No. 262, by Calcott, the academician, deserves nearer observation. The critic has few words to spend on the 509 portraits: 190 are large, 319 are small. Portraits are the weak side of all exhibitions, especially here, where the want

of originality is great in the heads, still more in the pencils to make a portrait what it should be—an historical picture. Among all these long headed youths, fair haired ladies, misses, and rosy children, the most are done in a spiritless mechanical manner, and certainly often represented with an incredible technical awkwardness.

"The branch of architecture is very rich. The number of edifices, especially churches, excites the talent of this profession. The drawings and plans exhibited, place the English architects above the English painters. But even here closer studies, with the rule, compass, calculation, and object, suit English genius better than the consecration of the pencil to the beautiful. No very remarkable originality is seen in the buildings. Whether in the edifices generally, or in the sacred buildings, we see a varied series of the ancient form, the romantic, the German, and the modern, by which we see how the Anglo-German national style is adapted for churches, schools, hospitals, and other buildings, and is more and more felt to be so.

"Among 53 plans for the new church at Camberwell, only the greater part are in the romantic and national English style. There are also exhibited various plans for the Exchange and the Houses of Parliament. Among these last is one by the architect, W. Campbell, who, in contradiction to the surrounding buildings (Westminster), has liberally adorned his plan with cupolas, pillars, and Greco-Italian forms in a situation so little adapted for them.

"Among the 143 works of Sculpture, 100 pieces are portrait figures and busts. One of the most able artists appears to us to be W. C. Marshall. Of five works which he exhibits, we may notice No. 1270, 'A Girl with a Broken Pitcher,' No. 1286, 'Eve with her First-born,' but in this the conception is not an elevated one. No. 1287, 'Venus rescuing Eneas from Diomed,' a mere academy piece, theatrically treated. Not more happy is a group of 'The Graces,' T. Loft, No. 1281. There is something coquetish in the 'Prayer' of P. Macdowell, No. 1265. No. 1293, 'A Bacchante,' by L. Macdonald, is better; so is the old Satyr taking out a thorn from a young man's foot, No. 1303; a very fine bas-relief, representing 'Bacchus and Silenus,' is by J. Fillains.

"Further, we do not remark any work beyond the common academical rules and handywork. No soul or spirit passed into the marble, nor a Promethean spark struck by the chisel and hammer of creative artistic power from the patient mass."

Here then is the deliberately recorded Report of a German "Commissioner of Inquiry" concerning the state of the Fine Arts in England: perhaps it would be difficult to work out of a collection of newspaper slanders—if such a thing were collected—so garbled a statement, or one so utterly opposed to TRUTH—opposed to truth in the letter, and still more in the spirit.

We have no right to quarrel, and do not quarrel, with Dr. Henry Merz, on the ground of his opinion. His liking or disliking the productions of our British artists is a mere question of taste; we could scarcely have been justified in expecting the dull and heavy German to appreciate aught that was not as leaden in colouring, as stiff, formal, and inanimate (with but two or three exceptions), and as unmarked by originality as are the productions of his own school—coldly correct, it is true, but seldom enlivening the fancy, touching the heart, or invigorating the soul; borrowing all that is good in conception, all that is grand in invention, and all that is true in execution, from the rich legacy of the old masters; and bringing to bear upon the copied thoughts only such dry and spiritless (however necessary) knowledge as may be picked up by wooden-headed apologies for genius in academies for teaching drawing:—knowledge that is most essential beyond doubt, but which bears about the same analogy to veritable MIND as the power of computing numbers did to the invention of the steam-engine.

As we have said, we have no quarrel with Dr. Henry Merz because he did not like our Exhibition, and could see nothing but what was unequivalently wretched in the 1409 works of Art he examined in the gallery of the Royal Academy, some time in the month of May last. We know that often the senses have odd appetites; that some eyes derive pleasure only from objects that are black; that some ears prefer the braying of a donkey to the lulling music of the Æolian harp; and that others prefer the scent of a dung-heap to the odour of a bank of violets. We have a homely proverb—"Every one to his liking, as the old woman said when she kissed her cow;" no doubt Dr. Henry Merz was at perfect liberty to be pleased or displeased; he needs no other excuse than that of Shylock, when he preferred "a weight of carrion flesh" to a bag of ducats—"he'll say it is his humour!"

But we protest against this pseudo "Criticism"

upon other grounds. It is written in a most unworthy spirit, and with a deliberate resolve upon falsehood. No one who reads it can hesitate to arrive at this conclusion. In his five or six pages of "criticism" there is no mention whatever made of any of our leading artists, except Maclise, who is dismissed with an insult—but who has more of the greatest of all the intellectual faculties—INVENTION—than the whole of the German School put together. Not a word of Eastlake—an artist grander in conception and greater in execution than them all; and let them borrow the best of France to eke out the lot. Not a word of Landseer—the German "critic" saw his picture of 'the Sanctuary'—unless it be meant to apply to him the compliment that the exhibition "contained some portraits of favourite horses and dogs not deserving of notice." Not a word of Leslie, nor of Mulready, nor of Calcott, except that one work of his "deserves nearer observation" than some others. Neither Stanfield, Roberts, nor Lee, receive the smallest notice; and Crewick is dismissed with half a dozen syllables of the smallest possible praise. Etty, indeed, obtains a sentence—but only one of condemnation. Of artists who have obtained professional distinction, second to these, there is scarcely one which the "critic" condescends to name; we need not go through the list—it is a long one—of painters, who, in the higher qualities of the Art—however inferior they may be in its more mechanical branches—may be the masters of the masters of all those who "by earnest study and unwearied perseverance" have accomplished "the finished productions of the German School."

We have named the British artists—some of them at least—of whom Dr. Henry Merz does not speak: let us see of whom he does say something. There are four or five upon whom he falls foul, with whose existence this critic brings us, for the first time, acquainted. Such as Mr. Duncker, Mr. Boughton, and Mr. Houlton—painters who no doubt contributed to the Royal Academy; for we find their names in the catalogue; a fact of which we were for a time sceptical. These gentlemen, and Mr. Solomon, Mr. Drummond, Miss Emily Schmack, and half a score others of equal calibre, are selected by him from among the exhibitors to justify his censure upon the exhibition, and to prove his assertions as to the utterly worthless character of the whole mass. While for praise he pursues much the same course, when he does praise; and it appears that Messrs. Furze, Dean, and Howell—painters of whom we never heard until this "criticism" was laid before us—are the artists who are to be considered on a par with the artists of Germany.

This is not simply disingenuous, nor merely unfair: it is a fraud upon his countrymen; a dishonest breach of trust; a scandalous attempt to mislead their judgments by pandering to their vanity and stimulating their self-love.

We say nothing of the insult to this country and to its artists, to which M. Kugler has lent the sanction of his respected name. It is to be lamented—chiefly because much good might result from cultivating a kindly feeling and a mutual esteem between the artists of two countries, now more closely united than they have ever been; it is to be lamented also as an outrage upon that high principle which should distinguish men occupied in a high calling—in a pursuit which, above all others, demands generous sentiments; and it is to be lamented especially, as supplying another proof to the world how mean and degraded an intellectual man may become who is willing to sacrifice large and general, to narrow and partial, considerations.

We condemn the example; and shall be the last to follow it. We shall cordially welcome to England the collection of works of Art we are promised from Germany, and as cordially rejoice if it be found excellent.

We may, possibly, recur to this matter next month, and print a translation of the critic's comments upon the Society of British Artists in Suffolk-street; merely for the present observing that, if the acute, discriminating, and trustworthy critic is to be believed, it is far more honourable to Great Britain than the Exhibition of the Royal Academy.

H.

## REVIEWS.

**THE ENVIRONS OF LONDON, Part IV. By JOHN FISHER MURRAY. BLACKWOOD AND SONS.**

The maps contained in this number of the work are "The River Thames from Hampton to Staines," and the "South-western Railway from Nine-Elms to Weybridge;" and they comprehend the localities described in the text, among the heads of which are Bushy Park, Hampton, Wimbledon, Walton, Kingston, Chertsey, &c., &c.: the plan of the work being to describe the places according to the order of their contiguity, and to embody anecdotes and brief memoirs of persons, the memory of whom associates with the places. We are at Hampton accordingly reminded of Garrick, by a few paragraphs of light gossip about him and his villa, which, although presenting nothing new, are nevertheless agreeable. A cut is given of the villa, of which we believe Dr. Johnson made a remark to Garrick himself, who was showing the place in the pride of his heart, to the effect that such things tended to fix irrevocably the affections of men upon the goods of this world.

There is nothing in a varied course of light reading more winning than Topography, seasoned with the biographical sprinklings which are akin to it; and we envy not the man to whose heart the stones of a country church-yard are voiceless. "We are now at Wimbledon, and we must pause to look about us," says the text before us. The inhabitants of London know little of Wimbledon, save as the modern *pré aux clercs*—the scene of the honourable adjustment of disputes—a sort of trial by powder and shot, somewhat like the trials of the middle ages. When Ali Pacha asked an English guest, wearing a militia uniform, where he had served, the reply was, *ἐν τῷ Ψιμβλιδῶν Κομον*—"upon Wimbledon-common;" but Ali did not seem to remember the battle; nor is it here mentioned, although everything of local interest seems to be touched upon.

There is something highly interesting in the history of all these places, each having at one time or other been signalized by the residence of royal or distinguished persons. The Porch House, at Chertsey, was the abode of Cowley, the poet, whom Pope, in his "Windsor Forest," laments—

"Who now shall charm the shades where Cowley strung  
His living harp, and lofty Denham sung?"

St. Anne's Hill is known as the residence of the late Charles James Fox, to whose memory a cenotaph was placed by his widow in Chertsey church. The number contains numerous woodcut vignettes, many of which are of high excellence.

We shall review this work again—probably introducing some of its wood-cuts—when the volume is completed.

**GIL BLAS AND CAMILLA. Painted by T. M. JOY. Engraved by G. ZOBEL. Published by S. HOLLYER.**

A clever print, from one of Mr. Joy's capital pictures—of which he has painted many—from the story of Gil Blas. The scene describes the moment when the Lucretia of the tale admires and covets the glittering ring upon the finger of the simpleton. It is full of true character: the engraver has done it justice; the work is wrought with care and finish; and, as we imagine he is young in his profession, this production may be considered as affording safe promise of distinction hereafter.

**GUIDE TO THE COUNTY OF WICKLOW. BELFAST, AND GUIDE TO THE GIANT'S CAUSEWAY. Published by CURRY and Co., Dublin.**

These little illustrated guides are very neatly got up; and they afford ample information to tourists to the most beautiful and the most wonderful of the scenery of Ireland, a country rich in materials for the artists, to which we hope many of them will bend their steps. It is marvellous, however, how the guide-book makers manage to give us dry details, without ever finding their fancy awakened or their enthusiasm aroused. Here we have every fact worth noting—all needful instruction as to various routes, with exceeding accuracy as to distances—but not a line that may lure the traveller into visiting places so grand and picturesque—the bare thought of which, for a moment makes us long more to be among them than all

these pages put together. The works are from the press of Messrs. Curry and Co., of Dublin, to whom the literature of Ireland is largely indebted.

**HIS ROYAL HIGHNESS THE PRINCE ALBERT. Engraved by H. T. RYALL, from a Painting by G. PATTEN, A. R. A. Published by GRAVES and WARMESLEY, Pall-Mall.**

This is the large full-length portrait of the Prince, which our readers will recollect at the Exhibition of the Royal Academy in 1841. The picture has since, however, undergone considerable alterations and improvements; and Mr. Ryall has performed his portion of the work with the taste, skill, and judgment for which he is distinguished. It represents his Royal Highness dressed in princely magnificence as a Knight of the Garter; and his fine manly figure, gentlemanly bearing, and kind and intelligent countenance are aptly portrayed. The work is of great size, designed, we imagine, to class with the grand state portrait of the Queen, by Chalon, and as a "companion" to that work it will be an acquisition; for our own parts, however, we should prefer to look at an engraving from one of the exquisite miniatures by Mr. Ross.

**TRIBUTE TO THE MEMORY OF SIR CHRISTOPHER WREN. By C. R. COCKERILL, Esq., R.A. Publisher, ALEX. HILL, Edinburgh.**

Few publications of modern times are at once so interesting and valuable as this; a "tribute" indeed, to the memory of the great British architect. The issue of such a publication reflects honour upon the enterprising publisher of Edinburgh. It is a collection of the mighty works of the English master of the art, grouped with skill and effect, so as to place each in as favourable a position as was possible; to afford a correct notion of the particular character of each; and to produce an agreeable picture out of a mass of buildings. In the foreground are, Temple-bar, and the several structures of minor size; occupying the middle ground, are the several churches, &c. of London; and in the back ground, towers St. Paul's. It is difficult to conceive the exceeding beauty of the print; the artist has contrived to introduce into it, the most perfect harmony—distributing the various structures so skilfully and judiciously that at first sight every one of them seems to be in its proper place; and, in their happy combination, to form a grand city of noble and graceful structures—such as the imagination may create, or the glorious architect may have seen in his dreams. A finer tribute to genius has never been erected. Truly his works live after him. To the artist of any class this print is a most important acquisition; and equally so to all lovers of the sublime and beautiful. Few have an idea that the works of Sir Christopher Wren amounted in number to 62. They are all introduced into this assemblage—in London, Oxford, Cambridge, and elsewhere. The engraving—in line—has been executed by Mr. Wm. Richardson. In this respect also, it is the work of a master. We therefore cordially adopt a passage from the prospectus:—

"This magnificent work, which excited general admiration at the exhibitions of the Royal Academy of London in 1838, and of the Royal Scottish Academy in 1839, embraces, in one gorgeous and picturesque composition, exquisite and correct representations of upwards of sixty public structures, the work of that greatest of British architects, whose memory and genius it is designed to hallow and commemorate; and has been admitted to form one of the most elegant tributes ever paid by living to departed genius."

**THE EVE OF THE DELUGE. Painted and engraved by JOHN MARTIN, Esq. Publisher, GILBERT, Sheffield.**

This, also, is the publication of a provincial publisher; and affords evidence of a liberal and enterprising spirit. It forms an excellent companion to either of the many fine mezzotint prints executed by Mr. Martin—the designer and engraver. The picture is the property of the Prince Albert, to whom the print is dedicated. There are those who prefer Martin in "black and white" to Martin in colours; here, at least, his brilliant fancy has ample scope; and in poetic conception and fertility of invention he is certainly unsur-

passed, if he be equalled, by any living painter. In this work he has endeavoured to "pourtray his imaginings of the antediluvian world, and to represent the near conjunction of the sun, moon, and a comet, as one of the warning signs of approaching doom." In the distance are the ocean and the mountains; on a lofty promontory is the Ark; in the middle ground are the "forest trees;" and in the foreground are "caverns and tents—the people revelling." Upon a cliff, a group has assembled—Patriarchs and the family of Noah, anxiously gathered round Methuselah, whom, by a poetic licence, the artist has made to live until the "Eve of the Deluge." He is here represented as dying.

**THE WIDOW'S SON. Painted by OVERBECK; lithographed by LEON NOEL. Publishers, GRAVES and WARMESLEY.**

This is a work of the highest possible merit; and one which it is to the honour of the publishers to have introduced into England. It is a *chef d'œuvre* of the great German painter, copied with fine effect by a competent artist; and to all true lovers of the excellent in Art it will be a rare and valuable acquisition. The story is emphatically told; the figure and expression of the Saviour are admirable—a little less of calm confidence in the assembled group may be desirable; but the drawing is exquisitely fine, and the whole composition reaches very near perfection. We rejoice to find such works increasing among us: they will essentially serve the British artist, and gratify as well as instruct all classes.

**ELEMENTARY PERSPECTIVE. By F. J. RAWLINS. Published by TILT and BOGUE.**

This work contains six plates, with numerous diagrams and explanatory letter-press. The first three are devoted to parallel perspective, of which numerous examples are given—as of arches in perspective, arches from two centres, circles, &c. The three latter plates are similarly arranged with examples of angular perspective, and explain accidental points and proportional lines; the perspective of pediments or gables, circular fronts, crests, &c. &c. The work is an abbreviation of what has been, in many instances, expanded into volumes.

**HERALDRY OF FISH. By THOMAS MOULE. Published by JOHN VAN VOORST.**

We trust that the author of this work will reap from it a reward adequate to the amount of labour which he has bestowed upon his subject, although it appears scarcely a theme of sufficient general interest to create an extensive demand. By diligent and patient research, a mass of information is here collected, comprehending the bulk of piscatorial bearings and cognizances, and among them, of course, the *insignia* of the famous coat which *Slender*, in a boastful humour, multiplies into twelve lucas, but which Mr. Moule limits to three. In looking over the "Heraldry of Fish," we are forcibly reminded of the archaic devices to which our ancestors had recourse in professing themselves *armigeri*, so many of these distinctive adoptions being what are termed canting arms, or *armes parlantes*, or pictorial punning on names; and often erroneous and overstrained in their application. Among the simplest instances of these scaly quips, we may mention the arms of the family of Soles—three soles naient; the bearings of Shelley—sable, a fess engrailed between three wheels ore; which remind us of Scarron, who, when he went to Chalons to eat carp stewed in champagne, declared his arms to be—argent three carp naient in pale Champagne.

## TO CORRESPONDENTS.

For permission to study in the Dulwich Gallery, application should be made to S. Denning, Esq., the keeper; and to do so in the National Gallery, we presume, to — Segur, Esq.; in both these places, however, only a fixed number are allowed to study at the same time.

Our correspondent in "Worcester" may be assured that we shall obtain the information he requires as soon as we can.

R. H. must excuse our declining to prosecute the subject of "Vehicles" for a time.

## ARTISTS, PRINTSELLERS, AND OTHERS,

Are respectfully informed, that

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Has formed

**A LARGE COLLECTION OF NEW AND ELEGANT  
DESIGNS FOR PICTURE FRAMES,**IN THE  
**IMPROVED PAPIER MACHE.**

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**F. DIMES** begs to inform the Profession, that the PARTNERSHIP subsisting between himself and Mr. George Waring has been DISSOLVED by mutual consent, and that in future the Business will be continued under the name of DIMES and CO.

To those Gentlemen who have given their patronage to the late firm, he begs to return his grateful acknowledgments, trusting to have their continued support, assuring them that all the articles he manufactures and sells shall receive every attention to insure the best quality. Subjoined is enumerated a few Articles, to which attention is respectfully requested:—

**CANVASS WITH INDIA RUBBER GROUND.**—The eligibility of this article having been thoroughly acknowledged, and it having received the patronage of the first artists in the kingdom, those gentlemen who desire that the labours of their pencils should be preserved from the effects of time (too visible in some of the finest productions of the Art), this Canvass is particularly recommended, as it is never subject to crack or peel, and the surface is very agreeable to paint on.

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**WINSOR and NEWTON** respectfully inform the Profession and the Public, that this admirably-constructed Easel, the invention of M. BONHOMME, of Paris, is manufactured by them with considerable improvements on the French model, and with the advantage of the best English workmanship.

W. and N. are induced to submit this Easel to the Profession in England by the high encomiums and great patronage bestowed upon it in France, where the ingenious Inventor, not only obtained a prize for the merits of his Easel at the National Exposition of Manufactures and Inventions, but also received from the Government a liberal reward for the assistance he rendered to the Professors of Art.

Though possessing the advantages of the largest Easels, by standing firmly and holding steadily paintings of a very large size, M. BONHOMME's invention occupies no more space than the smallest of the Artists' Easels now in use, and certainly not so much as the greater number of them.

The position and height of a painting may be adjusted with the utmost facility by a novel arrangement, which permits even unusually large works to be, when placed on this Easel, as much under control as smaller ones. The painting can also be sloped or thrown forward to any angle most favourable for the view, and this forward inclination can be adjusted with ease and exactness.

It presents a neat and even elegant appearance, and is peculiarly fitted as well for all purposes of exhibition as for the studio; affording the utmost convenience for the advantageous display of large or small works. The connoisseur who desires to exhibit his gems of Art in a manner adapted to make the most favourable impression, obtains in the improvements here brought forward an auxiliary hitherto much required.

The Easel to be seen at WINSOR and NEWTON'S, Artists' Colourmen to Her Majesty and His Royal Highness Prince Albert, 38, Rathbone-place, London.

**MILLER'S SILICA COLOURS.**

The daily increasing patronage bestowed on these Colours by Artists of the first eminence, while it is gratifying in the highest degree to the inventor, is, at the same time, an acknowledgment of the soundness of those principles upon which they are manufactured. It will be sufficient to repeat that, being composed of substances identical or similar to those used by the old masters (the brilliancy of whose works, after the lapse of centuries, is an incontestable proof of the superiority of ancient colouring), the Silica Colours will ever retain their freshness, transparency, and gem-like lustre uninjured by atmospheric influence and unimpaired by time.

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Pale and Deep Red.	Crimson and Olive.
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No. 1. For first and second painting.

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Any of the above Media may be thinned, according to the taste of the Painter, with Miller's Venetian Oil.

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This liquid is intended to supply the place of water in the above Art. It causes the colours to amalgamate and blend kindly with each other; removes all stains or greasy particles from the surface of Miniature Tablets, Ivory, or Paper; and if, in the progress of the painting, it be found desirable to take out or alter any portion of the Picture, the application of this Liquid by itself will accomplish it without injury to the surface.

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Old Frames re-gilt; large and small Miniature Frames at proportionate prices. Fancy-wood Frames of every description. Orders from the country punctually attended to. ESTABLISHED 1792.

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To persons travelling, either on the Continent or elsewhere, "The Sketcher's Guide" will be an invaluable companion; as, by its assistance, there is not a single scene of interest but may be secured, to give birth to pleasurable, if not useful, reminiscences at some future period. The student in Drawing and Perspective will also find it an important help. It will facilitate his progress by demonstrating practically the application of the rules he may have learnt theoretically. At the same time, the letter-press and illustrations will teach him the most approved methods of combining and treating his subjects to compose a picture.

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attention of the generous and benevolent is earnestly entreated to the following case:—Mr. JAMES EGAN, the eminent mezzotint engraver, died in the month of October, leaving three children, of the ages of 13, 11, and 7, utterly unprovided for. He had long struggled with difficulties in his profession, which he had just been enabled to overcome, having received the public approval, and that of the publishers, for his recent works, more especially for his engraving after Catermole's 'English Hospitality in the Olden Time,' when death deprived his family of a protector, the Arts of a valuable assistant, and his friends of an associate, for whose amiable qualities and considerable talents they entertained the highest esteem and respect. Under these circumstances, public sympathy and assistance are earnestly applied for; and it is confidently hoped that aid will be supplied by the charitable, who appreciate British Art, in order that his young and interesting children may be rescued from present want and future misery.

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Each ballad is preceded by two pages, giving its history, and supplying such information concerning it as the Editor has been enabled to obtain. Into these pages are introduced, generally, the airs to which the ballads are sung; and any pictorial illustrations that may serve to explain the text.

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Objects of the Society:—The purchase in whole or part of libraries, picture-galleries, collections of art, &c., valuation of such collections, preparation of catalogues, simple, descriptive, and classified, by persons of the highest reputation in each department; publicity in the French, English, and other journals, as also in the Bulletin de l'Alliance des Arts; direction and care of sales by auction; commission for the guaranteed purchase at public sales of books, paintings, objects of art, &c.; exchange of these objects by private contract between individuals and public collections in France, England, and other countries.

**TO NOBLEMEN, GENTLEMEN, AMATEURS, and COLLECTORS of PAINTINGS, RARE BOOKS, and WORKS of ART.**—The following CATALOGUES, prepared by the Directors of the Alliance des Arts, rue Montmartre, Paris, may be obtained gratis, on application to Mr. Joseph Thomas, No. 1, Finch-lane, Cornhill, London; others are in course of formation:—Catalogue of the Numismatical and Archaeological Library of the late M. T. E. Mionnet, conservator of the cabinet of medals in the King's Library, member of the Academy of Inscriptions and Belles Lettres, author of the Description des Médailles Antiques, &c.; catalogue of drawings, by the great masters of Italian, Spanish, German, Flemish, Dutch, and French schools, from the cabinet of M. Villenave, member of several learned societies. The particulars as to place and time of sale are attached to the catalogues.—Le Bulletin de l'Alliance des Arts is published on the 10th and 25th of every month, and may be subscribed for at 12s. per annum, with Mr. Thomas.

**NOTICE.—PATENT RELIEVO LEATHER HANGINGS and CARTON-TOILE OFFICE,** 52, Regent-street, next to the County Fire Office.—The Nobility and Public are respectfully informed, that our Works of Art in the PATENT RELIEVO LEATHERS, the CARTON-TOILE, &c., can henceforward only be obtained from the Firm of F. LEAKE and CO., 52, Regent-street, where an immense number of Designs are constantly on view and sale, and Patterns of the most beautiful descriptions for Hangings of Rooms, Cornices, Friezes, Arabesques, Panels, Caryatides, Foliage, Pateras, Busts, Mouldings, Book Covers, Album Covers, Screens, &c., &c., in every style of Decoration, and for every possible use to which ornamental leathers can be applied, and at a considerable reduction in price. We beg to notice, that this Firm only will continue to receive monthly from us all new Patterns and Designs in our manufactures.

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## WEST-RIDING ART-UNION.

THE extraordinary popularity and success which have attended the transactions of the Society, denominated "THE ART-UNION," in this country; the great benefit derived from its operations, both to Art and Artists; the talent which it has been the means of eliciting and fostering, and the feeling for Art which it has caused to be engendered in many cases, and in many others improved; the liberality with which it has been supported, and the various channels that have by its agency been opened for compensating the labours of British Genius; stamp this Institution as the most important existing evidence of the rapid growth of a taste for Art in this Kingdom.

It was, indeed, a happy idea, that a trifling individual subscription might accumulate a fund sufficiently large to purchase annually some of the best productions of the English School of Painting, the *chance* of possessing which should be within the power of every supporter of the Institution, at the same time that he had a *certainly* of an equivalent for his contribution, in a specimen of Graphic Art well worthy of acceptance: to the full value, indeed, of the amount of his subscription.

Under these circumstances, and with the view of rendering the advantages of the system above adverted to more directly available to his townsmen and others, Mr. GILBERT begs to announce that he has made arrangements for establishing an ART-UNION for Sheffield and the West-Riding. In embarking on an enterprise of so arduous a character, he ventures to solicit the support and co-operation of his Friends and the Public, confident that his plan offers advantages which merit their especial notice.

In the first place, without wishing to say anything to the prejudice of the Institution in London, the general scheme of which it is his intention to adopt, so far as circumstances will admit, he would observe that those subscribers to the West-Riding Art-Union who may happen to be Prize-holders, will be enabled to select Pictures without either having to incur the expense of a journey to London, or to delegate their choice to a Committee; who, however competent they may be to judge of the merits of Pictures as Works of Art, cannot be expected to suit the particular tastes of individuals for whom they may be commissioned to select, both as to style and subject, so exactly as the individuals themselves. Secondly, every Subscriber of One Guinea will, in addition to the chance of obtaining a Painting, receive an Engraving of such excellence, as will, it may be confidently asserted, very far surpass any of the Art-Union Plates which have been hitherto issued. And thirdly, *all the Subscribers will receive their Plates immediately on the payment of their respective Subscriptions*, instead of having to wait for them eight or twelve months, as is the case in similar Institutions. To this important feature of his plan Mr. GILBERT begs to direct especial attention: it is one which cannot fail to give universal satisfaction, inasmuch as the subscribers will be at once enabled to estimate the value of the work procured, which, to say the least, will be equivalent to the Guinea he subscribes; and at a subsequent and not distant period, he will have, in addition, the chance of obtaining a Painting by some eminent British Artist, *selected by himself*, of between the value of Ten Guineas and Two Hundred Guineas.

With reference to the Paintings to be submitted for competition, Mr. GILBERT begs to state that he has peculiar opportunities for obtaining from artists in London and elsewhere a number of Works of first-rate excellence, and of varied subjects and styles, for exhibition and selection; moreover, he wishes to be distinctly understood that Prize-holders will not have particular Pictures allotted to them, but that they will be allowed to select for themselves to the amount to which they may be entitled upon the drawing. The number and amount of Prizes will, of course, depend upon the amount of money to be subscribed. The Pictures will be submitted to Public Inspection at Mr. GILBERT'S "REPOSITORY OF

THE FINE ARTS," in the New Public Building in the Court opposite the top of Chapel Walk, Fargate, Sheffield, as soon as possible after the removal of Mr. Danby's Painting of 'The Opening of the Sixth Seal,' which is now exhibiting. The Drawing is intended to take place in the MUSIC-HALL, Sheffield, under the superintendence of a Committee, to be elected for the purpose on some day to be hereafter determined upon. In the meanwhile Mr. GILBERT begs to state, that it will be his object to conduct the undertaking on such spirited, and at the same time equitable and honourable, principles as will ensure for him the confidence and good opinion of all those who may favour him with their support.

Until the Opening of his Repository, in Fargate, Subscribers' Names will be received at his Book and Print Establishment, Eyre-street, corner of Charles-street. For every Guinea subscribed, parties subscribing will receive, at their option, a copy of Watt's splendid line engraving, after Leslie, R.A., of 'May Day in the Reign of Queen Elizabeth,' or the mezzotinto engraving by Lucas, after Isabey, of 'The Return to Port.' These Plates, it may be asserted without fear of contradiction, have never been surpassed in their respective styles by any that have yet been published. As the Plates will be delivered when the Subscriptions are paid, Mr. G. would impress upon those parties intending to subscribe the advantage of sending in their Names at as early a period as possible, in order to secure the best impressions. In order to convey to the Public some idea of the high character of the Engravings, Mr. G. may state that he has been honoured by receiving, in the course of a few days' stay in London, the Names of upwards of Fifty Subscribers, many of whom are eminent for their taste and skill in connexion with the Fine Arts. Subscriptions are received in London, by Messrs. GRAVES and WALMSLEY, Print Sellers to the Queen, Pall Mall; Mr. JAMES BORN, Bookseller, King William-street; Messrs. A. H. BAILY and Co., Publishers, 83, Cornhill; and Mr. How, at the Office of the "Art Union," 132, Fleet-street.

Mr. G. begs to state, that he has already made arrangements for receiving Pictures for his West-Riding Art-Union, from the following eminent artists:—

W. Allan, Esq., R.A.  
W. Brigstock, Esq.  
W. Brockedon, Esq.  
A. Clint, Esq.  
A. Cooper, Esq., R.A.  
T. S. Cooper, Esq.  
Ed. Corbould, Esq.  
T. Creswick, Esq.  
R. B. Davis, Esq.  
A. Frazer, Esq.  
H. Gastineau, Esq.  
S. A. Hart, Esq., A.R.A.  
B. R. Haydon, Esq.  
J. F. Herring, sen., Esq.  
T. B. Howard, Esq.  
T. M. Joy, Esq.  
W. B. Kearney, Esq.

Edwin Landseer, Esq., R.A.  
John Martin, K.L.  
R. R. McLan, Esq.  
D. M'Clise, Esq., R.A.  
H. P. Parker, Esq.  
J. B. Pyne, Esq.  
D. Roberts, Esq., A.R.A.  
W. Salter, Esq., M.A.F.  
W. Shayer, Esq.  
C. Simson, Esq.  
J. Simpson, Esq.  
C. Stanfield, Esq., R.A.  
F. P. Stephanoff, Esq.  
H. J. Townsend, Esq.  
J. Ward, Esq., R.A.  
W. E. Ward, Esq.  
and others.

In addition to these remarks, Mr. GILBERT presumes to direct attention to the fact that the County of York—the largest, and it may be said the wealthiest of the English Provinces—is peculiarly calculated to give prosperity to the establishment of an "ART-UNION" Society. It is indeed matter of astonishment that Yorkshire should have been so long without one, while they have flourished in so many other counties: and he calls upon his friends and the Public generally, to remove this reproach from their County.

### MR. GILBERT

Has the honour to Announce, that he is about to Publish immediately a most Splendid ENGRAVING, by JOHN MARTIN, K.L., from his Original Picture of 'THE EVE OF THE DELUGE,' in the Possession of His Royal Highness Prince Albert, which is to be Dedicated to His Royal Highness by his express wish. Price to Subscribers:—Proofs before Letters, £3 3s.; Lettered Proofs, £2 2s.; Prints £1 1s.

A Proof Impression may be seen, until the Opening of his Repository in Fargate, at J. G.'s Establishment in Eyre-street, Sheffield. As the Plates will be delivered in the strict order of Subscription, an early Application will be necessary to secure the finest Impressions.

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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 47.

LONDON: DECEMBER 1, 1842.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

## BRITISH INSTITUTION, PALL-MALL.— NOTICE TO EXHIBITORS.

All Pictures, &c., intended for EXHIBITION and SALE the ensuing Season, must be sent for the inspection of the Committee, on Monday, the 16th, and Tuesday, the 17th of January next, between the hours of Ten in the Morning, and Five in the Evening; after which time no Picture or other Work of Art will be received. Portraits and Drawings in Water-colours are inadmissible.

N.B. No Picture will be received for Sale that is not bona fide the property of the artist.

WILLIAM BARNARD, Keeper.

**TO THE PUBLIC.**—The COMMITTEE of the ART-UNION OF LONDON, having had their attention directed by numerous Correspondents to some recent announcements of Art-Unions—purporting to resemble in principle this and similar associations already established, but which are in reality commercial speculations for individual benefit—deem it their duty, in order to prevent misapprehension, by which serious mischief might be done to a valuable means of advancing the Arts, to state broadly, that this Society was established solely with the disinterested view of disseminating a love of the Fine Arts, promoting their progress, and elevating the public taste. No gentleman connected with its management has the slightest personal interest in the purchase of Works of Art, or can possibly derive any advantage, pecuniary or otherwise, therefrom; so that there is no subordinate end of an individual nature to serve. The Committee cannot but view with distrust any scheme which, under the guise of such a principle as this, seeks to assume for individuals actuated by pecuniary motives, an influence which might place Art and Artists in a state of thralldom likely to be productive of most serious consequences.

The Society's Prospectus, and all other information, may be obtained at the Office, No. 4, Trafalgar-square, Charing-cross, and of any of the local Secretaries throughout the Country. Subscribers of the current year will receive, in addition to the chance of obtaining a valuable Work of Art, a Line Engraving by Mr. L. Stocks, from Sir A. W. Calcott's Picture, 'Raffaello and the Fornarina.'—An early Subscription is invited.

THE DUKE OF CAMBRIDGE—President.

GEORGE GODWIN, F.R.S., F.S.A., } Hon.

LEWIS POCOCK, F.S.A., } Secs.

Nov. 22, 1842.

## THE ROYAL IRISH ART-UNION.—

TICKETS for 1843, may now be obtained in London, by applying to Messrs. D. and P. Colnaghi, Pall-Mall; Mr. C. Robertson, 51, Long-Acre; Messrs. Graves and Co., No. 6, Pall-Mall; Messrs. Colnaghi and Puckle, Cockspur-street; or Mr. Ackermann, 191, Regent-street.

**THE ARKAN FISHERMAN'S DROWNED** CHILD, by F. W. BURTON, Esq., R.H.A. This fine work, about to be engraved for the ROYAL IRISH ART-UNION, 1843, may be viewed for a short time at Messrs. Graves and Co., No. 6, Pall-Mall, where Tickets and every information may be obtained.

**DRAWING AND PAINTING.**—Artists and others are informed that the SCHOOL, at 14, TOTTENHAM COURT-ROAD, is now Open for the Winter Season. Antique Class on Monday, Wednesday, and Friday Evenings, from six to ten. Life Class, on Tuesday, Thursday, and Saturday Evenings, from half-past seven to half-past nine.—Terms: Life Class, One Guinea per Quarter; Antique, Half-a-Guinea. To both Classes, 25 Shillings.

WILLIAM BARTER, Hon. Sec.

ESTABLISHED 1829.

**THE ART-UNIONS OF GERMANY, BERLIN, DUSSELDORF, and DRESDEN,** under the Patronage of H.R.H. the Duke of Sussex, H.R.H. the Duke of Cambridge, and the Nobility. The price of a Subscription Ticket, in either of the above Associations, is 20s. each, which will entitle the holder to one copy of the Annual Presentation Engraving, which will be delivered IMMEDIATELY after the drawing, free of duty and carriage, and also a chance of obtaining a work of Art, value from £10 to £300.

The Engravings, which are executed in the very first style of Art, are exhibited daily at the German Repository, No. 9, Newman-street.

The Subscription List to the Art-Union of Dresden will close on Saturday, the 10th inst. Two beautiful Prints will be presented to each Subscriber on the 10th of January, 1843, viz:—

'The Power of Music,' after Professor Rietschel; and 'John of Leyden, administering Baptism to an adult Female at Munster, in Westphalia, in the presence of his enthusiastic Followers,' after Baehr. Size, 21 in. by 16 in.

A Prospectus can be obtained, or forwarded free, upon application to

HENRY HERING, Secretary,  
9, Newman-street, Oxford-street, London.

## FRAMES for ART-UNION PRINTS.—

As every Subscriber to the "London Art-Union" will very shortly obtain possession of the Print issued by the SOCIETY, and as to frame it in an elegant, and not costly, manner, will be a most desirable object to many of the possessors, Mr. BIELEFELD begs to announce that he has prepared a Frame expressly for the Print of the 'Saint's Day'—the presentation print of the London Art-Union. It is manufactured of Papier Maché, a lighter, more elegant, and more durable material than any hitherto used for this purpose.

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This Institution was founded in June 1842. Its object is, the establishment of a Fund for the permanent assistance of Picture-dealers, Printsellers, Coin-dealers, Picture Restorers, and Dealers in Works of Art and Curiosities, and their Assistants; and for the temporary assistance of members, their widows, and children—when in necessitous circumstances.

Persons properly qualified and approved, having been nominated by two members, paying a subscription of one guinea annually shall be members of the Institution; and every person so qualified and approved, giving to the Institution a Donation of Ten Guineas at one time, or two Donations of Five Guineas each in two successive years, shall become a life member of the Institution.

Any person who shall have kept a shop, show-room, or gallery, principally for the sale of Works of Art, for three years, or any assistant who shall have been six years in the trade shall be eligible as a member of the Institution; all the said members being residents within the United Kingdom.

The Committee shall have power to grant temporary or permanent assistance to a member, or the widow of a member, or the children of a member,—such assistance to have reference to the amount of subscriptions, to the age, to the time the member has belonged to the Institution, and other circumstances.

Books of the Rules and Regulations may be obtained from any of the above-named

OFFICERS OF THE FUND;

Or, from the Honorary Secretary, Mr. THOMAS DODD, 7, Great Newport-street, Long-acre; or the Assistant-Secretary, Mr. THOMAS C. MORTON, 8, Great Newport-street.

# THE NATIONAL ART-UNION.

TO EXTEND THE INFLUENCE OF BRITISH ART, BY CIRCULATING FINE EXAMPLES OF THE BRITISH SCHOOL OF PAINTING AND ENGRAVING.

Various circumstances have combined to suggest the establishment of an ART-UNION upon a more extended and comprehensive scale than that of the "SOCIETIES" at present in existence, with a view to associate, for one common purpose, persons of similar habits and tastes, however removed by distance; to increase the means of justly appreciating the Fine Arts, and participating in their beneficial influences; and, by circulating Works of unquestionable excellence, to give a right bias and a wise direction to that taste for the beautiful and instructive in Art, which is becoming, not gradually, but rapidly, universal in Great Britain.

The Societies which, within the last few years, have been called into existence in this country, originated, as our readers are aware, with the patrons of Art in Germany. The idea was borrowed first in Scotland, it was introduced thence into London, the spirit spread its influence to Ireland and the English provinces; and several such Institutions are now in operation—all stimulated by one great and honourable motive, but each having some peculiar characteristics, and all acting upon grounds independent one of another.

The vast advantages that arise to a community from a proper cultivation of the Arts, and the salutary enjoyments produced by them, are too obvious, and too generally admitted, to require comment. The astonishing increase of Institutions for their promotion, and of Societies for their encouragement, in this country, has only kept pace with the public sentiment. The spirit of the age, rejecting the less refined pleasures of former times, requires those that are derived from the cultivation of Science, Literature, and THE ARTS,—because it has been taught to appreciate their value. The aristocracy, of rank or commerce, are deriving their "home enjoyments" from the mind and hand of the Painter; while the taste, and, it may be said, the judgment, formerly confined to the higher, have spread to the middle classes of society, by whom the inferior productions of the graver are now almost invariably rejected. Fortunately, Science has been summoned to the aid of the Arts: the invention of the ELECTRO-TYPE will, by multiplying, to any extent, the productions of the burin, enable the producer of a fine Print to supply it at the cost, formerly, of the commonest engravings—such Electrotypes being, in all respects, as excellent as the originals, of which they are fac-similes; a result that rests upon indubitable authority, and is "established by the proof that it has been found impossible, by the most competent judges, to distinguish the one from the other."

The MANAGERS of the "NATIONAL ART-UNION" avail themselves of this power to answer the increased demand for Art of unquestionable excellence; and submit their PLAN with confidence to the Public.

In its leading provisions, it resembles THE SOCIETIES now in operation, and with which the Public are already familiar; *first*, in supplying an impression of a costly Engraving for each Guinea subscribed; and *next*, in distributing a collection of Works of Art, the productions of British Artists, as PRIZES—the prizes to be appropriated in the usual manner of drawing.

In the "NATIONAL ART-UNION," however, there will be some peculiar features, upon the importance of which, as serious and valuable improvements, its projectors calculate for success.

These they have now to explain:—

WITH REFERENCE TO THE PRINTS TO BE DISTRIBUTED,—ONE FOR EACH GUINEA SUBSCRIBED:—

1st, The Print will be DELIVERED to the Subscriber, *at the time his Subscription is paid*; thus removing the principal objection to existing Art-Unions, which have delayed the issue of one Print until long after another Print has been due; causing no inconsiderable disappointment and vexation by continual postponements.

2nd, As, at least, THREE OR FOUR Engravings will be submitted to the Subscribers, from which a choice may be made, for each Guinea subscribed,—and as these Engravings will be varied as to subject and size, the Subscriber will be enabled to select a Print that may be suitable to his taste, and will not be compelled, as in previously existing Societies, to accept a Print, the character of which may not be agreeable to him, or which may not possess sufficient merit as a work of Art. *In short, he will ascertain the true worth of the Engraving before he is called upon to become a Subscriber.*

3rd, The Prints to be issued by the NATIONAL ART-UNION will be greatly superior to any that have been hitherto published by a Society. They will be all *Line Engravings*; engraved, in every instance, by the most eminent of British Engravers, from the choicest works of the most famous of our British Painters; and the expenditure in their production will be at least *thrice* the amount that has been paid by any existing Institution.

WITH REFERENCE TO THE PRIZES FOR SUBSEQUENT DISTRIBUTION AMONG THE SUBSCRIBERS:—

1st, The sum to be expended in the purchase of PRIZES,—Paintings, Drawings, and Proof Impressions of fine Prints,—shall amount to the FULL HALF of the total sum subscribed, exclusive of the Engravings distributed at the time of subscribing; the number of Subscriptions being limited to 25,000; when the *whole* of the works of Art exhibited will be transferred, as Prizes, to the Subscribers.

[No Painting or Drawing will be selected as a Prize of less value than Twenty-five Guineas: but the smaller prizes will consist of the finest Proofs of rare and costly Prints, which cannot but be considered more desirable acquisitions than inferior Pictures of small price.]

2nd, The plan of drawing the Prizes will be precisely that adopted by the London Art-Union: to take place immediately after the completion of the Subscription List: but under no circumstances will it be delayed later than the 30th June, 1844.

3rd, The Paintings and Drawings shall be procured directly from the Artists,—native Artists only; and, as far as may be practicable, at once from the easel, so as to secure the latest production of the Painter, and to obtain novelty in an Exhibition. The Managers, however, reserve the right of making additions from private sources, when *very desirable works* may be offered them, or in case difficulties shall arise in procuring a sufficient number of really good works.

[Promises of zealous support and cordial co-operation have already been received from the Artists generally.]

4th, The Pictures so collected, for subsequent distribution as Prizes, will be publicly exhibited, first in London, and afterwards in nearly all the leading towns of the Kingdom; thus extending the fame of the Artist, and improving the public taste by the most certain and most effectual mode.

[While the Subscribers will at once receive a beautiful and valuable Print, they will, also at once, be enabled to test the beauty and value of the Pictures of which they will subsequently become the possessors. The Paintings so brought together will be collected from the studios of the Painters by gentlemen of taste and judgment, with regard only to their intrinsic merit, inasmuch as upon their intrinsic merit, and the exclusion of mediocre performances, must largely depend the success of the Institution.]

The advantages thus offered to the Public will be sufficiently obvious. While the Prints that will be issued may challenge competition with any that have ever appeared in this country, either from public or private sources, and will be procured at a cost commensurate with the importance of the undertaking, the objections that have been urged against Art-Union Societies will be in a great degree removed. These objections are twofold; first with reference to the choice of Pictures by "a Committee;" and next as regards the arrangement by which a Prizeholder selects for himself. In the one case, it has been asserted that partialities and personal regards have, at times, produced a bias injurious to the Arts generally; and have encouraged some Artists to enhance the prices of Pictures beyond their value, under the assurance of sales; and, in the other case, it is contended that the Arts are prejudiced by allowing incompetent judges to make choice of unworthy Pictures. Both these difficulties will be overcome; inasmuch as the Managers of the "NATIONAL ART-UNION" will be compelled to choose only such Works as are of acknowledged excellence; such only as are calculated to improve the general taste; and such only as will be really worth the value placed upon them. Upon the just and effectual working out of this portion of their Plan, they ground their expectations of success.

The period for drawing the Prizes will be duly announced. It will take place in London, and Subscribers will be invited to attend. The proceedings will be conducted under the superintendence of at least TWELVE of the authorized Town and Country Agents, who will represent the interests of the Subscribers.

## PRINTS FOR DELIVERY TO SUBSCRIBERS OF THE YEAR 1843:—

### I. ANCIENT ITALY.

PAINTED BY J. M. W. TURNER, R.A.; ENGRAVED BY J. T. WILLMORE.

### II. MODERN ITALY.

PAINTED BY J. M. W. TURNER, R.A.; ENGRAVED BY W. MILLER.

### III. & IV. (The Pair to each Subscriber of One Guinea.)

### THE LATTICE. — THE MASK. PAINTED BY E. LANDSEER, R.A.; ENGRAVED BY J. H. ROBINSON.

The two first-named are now on the eve of finish by the two eminent Line Engravers, Messrs. WILLMORE and MILLER; the size of each is 2ft. 4in. by 1ft. 9in. The interest and beauty of the subjects have been universally acknowledged; and as Engravings they will be classed among the most successful efforts of modern times. The Pair, after LANDSEER's exquisite Pictures, engraved by J. H. ROBINSON, are partially known; but the extreme delicacy and cost of the Engraving demanded a proportionate charge, which excluded them from the hands of all but a very few. The application of the Electrotpe has justified their introduction into this plan.

The Exhibition in London will take place at the Gallery of the "New Water Colour Society," Pall-Mall, early in January, when the Prints will be ready for distribution to Subscribers.

That this plan originates in private enterprise cannot be treated as an objection; inasmuch as IN THIS COUNTRY SUCH IS THE ORIGIN OF NEARLY EVERY GREAT AND PROSPEROUS NATIONAL UNDERTAKING—which can benefit its projectors only by really benefiting the Public.

OFFICE—26, Soho-square, London.

RICHARD LLOYD, }  
J. L. GRUNDY, } Secretaries.

The following London Agents have been appointed to receive Subscribers' Names, and will have on view Specimens of the above Engravings:—Messrs. ACKERMANN and Co., Strand; Messrs. A. H. BAILY and Co., 83, Cornhill; Messrs. S. and G. FULLER, Rathbone-place; Mr. SAMUEL HOLLYER, Chancery-lane; Mr. ROBERT JENNINGS, 62, Cheapside; Mr. F. G. MOON, 20, Threadneedle-street; Mr. T. M'LEAN, Haymarket; Mr. WATSON, Vere-street, Cavendish-square.

\* \* \* Country Agents are being appointed, and will be duly announced.

## THE ART-UNION.



LONDON, DECEMBER 1, 1842.

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## THE NATION'S CALL.

THE National Committee on the Fine Arts having again published its Report, accompanied by a letter from the Secretary for the Home Department, it becomes necessary, at this stage of the inquiry, that our readers should be fully impressed with the importance of the subject, and clearly understand the nature and extent, as well as the force and authority, of a NATION'S CALL: that, fully aware of the obligation it entails, they may consider, deeply and feelingly, the various and peculiar circumstances under which such CALL may be made; and, when made, how emphatically every efficient member of the community is appealed to, to yield to it his ready and willing assent: whether such call be made for promoting the general good, for enforcing the maintenance of order, or for carrying into effect any great public improvement. By studying the history of NATIONAL CALLS they will arrive at data sufficiently certain, and be enabled to judge with accuracy of those silent movements which promote, preserve, and enlighten human institutions; and further, that it is only by imitating the bright examples of refined patriotism, which the pages of history present to us, that the standard of Art can be raised in our own country and among our own people.

If wealth and military conquests could awaken a genius for Art, Rome, in the days of her splendour, would have been mistress of that world also. But as, amid all her glory she infused a mercenary spirit into her artists, she has left us an example of powers misapplied—of genius degraded and debased. This opinion may be supported by examples. And, having recommended the study of NATIONAL CALLS, we shall instance such of them as seem deserving our more immediate attention.

1. When Darius meditated the absolute dominion of Greece, that country was divided into petty states, each following a distinct line of policy, often dictated by faction, and either opposed to the interests of all, or trenching upon the liberties of a weaker neighbour. To turn these

discordant elements towards the completion of his views was the great object of the Persian monarch's ambition. But even conquerors think it necessary to offer an excuse for making war a trade, and for enslaving a free people; and thus Darius sought to justify the attempt he was about to make, by alleging that the Ionians and Athenians had revolted; that they had intentionally, and not by accident, set fire to Sardis; and that they had put an insult upon him by throwing one of his heralds into a ditch and a second into a well.—(Herodot., l. v., c. 38—102; et l. vi., c. 46—494; et l. vii., c. 133.) He therefore fitted out a fleet of 600 ships, and sent them to Samos to receive on board an army already assembled there of 500,000 men (?), under the orders of his two generals, Datis and Artaphernes.—(Plut. in Moral., p. 829.) When these troops were embarked, they sailed to Naxos, and other islands, which they captured, and burnt their towns and temples. They next arrived at Eretria, a town in Eubœa, of which, after a siege of seven days, they were, through treachery, put in possession. Here too they pillaged and burnt the city and temples, in revenge, as they said, for the burning of Sardis. They likewise made slaves of the inhabitants, for which purpose they had been plentifully supplied with chains and fetters by order of Darius. The troops were afterwards disembarked in Attica, and were conducted to the plains of Marathon by Hippas, the tyrant of Athens, who, after his banishment, fled to the Persians.

The Athenians, apprized by heralds of their danger, asked succour of all the Grecian States; but only the Platæans answered the appeal, by sending them 1000 men. In this extremity the magistrates of Athens determined to make a CALL upon its entire population—including even, contrary to usage, the whole of the slaves—to arm and to march immediately against the invaders.—(Herodot., l. vi., c. 94—99.) The CALL was instantly answered: freemen and slaves ranged themselves under the banners of Miltiades, Aristides, and Themistocles; and, falling upon the Persian host at Marathon, with simultaneous violence, they gave a check to the advance of the enemy, and brought from the field of battle a large block of marble, which Datis and Artaphernes had conveyed thither, intending to erect a trophy to commemorate the victory which they expected to gain over the Athenians. Of this very block Phidias afterwards made a noble statue dedicated to the goddess Nemesis, the punisher of unjust actions.—(Pausan., l. i., p. 62.) Thus was Athens for the present saved from being burnt, and its inhabitants from being sent in chains and fetters (provided for the occasion) to Persia.—(Plut. in Moral., p. 829.)

2. As Darius died before he could equip his second great armament against Athens and Greece (Herodot., l. vii., c. 2 et 4; Justin., l. ii., c. 10; Plut. in Artaxerx. et Apothegm.), his son Xerxes, who had, before the death of his father, been named to the succession (Herodot., l. vii., c. 2 et 3; see also Justin., l. ii., c. 10; Plutarch. de Frat. Amor. p. 448), resolved to chastise the Athenians, and to carry into effect the entire project of Darius, though contrary to the wise counsels of Artabanus, the King's uncle.—(Herodot., l. vii., c. 5, 6.) Again, the Athenians and Lacedæmonians appeal to their countrymen: they were abandoned by all Greece except the Thespians and Platæans, who each sent a small force to their assistance. Hereupon, Themistocles made a CALL upon 4000 of the Athenian citizens to arm and assemble at the pass of Thermopylæ; while Leonidas, one of the Kings of Sparta, made a similar CALL upon 300 of his subjects, whom he chose by name.—(Herodot., l. vii., c. 148—163.) By these united and devoted bands was the Persian army, consisting of 2,641,610 men, including followers of the camp (Herodot., l. vii., c. 60, 72, 87), arrested, though the brave Leonidas and all his Spartans were slain (Herodot., ubi supra, c. 213—225, et

seq.; Diod. Sic., p. 7; Ctesias, in Persicis, c. 24) in the battle on the following day.—(Herodot. ubi supra, c. 229—231.) Nothing now opposing the Persians, they advanced into Attica. Whereupon, Themistocles made a CALL upon all the inhabitants of Athens to send their wives and children on board vessels, to be taken to a safer place, and then to abandon the city, and themselves to embark in other ships.—(Herodot., l. viii., c. 1—18.) Even this CALL was obeyed, and Athens was captured by the Persians, who plundered and burnt it.—(Idem, c. 51—53.) Themistocles, however, proceeded with his ships to the Straits of Salamis, and there overthrew the Persian fleet, Queen Artemisia with difficulty escaping.—(Herodot., l. viii., c. 68, 74—76, et 83—85, 86—88, et 92; Justin, l. ii., c. 12.) The reward of valour was given by all the captains to Themistocles.—(Herodot. ubi supra, c. 122, 123.)

This success was followed by one still greater at the battle of Platea, upon which occasion the Persian camp fell into the hands of the Grecians, with all its immense booty and wealth, a tenth part of which was bestowed on Pausanias, as an acknowledgment of his extraordinary valour.—(Herodot., l. ix., c. 31—69.)

3. These great victories, gained over a foe supposed to have been invincible, and whose power was neither exhausted or subdued, animated the whole of Greece with courage and hopes of freedom. A new and more extensive CALL was therefore made and submitted to, namely, a general taxation to defray the expenses of the war; to rebuild the temples and cities burnt by the Persians; and to raise troops to resist further aggressions on the part of Persia. By these means was Greece eventually delivered from the Persian armies, under Mardonius, who, prior to his evacuating the country, burnt every city and temple, in revenge, as it was alleged, for the burning of Sardis, which was accidental.—(Herodot., l. v., c. 38—102; et l. vii., c. 211, 212; Diod. Sic., p. 6; Ctesias in Persicis, c. 23.) The only temple which was not burnt by the enemy, was that of Diana, at Ephesus (Strabo, l. xiv.; Curt., l. vii., c. 5; Solin., c. 40), which was afterwards set fire to by Erostratus. Whether Xerxes was instigated by revenge, or by his religious zeal, cannot be learned. He had been instructed by Zoroaster and Ostanes, who held image-worship in abomination; and Cicero is of opinion that they instigated him to destroy the temples.—(Cic. de Legib., l. ii.) The Persians were iconoclasts of that day, about 480 years before our era.—(Clem. Alex.; Laert. in Proëm. Pocock, specim. Hist. Arab. pp. 148, 149.)

But Greece did not grow wise by the evils she had suffered and the dangers she had escaped. The smoke of her temples, which had darkened the heavens and reduced her gods to powder, acted not as a warning, but rather served to inflame old jealousies; and the animosities of rival cities were only at length allayed by submitting to the yoke of Alexander the Great, who declaring all Greece free, B.C. 334, by an edict, which he ordered Alcimalus, supported by troops, to enforce.—(Arrian, l. i., c. 18.)

4. When Hamilcar, the Carthaginian general, closely besieged Syracuse both by land and by sea, Agathocles, in order to create a diversion, embarked some troops, and, waiting the opportunity, proceeded with them to the coast of Africa. Having landed his men, he set fire to his own vessel: an example that was followed by all the commanders. Retreat being thus rendered impossible, he marched with his men to the very gates of Carthage, which, being unprepared for so sudden a descent, was thrown into the utmost confusion. A CALL upon every inhabitant was, however, instantly made; and being promptly and effectually answered, the city was saved.—(Diod. Sic., l. xx., c. i.; Justin., l. xxii.)

5. Rhodes was threatened by Demetrius, who was reputed one of the most experienced captains



of the age in conducting sieges. But the Rhodians were not dismayed: they CALLED upon all, whether free or bond, to defend the island; and, though the siege lasted three years, an honourable peace was finally concluded.—(Veget. de re militari.)

6. Syracuse was a second time besieged. This was by the Romans, under Marcellus. On this occasion a CALL was made on only *one* individual to defend the place; and that one (in himself a host) was Archimedes. For three years he alone defended the town; and had it not been for the treachery of a Spaniard, one of its principal inhabitants, he, whose mind was more powerful than armies, would have successfully resisted the utmost efforts of Marcellus.—(Plutarch in Marcell. Liv., l. xxv., c. 30.)

7. When the Roman army, under Marcius, passed into Africa, with the intention of destroying Carthage, the inhabitants, on the faith of a treaty, were induced to deliver up their arms and engines of war, which were sufficient to equip all Africa.—(Polyb. Legat., 142.) The Carthaginians thus deprived themselves of the means of defence, and, to his shame, Marcius took advantage of their situation to press harder conditions on the deputies sent from the city, and even desired them to return and command the authorities of the place to demolish their walls. The deputies, therefore, too late perceiving the treachery of the Roman general, recommended, at their return, that no confidence should be placed in the faith of the enemy. To make a CALL and to arm the inhabitants was the work of an instant. Temples, porticoes, and other public buildings, were immediately converted into workshops, where men and women laboured night and day, mutually encouraging each other, food being brought to them that no time might be lost. Thus 144 bucklers, 300 swords, 1000 darts, and 500 lances and javelins, were manufactured daily. In default of iron or brass for completing their balistæ and catapultæ, gold and silver ornaments, and even statues and sacred vases, were melted down; and, being without tow and flax for making ropes to work them, women, even of the first rank, cut off their flowing hair, and freely gave it for the purpose. In vain did the Romans attempt to take by assault a town, whose inhabitants were animated with such enthusiasm, and among whom the love of country prevailed over the love of life. So little progress, indeed, did the Romans make, that in the end, had it not been for the bravery and presence of mind of Scipio Æmilianus, then a subordinate officer, the whole Roman army would have been annihilated.—(Liv. in Epit.; Appian. in Pun., p. 55; Strabo, l. xvii., p. 832; Flor., l. ii., c. 15.)

8. Cleomenes and Demaratus attempted to possess themselves of Argos. There was at that time a lady in the city, of feeble constitution, who had been, some time before, directed by the oracle to apply herself to poetry, in which she made extraordinary progress. The influence she thus acquired was so extensive, that though there were only women in the place when the Lacedæmonians approached, she closed the gates, and CALLING on her countrywomen to defend the walls, she inspired them with so much courage and resolution by her example and intrepidity, that though Demaratus was already in possession of the suburbs, they obliged him to retire precipitately, and even to raise the siege. In memory of this glorious event, a feast was celebrated annually in Argos, in which women went about in men's clothes, and men put on women's habits.—(Herodot. Hist., l. vi., c. 76—80; Polyæn. Stratag., l. viii., c. 33; Plutarch, de Virtut. Mulier.; et ib. Apophth. Lacon.)

9. The CALL made in Sparta, and the noble conduct of its women, is too well known to need repetition here.—(Vide Plutarch, in Vit. Pyrrh.; Justin., l. xxv., c. 4.)

10. But though ancient historians afford us many other examples of NATIONAL CALLS, we

must pass them over in silence, in order to introduce the well-known and memorable CALL of Queen Elizabeth, in 1588. Philip II. was then equipping an immense force, which, with the flower of his nobility, he intended should invade England. "At that time," says Hume, "the chief support of the kingdom seemed to consist in the vigour and prudence of the Queen's conduct, who, undismayed by the present dangers, issued all her orders with tranquillity, animated her people to a steady resistance, and employed every resource which either her domestic situation or her foreign alliances could afford her."—(Hume's Hist. of England, vol. v., p. 336.)

It is, indeed, under feelings of strong excitement that our national character is fully developed; and upon such occasions it exhibits both firmness and purity, and even loftiness. It was, therefore, that "the citizens of London, in order to show their zeal in the common cause, instead of 15 vessels which they were commanded to equip, voluntarily fitted out double that number. The gentry and nobility hired, and armed, and manned 43 ships at their own charge; and all the loans of money which the Queen demanded were frankly granted by the persons applied to."—(p. 333.)

In all the cases of a NATION'S CALL which we have yet considered, some were made upon a whole people, some on classes, and some on particular individuals; and though none are of the precise kind which are contemplated by our National Committee, they are of value, as showing that *nations HAVE CALLED, and PEOPLE HAVE ANSWERED.*

11. But the nature of a NATION'S CALL is not so limited in extent as to be confined to cases of extreme necessity. It has been often confined to some specific object. Thus, when Demetrius Peliorctes besieged the city of Rhodes, as has been described, for a whole year, and growing tired, was reconciled to the Rhodians, to whom he presented all the engines of war he had employed against their city; the citizens sold them for 300 talents. And as they designed to commemorate the events of their own prowess in resisting the assaults of Demetrius, and likewise the generosity of that famous warrior in making them so large a present, a CALL was made upon the inhabitants generally, to contribute certain amounts towards the increase of the fund already created by the sale of the above-mentioned muniments. The sums were soon paid; and Chares of *Lindus* was then *chosen* to make the celebrated Colossus, which he was twelve years in completing. And when it had stood sixty years, it was thrown down by an earthquake, which also did great injury to the temple. The Rhodians, in consequence of this misfortune, sent ambassadors to all the provinces and states of Grecian origin, to represent the losses they had sustained; and to pray that contributions might be made to repair the injuries. Specific CALLS were, therefore, made by the Kings of Egypt, Macedonia, Syria, Pontus, and Bithynia, upon their several people; and so great was the amount subscribed, that the sum collected exceeded five times the value of the damages.—(Euseb. Chron.; Oros., l. iv., c. 13; Polyb., l. v., pp. 428, 429; Plin., l. xxxiv., c. 7; Strab., l. xiv., p. 652.)

12. As the Persians, on their retreat from Greece, burnt all the temples (with one exception) that of Juno, at Samos, where the Heræan games were celebrated, was also consumed; and the three wonders, admired and spoken of by Herodotus (Herodot., l. iii., c. 60), greatly injured or destroyed. The Samians, therefore, appealed to all Greece, when a general CALL was made for subscriptions in money and ornaments to repair the damages sustained at Samos. The consequence was, that the temple was made finer than ever, and so enriched with statues and pictures, that there was literally no room to contain them.—(Pausan. in Arcad.)

But where should we stop were we to continue

the history of NATIONAL CALLS and contributions—in money, in learning, and in the Fine Arts? Let it suffice to say that it was proclaimed in ancient Rome, when she had no enemy to fear, and temples adorned with paintings and statues everywhere appeared. It was heard in Tuscany, and the Labyrinth was built. And in modern Italy, it was published in Florence, and the Arts revived after having slumbered for centuries. It was but breathed in England, when, in the language of metaphor, the globe itself was CALLED upon to contribute its fatness! Our merchants were called on to cover the ocean with ships; to spread forth their arms to the most distant lands; and to withdraw from the Indies its silks, its dyes, and its perfumes. But this influx of luxuries did not enervate the character of our ancestors; their social system, indeed, was changed, but their enterprising spirit preserved their independence. In no respect does the civil polity of Great Britain differ from that of other countries than in this: that with us the public mind is kept in health by *wholesome* yet strong exercise; by enterprises of great national importance being entered upon by private individuals associated in companies, which require no encouragement or assistance from the Executive.

It is, however, true that we may trace the commencement of this feature in our national constitution to the issuing of BOUNTIES, began, it may be said, by Queen Elizabeth. After the destruction of the Spanish Armada, she perceived that the only effectual way by which her kingdom could be preserved from invasion was to extend its natural boundaries, and thus, by embracing the ocean within its limits, to "build upon the wave."

As a first step towards the accomplishment of this great project, she fitted out ships of war, and sent them to capture the galleons of Spain on their homeward way from the Americas; conceiving that the power which was most likely to injure her dominions would be thus crippled, while, at the same time, a stimulus would be given to her naval commanders to use their utmost vigilance and exertions against her enemy. Knowing, also, that numerous fleets, without rendering them effective, would but weaken her defences and invite plunderers, she offered premiums (see Spirit of Marine Law) as inducements to our merchants to build and fit out trading vessels and coasters, by which means a nursery for the education of seamen would be formed, from which a constant supply might be obtained for manning the British navy. The impulse thus given to trade, slightly fomented by her immediate successors, paved the way for the establishment of that wonderful empire in the East, where 100,000,000 of people own their subjection to a company of merchants in Leadenhall-street. Hence, also, our fur trade, our fisheries, our Russian, Turkey, and African companies; our West India property, our national bank, our docks, bridges, canals, and, lastly, our steam-boats. There cannot be a stronger argument in favour of the wisdom of rightly employing and directing the human mind to useful pursuits, to the maintenance of salutary laws, and to the security of settled institutions. These form the centre of our social system, around which, as in a circle, we may move without danger and without obstruction. Traitorous and unfaithful must that heart be which could thrill with pleasure at the ruffian shout of "Fortunam Priami cantabo."

It is not sufficient that our country become great and powerful: she must become polished likewise. She must, as having greater means at her disposal, be more distinguished than the nations whose people have long mouldered in the dust, and whose history we trace, not indeed in records which the worm may devour or the barbarian consume, but in their glorious ruins—those mighty works which genius has carved out of the living rock, and piled on the labouring earth.

Happily the throne of this kingdom is again occupied by a Queen whose strength of character we have witnessed, and whose firmness under trial has excited our highest admiration. She is allied to a prince distinguished by his taste and love for the Fine Arts, and by his practical knowledge of them. Moreover, the circumstances of the times are propitious, and are rendered still more so by the enlightened counsellors of her Majesty, who, perceiving that private patronage and individual exertion have been bestowed in vain in the attempt to give a healthy tone and character to Art in this kingdom, have received instructions from her Majesty to revive the expedient of public premiums, and to proclaim the NATION'S CALL, as published by the Commission and by the Art-Union.

Letter from the Right Honourable the Secretary of State for the Home Department:—

“Whitehall, 25th April, 1842.

“Sir,—Having received her Majesty's commands to notify to you that her Majesty has been graciously pleased to approve of the Report of the Commissioners on the Fine Arts; and her Majesty has commissioned the Lords Commissioners of the Treasury to submit to Parliament an estimate for the grant of £2000, to be given and distributed as premiums for the best Cartoons, in the manner proposed in the Report.

“I have the honour to be, Sir,

“Your faithful servant,

“J. R. G. GRAHAM.

“C. L. Eastlake, Esq.”

No doubt can be entertained of the intention of her Majesty's Government: that the CALL is general, and that all artists, without distinction, are invited to compete for premiums. Nor can it be doubted that the members of the Royal Academy, who are in possession of privileges which they owe to the bounty of her Majesty's ancestors, are in a peculiar manner appealed to, and CALLED upon to forward the views of her Majesty's Government, in reference to the proposed measure of competition; and as the President of the Royal Academy has, even by anticipation, called the attention of the Professors and junior members to this very subject, and his opinions are eloquently and even persuasively expressed, we take the liberty of repeating them.

“There may possibly be painters who have no relish for COMPETITION; and who would be better pleased to see the Government dealing out large commissions, in which the reward at least would be certain, however unskilful or disgraceful the work. Such persons, however, if there are such, must not be allowed to discredit their more able and honourable brethren, who desire no rewards but those which they may be found to deserve; who work for nothing more than an opportunity of generous emulation; and are willing to adopt, as the motto of their fortune and their fame,

*Palmam qui meruit ferat.*

“It must always be the interest, and I am convinced it is the inclination, of eminent artists to discourage every thing of a mercenary or mechanical character in the exercise of an art so noble as that which they pursue; and the manner in which the principle of direct competition obviously operates to produce this effect, forms one of the motives for particularly recommending it.

“It is desirable that the genius of the country should have a fair, public, and honourable trial, before it can be discredited by an injudicious or corrupt choice of those who may be appointed to furnish the world with examples of it; before the liberality of some future Pericles shall set on foot public works, to be undertaken, perhaps, in the spirit of a contract, and executed in the spirit of a tradesman.”—pp. 86, 87.

It would be a hopeless attempt to give more force to the subject of competition than is expressed in the foregoing remarks; but as all our artists of established credit may not be convinced by it, conceiving that it may be discred-

itable to enter the lists with the “merest tyro,” or that it would be foolish to tamper herein with an established reputation, we proceed to consider some of the cases in which such a trial as that afforded by public competition was found, in ancient times, to be fraught with the greatest benefit to literature and Art. As, however, the subject is of a complicated nature, we propose to divide it into three separate heads:—

First,—What were the means adopted by ancient Governments to encourage learning and Art?

Secondly,—Competition, considered as a means of national improvement; and

Thirdly,—Has the employment of foreign artists impeded or encouraged the development of native talent?

We think it proper to observe, that, in discussing a subject of this kind, it is impossible to place much reliance upon dates, especially during the Mythic period of time; and that even subsequent to the reign of Psammitichus, there is difficulty in fixing the period of many events. We shall, therefore, take facts as they are recorded, and in the order in which they best answer the purpose we have in view. With this apology, we proceed.

1st. The early form of government was patriarchal; for where could the children find a fitter ruler than in him who had sustained their early years, and who had shown a like tenderness for all? Such government would be exercised for their protection; and they would find in his control security to their peace, liberties, and fortunes. Thus, fathers of families might insensibly become political monarchs; and, if they chanced to live long, would leave able heirs, and lay the foundation of hereditary or elective kingdoms.—(Locke, on Government, treatise ii., c. 6, &c.) As, however, possessions extended, it might be expedient to intrust the government to one or to few hands, and the choice would naturally fall on the most worthy of the COMPETITORS.—(Justin. l. i., c. 1.) The wisest and most politic would gain the affections of the new subjects; and, thus united, they would form one government.—(Rollin, Hist. Ancienne, p. 3, &c.)

Thunder and storms would naturally beget superstitious fears, and this would lead to the establishment of a sacerdotal order, the members of which, being relieved from laborious occupations, would cultivate astronomy and other branches of learning. In Egypt the learning, philosophy and other sciences, as well as their religious and sacred rites, were deposited with their priests.—(Strabo, l. xvii., p. 1159; vid. Porphy. de Abstin.) All who desired to be instructed were obliged to apply to the priests.—(Clem. Alex. Str., l. i.; Diod. Sic., l. i., p. 86.) Hence, at a later period, the establishment of academies and colleges, one of which, at Heliopolis, Strabo visited, and saw the apartments where Eudoxus and Plato had studied.—(Strab. ubi supra.)

The corruption of historical records, which were deposited only in the memory, would suggest the necessity of some kind of writing; and would be especially necessary in respect to astronomical observations and judicial transactions. It is doubtful whether the Egyptians or Ethiopians were the first inventors of hieroglyphic writing. Both nations made use of the same symbols to express certain ideas. “Their writing is expressive of the subject, not by a composition of syllables, but by the signification of certain images delineated, and a metaphorical application of it impressed on the memory by exercise. For they write (*γραφουσι*) a hawk, a crocodile, a serpent, a part of the human eye, a hand, the face, &c. The hawk signifies despatch, because in celerity this bird exceeds almost all others.—(Diodor. Sic., l. iii.; Herodot., l. i.; Heliodor. Æthiopie, l. iv.; Clem. Alex. Strom., l. v., p. 567.) The practice of engraving astronomical characters upon columns was practised by Seth, which, says M. Monier (Hist. des Arts,

p. 4), survived the flood! At all events, a tradition of this method was preserved by the descendants of Noah. The Babylonians engraved their astronomical observations on bricks.—(Plin., l. vii., c. 56.) Democritus is said to have transcribed his moral discourses from a Babylonish pillar.—(Clem. Alex., ubi supra.) The most famous columns were those of Hermes, in Egypt, upon which he is thought to have engraved his learning, which was afterwards more fully explained by the second Hermes—(the first and second Hermes have been thought to be the same person)—in several books. From these pillars the Greek philosophers and Egyptian historians took their information. Plato and Pythagoras studied them, as did also Sanchoniatho and Manetho; and they are said to have existed to about the time of Proclus (Proclus apud Burmet; Iamblicus de Myst., sect. i., c. 2), in subterranean apartments near Thebes.—(Pausan., l. i., p. 78.)

In this we trace the progress of engraving on stone; and the invention of alphabetical writing was a necessary consequence of the improvements made in the former method: and hence the sacred books of the second Hermes.—(Selen. apud Iamblich. de Myst. Ægypt., § 8, c. 1; Manetho, apud eund. ibid; Clem. Alex., l. vi., p. 633; Euseb. Præp., Ev., l. i., c. 9.) In these public registers the priests inserted whatever related to astronomy, philosophy, laws, &c.—(Joseph. cont. Appian, l. i.)

The Kings of Egypt were often priests also; and therefore the arts of architecture and engraving would receive the utmost encouragement which the kingly office could bestow upon them. Hence, temples would be built upon a more magnificent scale, and, to satisfy the infirmity of man's nature, image-worship would be invented. This worship was, no doubt, at first confined to one image of the Supreme Deity; and as that Great Being is unchangeable, so their representation of Him in stone was reduced to the most exact rules of proportion. As an instance of this, I need only mention that Teles and Theodorus, the sons of Rhœcus, made the famous statue of Apollo Pythius, in Samos, after the Egyptian manner. It was divided in two parts, from the head to the groin, and thence to the feet; one half being cut by Teles, at Samos, and the other half by his brother at Ephesus; yet so nicely did the two parts correspond, that when brought together they fitted most exactly: and this was the more extraordinary, as the statue was represented in a moving posture, with the hands outstretched.—(Diod. Sic., l. i., p. 88.)

“Writers are agreed,” says M. T. B. Emeric-David, “that admiration of the works of the first statuary was one of the causes of idolatry. It was, doubtless, natural that men were represented according to their natural likeness, before they made their gods according to the image of man; and thus human idols preceded those of the gods.—(Berger, Orig. des Dieux du Pag., chap. iv. § 3) ‘For a father, afflicted with untimely mourning, when he hath made an image of his son, soon taken away, now honoured him as a god, which was then a dead man, and delivered to those that were under him ceremonies and sacrifices. Thus, in process of time, an ungodly custom, grown strong, was kept as a law, and graven images were worshipped by the commandment of kings; whom men could not honour in presence, because they dwelt from far, and made an express image of a king whom they honoured, to the end that by this, their forwardness, they might flatter him that was absent, as if he were present. Also, the singular diligence of the artificer did help to set forward the ignorant to more superstition; for he, peradventure willing to please one in authority, forced all his skill to make the resemblance of the best fashion. And so the multitude, allured by the grace of the work, took him now for a god, which a little before was but honoured as a man.’”—(Wisdom of Solomon, chap. xiv. 15–20.)

In accordance with the spirit of the age, and with the growing desire to raise temples, it became necessary, to prevent civil commotions, to direct the thoughts of the people to these objects. Accordingly, we find that a variety of oracles were established, whereat the Pythia exercised a moral control over the passions: the mind being also deeply impressed with a sense of awe by the grandeur and magnificence of these sacred buildings. Hence, the splendour of the temples of Hercules, Apollo, Minerva, Diana, and Mars; and more especially those of Jupiter and Latona; and still more recently of Serapis, at Alexandria. —(Herodot. ubi supra, p. 78.)

The influence of oracles on the Grecian and other people was also very powerful; and, lest their effect should be weakened or neglected by their distance from the person wishing to consult, an expedient was adopted, by the contrivance of the *vasōis* (*εὐρησσομεύουσιν*), or temples drawn by oxen.—(Eustath. in Iliad. A. Serv. ad Æn. vi.) These were travelling oracles, connected with the great ones, and their responses were understood by the motions impressed upon the vehicle. This was also a custom in Egypt and Lybia, as well as Carthagenia, and even ancient Germany.—(Tacit. de Sit. Mor. et Pop. Germ.) Perhaps the temple of Moloch was a machine of this kind. The image of Agrostes was carried about in this way.

But the Grecians were less superstitious than the Egyptians; and, lest they should grow to be weary of stationary oracles and their effects—the portable ones—Lycurgus, and other early legislators, turned the attention of the people to the celebration of Games, which might become the focus on which the genius of the people might fix and improve. "To the many causes which formed the taste and excited emulation, must be added the institution of the Olympic Games—that hotbed of glory which warmed and vivified all Greece. How shall we explain their effects upon genius? The image would be feeble, were we to liken it to the brightness of the solar rays piercing the Grecian host assembled on the Olympic stade between Mount Saturn and the river Alpheus. The Grecian citizens, each envious of the other, flocked to Olympia. Each city led thither its finest athletes and pentathli. It was rather an assemblage of *states* than of *men* at the Olympic Games. There poets sang their hymns; there historians recited their annals; there artists exhibited their *chefs-d'œuvre*. Modesty characterized the conqueror, his friends, his master, his father, and his happy country. And when the victor was conducted to his city, made proud by being his birth-place, a breach in its wall gave him a free entrance.—(Plutarch, Simpos., lib. ii., cap. 5.) Polycletus and Myron modelled his statue for posterity. In a word, Pindar chanted his victory; Pindar consecrated to the conqueror, to his ancestors, and to all Greece, palms more durable than marble or brass. No, never has the genius of legislation seized upon the soul with a more sublime institution.

"By such means was emulation excited and ennobled, and taste formed, directed, and preserved. But Greece presented a more extraordinary phenomenon still: the indifference of the greater portion of its people for these same Arts, which we now think constitute her glory." —(T. B. Emeric-David, sur l'Art Statuaire, pp. 96, 97.)

It is unfortunate that the register of victors at the Olympic Games has not reached our times; and equally so that Phlegon's 16 books, together with his epitome of them, in 8 vols., giving an account of all the victors at those games, have been lost. Pindar's praises of the victors at the Olympic, the Parthian, the Nemean, and Isthmian games (Suidas, p. 1671), relate, with perhaps one exception (in which he speaks of music) to wrestlers. Our accounts are, therefore, very imperfect. Strabo, speaking of the Olympic Games, says that an Ætolian colony,

in league with some of the posterity of Hercules, subdued many Pisæan towns, Olympia being of their number; and that there they instituted the games.—(Gregg., l. viii.) It is added, that the Pisæans being afterwards conquered by the Elians, the latter assumed the management of the ceremonies.

At an early period after their institution, they appear to have fallen into neglect; but on the return of Lycurgus from Egypt and Crete, he perceived in these games an agent highly favourable to the prosecution of his newly-formed project of legislation in Sparta. He therefore concerted with Cleosthenes and Iphitus respecting their reinstitution. It was accordingly decided that the games should be revived. At this time (about 884 years before our era) Greece was bleeding from the wounds inflicted during a civil war, and wasted by a fearful pestilence. Iphitus, of the family of Hercules, and grandson of Oxyllus, applied for advice to the Oracle of Delphi; the answer returned was, that an armistice should be proclaimed, and the festivals, anciently celebrated at Olympia, on the Alpheus, revived. By these means only could the anger of the gods be appeased. The reinstitution accordingly took place under circumstances of peculiar solemnity.

The office of hellenodick, or judge, was assumed by Iphitus alone, as being a descendant of Hercules, in honour of whom the games were originally instituted. In the 15th Olympiad, two judges were chosen out of the Elean body; and in the 75th the number was increased to nine. Three others were afterwards added (Pausan.); and when the Arcadians overcame the Eleans, the number again decreased. Yet even in the time of the Emperor Hadrian there were not less than ten.—(Cælius Rhodiginus, Antiq. Lat., l. xxii., c. 75; Alex. ab Alexand., l. v., c. 8.) "A show of hands often awarded the victory in poetry, music, sculpture, and painting; though Plato (de Legibus, l. 2) objects to this mode, as inferior to the appointment of judges. Among the Athenians, the judges of music were appointed by the archons, confirmed by the people, and held their office four years. Of theatrical pieces, the judges were five or seven in number (Lucian Harm.), sometimes ten (Meuricus Parath., c. 7); they were chosen by lot (Plutarch, in Cimon). In painting and sculpture the judges were *not always* artists. Diog. Laertius (l. i., in Anachar.) quotes the astonishment of the philosophers, that among the Greeks artists disputed the prize; but it was not *artists* who decided the claims."—(Catalogue of the Designs offered for the New Houses of Parliament, 6th ed., 1836.) The fiat of the judges was absolute, even to the exclusion of a whole people, as in the case of the Lacedæmonians, whom they excluded from partaking of the sacred rites, alleging that they had not paid the fine of 200 drachmæ, for having transgressed a certain rule.—(Thucyd., l. v.)

Alluding to the rewards bestowed upon men who distinguished themselves at the Olympic Games, M. T. B. Emeric-David makes these remarks: "Systems of rewards have their theories. The honours given by the Athenians were so graduated, that (competition) never flagged. With what various rewards does their history present us? The name of him to be honoured proclaimed in the theatre; proclaimed at the public games. A crown decreed by the senate; a crown decreed by the public; a crown given on the feast of the Panathæum.—(Demosth. et Æschin. de Coron.; Sam. Petit. Leg. Attic., lib. iii., tit. 6.) Portrait in the national palace; portrait in a temple.—(Pausan., lib. i., c. 3 et 21; Id., lib. x., c. 23.) Shield, bearing its owner's name and the occasion of his inauguration, suspended in a temple.—(Id., lib. x., c. 21.) Maintenance at the Prytaneum; maintenance for the father, for his children after him, and for their descendants for ever.—(Meurs. Athen. Attic., lib. i., c. 8.) Statue in a public place;

statue in the Prytaneum; statue in the temple of Delphos. Public and periodical games celebrated at the tombs. To these distinguished honours (rarely bestowed in days of freedom—profusely in those of slavery), the name of a hero given to the statue of a god, his image painted upon the curtain (veil) of Minerva, which is spread at the Panathænea.—(Aristoph. in Equit., act i., scene 6, vers. 562; Suidas, in *πρωτος*; Meurs. Panath., cap. 18.) These are but a part of the rewards to which in succession he is permitted to aspire. Perhaps we should pardon an enthusiastic people for one law to balance against this code of rewards: might it not be necessary to place ostracism as the counterpoise deification?

"Artists might obtain the greater part of these honours; indeed the Athenians were reproached for bestowing the same reward on a singer as on a general officer.

"The name of the artist was sometimes, by order of the magistrates, engraved at the side of a noble figure. Did they thereby intend to honour the inventor or direct the attention to the work? Truly, they did both. Three fine statues are seen in a temple of Ceres—one of Ceres, the second of Proserpine, and the third of Bacchus; and on the wall, near, is written: *Polycletus did these works*.—(Pausan., lib. i., cap. 2.)

"Parrhasius, who called himself the *prince* of painters, carried as the insignia of that royalty, a purple mantle, a staff inlaid with a spiral of gold, and wore a golden crown on his head.—(Plin., lib. 35, cap. 9 et 10; Elian. Var. Hist., lib. ix., cap. 11. Athen., lib. xii., cap. 11). Nor does it appear that public opinion was opposed to the conceit.

"When Polygnotus had painted, at Delphos, the taking of Troy, the Amphictyons gave him their solemn thanks, and decreed that he should be feasted (qu'il auroit sa nourriture) at every Prytaneum of Greece.—(Plin., lib. xxxv., cap. 9.) He received from the Athenians the freedom of the city.—(Plin. ibid.; Suid. in verb. *πρωτωνος*.)

"There was at Athens a particular law relating to the Fine Arts, expressed in these terms:—*THAT THE GREATEST PROFICIENT IN EACH ART SHALL HAVE HIS MEALS AT THE PRYTANEUM, AND SHALL TAKE THE HIGHEST SEAT*.—(Sam. Petit. Leg. Attic., lib. v., tit. 6.)

"The duration of this privilege depended upon superior merit. The same law adds: If a more proficient artist in the same department shall arise, the president shall concede the place of honour to him.—(Aristoph. in Equit., act iv., scen. 1, vers. 1224–1247, et seq.; ibid. act v., scen. ult., vers. 1401, et seq.; Sam. Petit. loc. cit. ad not. et lib. iii., tit. 6.)

"The system of emulation thus established daily encouraged the most established artists to strive for honours which Socrates regarded the highest that a mortal could obtain.—(Qui honos apud Græcos maximus haberetur: Cicer. de Orat., lib. i., cap. 54.) An additional reward yet awaited them: the praises which fame shed upon them; the pride of the cities which gave them birth."—Sur l'Art Statuaire, p. 161–168.

Of the Heræan and Nemean Games, or festivals, we will give a short account. The former, we are told, were established by Archineus, tyrant of Argos, though others impute them to Lynceus, King of Argolis, about the year of the world 2558. They were called Heræan, from the Greek word (Liv., l. xxvii., c. 30), *ἡρη*, signifying Juno, whom they worshipped in Argolis as their tutelary goddess, and in her honour this festival was first instituted, though the games were common also to other parts of Greece, and to the islands of Samos, Ægina, and Cos. At Corinth the ceremony was a mournful one, from a tradition that Medea, after killing her children, instituted other games in atonement for her crime.—(Pausan. in Corinth.; Suidas, Polyæn; Athenæus, &c.) The ceremony at Argolis consisted of a pompous procession. The statue of Juno, of ivory and gold, and said to be one of the best of the works of Polycletus, was carried in a

chariot, drawn by two white oxen; while the image of Trochilus, the first priestess of Juno Argiva, was placed in the driver's seat. The ministry to this goddess was granted to none but women of great distinction. When the religious ceremonies were over, the sports began. The conqueror was rewarded with a crown of myrtle, with which he paraded the streets several successive days, amid the acclamations of his fellow citizens; and parading also a shield or buckler, which he had won.—(Ubi supra.)

Of the Nemean Games, we are told by some that they were instituted in honour of Archæmus, the son of Lycus; and others say of Lycurgus, King of Thrace, to allay his grief for the death of a son. Many think they were instituted before the Theban war. At all events, they were revived by Hercules, and consecrated to Jupiter in thanksgiving for the victory he had gained over the Nemean lion.—(Pausan. ubi supra.) These games were common to the Argians, Corinthians, and the inhabitants of Cleonæ, who each chose a president by turns.—(Pausan. Athenæus, &c.; Euseb. in Chron.) The victor was rewarded with a crown of olive, and of smallage, which was made use of in funeral ceremonies, and here to renew the memory of the death of Archæmus. We are informed by Clemens Alexandrinus, that on these occasions a funeral oration was pronounced, and the judges appointed to distribute the rewards were clad in mourning.—(Polyæn. ubi supra.)

In addition to the games in Greece already mentioned were the Isthmian, Pythæan, Thesean, and others. But the object proposed in each was the same, namely, to promote literature and the Arts, and gymnastic exercises; the rewards being, as already shown, of a purely honorary kind, save only in respect to meals, which were given gratuitously to the victors.

As the ancient Roman system, in respect to competition and rewards, stands opposed to that of Greece, it will be necessary that we give some account of it here, in order that our readers may be prepared to judge of the merits of the two, and in how far the better one may be taken as a model adapted to our own times and circumstances.

The Romans were great imitators of the Grecians in their institutions, their customs, and their games. The first Tarquin introduced the *ludi magni*. And after Rome had escaped capture by Brennus and his Gauls, and the great Camillus had voluntarily laid down the dictatorship, the city became distracted by civil commotions and the quarrels of consuls, and the inhabitants, wasted by a pestilence, thought it advisable to institute fresh games to conciliate the favour of the gods, and as a means of allaying the irritated spirit of the people, and giving them a fresh direction.—(Liv., l. vii., c. 2.) An extraordinary day was, therefore, added to the *ludi magni*, and the name changed to *ludi maximi*. And though the temple of Concord was built for the occasion, the experiment was a failure.

Fifty years later, Fabius Pictor introduced the art of painting, and himself painted the temple of the Goddess of Health.—(Liv., l. x., c. 1.) But neither did this succeed, though Fabius was afterwards consul. Forty years afterwards the temple of Juno Monita was built; hence the word money.—(Suidas, in voce *μωνα*.) But the Fine Arts excited little attention till the arrival of the immense spoils in statues and pictures from Corinth and Carthage, B. C. 146, upon which occasion Grecian games were celebrated with extraordinary magnificence.—(Cic. in Brut.: Valer. Max., l. v., c. 7, et l. iii. et vii.; Ovid, *Fort.*, l. v.; Phil. in Mario et Sylla.)

But we must return to the period when the *ludi maximi* were established. A year after that event, a new kind of exhibition was invented, called the *Scenici*, from their being performed on a stage built in the shade.—(Liv., l. vii., c. 21.) The performers were brought from Etruria, and were called *hister*, which signifies, in their

language, a player. The *histriones* were dancers, and were at first unaccompanied with verses. Afterwards the Roman youth imitated these foreign dances, mixing up jokes and rillery. This was succeeded by satires written in verse; and some years later, Divius Andronicus turned these satires into regular plays. The farces were discontinued for a time, but were afterwards acted at the end of serious performances. Among the Grecians the profession of an actor was honourable; Æschylus, in his youth, acted on the stage at Athens.—(Demosth. in Orat. apud Quinctil., l. ii., c. 17.) Aristodemus, though an actor, was sent as ambassador to Philip, King of Macedonia, in the name of the republic of Athens. But the Romans, acting upon an opposite principle, sought to dishonour the stage performers. They prohibited the *histriones* from serving in war, or filling any post of honour in the state; and an actress was considered infamous: "Ait prætor," says Ulpian, "qui in scenam prodierit, infamis est."—(Ulpian, l. ii., par. 5, &c.)

The combats of Gladiators in Rome were truly ferocious. It is said they were introduced from Etruria, having come thither from Greece: their object being to supersede human sacrifices! According to Valerius Maximus (Valer. Max., lib. ii., c. 4; Liv. Epit., lib. xvi.), the first show of gladiators, called *munus gladiatorum*, was exhibited in Rome in the year of the city 484. They were introduced by M. and D. Brutus, upon the death of their father. In process of time the Romans grew so attached to these entertainments, that the heir of any great or rich citizen deceased, and all the chief magistrates, presented the people with shows of this kind, to procure their esteem. And thus the *ædiles*, *prætors*, and *consuls*, and every candidate for office, made court to the people by entertaining them frequently with these fights, which at first consisted of only three couple of gladiators, but afterwards to 320 couple (Dio Cass.; and in Trajan's time to 1000 couple. In the time of the republic the number of gladiators was so great that, when the conspiracy of Cataline broke out, the senate ordered them to be distributed to the strong-holds.—(Ubi supra.) The rewards to the conquerors were a crown of mastich and a palm branch; sometimes a small sum of money, and more rarely their liberty; the gladiators being for the most part slaves, whose masters let them out for hire at immense prices.—(Dio Cass., lib. xlvii.; et Suet. in August., c. 43.) They engaged them by the most fearful oaths never to give ground, but to fight to the last extremity. If one of them was exhausted in the fight, or horror-struck at the approach of death, held up his finger and laid down his arms, as appealing to the mercy of the assembled audience, which sometimes consisted of 200,000 persons of both sexes (Plin., l. xxxvii., c. 15), they not unfrequently took pleasure in giving him up to the fury of his adversary, denoting their wish by bending back their thumbs, and shouting *Recipe ferrum*, which resounded from every part of the vast amphitheatre.

Soon as the mournful sound of the trumpet proclaimed the death of a gladiator, an iron hook was fixed into his flesh, and his body was ignominiously dragged from the spot, through one of the gates of the amphitheatre, to the *spoliarium*, where it was rifled and stripped; and, if still breathing, inhumanly dispatched. Crowds of people then flocked thither to apply their mouths to the wounds and thence suck the blood before it congealed, out of a persuasion that it was a sovereign remedy for the falling sickness!—(Plin., lib. xxviii.)

Horrible as were these scenes, they were not revolting to the feelings of the Roman people; and even young men of family, who had dissipated their patrimony, were not ashamed to hire themselves as gladiators; nay, even knights and noblemen, and senators ended a life of infamy and debauchery as common gladiators. So

notorious and scandalous had it become, that Augustus published an edict prohibiting, under severe penalties, any one of reputable parentage from taking up this disgusting profession. In the reign of Nero, however, this law had become a dead letter; there being no fewer than 400 senators and 600 of the equestrian order who fought on the arena as gladiators.—(Suet. in Ner., c. 12.) At length Commodus entered the lists in this capacity, and took a pride in signing often his name, "The Conqueror of 1000 Gladiators." He was, however, at last strangled by Narcissus, a famous wrestler.—(Vit. Comm., p. 51.)

Even women of distinction engaged in these public conflicts, as we learn from the *Satirist*:—

"Quale dicus nerum, si conjugis auctio fiat,  
Balteus, et manice, et cristæ crurisque sinistra  
Dimidium tegmen? vel, si diversa movebit  
Prælia, tu felix, ocreas vendente puella.  
Itæ sunt quæ tenui sudant in cyclade, quarum  
Illicias et panniculus bombycinus urit.  
Aspice quo fremitu monstratos perferat ictus;  
Et quanto galeæ curvetur pondere; quanta  
Poplitibus sedeat, quam densa fascio libro!"—*Juv.*,  
satire vi., ver. 255, et seq.

From the disgusting to the ridiculous there is but one step, as exemplified in Rome by the combats of dwarfs, which diverted the people exceedingly, especially when any one of them engaged with a gladiatrix.—(Statius, l. vi., ver. 57, et seq.)

We are informed by Petronius Arbiter, that these combats were introduced out of superstition, but were maintained out of policy, that the people might look on blood and slaughter as matter of diversion, and thereby become valiant. But games and scenic representations seemed only, like the combats of gladiators, to brutalize and debase the mind of the Roman people: they engendered depravity of manners and corruption of morals through all classes, whatever the rank or sex. The exercise of the Fine Arts in Rome, as they failed of producing the morbid excitement occasioned by witnessing the combats of gladiators, found little favour, and, except one of its branches—architecture—would never have arrived at mediocrity, but for the genius of Vitruvius and Apollodorus. It may even be doubted whether Rome would have had a respectable literature had it not been for the academies at Athens, in which the Roman youth received their education. Brutus constantly attended the lectures of Theophrastus, the academic, and Cratippus, the peripatetic, in order to gain the affection of the young Roman noblemen, who studied under those philosophers, among whom was Marcus Tullius Cicero's son. In one of his letters to Tiro, Marcus thus writes: "I have hired a place hard by me for Brutus, and, as much as my poverty permits me, relieve his wants. I intended to declaim in Greek before Cassius, but before Brutus I will perform my exercise in Latin," &c. (Cic., l. xvi., ad famil. epist. 21.) Indeed, Cicero himself pleaded in Greek before Apollonius the Alabandian, who was not, as Plutarch informs us, well versed in the Latin language; and that he bestowed this praise on the Roman orator: "Take courage, Cicero: I both praise and admire you; but I am sorry for poor Greece, when I see the two only ornaments that were left us, learning and eloquence, transferred from us by you to the Romans?" (Plut. in Apollon.) And, while upon this subject, it may be mentioned that, in order to encourage polite learning, Augustus endeavoured to check the taste for the exhibition of gladiators.—(Discap., p. 531—534; Suet. in Octav.) Vespasian was the first, however, who settled salaries on professors of rhetoric both in Greek and Latin, to be paid annually out of the exchequer.—(Suet. in Vesp., c. 17, 18.) Antoninus Pius likewise bestowed great privileges and salaries upon such men as undertook the education of youth in every part of the province. After this digression, I proceed to the account of the Roman games.

Calligula began his third consulship at Lyons, and exhibited probably there the magnificent



sports of which Suetonius and Dio Cassius make mention.—(Suet., c. 25.) Upon this occasion he ordained a solemn contention of eloquence, both in Greek and Latin, and obliged those who were overcome to give rewards to their competitors, and compose a piece in their praise. Those who gave no satisfaction at all were condemned to be whipped like schoolboys, or cast into the Rhone.—(Suet., c. 20.) Hence also the verse of Juvenal.—(Juv., satire i., ver. 44.)

In the year A. D. 59 or 60, Nero instituted, at Rome, the Quinquennial Games, for the improvement of wit and genius, and for contests of eloquence and poetry, on which occasion the players and pantomimes, who had been banished in a preceding reign, were recalled and restored to the stage.—(Tacit. Annal.)

A. D. 87, Domitian, upon entering his 12th consulship, instituted the Capitoline Sports, in honour of Jupiter Capitolinus, the Emperor attending in person, with the priest of Jupiter and the college of the Flavian priests.—(Suet., c. 4.) The following year he celebrated the Secular Games. They were called *secular*, because celebrated only once in an age.—(Onuph. Lud.; Tacit. Annal., l. xi., c. 12.)

Having now alluded to the greater number of games which were instituted in Greece and Rome, I will follow the same plan, so far as it may be practicable, in treating—

2nd. Of COMPETITION, considered as a means of national improvement?

Before the system of competition was systematically established by the ancient Grecian philosophers and legislators, the inquiring mind of man was directed to the solution of riddles. Thus we find Samson proposing his riddle: "And Samson said unto them, I will now put forth a riddle unto you: if ye can certainly declare it me within the seven days of the feast, and find it out, then I will give you thirty sheets and thirty change of garments: but if ye cannot declare it me, then shall ye give me thirty sheets and thirty change of garments. And they said unto him, Put forth thy riddle, that we may hear it."—(Judges, xiv., 12 & 13.)

The Sidonians and Phœnicians were of a most happy genius and disposition. It has been said that arithmetic and astronomy were brought to great perfection by them (Strabo, l. xvi., p. 757); and that they conveyed them to Greece (Idem.) together with letters.—(Herodot., l. v., c. 58.) They were, indeed, from the beginning addicted to philosophical exercises of the mind; hence, Moschus, a Sidonian, taught the doctrine of Atoms before the Trojan war.—(Posidonius apud Strab., ubi supra.) They were great proposers and propounders of riddles also; for we find that Abdomenus, of Tyre, challenged Solomon, though the wisest king on earth, to answer the subtle questions he proposed to him.—(Renaud et Dios apud Joseph., l. viii., c. 2, et cont. Ap., l. i.)

Between Solomon and Hiram, King of Tyre, a great friendship subsisted, the love of wisdom being the chief motive to it.—(Joseph., ubi supra, et l. i., contra Appian.) They frequently interchanged certain riddles, the conditions being, that he who failed of the solution should incur a forfeiture. The same writer states, that Hiram, finding the questions too hard for him, paid the penalty; whereupon Abdomenus, the Tyrian before spoken of, resolved the said question, and, as we have shown, proposed new ones to Solomon. (Dios, as quoted by Joseph., l. viii., c. 2.)

Among the early Grecians, we learn that Chiron was skilful in horsemanship, astronomy, music, and poetry; that he taught Æsculapius physic, and Achilles music and poetry. When the Argonauts were on their voyage in pursuit of the golden fleece, they visited on their way the cave of Chiron, in order to leave the young Achilles under his care for education, and to receive some instruction in astronomy, to enable Jason and his crew to direct their course towards Æu, the capi-

tal of Colchis. Chiron received the fifty adventures, and entertained them with such hospitality as his frugal habits afforded; after which, "Achilles stretched his hand, and gave the beautiful shell, Which Chiron took, and sang the Centaur combat fell," &c.

Orpheus was then, as one of the Argonauts, invited to prove his skill, which he did with so much sweetness, that the stones rushed to the mouth of the grotto, as did also the wild beasts and the birds, to listen to the enchanting strain; which when,

"Amazed, the Centaur saw, his clapping hands he beat; And stamped in ecstasy the rock with hoof'd and horny feet."—(Maria Hack's *Grecian Stories*, quoted from specimens of classic poetry.)

These were, perhaps, the first examples of COMPETITION afforded by early historians or poets, and they are sufficient to show that the principle was acted upon at a very early period. Indeed I might have gone back to a much further time, had I conceived it to be necessary. I will therefore proceed with this portion of my subject without interruption.

The time at which Orpheus and Homer lived, and our historical notices of them, are all too uncertain to enable us to determine whether they wrote in competition with each other. With respect to Alcæus, we learn that he was contemporary with Sappho; but another Alcæus, about the 44th Olympiad, was the inventor of the Alcaic verse (Plutarch, in Vit. Flamin.); and for which it is probable he obtained the prize of poetry. There was another poet of this name, who, in a battle, is said to have betaken himself to flight, and left his armour behind him, which the Athenians, who gained the day, hung up in the Temple of Minerva, at Sigeum. The unfortunate poet lamented this disgrace in a poem, which he dedicated to Menalippus, who attended him in his flight.—(Herodot., l. v., c. 95.) Archilochus, of Paros, invented iambic verse.—(Horat. de Arte Poetica.) His verses were so satirical that Lycambes, against whom he wrote, hanged himself out of despair. The famous Stesichorus is said to have combined the dance with poetry.—Cicero informs us (Cic., act ii. in Verr.), that among the ruins of the old city of Himeria was found a statue of a stooping old man, with a book in his hand, which was supposed to be Stesichorus, and was deemed a masterpiece of Art. If this account be true, it is clear that he must have gained the prize; and if so, we may reasonably suppose that each of the former-named poets also gained prizes for their inventions; and that, if they gained prizes, they must have had COMPETITORS.

When the island of Scyras was reduced by the Athenians, under Cimon, he brought from thence the bones of Theseus; and, to commemorate that event, a yearly contest for *tragic* writers was instituted at Athens. On this occasion Sophocles brought his first performance on the stage, and won the prize, though he had Æschylus, his master, for his competitor; which the conquered poet—who till then had had no equal, and was, therefore, considered the best tragedian of his age—was unable to brook, and withdrew to Sicily, where he spent the remainder of his life. Æschylus had written, up to the period of his defeat, no less than seventy tragedies, of which twenty-five gained the prize. And Sophocles himself is said to have died of joy, in the 95th year of his age, at the unexpected success of one of his dramas at the Olympic Games. It was the success of Sophocles which induced Euripides also to retire from Athens. He then became the guest of Archelaus, King of Macedonia, the friend of learning and of learned men.—(Diod. Sic., l. xii.) With respect to Sophocles and Æschylus, it may be said that both possessed a lofty genius; but that the former was more sublime in his ideas, and in his expressions more intelligible. He also succeeded better in moving the passions; and, by the judicious mixture of terror and pity, awakened more lasting impressions in

the audience: whence he was called the Bee. Euripides, on the other hand, is considered more elaborate and correct; and he gave to his pieces a moral effect, which the other two did not aim at. And, so much was his muse admired, that after the last great defeat of the Athenians before Syracuse, many of the prisoners were released, by only repeating some of his verses.

One most important conclusion is to be drawn from the above examples, namely, that in the age of Cimon and Pericles, the GOLDEN AGE OF POETRY, poets of the most established reputation thought it no dishonour to compete for prizes with the "merest tyro;" and that to this cause may be imputed the *progressive improvements* which were made in poetry. "For Plutarch observes, in his life of Solon, who lived 593 years before Christ, that about this time began Thespis to set out his tragedies, which was a thing that much delighted the people for the rareness thereof, being not many poets yet in number to strive one against another for victory, as afterwards there were."—(North's Translation of Plutarch, p. 80.)

A great sensation was excited when Dionysius, the tyrant of Syracuse, competed for the prize of poetry at the Olympic Games: not because he was a king, and therefore an unexpected competitor, but because he was hated by the Athenians for his tyranny. The judges decided against his comedy, which want of success deeply mortified him.—(Diod. Sic., l. xiv.) He afterwards took fresh courage and wrote a tragedy, which was acted at Athens, and the prize of poetry was unanimously awarded to him. The Athenians were the best judges of this kind of poetry, and their award must be considered just, from the personal enmity in which the author was held. The transport of joy which this victory gave him was so immoderate, that he died from excess of delight.—(Diod. Sic., l. xiv., c. 12; Plutarch, Moral.)

In short, it was by the wholesome practice of COMPETITION that the genius of the three great tragic writers was unfolded; that comedy was brought to perfection by Aristophanes, Phrynichus, Aristarchus, and Crætenus (Philemon was the successful competitor of Menander); that the lyric muse of Pindar and Anacreon soared aloft. It was under the same stimulating influence that Herodotus, Thucydides, and Xenophon recited their histories. It was the persuasive oratory of Callistratus that awakened the emulation of Demosthenes, and that he himself was opposed by Æschines. It was emulation which raised Plato above the earth, and which sunk Diogenes beneath it; that made Heraclitus the "crying philosopher," and Democritus the "laughing philosopher." It was the love of glory, and the hope of having statues erected to them, which brought out the mental qualities of Myron, Polyctetes, and Praxitelles; of Polygnote, Zeuxis, Parrhasius, Protogenes, and Apelles.

Of literary competition at the Roman Games we can, perhaps, form no just idea. Publius, a slave, in the time of Julius Cæsar, acquired great applause for his wit, and for many comic pieces which he wrote, and which obtained for him his manumission. He challenged all the dramatic writers and orators at Rome, and carried the prize from every competitor.—(Macrob. Saturn., l. ii., c. 7.)

These remarks, although prolonged somewhat beyond our original design, must be considered but as pioneers to open the way to more pressing and immediate matters.

The subject is one of very vital importance, and imperatively demands to be treated in all its bearings; not alone in reference to its existing association with Art, but as influencing, generally, the public mind. The changes which have been produced within the last ten years have been greater than they had been during the previous century. The wonderful past is, however, but the parent of a far more wonderful future.

## OBITUARY.

ALLAN CUNNINGHAM.

This excellent gentleman—while, if not an artist, was for so long a period closely and intimately connected with the Arts—died at his house in Belgrave-place, Pimlico, on the 5th of November, at the age of 57. His death was almost sudden; although he had been, for a considerable time, in an ill state of health, his constitution having been shaken by two attacks of paralysis. He was born of comparatively humble parents, at Blackwood, in Dumfriesshire; and, when little more than a child, was placed apprentice to a stone-mason. Almost as soon, however, he began to cultivate acquaintance with the muses; his genius obtained reputation beyond the precincts of his home; and he made his way to the great mart of Talent, self-dependant, to achieve fame, obtain respect, and gather fortune. From time to time he published his works—novels, poems, and biographies; among the latter, his “Lives of British Painters, Sculptors, and Architects,” are deservedly popular: and aiding his “means” by his position in the studio of Sir Francis Chantrey, where he was occupied for several years as manager of his extensive concern. Mr. Cunningham had finished a life of his friend, Sir David Wilkie, only the day before his own death. This work, now on the eve of publication, we shall be called upon to review.

We should have much to say of this accomplished and estimable man; but that we are saved the labour by adopting the following notices of him, written by Mrs. S. C. Hall. They are extracted from the *Britannia*, an excellent, valuable, and ably-conducted weekly newspaper, where they were printed anonymously. Notwithstanding their length, the reader will, we hope, consider us justified in copying them:—

“So many of those who but a few months ago constituted a prominent portion of the present of my own time, are become so completely of the past, that I cannot look back without chronicling death after death, so as to force the considerations we too often try to put far from us, as to the uncertainty of life. We are all, indeed, ready to admit the uncertainty of this precious treasure, yet we act as if it were, at least, as enduring as the sky above us, or the earth upon which we tread.

“Wilkie, Chantrey, and Allan Cunningham—painter, sculptor, and poet—men eminent amongst their fellows, not only for talent, but for high moral worth and integrity of purpose—are passed away. It seemed as if, united as they were by the strong bonds of friendship in death they should not be divided. The completion of Chantrey’s works was intrusted to Allan Cunningham, who had finished a life of Sir David Wilkie only two days before he was struck, for the second time, with paralysis, which terminated fatally on Saturday last. This estimable man has left behind him an honourable name, and a noble example of what may be accomplished by those who, combining talents with industry, are capable of the great effort of concentrating their energies upon a given point, and are thus certain to conquer difficulties and achieve greatness, if God spare their health and life. The career of Allan Cunningham is one of the most encouraging instances of literary success in modern times; progressing steadily onward, not jerked forward by unnatural excitement, nor drawn back by any decided failure. True, it must be recollected that his occupation in Chantrey’s studio gave him a steady income (steadied from literary fluctuations), and that this was a great step towards victory; still his success, under all circumstances, was worthy of a strong and original mind.

“It is now about fifteen years since I first saw Allan Cunningham; and I can recall the interview as clearly as though but an hour had intervened. It was before I had been much in literary society, or become personally acquainted with those whose works had entered into my heart. I remember how my cheek flushed when he took me by the hand, and how pleased and proud I was of the few words of praise he bestowed upon one of the first efforts of my pen. He was at that time a tall, stout man, somewhat high shouldered, broad chested, and altogether strongly proportioned; his head was well and erectly placed; his mouth close yet full; his nose thick and firm; his eyes, of intense darkness, for I never could define their colour, were deeply set beneath shaggy yet moveable eyebrows, and were, I think, as powerful, and yet as soft and winning, as any eyes I ever saw. His brow was very noble and expanded, indicative not only of imagination and observation, but, in its towering height, of that veneration and benevolence which formed so conspicuous a portion of his character. His accent was strongly Scotch, and he expressed himself when warmed into a subject with eloquence and feeling, but, generally speaking, his manner was quiet and reserved; not, however, timid and gauche, like that of Sir David Wilkie, but easy and self-possessed, quiet from a habit of observing rather than a dislike to conversation. Admire him or not as you pleased, it was impossible not to respect the man who, so completely the architect of his own for-

tune, was never ashamed of being so, and would state the fact as an encouragement to those who needed his example to steady their progress. Burns cultivated his poetic vein while performing the laborious duties of a husbandman; and Allan Cunningham, while chiselling granite in his native country, breathed forth his soul in poetry. A gentleman, who for a long time conducted one of the most influential and the most fashionable journals of the day, told me that it was a letter from him to the young poet which brought him to London, some five-and-thirty years ago. Whether this was really so or not I cannot tell; but, whatever brought him to London, his own exertions kept him there, and his own steady, manly, and straightforward conduct, united to considerable and varied talent and most extraordinary industry, both in the acquirement and application of knowledge, rendered his society courted by the first people in the country. In after years, when it was my privilege to meet him frequently, it was pleasant to note the respect he commanded from all who were distinguished in Art and literature. Miss Landon used to say that ‘a few of Allan Cunningham’s words strengthened her like a dose of Peruvian bark;’ and there certainly was something firm and substantial rather than brilliant in the generality of his observations, except when roused upon a literary or political question: then, in the brief pause that preceded the utterance of his opinions, his mouth would open and his eyes dilate with those lightning-like glances that were sure to flash in unison with a bright rush of strong and natural feeling. He never referred to his own works in conversation. If any question were asked about them, or any compliment paid to them, he gave the required information, or received the praise, without any display or affectation. Constant and familiar association with persons of high mind and extensive cultivation creates, if not a harsh spirit, certainly a spirit of criticism, where pretensions are made by the unworthy or the feeble to a high intellectual position. Allan Cunningham was considered a severe critic; but, setting aside his knowledge of books, the friend of Scott, Southey, Wordsworth, and Wilson had a right to be fastidious. And, in addition to this, he entertained a most sovereign contempt—a decided antipathy—to every species of affectation, particularly of literary affectation, and certainly lashed it, even in society, by a terrible word or look, which could never be forgotten. But in the same degree that he abhorred affectation was his love of nature. ‘Wherever,’ he would say, ‘wherever there is nature—wherever a person is not ashamed to show a heart—there is the germ of excellence. I love nature.’ And so he did. His dark eyes would glisten over a child or a flower; and a ballad, one of the songs of his own dear land, move him, even to tears, that is, provided it was sung ‘according to nature,’ the full rich meaning given to the words, and no extra flourish, no encumbering drapery of sound forced upon the melody. One of the happiest and most interesting evenings of my life I passed at his house, about ten years ago, in the society of Captain (now Major) Burns (the poet’s son), and poor James Hogg, just at the time when the Londoners, glad of anything to get up an excitement, turned the head of the Ettrick Shepherd by a public dinner, at the period when the seven or eight hundred pounds so expended would have been of incalculable value to a man who, with some of Burns’ talents, inherited all his heedlessness. On that particular evening nothing could exceed poor Hogg’s hilarity; in person he was burly, of a ruddy complexion, with the eye of a Silenus, and one of those loosely-formed mouths that indicate a love of pleasure, be it purchased how it may. Captain Burns sang several of his father’s songs with a pathos and expression that added to their interest, and stimulated the Shepherd to sing his own. Nothing could be more opposite than the minstrelsy of these two men; but both were natural according to their nature, and so Allan Cunningham enjoyed both. I can recall James Hogg sitting on the sofa—his countenance flushed with the excitement and the ‘toddy,’ of which he was not sparing, more in his earnestness, his wildness, his irascibility (particularly when he alluded to ‘the poets’), certainly more like a half wild Irishman than a steady son of the thistle—shouting forth his songs in an untunable voice, rendered almost harmonious by the spirit he threw into it, and giving us an idea of the circumstances connected with the birth of each song at its conclusion; one in particular I remember, ‘The Women-folk.’ ‘Ah, ah!’ he exclaimed, echoing our applause with his own hands, ‘that is my favourite humorous song, sure enough! when I am forced by the ladies to sing against my will, which happens mair frequently than I care to tell; and notwithstanding that my friend Allan stands glowerin’ at me with his twa een, that might have been twins with those of Bobby Burns, they’re so like his. That song, notwithstanding my wood-notes wild, will never be sung by any so well again.’ ‘An’ that’s true!’ replied Cunningham, ‘that’s true; because you have the nature in you; but you’re wrong about the eyes; the only ones I ever saw flash fire like his father’s (alluding to Capt. Burns) were those of Michael Thomas Sadler.’

“This opinion I heard Allan Cunningham frequently repeat, and I suppose that both were right; for, certainly, there was a great similarity between the eyes, both as to colour and expression, of the then popular member for Leeds and Cunningham’s own. I had an opportunity of comparing them a few evenings after at my own house, where the same party were assembled, with numerous literary additions not easily forgotten.

There was Miss Landon, in a dress of scarlet cashmere, that rendered the purity of her complexion and the dark brilliancy of her hair and eyes a perfect atonement for the want of distinctive features; there she was, full of ready smiles and kind appropriate words; brilliant with an unwinding wit, and ready to withdraw herself to exhibit the perfections of others—the most generous of her sex and calling. There was Miss Jewsbury, new to the vastness and extent of London literary society, her quick and generous appreciation of excellence leading her to admire what deserved admiration, while, at the same time, her womanly vanity was wounded to see that she, the marvel of Manchester, was no wonder in London! There was Barry Cornwall, with his calm, philosopher-like repose of observation; Mrs. Hofland, true, earnest, and faithful; Lamman Blanchard, an animated epigram; Wilkie, whose pale, sad brow gave little intimation of the vigour of ‘The Chelsea Pensioners,’ or the humour of ‘Blind Man’s Buff;’ Miss Edgeworth, a rare visitor in London, but an honoured one wherever she is. Amongst them, Hogg, not quite so noisy as before, and anxious to see L.E.L., who well knew that he had written much and harshly about her. Their meeting was singular enough. Hogg edged towards where she sat, fidgeting as she always did upon her chair; he went up like a schoolboy that deserved a flogging, and half expected he should get it, instead of which the slight, girlish-looking poet extended her small white hand towards the huge red fist that seemed uncertain what to do. ‘The appeal, accompanied by her bright smile, was irresistible. ‘God bless ye!’ he exclaimed, involuntarily, ‘God bless ye!’ I did nae think ye’d been sae bonny!’ I ha’ written many a bitter thing about ye, but I’ll do so nae mair. I did nae think ye’d been sae bonny!’ In one corner poor Emma Roberts was talking orientally to Martin the painter; and in another, in deep under-toned discussion, sat Wordsworth, Sadler, and Allan Cunningham. I never saw three more striking heads grouped together: Wordsworth’s so expanded and full, sprinkled with hair too thinly to add to its size or change the character of its proportions; Sadler’s smaller and feebler, but beautiful, covered with folds of premature white hair; Cunningham’s, as full but not as white as Wordsworth’s—fuller, indeed, for the organs of observation were more developed—and the aspect of the head and face was darker, more concentrated than either; and then I compared the eyes of Cunningham and Sadler, having great faith in eyes, which are, according to my belief, the true indexes of a poetic temperament, and the most expressive of all the features. After their discussion was ended, so quickly were my ears attuned to catch their words, that I heard the deep, monotonous voice of the author of ‘The Excursion’ reciting some lines that forced his friends, who gathered in his words with bended heads, to exchange glances of admiration, until at last Allan could not help exclaiming, ‘Ah! but that is nature!’

“Those were brilliant hours—brilliant and full of pleasant memories. I often please myself by fixing my mind upon them, without suffering it to dwell upon the intermediate times, when so few remain of those who enjoyed with me that and other evenings as full of wit as mirth, and all that gives a zest and a relish to the realities of life.

“Where are they all now? Of the five literary ladies who were present on that evening only two survive (Miss Edgeworth and Mrs. S. C. Hall). The other three died prematurely in foreign lands—Miss Landon in Africa, Miss Jewsbury in India, and Miss Roberts in India too. Miss Jewsbury’s fate was, it is said, not much happier than poor Miss Landon’s. Be that as it may, there was no one to tell the tale to those who loved them in their native England. ‘They died and made no sign.’ Miss Landon’s existence was replete with performance. Miss Jewsbury’s was certain to bring forth a late, but abundant, fruitage. Her mind was a treasure-house of things as rich as rare. But now all is over for time in this world. The heather blooms upon the grave of the Ettrick Shepherd; Wallace, the amiable and kind harrister, whom all men loved, and, though he could hardly be called ‘literary,’ was so much with literary persons as to be so called, he is dead, and would, perhaps, have slept beneath a nameless grave, but for the generosity, as deep as it is true, of his friend Macready, who erected a monument to him at his own expense. John Banim also was there; poor Banim! his accent was as savoury of the Irish as Hogg’s of the Scotch; and when he lighted up he could be as racy as the best of them, and as original. He is gathered to his fathers in his own land. Wilkie found a grave amid the billows of the ocean—Michael Thomas Sadler died a linen-mauufacturer at Belfast; others have passed away, crowding the graves with their honoured remains. But a few days ago Allan himself was amongst us; at his post during the day to fulfil Chantrey’s wishes, and at night poring over his last great work. No man was ever more just or more unfinching than the poet Cunningham. He was a brave and sincere Conservative, firm to Church and State. Sir Robert Peel proved his respect for the man by providing for one of his sons. But, though Allan Cunningham was proud and grateful for such a distinction, he craved no favours—HE WORKED—and must have died with the comfort that his family were what the world calls ‘settled’ by the fruits of his honourable industry. I have often heard it said that he had good friends; and so he had, because he commanded respect; nor would Allan have

admitted any person to his house whom he did not think entitled to this distinction. It is difficult to portray any human being more perfect in all the relations of private life than Allan Cunningham; as a husband, a father, a friend, he was perfection; and, great as is his loss to the republic of letters, it is as nought when compared to what his family and friends must suffer. Some of his fugitive poems are unrivalled for purity of composition; they are delicate and exquisite in their delineations, and at the same time healthy and vigorous. His 'Lives,' I think, will increase in value. I should like to see a collected edition of his works; but whether such a publication would succeed during the present depression is uncertain.

"Another link of the chain is broken, another of our great ones passed into eternity, the eternity we all hope for. I shall long miss his cheerful voice, and the pressure of his friendly hand; for he was indeed, for truth, talent, and uprightness, one amongst a thousand. HE LOVED NATURE!"

WILLIAM BROMLEY, A.R.A.

On the 22nd of October, died this distinguished engraver—one of the associate engravers of the Royal Academy, and member of the Academy of St. Luke, Rome. He was in the 74th year of his age, having been born in the year 1769, at Carrisbroke, in the Isle of Wight. His apprenticeship was served to a person of the name of Wooding. For upwards of half a century Mr. Bromley has occupied a very prominent station in his profession; and the world will not cease to hold in high esteem the productions of his burin. Of late years, the public has seen but few of his works; although he was still pursuing his course honourably and profitably; but his recent engravings have been executed for the British Museum; and these find their way only into the folios of "collectors." They consist of copies of the Elgin Marbles, from the admirable drawings of H. Corbould, Esq.; and are as masterly in style and character as aught that proceeded from the graver of Bromley in his younger and more vigorous days.

His works best known and most popular are the plates for "Macklin's Bible," and for the "History of England," after Stothard; the 'Duke of Wellington,' as he appeared on the day of public thanksgiving at St. Paul's Cathedral, after Sir T. Lawrence; the 'Countess Lieven,' from a drawing by the same great master; 'Young Napoleon,' by do.; the portrait of 'Dr. Abernethy,' by do.; 'the Woman taken in Adultery,' after Rubens; the 'Duke of Wellington on Horseback,' after Sir T. Lawrence, &c. &c. His fame was great not only among the members of his own profession, the painters universally appreciated his abilities, and coveted to have their works engraved by his hands. Sir Thomas Lawrence used to say, that "his engraving was like painting;" and Flaxman and Fuseli were fervent admirers of his talents. He was a kind and indulgent parent, of a generous good heart, and modest—like all great men. He has died respected and beloved by all who knew him.

His son, whom he survived, was also an eminent engraver; and his grandson is daily rising into high repute.

KIRKMAN FINLAY, ESQ.

We have heard that it is the intention of the citizens of Glasgow to erect a statue to the memory of the late Mr. Kirkman Finlay; and that a liberal subscription for the purpose is already considerably advanced.

The late Kirkman Finlay was no ordinary man. In early life he embraced the profession of a merchant in Glasgow, his native city; and during the war distinguished himself by directing the commerce of his country into the channels most likely to defeat the machinations of her adversaries. At a later period he exerted himself in throwing open the trade with the British possessions in the East Indies, and himself embarked, with his usual zeal, intelligence, and success, in this branch of commerce. If we are not mistaken, the citizens of Glasgow were also deeply indebted to him for the zeal and alacrity with which he devoted his time and attention to the duties of the local magistracy; to those of an officer of volunteers and local militia during the war; and latterly as the representative in Parliament of the extensive and complicated interests of the great trading emporium of the west of Scotland. Mr. Finlay was a man of great natural shrewdness, and of a cultivated and intelligent mind. In society his manners were cheerful and vivacious, whilst in the relations of private life he was a pattern of excellence and virtue. During the time that he sat in

Parliament there was no man more respected in the House of Commons, or listened to with more attention on the subjects on which he addressed the house. We need scarcely add, that we cordially participate in the feelings which induce the inhabitants of Glasgow to desire to do honour to the memory of their distinguished fellow-citizen; and we trust we may be permitted to express the hope, that his monument may prove at once honourable to his memory, creditable to the taste and liberality of the subscribers, and afford a specimen of the best and highest style of British Art. We have heard that the testimonial pointed at is a full-length marble statue. In many respects this is unexceptionable, as combining the advantages of more moderate expenditure, and as affording a material in which the skill of the artist is shown to full advantage and effect. In a marble statue, however, in our northern climate, the work can only occasionally meet the public eye, for it must be placed within a hall or church, both of these situations being only at times accessible; and in which the mind of the spectator is apt to be otherwise preoccupied and employed, than in observing the beauties of a work of Art, or meditating upon its intents and purposes.

It occurs to us that a bronze statue, well situated, would be both an appropriate and desirable style of monument in the present instance. In George's-square the citizens of Glasgow already possess, in the statue of Sir John Moore, an heroic figure of a townsman whose deeds have placed his name in the historical annals of his country. In the same locality they have marked their appreciation of scientific eminence by the erection of the statue of the illustrious Watt. Why not fill up the vacant space on the south-east corner of the square by a bronze statue of the great citizen and merchant whom they are now desirous to honour?

The citizens of Glasgow are liberal in their subscriptions and donations for educational purposes. Could the youth of a great and exclusively commercial town have a nobler incentive to their exertions presented to their every-day observation than the likeness of a fellow-citizen, the architect of his own fortune, and devoted through life to the same pursuits and line of exertion to which they may be destined, in the shape and form usually appropriated to "the peers and princes of the land?" We trust that no feeling of misplaced economy may interfere to mar so desirable a result; and that the subscription in question may be on such a scale as to place a bronze statue of the great merchant in juxtaposition with those which Glasgow already boasts of—Wellington, Moore, Pitt, Watt, and Scott; thus affording to the youth of the west of Scotland a stimulus to exertion in their own walk in life, and an additional specimen of Art within their own city calculated to promote the refinement of their taste and manners.

We believe that there are two capital full-length portraits of Mr. Finlay by Graham, and an excellent likeness of him by Raeburn, at an earlier period of life, affording admirable materials for the composition of a statue. We do not know that any bust of Mr. Finlay was ever executed; but it is possible that such may be the case.

One word in respect to the selection of an artist, and we have done. Our readers are aware that the citizens of Glasgow have, in our opinion, committed an outrage on good taste and good feeling in, at the present day, selecting an inferior foreign artist to execute their statue of the Duke of Wellington. Let us hope that the hour has arrived in which, if they have not become sensible of their error, they may not be disposed to carry their patronage of foreign Art the length of downright persecution of the many talented and accomplished artists, and worthy and estimable men, to be found in the list of British sculptors; and that anything so monstrous as the erection of a second French statue within the walls of Glasgow may not be attempted.

JOHN HARPER, ESQ.

The Arts in general, and particularly those of York, have sustained an irreparable loss in the death of John Harper, Esq., architect, of that city, and Honorary Secretary of the Government Branch School of Design there, and to whom it is deeply indebted for his active co-operation. He died at Naples, on the 18th of October, having caught the malaria fever in Rome, from which he had partially recovered, when a relapse, brought on by a rough sea voyage from Civita Vecchia to

Naples, put a period to his important life in his 34th year, after making numerous drawings in different parts of Italy, &c. Active, zealous, and enterprising beyond his physical strength, he sank under an enthusiasm for Art, which, had he been spared, would have accomplished much for its interests. As an architect his talent has left several beautiful works in Yorkshire and Lancashire. As an artist and a draughtsman he was not excelled by any; but his native modesty kept in his folio, works which, as drawings, would have done honour to the best, and which, for taste, light, facile and elegant execution, as well as correct detail, are worthy to take the first rank as works of picturesque beauty. His numerous friends have to lament the loss of one who added to his brilliant and varied talents the most amiable, generous, and benevolent feelings of the heart, and who bade fair to be a lasting ornament of his country.

MR. J. B. CROME.

This excellent artist and estimable man died during the month—after a long and lingering illness—at great Yarmouth, Norfolk. He is well known by his 'Moonlight Views,' in which no artist surpassed him. We hope, next month, to procure for our readers some particulars of his life.

[We again beg to express a hope that correspondents will supply us with the means of rendering this department of our journal more complete than we have hitherto been enabled to make it. It is a department which, unaided, we cannot fill; and we really think that the relatives of departed men of genius owe it to their memories not to let them descend into the grave without some worthy tribute. The foreign journals supply us amply with biographies of their leading artists; but of those of our own country we find it exceedingly difficult to obtain any particulars.]

#### ART IN CONTINENTAL STATES.

ITALY.—BOLOGNA.—*Pinacoteca, &c., by Sig. G. Giordani. Bologna, 1842.*—The Director of the *Pinacoteca*, or Gallery of Bologna, has just now published a new "*Catalogue Raisonné*" of that classical and numerous collection of pictures. The learned director, Signor Giordani, author of many remarkable works on the Fine Arts, shows in the new catalogue his usual skill, exactness, and erudite criticism.

*Life of Domenico Zampieri, called Domenichino, by A. Roncagli. Bologna, 1842.*—The life of the great Bolognese master, who painted the St. Jerome, a picture deserving the honour to be placed in the Vatican, opposite to the 'Transfiguration,' is just now published with great care, elegance, and detail. The *Life of Domenichino*, one of the best pupils of the Caracci school, and then the immortally tremendous rival of them, and of his companions Guido, Albano, Tiarini, Lanfranco, Leonello Spada, Guercino, &c. &c., presents a quantity of facts of the greatest importance. Concluding with the horrible conspiracy against him by Spagnoletto, Lanfranco, Stanzone, &c. &c., and his lamentable fate, are all things of deep interest, and beautifully told by Signor Roncagli.

FRANCE.—PARIS.—*Works in Progress.*—The spirit of improving and adorning public buildings is a striking element of the course of things in Paris at the present moment, and of these ornaments and alterations the churches reckon for a large proportion devoted to them. The cold stone gives place to living walls of fresco or oil painting, while statues, bronzes, mosaics, wood carvings, and other decorations attest the lavish spirit of the epoch. We shall name a few of the works just completed, or now in progress.

M. Heim, with a firm, laborious, and practised hand, has just finished at Saint Sulpice the chapel devoted to the *Souls in Purgatory*. This great work has only occupied two years. In the same church M. Drolling is at work in another chapel, the painting of which he began in 1831, and it is not yet finished.

The chapel of the Virgin at St. Gervais, completed by M. Delorme, offers a curious union of painting, in the style of our epoch, with Gothic architecture; at Saint Merry, M. Amaury Duval has divided the 'Life of Saint Philomena' into three parts—'Prison,' 'Martyrdom,' and 'Beatitude.' These pictures are all in the most elevated style and purest design, and they breathe the

simple and reverential piety that charms us in the old masters. M. Chasserien is to execute, in the same church, and probably in the same style, the 'Egyptian Saint Mary.' At Saint Denis-du-Saint-Sacrament, M. Duscaigne has expressed on canvas the words of our Saviour, 'Suffer little children to come unto me.' The subject is treated in an interesting manner, and shows progress in the artist, as does also the charming landscape with which M. Aligny has enriched the church of Saint Paul. M. Jollivet has completed the paintings on glass and the historical compositions which adorn the chapel of Saint Louis-en-l'Isle, devoting his various talents to the same object. He was well assisted in the first part by M. Vigni. Pictures have been ordered during the last two months as follows:—At Saint Laurent, by M. Bremond; at Saint Ambroise, by M. Jouy; at Saint Medard, by M. Ludlin; at St. Pierre de Chaillot, by M. Janron; at Saint Merry, by M. Lehman. It would be easy to add to the list, but it is unnecessary.

We rejoice that the ancient sanctuary of Saint Germain des Prés is about to be restored by M. Flandrin to all its ancient splendour as it was, when it was the receptacle of the gifts of Kings and of the pious. We shall see it again with its painted ceilings, stained glass windows, statues, pictures, and all the rich adornments that before graced this famed old Basilica.

The old art of glass-staining seems revived in our days. In point of colour the beautiful works just finished by M. Thevenot at Saint Eustache, and by Messieurs Vignié and August Hesse at Saint Pierre Caillot, are not inferior to the stained glass of Notre Dame de Paris, nor as compositions to the famed windows of St. Florentin, in Burgundy; or Saint Gudula, at Brussels. M. Marechal's works in this style are also of very high merit.

Statuary seems consecrated to religion at present, or to the memory of great men. 'Saint Louis and Philip Augustus,' from the chisels of Messrs. Eten and Dumon, will be placed on the two columns at the Barrière du Trône. Four colossal 'Genii' at their feet are committed to the talents of Messieurs Desboeufs and Simart. Why, when M. Seurre, sen., has finished other works, are we still to wait for his statue of Molière? Perhaps the artist requires long reflection before he tries to create the statue of one whose own mind was so creative as Molière's.

**Gallery Agado.**—Many have been the rumours regarding the fate of this fine collection of paintings, peculiarly rich in those of the Spanish school. We believe it is certainly to be sold, but that it is to be sold, and intact, to the Emperor of Russia is not decided.

**Chapelle de Notre Dame des Flammes.**—On the 16th of November took place the ceremony of the consecration of a new chapel erected at Bellevue, on the spot of the terrible accident which occurred there on the railroad on the 8th of May.

The chapel is charming and original; it is triangular, having in the exterior part some columns also triangular. On the door of the front façade is placed this inscription, PAIX AUX VICTIMES DU VIII MAI.

Within is an altar, and a statue of the Virgin having as a base a flaming globe on which is engraved AUX VICTIMES DU VIII MAI, 1842.

The Bishop of Versailles, with many clergymen, officiated, and made a very simple but touching sermon. The families of the victims, with their friends, were present at the ceremony.

**STRASBURG.**—**Luther.**—**M. David.**—The bas-relief on the base of Guttenberg's statue here has been kept covered ever since the day of its inauguration, the "ultra-Catholics" of the town objecting to Luther being represented on it. In deference to their wishes, M. David has removed the bas-relief containing the figures of Luther and Bossuet, and has substituted for them Erasmus and Montesquieu.

**GERMANY.**—**LEIPSIK.**—**Meeting of Architects.**—We merely named in our last that this interesting meeting had taken place. The days occupied by it were the 10th, 11th, and 12th of September. Among many important subjects discussed, none appear to have excited more interest than the discourse of Herr Thier on the forms and style of architecture best adapted for Protestant churches, presenting at the same time to the

meeting five large plans for a church to be erected at Berlin.

He began by observing on the Protestant service, that the sermon being a prominent part of it, the position of the preacher and the number of persons who should hear him distinctly became the first consideration. The form most adapted for this is the half circle of the Greek theatres; but to weigh against its advantages is the consecration which time and other circumstances have given to other forms, and which, in regard to sacred edifices, cannot be safely disregarded. We cannot follow his long and interesting discourse on the various parts of the church. At the conclusion it appeared that much similarity to the ancient Basilica might be safely preserved, modifying the form, especially by enlarging the square in the middle of the cross. Herr Thier very strongly advocates a covered atrium as the proper entrance to a church to be devoted to the monuments of distinguished persons, a suitable preparation for the temple within, forming a scale, as it were, for the mind not to pass abruptly from the bustle of life without into the sacred precincts within. Beyond the atrium he would have as an approach a piece of ground adorned with trees and fountains.

Herr von Quast made an impressive appeal on the subject of ancient German architecture, congratulating the meeting on the zeal with which this branch of Art was pursued in many places both in the preservation and restoration of old buildings, and in the study given to the subject, and calling on those districts where this spirit was not excited to arouse themselves and do likewise.

**BAVARIA.**—**DONAUSTAUF, NEAR RATISBON.**

—**The Walhalla.**—Our readers are aware of the intention of this building. It is a temple to contain the busts of the great men of Germany, in whatever career they may have distinguished themselves. King Louis of Bavaria is its founder, and he has himself written a book describing it. The first name commemorated is that of Arminius; and the illustrious list is brought down to our own times. To give an idea of the selection of King Louis, we add the following names of personages admitted, nearly belonging to our own day:—Mozart, the Duke of Brunswick, Burger, Catharine the Second of Russia, Klopstock, Heinse, Herder, Kant, Schiller, Haydn, Wieland, Marshal Scharnhorn, John Von Muller, Barclay de Tolly, Blucher, Swartzenberg, Herschel, Diebitsch, Stein, Gneisenau, Goethe.

Oct. 18th, being the 12th anniversary since the foundation-stone of the German Temple of Glory was laid by King Louis, was fixed on for the solemn opening of the completed building, which is placed on a hill near the little town of Donaustauf, on the banks of the Danube. Crowds of persons had been arriving in the neighbourhood for some time previous, so that the assemblage on the spot was very great, and an immense number had accompanied the King from Munich. The day was cloudy in the early part, but about midday the sun shone forth with great splendour. The principal attraction was the procession, of which the Bavarian royal family formed a part, as it moved from Ratibson to Donaustauf, where it was received by the magistrates and clergy of that place; from thence it proceeded to the foot of the hill on which the Walhalla is situated. Here the King was received by thirty-two young ladies dressed in white, their hair flowing, and each bearing in her right hand a flag. These ladies typified the thirty-two united states of Germany; and at their head a tall female, with fair hair, a purple robe, and crown of gold, represented Germania. They lowered their flags as the King passed on to the portico of the temple, where the President, Zu Rhein, awaited him, and addressed a speech, thanking him, in the name of the German nations, for the erection of the Walhalla. The King replied in these words: "May the Walhalla extend and strengthen the sentiment of German nationality. May every German of every different race here present feel that he has, in common with all, a fatherland to be proud of. Let him seek to make it honoured." After uttering these words the King took the golden keys and threw open the bronze portals of the Walhalla, and the interior, bright with colours, brass, and marble, met the eye, while the singers of the choir poured forth the most inspiring strains. We need not say that the temple, with its dark marble walls and floor, its metal rafters, its glorious lines of busts of the

great and good for the first time opened to the public gaze, excited the most lively interest. The King soon called to him its architect, the Privy Councillor Von Kleuze. The illumination of the temple in the evening presented another magnificent spectacle.

**KELHEIM.**—**Hall of Freedom.**—The King of Bavaria laid the foundation-stone of the Hall of Freedom, commemorative of the German war of independence. The King made a short address, of which the last words were, "Combined Germany can never be vanquished." The building is to be circular, with a cupola in the Byzantine style.

#### GERMAN COMPLIMENTS TO BRITISH ART.

We perform our promise by printing a translation of the strictures of Dr. Henry Merz on our British School of Painting. The following is his criticism upon the collection of 1842, gathered in Suffolk-street, which he considers less reprehensible than that exhibited at the Royal Academy. So much for the honesty or judgment of the "critic."

The exhibition of the Society of British Artists (Suffolk-street, Pall-Mall East), is open simultaneously with that of the Royal Academy, but it is by no means so much frequented as the latter, although the entrance money is the same: its merits, however, demand comparatively a higher degree of consideration. The defects of which we have already spoken are again sufficiently apparent in the pictures of this Society, but yet their extreme faultiness is not without some redemption. The works of this exhibition do not certainly amount in number to 1409, as those of the Academy: there are no more than 804, and this deficiency alone appears to be the cause of the lower estimation in which those of the Academy are held, since it is notoriously the desire of the public of London and of England to see as much as possible for their money. Of the 423 names in the catalogue of this exhibition, there are about a hundred also in that of the Royal Academy; and 36 of the 423 are those of ladies. In the whole as above mentioned the number of contributions is 804, being 21 sculptural subjects, principally portraiture, and 783 pictures, of which 547 are in oil and 236 in water colours; 64 of these being the works of female artists. Among the works in oil are about 45 portraits, and in water-colour about 49, making 87 portraits in the exhibition. Upwards of 200 pictures were rejected in consequence of want of room. Thus we see that to England, wealthy in gold and manufactures, artists and works of Art are not wanting—it is only to be lamented that their works of Art should look like manufacture and machine work.

With respect to historical Art, the pulse of every exhibition, that department is not much better here than in the neighbouring institution of Trafalgar-square. To begin with Corbould's 'Delilah and Samson'—this unfortunate picture is in nowise calculated to afford a favourable augury. Delilah, having the lower part of the person covered, lies luxuriously, but not very seductively, upon a cushion: the light enters from behind, a circumstance which the artist has thought proper to bring forward by a chiaroscuro of the dirtiest and most opaque character. Samson, a little, dark, half-shaven cannibal, "*furchtbar grotesk bis zum lacherlichen*"—literatim in German as in English—"fearfully grotesque even to the ridiculous," stands on the left, bound, and vainly striving to tear asunder his bonds, while the Philistines are coming upon him. J. Zeitter, a German, it seems has, in No. 112, attempted the scene with the Capuchin in Wallenstein's camp; but the composition is vague. The Capuchin, a long, gaunt figure, is interested without intelligence, ergo, without character; and the soldiers stand listlessly around, without expression either of pleasure or vexation. The colouring is motley, the drawing feeble, the execution superficial, and the whole a failure. No. 397, 'The Good Samaritan,' by C. B. Morris, is nearly of the same standard. No. 401, 'The Departure of the Countess of Derby from Martindale Castle,' by Herring, sen.; No. 407, 'Chryses, the Priest of Apollo, petitioning the vengeance of the God,' by J. Wilson; and No. 417, 'A Scene from Guy Mannering,' Meg Merrilies in the cave with a torch in her hand betraying Dirk Hatterick, by J. Tennant, are distinguished by a straining for striking effects of light. Nos. 228 and 315, by J. A. Hawkes and J. S. Spencer, both versions of Juliet and Friar Lawrence, are instances of rapidity of work and abuse of colour; but above all does the elder Herring strive for the dismal in No. 521, 'A Naked Mazeppa bound upon a Wild Horse,' and in Nos. 4 and 16 his two pictures of 'Duncan's Horses,' which are destitute of animated impulse and action; despite the comet-like tails, flowing manes, and the headlong career which distinguish the animals in Nos. 521 and 4; in the former case over the waste, and in the latter beneath the arched gateway amid lightning and thunder; and in No. 16 furiously bounding onward in danger of mutual injury—despite all this and in addition all hectoring in fire and smoke, the freshness of life is wanting. Thus we learn from this exhibition that English Art, in the highest sphere of its activity, adheres to the insignificant, or,



where it would aspire to something beyond this, is lost in the hideous or the fantastic, being unable to determine the point whereat the ideal meets substance and form. The department of religious painting is not less deficient in intensity and substance: the conception of those who exhibit in this style runs into empty sentimentality. With respect to their poverty of spirit and thought, it is sufficient to observe, that the materials of the Royal Academy are here repeated similar in manner to those of the latter exhibition, as instance the agreeably 'Coquetting Magdalens'—Nos. 65, by G. J. Healey; 183, by H. L. Keens; and 288, by R. Jeffray. E. Latilla alone contributes nine pictures, and in No. 90 has painted the Virgin with the little St. John in an encaustic resembling fresco, invented by himself. The picture itself is of no value, and we may doubt the worth of the discovery, which possesses neither the forcible freshness of fresco, nor the tenderness of encaustic.

In this exhibition we find also the peculiar sentimentalism of the English school, in No. 129, 'Sterne's Poor Maria,' by F. Stacpoole; No. 63, 'Forsaken Innocence' (a coquetting young lady with a sheaf of gleanings in her apron), by H. Room; No. 77, 'The Rose of York,' by J. J. Hill; and No. 432, 'The Rose of Lancaster,' No. 12, 'My Dear Little Brother,' by F. G. Hurstone; No. 536, 'Sister, dear little Sister,' by A. Egg; No. 290, 'A Girl Feeding her young Bird,' by G. Stevens; and No. 302, 'The Poor Orphan's Friend,' by H. E. Dawe.

The execution in genre is of a happier character; we mention No. 45, 'A Falconer,' admirably drawn and painted by T. M. Joy; No. 83, 'A Slavonian Waggon on the road to Presburg,' by J. Zeitter—better than the other Hungarian scenes exhibited by him; No. 163, 'A Begging Monk,' by J. H. Carle; and 'Old Forester,' by J. Tennant. No. 187—he is reading a newspaper at an open window, with a glass of beer near him, and his fowling-piece supported by the chair. Nos. 259 and 271, 'A Passage in the Life of a Man,' are two small pictures, by E. Prentiss, distinguished by an admirable execution and great humour. In No. 1 he is going out; the clock shows the time to be a quarter-past five, and a small circular on the wall informs us that at half-past five precisely he must assist at an annual festive meeting. There stands the somewhat corpulent man in a blue coat, dark trousers, polished boots, and with a ruddy countenance; his carefully-brushed hat upon his head, a rose in his button-hole, a gold-headed cane under his arm, and wristbands drawn over his bright gloves. His wife with her right hand cautions him to return home early, and with her left gives him the key. In the background is seen the household tiger and other accessories. In No. 2 he is returning at half-past four, as shown by the clock, with blinking eyes and a hazy countenance; his hat significantly awry on his head, the rose crushed, his coat in disorder, and his cane borne in the left hand; and thus does he peer with an expression, half doubtful, half cunning, within, at his wife, who sits immovably by the fire-side, with a book and a daisy taper before her, nursing her wrath, in preparation of a warm greeting for him. These two humorous pictures are equal to Hogarth, and worth the entire collection. No. 527, 'The Consolation,' by the same artist, is an equally admirable production. In this work a mother, yet young, sits at her work-table, somewhat stiffly however, while her child reads from the Bible a chapter of consolation, and the clock behind her ticks its measured seconds. It is painted with feeling and skill, well composed, and carefully executed. No. 520, 'The Farewell,' by T. Clater, may also be accounted one of the better works, the subject of which is a soldier taking leave of his wife, child, and father. Also No. 304, by A. Egg, 'A Maiden at the Festival of the Madonna dei Fiori.'

In this exhibition landscapes are most numerous: of 547 works in oil, 265 are landscapes, being for the most part views. The compositions are few and unimportant, for English painters venture as little upon free composition as they do upon the grander style of history. The excellence of this depends not on extent of surface, it cannot be estimated by the rod, by the square foot, for the master is sufficiently evident even within a narrow limit, although his powerful genius craves a more free and extensive field to give suitable expression to his teeming ideas. In all the small pictures of this class there is no real earnestness or just impulse: money and amusement are declaredly the objects which stimulate the pencil. Among the better works we may mention No. 57, 'The Sands at Lancaster,' by D. Cox; No. 159, 'Sunday Morning—Returning from Church,' by H. J. Boddington; No. 173, 'The Ploughman's Dinner,' by W. Shayer; No. 191, 'The Hay-harvest in Italy,' by C. Josi; No. 250, 'Windmills at Ramsgate,' by J. C. Bentley; No. 117, 'A Stormy Sunset on the Coast of Normandy,' H. Lancaster; No. 171, 'View on the Scheldt at Antwerp,' No. 518, 'At Valery on the Somme,' No. 540, 'The Shore at Ostend,' and in Nos. 187, 214, and 512, J. Tennant has shown much ability. C. J. Tomkins exhibits many views, but they are deficient in warmth and life, as instance No. 264, 'Ehrenbreitstein'; No. 513, 'Hopart'; No. 372, 'Namur'; No. 351, 'Liege.' In No. 24, T. C. Hoffman has painted with much propriety the town of Salerno; also No. 373, 'The Vale of Langollen,' and in No. 406, 'Ulleswater in Cumberland.' In Nos. 70 and 199, A. T. Woolmer strives after effect in the manner of Salvator Rosa. W. Allen is

most prolific: he alone contributes 19 small pictures—English scenes, for the most part a great proportion supplied by materials from the picturesque county of Surrey; but, although his style is superficial, yet all his pictures are distinguished by freshness, harmony, and keeping.

Few artists profess still-life, flower, and animal painting; the works of these classes that are exhibited are scarcely worth mentioning; the best is No. 76, by W. Shayer, 'The Return of Cows from Pasture.' In English Art there is a universal want of study and technicality, a spiritless carelessness, never admitting of persevering research and earnest execution. There is an obtuse, unpoetical intelligence, which cannot apprehend the momentum of things inconsiderable in themselves, nor describe the imperishable life of inanimate objects; such inefficiency renders the pencil of English artists unequal to the cultivation of this department.

Among the few architectural pieces we find No. 130, 'St. Edmund's Chapel in Westminster,' by C. Hassell; and the 'Temple of Vesta at Rome,' No. 257, by J. G. Strutt.

Of the portraits we cannot speak very favourably. No. 418 is the only one marked by individuality; it is by J. Bradley, and is the portrait of a farmer upwards of 100 years of age.

We have yet something to say on the subject of the works in water-colour. The under-mentioned artists exhibit in this style (of the greater number of them we have already had occasion to speak):—Allen, Stewart, Zeitter, Turner, Lancaster, Tennant, Bell, Morris, Marshall, Hofand, Woolmer, Boddington, Dawe, Shayer, Pyne, Hurstone, Jeffray, Herring, Wilson, Smith, Bradley, &c.; and we may instance, as works of merit, No. 556, by Allen; No. 581, 'Mayence,' by Tomkins; No. 597, by J. Wilson; No. 609, by Tennant; Nos. 621 and 612, by Boddington; and No. 627, by Hofand. Women have naturally devoted themselves most to this branch of Art, the practice of which is consistent with the general faultiness of English Art. The working is decidedly easier, and a showy picture may be produced with less study than by the means of the more tenacious oil, for practice in which the English seem to be deficient in patience. This superficial manner, which in oil-paintings amounts to outrage—the rapidity which has so disgracefully abused oil-colour, has found here a more fitting field. From mature consideration we learn that oil-painting is pursued here rather as a luxury and an amusement than for its own sake. Water-colour is more favoured by omnipotent wealth, which lavishes upon a leaf of its travelling album pounds, weeks, and months. We cannot hope for any favourable development of Art from works so insufficient, which can by no means raise the English school above the low standard of West, Reynolds, Williams, and Constable, which has only been temporarily passed in the case of Wilkie.

The German "critic" has thus conveyed through Germany his opinions of British Art; and has, no doubt, given surpassing pleasure to his countrymen, by convincing them how much more excellent are the boys of Dusseldorf than the men of England. This is a step "backward in advance" of that which should be the grand purpose of all writers concerning Art—to render it UNIVERSAL. They are only weak persons who cannot bear to be told of their faults; we should have thanked Dr. Henry Merz if he had kneaded up with his unwholesome dough but a very little leaven. Either the motive of the Report was bad, or the ignorance of the writer is disgraceful to the journal that opened its columns to him. But to this gentleman we have nothing more to say: we shall, as soon as we can do so, procure M. Kugler's book concerning "English Art and Artists;" he is a more worthy quarry; upon *his* report our readers shall have our report.

Our business now is with our own critics. For certain it is that the German

"Hath found out  
A nest of hollow bosoms"

in England: the *Spectator* has already echoed his sentiments; and no doubt, ere long, we shall have the *Athenæum* following in its wake. Unhappily, both these journals, conducted though they are with great ability, labour continually to depreciate the Arts of their country, and try to make them appear insignificant in the estimation of all who should be their patrons. The former is stimulated, mainly, by its hatred of Academies; and the latter by its profound admiration of foreign kick-shaws: if a thing be German it must be good; if a thing be English it must be bad.

The *Spectator* of Nov. 5th, quoting from our journal the remarks of Dr. Merz, upholds his opinions as "in the main just;" as containing "but too much truth and justice." The *Spectator*, however, has called Mr. Haydon into the field; a powerful advocate at all times, and a very valuable one, when not under the influence of monomania concerning Academies and all that appertain unto

them. Perhaps, after all, he is like many others, who will not permit any persons to abuse their friends but themselves; and now that the Germans have taken it into their heads to assault the Royal Academy, who knows but Mr. Haydon himself may be found—armed to the teeth—standing in the breach.

That the "Royal Academy" as a body have not done all that they might have done—or, indeed, all that they should have done—few will attempt to deny; but no one knows better than Mr. Haydon, that in this Institution are the best of our British painters. He is justly and naturally indignant at the wholesale condemnation of the German critic. We have introduced these observations chiefly with a view to copy Mr. Haydon's letter into our columns. We pardon him for his egotism because of the bold manner in which he has come to the rescue.

"TO THE EDITOR OF THE 'SPECTATOR.'"

"London, 8th November, 1842.

"SIR,—Last Saturday you quoted from the German periodical on Art a remark from a Dr. Merz, on the exhibition last year, 'that there was not a work in it by the gentlemen of the Academy that the meanest pupil of the Dusseldorf school could not excel.'

"Come, this is pretty well for a beginning, Dr. Kugler and Dr. Merz (who is he?); this is throwing down the glove with a vengeance. We accept the challenge, and in answer, have the inexpressible pleasure, which we have long wished for, of hurling away the scabbard.

"The public will grant, I am quite sure, and many Germans in England too, that this was not the way I treated Cornelius and the German school at the Royal Institution; but, as in return for my courtesy to them, I and my 'Mary Queen of Scots' and 'Poitiers' come in for a share of the scurrility, I hope your readers will not attribute my taking up the question to a vain desire to obtrude myself, when I have so many more agreeable things in hand to accomplish at present.

"In the first place, I will defy the most able pupil of the Dusseldorf school, or any school in Germany, to equal or approach a 'Head of an Old Gentleman,' by Phillips, which hung between the two 'Dogs' of Landseer, and which for colour, half-tint, touch, tone, breadth, nature, sound art, drawing, and character, was never excelled since Reynolds. But what is in a head? What is in a head!—everything. A perfectly-formed human head is worthy to be the image of its Maker. I grant that neither in that, my own 'Poitiers,' or 'Mary Queen of Scots,' or Landseer's 'Dogs,' there was what the Germans call drawing—and God forbid there should be: the parts in neither were connected by the baby-feebleness of an outline, the leading-string of a timid hand, for fear of making a false touch. What is drawing? Every student in Germany will tell you, commonly, it is defining the forms of things correctly by a line. This is the common definition; but Raffaele, and Titian, and Velasquez, and Murillo, and Vandyke, and Reynolds, and Michael Angelo, would have told you philosophically, it was the power of planting the leading points of the objects imitated in their right places, leaving distance and atmosphere to unite the masterly abstraction, and defining boundaries not by a line, which does not exist in nature, but by planting other objects behind, before, or by the side of the object imitated; so that where the object imitated vanishes from sight, its boundary may be defined by the next object to it.

"On this immortal principle of imitation, there is more drawing, more power of comprehension, in a head by Titian, Raffaele in his Hampton Court Carroons, Velasquez, Rubens, Rembrandt, and Reynolds, than a head by Ness or a Nero by Cornelius, who are, in imitation of objects, but superior Deniers.

"What is painting? It is the art of conveying thoughts by the imitation of things; which imitation is best comprehended by the brain through the eye at that point of distance where the whole object can be perceived by the eye, and therefore comprehended by the brain, to be a resemblance of the thing imitated to convey the thought.

"Atmosphere and distance unite distant points, flatten roughnesses, and soften asperities in any object; and the greatest imitators in the art, knowing this optical peculiarity, have on philosophical principles, by touches on the leading points of objects, expressed proportion, colour, light and shadow, recession and projection, and by them, character, form, and expression, so completely for atmosphere to act on, that the mind of the spectator is never deceived as to the object meant, or the character or thought expressed by the imitation.

"This masterly power is the leading characteristic of all the greatest painters, Greeks and Italians, the world ever saw; and it is acquired by first learning to define all objects by a line; for till the power of defining objects by a line be acquired, neither the brain, eye, or hand, can plant the leading points of any object, if they have not been in the habit of defining by the closest imitation all the detailed parts which connect the leading points.

"Boys, therefore, begin by outline; and the art with every boy is always in its infancy; but for a whole great nation like the Germans to carry on the art of imitation, on the principle of A B C, is one of the most ridiculous as well as mistaken principles that ever infected a human fancy.

"Suppose in the Art of oratory, a man of talent should complain it was in a corrupt state, would the Art be improved or reformed by insisting that before an orator was allowed to speak, he should tell the letters of each word, and spell each syllable? Would not the audience reply—Correct, if you please, all corrupt redundancy of metaphor or high colouring; express fine thoughts in simple language; but do not bury your thoughts in useless detail. A B C is very well in the nursery to a child, but to tell us all the letters as a man, and to spell every word as you proceed in order to acquire simplicity, we shall lose the sense of your meaning in your copiousness of useless individualities. 'Simplicity is a very suspicious virtue,' says Reynolds, 'when so very artificial as to avoid the difficulties of the art.' And I, as an English artist, question very much the right of any other nation to speak of our Art with contempt, especially that one which rejects background, light and shadow, appropriate colour, and execution, which are the means of imitation to convey thought, and believe themselves to be in the road to heaven by sticking copper surfaces on gilt surfaces, carpet-bag draperies on Turkey carpet grounds, with flowers, lilies, and daisies, which for truth of imitation may justly rival, though they do not excel, the beauty of a Persian rug.

"It is extraordinary the tendency of the Germans to spend their great genius in labouring to prove a wrong principle a right one, instead of proving a right principle a sound one; and the most singular weakness in an heroic nation like the British, is their inherent cowardice in all matters of genius in Art. Undaunted as Britons are, and ever have been, in asserting abroad and at home their rights whenever attacked, yet let but some impudent foreigner deny their ability in music and painting, they cower under the imputation like a frightened spaniel.

"In this gross assault on English Art there is no lurking selfishness? It is well known, at present, there is great distress in the manufacturing districts of Fresco in Germany; and if Mrs. Kugler and Merz can persuade the English, who travel at this time of year sixteen miles an hour to get a new sensation, that English artists are unfit for a great work, they (the doctors) hope there will be a chance for their own gasping decorators.

"It would have been more philosophical in Dr. Kugler, to have shown his countrymen, how successfully the British power of imitation might be united with the correctness of German definition, and how more of German definition might be added to British powers of imitation—thus each school doing the other good—than presuming, in his corrupt and childish ignorance of what Art really is, to permit any correspondent to speak of us with mortified contempt.

"One letter more, with your leave, on the danger of decorative Art, which is not founded on sound Art; and on the superiority of the French system to the German system in the education of decorators, who (the French) made the figure and sound Art the basis in their school; and I retire.—I am, Sir,

"B. R. HAYDON.

"P.S. With your leave, it is fair I should be allowed to say, I defy Dr. Merz or any other German, to prove one single error in drawing in the 'Mary Queen of Scots,' the 'Poitiers' (now at the Pantheon, or the 'Lazarus,' on the staircase), or the 'Xenophon,' at the Russell Institution."

## CORRESPONDENCE.

### CARTOONS AND FRESCOES.

TO THE EDITOR OF THE ART-UNION.

SIR,—I would (with all the respect due to the Royal Commission, and to those intrusted with its execution) submit to your better judgment, whether the following passage in the Report does not appear to demand explanation, in order to render its object intelligible. The commissioners say, "We have, in the first place, directed our attention to the question, whether *fresco-painting* should be employed in the decoration of the new Houses of Parliament; but we have not yet been able to satisfy ourselves that the art of fresco-painting has hitherto been sufficiently cultivated in this country to justify us in at once recommending that it should be so employed. In order, however, to assist us in forming a judgment on this matter, we propose that artists should be invited to enter into a competition in cartoons."

Now, although it is sufficiently evident that correct drawing, appropriate costume, and good composition are essential to all Fine Art, in whatever manner executed, I think that in this instance the means employed do not appear to bear an appropriate relation to the particular question of which the commissioners require a solution, which is simply, whether a peculiar kind of material for, and method of, painting, hitherto not much known in this country, should be employed in decorating the new Houses of Parliament? It is, I think, quite clear that the production of mere designs on cartoon, and without colour, however excellent they

may prove, will still leave the question, "with what material are they to be realized?" that is, painted on the walls of the building, not merely unanswered, but absolutely unapproached. It appears to me that a more likely means of "forming a judgment" on *fresco-painting*, and on the probability of its being satisfactorily executed by the artists of this country, would have been to cause the production, not only of cartoons, but of paintings actually executed in fresco. An opportunity would thus have been obtained of comparing fresco with oil-painting, as to general effect and accordance in tone with stone-work and other architectural materials with which it is desirable that it should harmonize.

With this view, Fresco pictures might safely be executed on portable frames of wood and lath, on a scale sufficiently large to test, at the same time, the abilities of the artist and the capabilities of the material. The question, of Oil or Fresco? has, I think, been greatly perplexed by the admission of many irrelevant considerations into the discussion. That which is to be decided is not the question of the general superiority of one or the other method of painting, but simply, which is the best adapted to the purposes of Fine Art, employed as a means of architectural decoration? There is ample proof, in the most celebrated works of Art, that all the requisites of the didactic style of Art are fully attainable by means of either class of materials. It becomes, therefore, chiefly important to ascertain which method affords the means of producing a *coup d'œil* of best general effect in an interior, in which extensive polychromatic pictorial decoration is to be integrally combined with the other more essentially architectural enrichments, consisting chiefly of sculptured stone-work.

It is advisable that this point should, as far as possible, be made the subject of experiment before the matter be finally decided; for I feel assured that an important difference would be found to exist between the two materials. The peculiar quality of a fresco surface would be found to assimilate and harmonize with stone-work much better than oil-painting. The shadows of fresco-painting (the chief point in which it has been alleged to be inferior to oil,) would enter into a more effective union with the actual shadows of the architecture and of its decorative mouldings. We know that in apartments lighted by windows it requires considerable tact and experience to find the point from which any particular picture becomes tolerably visible. Now, as Mr. Barry is not building a series of picture-galleries, it is more than probable that by far the greater number of the apartments in the building he has designed will not be lighted in such a manner as the nature of an oil-painted surface demands; it may consequently be anticipated, that should that material be extensively used, under such circumstances, the result would eventually\* be, in many instances, a *coup d'œil* of unintelligible confusion. Under similar circumstances, as regards the admission of light, in fact, whether in a sky-lighted or window-lighted apartment, a fresco surface of large extent, whether plain or curved, would present an agreeable general effect, and be distinctly visible at whatever angle the light might impinge upon it.

With regard to the opposition of our leading artists to the system of competition, I think they are perfectly justified in acting as they may think fit. They owe their high standing, not to any gratuitous favour on the part of the public, but to their own superior talents and acquirements. The public has received its *quid pro quo* at their hands, and is not, I think, in any way entitled to call upon them to jeopardize their fair fame and hard-earned reputation by contending with each other for prizes, at the best a questionable and somewhat invidious kind of procedure to propose for the adoption of men of established reputation for genius in the Fine Arts.

It would seem that, in a case where the works to be executed are on a scale so extensive, as in the instance of the decorations of the new Houses of Parliament, there is ample room, not only for carry-

\* I say eventually, for although by using oil diluted with a large proportion of turpentine the picture might, at first, present a surface similar to that of fresco or distemper, they would, ere long, become dull in the lights and obscure in the shadows, so as to render a recourse to varnish, with all its distracting glare and glitter, inevitable.

ing out the views of the commissioners with respect to competition—which may have a desirable effect in affording an opportunity of distinction and encouragement to those men of talent whose abilities circumstances may have hitherto kept in comparative obscurity—but also of securing all the available established and tried talent of the country to this first great public effort for the advancement of the Arts. Might it not with this view be advisable to follow up the already-published proposals for competition, by offering commissions for designs to those artists whose high standing might entitle them to such a preference? and to render these appointments as free as possible from the semblance of invidious personal partiality. I think the commissions should be limited to those whom the general voice of the public and the profession has promoted to "high places;" I mean to such members of the Royal Academy as are known to have cultivated the style of Art required by the present occasion. If it be objected, that some of the elder members of the profession may shrink from the task of acquiring a practical acquaintance with a new kind of material, the manipulations of which do not appear to be of the most agreeable nature, the practice of many of the German artists proves that it is by no means indispensable that a design for fresco should be actually transferred to the wall by the hand of its author: it is sufficient to constitute it an original work, that it be carried out under his direction and superintendence. I should consider it highly requisite that the designs should not only be on a large scale, but carefully coloured with fresco pigments in distemper, a method closely resembling fresco in tone and general effect. I have been induced to venture these remarks, from a fear that a means of Art which has been highly appreciated and extensively practised by the greatest artists in the best eras of Art, and which appears to possess qualities peculiarly suitable to the purposes now under consideration, should be dismissed with no further trial or investigation of its merits than such as this cartoon competition can afford.

Sir, yours, &c.

J. H. M.

### THE ARTISTS' FUND.

SIR,—Allow me, through the medium of your guardian paper, to make a few cautionary remarks upon the declining state of the Artists' Benevolent Fund, since it seems to be regarded more from the sympathy it has created, than with any view to relieve it from its increasing difficulties; and the more especially as the admitted cause of its failure (the increasing number of its members) happens to be that which is thought necessary should still exist. If it is deemed just, notwithstanding, that the society should continue unlimited in its numbers, it will be the design to show that the attempt to do one duty at the expense of another may terminate in the sacrifice of both, and that the same cause operating in a different manner will eventually produce the same effects upon the joint-stock fund. That Art has experienced a great depression is implied from the very efforts making to restore it, and the society which undertakes for it will only be helping on the delusion so long as they look at the present condition of the funds, rather than the future condition of its members. Now, if you take into account that nearly one half of the society consists of engravers, the greater part of which in the most popular branch of the Art is almost without employment, and that the other departments are more intimately connected with it than it is comfortable to imagine, you may then anticipate all the disadvantages of an unmixed society, and find you must either stand or fall together. It is here you will experience the fatal reversion of that convenient adage, "Number is strength," without first considering there must be strength in numbers; and how possible it will be for the society, which set out with one emblem, to end with another, and that the old man and the bundle of sticks may be converted to one of straw, and prove no more at last than the embodying of want, or the associated brethren in "distress." Your actuary assumes upon the stability of Art, and is right in his abstract calculations without taking your more serious ones into account. Some symptoms have appeared in the society which is feared will turn out to be the result of anything but accident; and as to the tendency of allowing such things to take their natural course, you have but to notice them in succession, to find that want of employ-

ment will produce despondency, despondency will produce sickness, and sickness claims, as certainly as the necessary relation of cause and effect; and all this without one single chance of the necessities withdrawing from the funds, who would make any sacrifice to their subscription, rather than lose a life interest in a society which would experience anything but a diminution of its members. Whatsoever may be urged in favour of the joint-stock fund, as having hitherto preserved the balance of its accounts, that may only arise from the early payments and admission fees of young and untried members. In reference to the proposed limits, it should also be recollected, that it would be as unwise to those who are within, as unjust to those who are without, to invite any more to take refuge in what should be the ark of safety; instead of warning them of the danger of overcrowding the life-boat, at the peril of sinking altogether. However this seeming act of proscription may be looked upon as opposed to pledge or principle, let the sentiment be carried into the benevolent fund, and associate it with the last interest of a beloved wife in case of a probable event, and then imagine the small stipend to be reduced or withdrawn, which (little as it may be) would be just sufficient to stand between her and the last resource of wretchedness, or a state of abject, or perhaps insulted, dependence; and that consideration would surely decide the question. Every feeling at variance with selfishness seems to revolt at the thought; and it is believed that no one would enter the society (constituted as it is) without the paramount security promised to the benevolent branch of it, and which, if detached from it, leaves you at best with no more than the ordinary advantages of a common benefit club. As to the superinducing of subscriptions to meet your subsequent difficulties, let it be gratefully remembered that the patrons have acted nobly, and it would not be fair to expect of them more than a continuance of the same favours; besides, it has its resemblance in individual calamity which a few lessons in private life ought to teach us. Great sympathy is at first created by the novelty as well as from the circumstance of distress, which is weakened by every fresh application, till it either yields to some new claim, or the object and the impression go off together. You will perceive the sole intention of this is to relieve the fund from dependence upon contingencies, by the only apparent method, that of the restriction of its members; for, however broad and liberal the principles may have been upon which the society first set out, yet, like the human constitution, it will be found subject to influences it cannot control, and to which it must either accommodate itself or be in active operation against its own system. If anything could lessen the tone of confidence which has accompanied these remarks, it is the deference which is due to those active and praiseworthy members of the fund through whose excellent management and benevolent exertions it has arrived at its present importance; and it is only (I assure you) my great fears for its continuance and my anxiety for its progress and prosperity, could induce me to solicit your aid in extent to give it all the publicity which the subject demands.

Sir, yours, &c.,

A FRIEND TO THE INSTITUTION.

[We, of course, consider the subject a fair and just one for comment; but shall willingly insert the answer it will probably call forth. The Institution is one of very great importance; and upon its judicious conduct depends the welfare of many.]

#### EMPLOYMENT OF FOREIGN ARTISTS.

SIR,—In your late publication the notification of the committee on the "Decoration of the Houses of Parliament" appears, granting an extension of time for the competitors to present the cartoons required by a former resolution of the committee; and also intimating, that foreigners who may have resided ten years in Britain are to be considered as coming under the denomination of British artists. I perceive that you are disposed to coincide in the propriety of this last resolution, so that it is not without reluctance, and with the utmost deference, that I express a decidedly opposite opinion upon the subject.

If foreigners are to be allowed to compete in the matter of the cartoons, common sense and common fairness require that they should ultimately be permitted to compete for the decorations in

their finished state; and why a foreigner is to be considered a British artist because he may have resided ten years in Britain, I own I am at a loss to understand. I grant that, if fair play be given to British artists by the committee, that they have little to apprehend from the competition of foreigners; but you, as well as myself, Sir, know rather too much of committees to feel at all assured that this is to be the case; and I own that I am by no means satisfied that the mere sound of a foreign name, and the meretricious glare of foreign Art, may not weigh even with the committee in question in a manner most prejudicial to British Art and artists. By this resolution of the committee there is moreover a doubt implied, discouraging to British artists at the very outset of the proceedings; and I should also beg leave to ask, if the mere circumstance of being by birth a Briton, does not entitle an artist, in a case like the present, to feel certain that he is insured against the chances of preference likely enough to be conceded (through the prejudice, or want of taste, which has become inherent in the majority of those persons generally named as committeemen in cases like the present) to foreign artists? Besides, this is a great national work, which seems to strengthen the claim for its being confided to the hands of natives alone. In more private undertakings it would probably be illiberal and improper to debar foreign competition; but in the instances in question, it appears to me that British artists have a right to demand that the competition for the decoration of the Houses of Parliament be clearly and distinctly limited and confined to artists native-born subjects of Great Britain, or her colonies. Thus, we allow foreigners to establish themselves in trade in Britain, and to conduct private business; but because a foreigner has been ten years resident in Britain, he is not entitled to sit in Parliament, or to vote for members of Parliament!

Further, the very name of a foreign artist being permitted to go down to posterity as having executed this great work, or even a part of it, must have posthumously a prejudicial influence on British artists, let the character of the works themselves be what it may; for in each case will it not be inferred, and most justly, that British artists were found inadequate to the task; and will it not continue to be argued, as is at present done, by some of our own recreant and ignorant connoisseurs, that the natives of these realms are by nature denied the power of excelling in works of Art? Such arguments were seized upon by the Glasgow committee, as the ground of their most unfair and unpatriotic proceedings in regard to the Wellington Statue: the changes were rung upon the superiority of Vandike, and Kneller, and Lely, to British artists; and the notorious facts forgotten or kept out of sight, that there were no British artists when those artists lived, whilst it might now with equal truth be maintained, that in comparison with the British artists of the present day, there are no foreign artists deserving of the name.

I could, without difficulty, cite the causes of the unworthy partiality in favour of foreign Art displayed in Britain, not only amongst the *bourgeoisie*, but amongst persons of higher standing, and more enlightenment; but I hope I have said enough to rouse the artists of Britain on this point, and to cause them to demand that this resolution of the committee be rescinded; indeed, unless this be done, the artists of Britain owe it to themselves not to contribute a single sketch to the competition in question!

It is more than probable that the Houses of Parliament will not be in a state fit for painting within ten years of the present time; so that, very probably, an importation of foreigners may take place in quite sufficient time to enable them to get selected for this our great national undertaking.

Yours, &c.,

G. M.

[We confess we consider our correspondent a needless alarmist. There can be no danger of foreign artists coming to settle among us, upon the chance of obtaining employment in decorating the new houses; and there may be—we believe are—some artists, foreign born, who have lived in England almost since their birth, whom it would be unjust to exclude from competition. Indeed, the project of G. M. would go to the exclusion of Mr. Leslie, who is an American by birth.]

#### THE CHINESE COLLECTION, HYDE PARK CORNER.

WE have visited this most interesting collection twice, and would have noticed it before were it not that we waited for time and leisure to do it justice; and yet, upon looking over our memoranda, we find that we shall not be able to enter into its various merits as fully as we intended. The collection has been made, not only at enormous expense, but with care and judgment; and we have no hesitation in saying that a few hours spent in the magnificent apartment devoted to its exhibition will give a better idea of the Chinese character, and the customs, habits, and occupations of this singular people, than all the volumes that have been written on the subject. Before entering into the details of the exhibition, we cannot avoid observing upon two "ideas" that occurred to us during our progress through the collection—the barbaric rudeness of their musical instruments, and the awkwardness of their warlike weapons. Indeed, the expression of their countenances and the whole bearing of the people are exceedingly gentle and childlike, and during a very close inspection we saw nothing to induce us to change this opinion. We can fancy their turning, with determination, when injured or insulted; but their *physique* is certainly incapable of strong or sustained exertion, while there is a dogged positiveness in their downcast eyes that leads to a belief that it would be very difficult to turn them from an old, or give them a new, idea. This strong national peculiarity has kept them from some evil and much good, at least in European estimation. Our late warfare has subdued them, yet certainly will not convince them, of our superiority in humanity or justice. But this is a question upon which we have no desire to enter, our business being with the exhibition itself, not only as so fully and beautifully illustrating the character and habits of this people, but, of what is more important to our readers, its *pictorial* display—not in the pictures made by the Chinese, but the setting forth of the Chinese themselves, their occupations, implements, and habits, both at home and abroad. To artists this exhibition is of exceeding value; and some of our friends, while laughing at Chinese perspective, could not but acknowledge that they made admirable *ground-plans* of their own faces upon the cups and saucers which decorate our cabinets. The grand features of the empire have been mapped out for some time, and the works of Lord Macartney, the Abbé du Halde, Lord Jocelyn, and others, have given their every-day habits and the appearance of things in general. The newspapers every now and then give "Letters from China," which, for local, traditional, or personal information of the *Chinese*, might be written off Cape Clear, or New Zealand; their odd-sounding names are introduced, and a few observations touching the outline of the coasts and the progress of the war—and that is all. We are, therefore, deeply indebted to the gentleman who has placed before us, at so little trouble to ourselves, and at such a very moderate charge, a picture—all but living—of China and the Chinese. We wish particularly to invite consideration to the price of admission, which, while some complain of as too dear, we honestly consider too cheap. A collector's noble fortune, the energy of a life—and the life of an intelligent as well as an industrious man—has been devoted to bringing into the heart of Europe an epitome of the Chinese Empire. He places in a focus all their objects of national interest—their idols, temples, pagodas, bridges; their various arts and manufactures; their tastes; their whims; their reception-rooms; their dresses; weapons of war; their vessels; the natural and artificial productions of their country; their books; their paintings: he groups their figures truthfully and artistically together. You enter the noble apartment—in which he has absolutely *realized* the Celestial Empire: you find yourself in the midst of this exclusive people; you are invited to inspect their marts; to take coffee in their drawing-rooms; you may, if you please, weep with the widower who mourns in white: you may pore over manuscripts with the literary gentleman; or tangle the guitar with ladies—oh! rare advantage! who could never have been literary; you may inspect the tails of the mandarins; if given to seek a religion new to yourself, you may make acquaintance with "the three precious Buddhas;" and then, if you

are not what we should be sorry to imagine, you will rejoice a hundred-fold in the great privilege of Christianity. This, and ten times more than we can particularize in our notice, can be enjoyed for—half-a-crown. It is indeed truly said, in the well-written introduction to the catalogue, that a single article illustrates whole pages of written description—the mind becomes enlightened through the eye. As a means of education, the object is invaluable: it teaches by *things* rather than *words*, the Chinese Empire, with all its variety of light and shade; its experience; its religion; its *lanterns*; its oddities; its aphorisms—those texts of wisdom from which might have been expected a richer fruitage! the result of its practical and theoretical religion and policy—which has existed, unchanged, during a period of four thousand years—are concentrated, by the zeal and ability of one man, in a pavilion close to Hyde Park: supplying an exhibition more amusing, interesting, and instructive than any we have ever had in the British Metropolis.

It is singular enough, that to Mr. Catlin and Mr. Dunn—both natives of the United States—we are indebted for the most valuable assemblages of modern times: the one rescuing the memory and memorials of the Red Indians from oblivion; the other portraying China as it *was* five years ago, but, most probably, as it will never be again—for the European has entered its sanctuaries, and, the privacy of the Chinese once violated, they must become more assimilated to us in all things.

#### VARIETIES.

**THE ROYAL ACADEMY.**—Thomas Creswick, Esq., Francis Grant, Esq., and John Hollins, Esq., have been elected associates of the Royal Academy. As usual, the selection of these three gentlemen from among the candidates has given rise to considerable discussion; and, of course, there are, as there generally has been and will be, two opinions on the subject. In reference to Mr. Creswick and Mr. Grant, however, there can be but one feeling; the former stands deservedly high in public esteem, and he has long been regarded by his professional brethren with high respect; of Mr. Grant it would be scarcely too much to say that he is surpassed by no British painter of portraits, if indeed he be equalled by any artist in this particular branch. There will be many who think the Academy should have co-operated with the Nation in giving impetus to Historical Art; and who consider that body to already number among its members a sufficiently just proportion of painters in a department of the Arts which is undoubtedly better rewarded than any other; but, if a portrait-painter were to be elected, a worthier choice could not have been made. The observation, however, will not be thought to apply to the other portrait-painter, Mr. Hollins, who was elected at the same time, and, we have no doubt, to his own utter astonishment; for we imagine he little expected to have had his claims preferred before artists whose rank is unquestionably much higher. Mr. Hollins has indeed no pretensions to occupy a prominent professional place; in his own more immediate path he is a far way behind at least half a dozen competitors in the race; some friendly hands have enabled him to reach the goal before them; but it will be a serious question whether these friendly hands have not acted injudiciously as regards him, and prejudicially as regards the Royal Academy.

**THE QUEEN AND HER CHILDREN.**—Mr. Edwin Landseer has just completed a portrait of her Majesty, the Princess Royal, and the Prince of Wales; and it is about to be consigned to the hands of the engraver, by Messrs. Graves and Co., by whom the print is to be published. It is a very charming picture, and cannot fail of popularity, for it speaks to the heart of every English mother. The Queen is seen without state—apart from the forms and ceremonies of royalty, if not from the pomps and vanities of life; there is nothing to denote the power; nothing of the splendour by which she is usually attended; she sits alone, with no "peers" other than her children—no jewels but those which God has given

her, and of which she looks prouder than of the sceptre that sways her kingdom. She is, in fact, represented as an English lady, with a son and daughter, fair and healthy, and with the promise of long life, bravery, and virtue, strongly expressed in countenances indicative of intelligence and goodness. There are thousands of English homes to which this simple guise will be infinitely more acceptable than the robes, "Coronation" and "Dalmatic"—who will prefer the mother in her nursery-chair to the Queen seated on her throne, and love her all the better as the happy companion of her offspring children than as heading a council of Ministers. Her Majesty is dressed in plain black velvet, ornamented with point lace; the infant Prince rests in her lap on her left arm—a fine "burly" boy as any we might find in the green lanes of Kent; the Princess is leaning on "Mama's" shoulder, playing with a locket—a miniature of "Papa"—which she wears round her neck. The picture is a small one—about 18 inches high, and the same in breadth—for it is circular: the engraving will, therefore, be the same size, and will not have to undergo the process of reduction. It is, we believe, yet undetermined whether it will be engraved in line by Mr. Robert Graves, or in mezzotinto by Mr. Samuel Cousins: either will do it ample justice. Our readers will, perhaps, be, as we were, startled to learn, that for the COPYRIGHT of this cabinet picture the painter has received from the publishers no less a sum than *five hundred guineas*. The value of the painting is, we imagine, one hundred guineas, or at most one hundred and fifty guineas; for it is on a small scale, and is certainly not a work of time, thought, or labour. But, according to Hudibras—the couplet has grown into an adage,—

"What's the worth of anything?  
Just as much money as 'twill bring."

And we must assume that the publisher, who knows his own business fully, and made the bargain with his eyes open, considers himself justified in giving, for the painter's permission to make an engraving of the picture—about five times the value which the painter placed upon the property in the work: in other words, the publisher believes (and no doubt he is right) that the speculation "will pay." The demand certainly does appear to us to be enormous; and we cannot lose sight of the fact, that this five hundred guineas will have to be paid, not by the publisher, but by the public; for, of course, Mr. Graves, to cover this huge original outlay, must charge for the print double what he might have charged had the cost of copyright been somewhat within rational, or we should say reasonable, bounds. \* This principle—we cannot call it an *unjust* one, for it is admitted that a man may do what he likes with his own—works evil; it throws the publishers into the hands of some one or two artists, whom they are compelled to force into a popularity that shall remunerate the publisher at any rate; the consequence is that artists who have not been so fortunately circumstanced are excluded from the benefits which may be conferred upon them by the help of the engraver. The publisher makes a prodigious venture upon some one or two "great things;" and competition is out of the question. This is surely not a wholesome state.

\* We cannot avoid contrasting this fact with the conduct of De la Roche. When applied to, to engrave his noble portrait of 'Napoleon' (by which the publishers have realized a very large profit), he said, if it were engraved in *mezzotinto* he should require £70; but if it were produced *in line* he should be content with £35. It was engraved in line, and the sum of £35 was paid to him. What was the consequence? The print is published at the price of one guinea. It is one of the most exquisite examples of modern Art—the art of both painter and engraver; we believe above 2000 copies of it have been sold in England, and a much larger number in Paris. Such could not have been the case if the artist had expected to realize a small fortune by permitting a publisher to engrave his work; the publisher would have doubled the price of the print, and comparatively few would have been enabled to acquire it.

**THE COPIES FROM THE OLD MASTERS** have been exhibited at the British Institution, but among them there were few efforts of any promise; indeed, great names in this year's catalogue were rare; and works were few that could benefit the student; for the proverb about old Homer sometimes nodding is not less applicable to him, than to every other great man since his time. That materiality and roundness with which Vandyke has endowed so many of his figures and heads, though not all, can only be approached by veteran experience; it could not, therefore, be expected that a work by that master could be successfully imitated by those who are as yet but struggling to subdue the mechanical difficulties of Art. We mention Vandyke because there was a picture by him in the Exhibition, which we were well assured would be selected for copying, by some who would be first moved by the *prestige* of the name, and then enraptured, not less by the defects than the merits of the work. The very antipodes of these qualities of Vandyke, Sir Joshua has exhibited in very many of his works, where, in striving for the "ripe peach," he has forgotten roundness, in colour, and painted only brilliant masks. In painting, as in every-day life, the peculiar failings of some men sit upon them less objectionably than upon others, who have adopted them in their nakedness without the means of veiling them. We cannot, therefore, advocate copying any further than as mere mechanical practice; for if a picture be beautiful in proportion to its approach to nature, were it not better, at once, to apply to this source than to accept the version of another man, whose peculiarities we can never imitate, and which, if we could, would not possess the grand merit of originality? And as for the weaknesses of others, an artist ought first to dispose of his own before adding to his list: since those he would take upon him are sure to be more glaring than in his prototype; for it is scarcely less difficult to copy gracefully the defects than effectively the beauties of a work of Art. With respect to the copies exhibited, we would say nothing in discouragement to those by whom they have been executed; indeed their practical earnestness is much to be praised, but we could wish that it were directed into another channel. Those who have taken up the profession of Art will never arrive at any distinction unless their minds be furnished with ideas of their own; and few thus qualified could employ themselves in copying. To the **PUBLIC EXHIBITION** of these copies there are many serious objections; while there is no argument that can be urged in its defence.

**THE IMPERIAL ACADEMY OF ST. PETERSBURG** has elected as members three English artists—Mrs. Robertson (portrait painter), Mr. Raimbach and Mr. J. H. Robinson (engravers), and the diplomas have been recently delivered to them. To show, however, the mode in which such matters are expedited in Russia, it may be mentioned that Mr. Raimbach was elected twenty-five years ago, and Mr. J. H. Robinson seven years ago; although the "diplomas" have been only during the present month presented to these gentlemen. Nevertheless, they are members of a "Royal Academy," although it be but a Russian one—an honour for which they are considered not to be "qualified" in England!

**VIRTUOSI PROVIDENT FUND.**—We direct attention to an advertisement thus headed, in this number of the ART-UNION. It has the guarantee of several well known and highly respected names for its respectability. It is singular, and not very creditable, that when men of all classes of "trades" have their "Provident Funds"—from those of the East India merchants down to the "Licensed Victuallers,"—the dealers in the arts and in objects of virtu should have been so long without any. This reproach is now removed from them. They are composed chiefly of a class who, above all others, should be cared for under the pressure of poverty or sickness, for



most of them are men of education, intelligence, and cultivated minds; indeed, unless they possessed such advantages to some extent, they would be unsuited to the business they pursue. We shall take some opportunity of referring to this subject at greater length.

M. HULLMANDL has been honoured by the King of Prussia; his Majesty has transmitted to the lithographer the gold medal of the Fine Arts, in testimony of his approbation of the recent invention of lithotint.

SIR ROBERT PEEL has appointed one of the sons of John Martin, Esq., to an office under Government—a compliment to the painter and to the profession.

THE BOCCIUS LIGHT.—The cross roads opposite Northumberland House in the Strand have been defaced by a huge and unmeaning mass of iron framed to bear a lamp. The light is remarkably pure and brilliant, but the lamp-post, if we may so call it, is one of the most ungainly constructions of modern times—representing nothing and meaning nothing. It is indeed as ugly and un-English as the name by which it is distinguished. Surely this is intolerable, when so many graceful designs for purposes of the kind were at the command of the "architect." But Charing-cross and its vicinity appear destined to illustrate the bad taste of the nineteenth century.

FINE ARTS, IRELAND.—The Committee of the Royal Irish Art-Union have succeeded in securing the services of the eminent engraver, Mr. Richard Golding, for the charming subject by MacIac, 'The Peep into Futurity, or an Irish Girl trying her Fortune.' Mr. Golding's powers are so well known by those masterpieces, after Sir Thos. Lawrence, 'The Princess Charlotte,' and 'The Portrait of Sir Wm. Grant, late Master of the Rolls,' and 'Illustrations of Don Quixotte,' after Smirke, &c., that we need only mention his name, and connoisseurs in engraving will be able to appreciate at once the value of the acquisition to this Society of his undivided exertions. It is also, in some measure, a most happy restoration of an eminent engraver to the country. For Mr. Golding, being very independent, had ceased from pursuing his profession altogether, as far as publishers were concerned; his last work of any size was the 'St. Francis,' after Paul Veronese, in the National Gallery, undertaken at the instance of the Society of Engravers; and so pleased were these competent judges, that 100 guineas extra were awarded by them to mark, in some measure, their opinion of the success of this effort. Mr. Golding has been induced chiefly by the beauty of the subject at present in question to undertake it, so that a first-rate work may be confidently looked for. Great credit is due to the committee of management for their exertions and arrangements, by which this Society seems likely to keep the lead in this important branch.

#### THE ART-UNION SOCIETIES.

We find it a task of no ordinary difficulty to write upon this subject. The principle having become fashionable has, of course, like all other fashions, spread; and something like a mania, in reference to it, seems just now to exist in Great Britain. Still it is a wholesome and not an unhealthy fashion; the "rage," if it must be so called, is not for foolish, dissipated, or debilitating pleasures: its object is rational and intellectual; and although some unnatural excitement may be mixed up with it, we have very little fear of its producing other than great and extensive good. A community will be always awayed by some overruling "passion;" sometimes it will be licentious; sometimes extravagant; sometimes brutal; and sometimes dangerous to the general and individual health. We are not far removed from the age when a pair of ruffians, going to beat each other in a ring, could draw crowds of followers, and have their "doings" trumpeted in nearly every newspaper of the kingdom. We might refer to a hundred customs, projects, or inventions upon which the world has gone mad for a time, from velocipedes and kaleidoscopes to railroad shares and joint-stock companies. If the fashion for Art-Unions be a mania, it is at least one that can lead to no present evil; in no point of view can it be regarded as mischievous, much less pernicious; and it seems to us, that those who augur danger from them for the future are very greatly mistaken. They will inevitably create an appetite for works of Art, and a desire that cannot but go on increasing; and this effect will be produced

in places and among classes that could not be reached by ordinary modes, or be influenced by other than extra-ordinary proceedings. Take, for example, the town of Sheffield, and the broad province of Yorkshire. In that town, we know upon good authority, heretofore very few works of Art have been sold; the London print-publishers have scarcely any "accounts" there. An enterprising trader takes it into his head to adopt a plan by which he circulates two or three thousand fine engravings throughout the neighbourhood. This is not a matter of mere speculation. It has been done. Will any person contend that this is injurious to society, or that its working will be prejudicial to the Arts? Can he lose sight of the truism that the acquisition of one luxury begets a longing for another? Will he not reason that the possessor of one or two prints desires to possess more; and that so natural is the wish of men to go beyond their neighbours, that those who have the means to purchase them will obtain paintings—which the less wealthy cannot acquire. It is easy to prophesy concerning things incapable of proof; yet we venture to assert that five years hence a larger number of prints and pictures will be sold in Sheffield in one year, than have been sold there since the year 1800.

In this spirit we take up the case of the NATIONAL ART-UNION; the announcement of which (in our columns last month) seems to have frightened some of our contemporaries out of their wits; or we should, perhaps, say, *into their wits*: for the project has been met, not with serious consideration and argument, but with solemn jokes. Thus reasons the *Spectator*:—

"All prizes and no blanks," is the motto of these picture-lotteries: a print is to be given to each subscriber on payment of his subscription, just as you are presented with a playbill on taking a place at the theatre. Each individual print-collector *in esse* becomes a 'patron of Art' *in posse*: a turn of the wheel of fortune converts any dunce into a dilettante, with 'the galleries before him where to choose, and ignorance his guide': who would refuse a guinea to promote the Fine Arts in so delightful a manner?"

This plan of the "National Art-Union" is, no doubt, a private speculation; its projectors having mainly in view their own individual interests; as, indeed, is the case with every publisher of prints; but, with both, their advantages must entirely depend upon the advantages they give to the public. If the public are benefited, it is neither unjust nor unreasonable that those who benefit them should receive an equivalent. The directors of this establishment fully and fairly state that "the plan originates in private enterprise;" and they consider that it "cannot be treated as an objection; inasmuch as in this country such is the origin of nearly every great and prosperous national undertaking—which can benefit its projectors only by really benefiting the public."

This is in reality the only objection that has been as yet urged against the plan. We cannot attach any real value to it; inasmuch as it would equally apply to the company who made the railroad that conveys us to Liverpool between sunrise and sunset—in fact, to all inventors of utilities. We have then chiefly to inquire will, or will not this project benefit the public and promote the welfare of British Art? We have no hesitation in saying that it will—if there be judgment, taste, and integrity in the parties to whom the conduct and superintendence of the affair be intrusted; and as little do we hesitate to assert, that if either of these qualifications be absent, it will be a failure, injurious to the Arts and ruinous to its projectors. They must select judiciously; they must act uprightly; they must be liberal in all their dealings; they must, in short, satisfy the artists and the public, or they cannot even hope to prosper. We have from them a better guarantee than their resolutions and promises—the certainty that their success depends entirely on their well-doing. Their interests are deeply involved in the issue.

Competition is as the lifeblood of the great heart of the world. One consequence arising out of this plan will inevitably be, that the existing Art-Unions must bestir themselves; must obtain really fine engravings, and not such comparatively worthless things as they have given us heretofore; must supply the promised prints with greater punctuality; and must adopt some mode for preventing selections of inferior pictures.

We must draw a marked line of distinction between societies established wholly and solely for

the promotion of British Art, and those that have chiefly if not exclusively in view the personal advantage of the projectors. It is impossible to exaggerate the merits of the gentlemen who, in forming and carrying on the London "Art-Union," have conducted it to its present "high and palmy state." They have been actuated by the noblest motives; they have laboured long and hard without any reward, or the hope of any reward, beyond the satisfaction they have felt in finding their efforts crowned with success;—excluding even the small recompense of patronage. They have done immense good, and will do more; and it is undoubtedly they who have given existence to such Associations as that to which we at present more immediately refer; for they have excited an appetite which is not easily satisfied; and taught the public to demand better things than they have yet received. If they had not done this, indeed, they would have done little good; for this was after all the great and leading purpose for which they combined. Witness this passage copied from the first printed Report of the "Art-Union" of London:—

"The promoters of the 'Art-Union' desire earnestly to see similar Societies multiplied throughout the kingdom; were this the case, a great increase of public attention to the importance of the Fine Arts, as a matter of national and universal concern, would necessarily follow; and it cannot be too constantly remembered that before ART, in whatever path it manifest itself, can be duly honoured and its interests fairly protected, it must be generally and justly esteemed; towards this estimation such ASSOCIATIONS may in many ways effectually contribute."

In an advertisement, which appears in the columns of our journal of to-day, the Committee of the London Art Union "view with distrust" the associations which are "speculations for individual benefit;" but this alarm has been expressed before they could have seen the prospectus of the National Art-Union. It was published in the *Spectator* of Saturday; and, no doubt, will also be transmitted to us for publication before we go to press; although as yet we have not received it. To us this document appears fair, open, and just; and of the prints to which it refers as ready for the subscribers, we can, of our own knowledge speak, as fine, beautiful, interesting and instructive examples of Art. The London Art-Union cannot believe that the extensive circulation of such works can operate injuriously upon the great cause they are banded together to uphold.

We have occupied much space in the treatment of this subject—space which we can this month ill spare; yet we have left many points unreverted to, and many things untouched, upon which we ought to comment.

Again we say, that if this plan of the "National Art-Union" be fully, fairly, and honestly carried out, it will succeed, and it ought to succeed. If there be the slightest departure from a just and upright course, we shall be among the first to point it out. It will require a strict surveillance unquestionably, and, at least as far as we are concerned, it shall have it.

The artists—and much for or against the project will rest with them—may most materially advance the power and welfare of their profession, by aiding to turn the current of public-fancy, fashion, or passion, whichever it may be—into a right channel. To familiarize the general mind to what is really excellent is the only way to promote excellence extensively. As we have said, we take a favourable view of this new plan solely because its projectors dare not aid in the circulation, and the consequent sustenance, of mediocrity. Whatever their motives be, the results can be only beneficial to the Arts, unless the parties interested desire failure instead of prosperity; inasmuch (we quote from the advertisement) "as the managers of the 'National Art-Union' will be compelled to choose only such works as are of acknowledged excellence: such only as are calculated to improve the general taste; and such only as will be really worth the value placed upon them. Upon the just and effectual working out of this portion of their plan, they ground their expectations of success."

Our cry is, for "Art, cheap and good;" those who will supply it "cheap and good" have right to calculate on our support.\* A few years ago

\* Just as we are going to press we hear of another project of a really astonishing character. Mr. VINTAGE is about to publish, in monthly parts, a collection of engravings from the works of the old and moderu

"cheap and good literature" met with earnest and able advocates; the people responded to the call that was made upon them; and the consequence has been, that almost every cottage in England has its "library." A collection of the best works in the language may now be obtained by the weekly savings of a mechanic during a year.

As surely as we write, a similar result will be obtained for Art. This "National Art-Union" may be followed by others. We care not how many there may be—so that they give us

"ART CHEAP AND GOOD!"

#### PRINTING IN OILS.\*

THE INVENTION OF M. LEIPMANN.

We subjoin a brief account of this invention, sufficient to give "an idea" of the mode of the execution; but for the minute details of the machinery and mechanical contrivances, and manner of manipulation, we must refer the reader to the book published by the inventor, which seems to contain all that can be communicated to facilitate the process without seeing it. It appears to us a very difficult one, requiring in its present form such extreme care, accuracy, labour, and time, that, unless it can be modified, it is not likely to be of very general application. Still means may be devised to lessen these in the execution; and the principle has that simplicity which is so often the characteristic of really great inventions, and may be capable of various application.

It is several years since a strong sensation was excited in the world of Art by the appearance at Berlin of certain copies of a portrait by Rembrandt, marked in the catalogue of the Berlin Museum, 11, No. 335, 1ft. 9jin. (German) in height, by 1ft. 6in. in breadth. These copies resembled each other so perfectly that it was impossible to doubt that they were produced by machinery. The brilliant technical handling, the whole depth and power of the oil colours, and the strong impasto of the original, were all repeated in these copies. Conjecture grew weary in trying to discover what were the mechanical means employed; none known at the time were sufficient to produce such results. At the same time, the discoverer, Herr Leipmann, the painter, of Berlin, gave it to be understood that he was not himself satisfied with the means he had employed to produce the copies of the Rembrandt portrait, and that he had another quite different process in view.

There appeared, accordingly, at the Berlin exhibition of 1841 a new work in oil printing, being a copy of a small picture by Mieris, 11, No. 320 of the Berlin collection, 4½ inches in height, by 3½ in breadth.

As a picture, this new specimen had less merit than the copies of the Rembrandt portrait; but when the difficulties of the work were considered, arising from the small size of the original, the extreme delicacy of the blending of the tints, and the minuteness of the objects represented, it was, notwithstanding, acknowledged to be an advance in the art of oil printing.

Various offers had been made to the artist to induce him to disclose his secret for a certain advantage to himself; these offers were invariably declined, simply because he had not yet succeeded in bringing his discovery to the degree of excellence which he desired.

But he had struggled with privations for many years in order to attain his great object, his health became impaired, and it was feared his secret would sink with him to the grave. At this time the Prussian Government came forward, and Herr Leipmann agreed to communicate his invention to a person high in office. The judgment of this person was so favourable that a pension for life was immediately secured to Herr Leipmann, on the condition that he should make his discovery known to the public.

The result of this agreement was the publication of a book describing, in the most minute and masters—"THE BEST PRODUCTIONS OF THE BEST SCHOOLS." Each engraving will be in line, in size about eight or ten inches by six, with accompanying letter-press; and these he designs to publish at 3s. each part, i.e., one shilling for each print. He calculates, of course, upon a very large sale; and such large sale will no doubt have been induced by the almost universal feeling that has been recently stirred up in this country in reference to Art.

\* Invented and described by J. Leipmann. Berlin, 1842.

exact manner, everything regarding the invention, with directions for constructing the machinery necessary, &c. &c. The persons to whom Herr Leipmann has himself explained the process, and shown the mechanical means he had at command, consider it almost miraculous that with such means such results could have been produced, and express the greatest admiration for the patience, labour, and ingenuity required on his part. They also consider that, when so much was effected by the imperfect machinery his limited means placed within his reach, much improvement may be looked for by the application of the best machinery, constructed with the care and nicety that is seen in the mechanical contrivances of the present day.

Herr Leipmann was nearly led to his discovery by the observation, that the effects of colour produced, by the most celebrated colourists, the painters of the Venetian and Flemish schools, did not depend on an uncertain and undecided mixture of tones; that in these great works the colours were not mixed on the canvas by the inspiration of the painter's eye and wonder-working pencil, but were grounded on a deeply reflected and distinct arrangement of colour, by which the tones, whether transparent or in impasto, were brought out and blended together. It appeared, therefore, that by following this arrangement of colours and tones, and discovering means to give, according to the original, transparency or impasto to the picture, a perfectly similar work would be produced; but no machinery in use was adapted to these effects.

Ruminating on his desired invention, his first plan was to place together long pieces of colour exactly imitating mosaic work, the extremity of the pieces of colour forming the surface of the picture, and fixed in wax or soap, or some such material. He selected the colours and their most delicate varieties with the greatest care; but on attempting to make the impression the result was not satisfactory, and he turned his mind to a different mode of execution. This was to construct small tubes about an inch in length, and half an inch in breadth, having an opening in width of only half a line. These he filled with colour in rather a more fluid state than is usually adopted by painters. These were placed in an inclined position, so that the colour might always find its way to the small opening, and that impressions might be repeated as long as any colour remained in the tube. The tubes were placed, according to the colour of the picture, side by side, till the whole surface, which was to give the impression of the picture, was filled. It may be observed that the greatest accuracy is required in selecting the colours and arranging the order in which they are placed: for this purpose a drawing must be made indicating the distinct place of every colour in the plate.

A great difficulty here presented itself, namely, how to keep the colours in a fluid state within the tubes during the manipulation required to fill some thousands of these with colour. It was necessary to find an oil which should remain liquid during the operation, and yet dry quickly when it was completed. These qualities Herr Leipmann found in oxfoot oil, or bone oil, such as is used for the finest machinery. The colour thus prepared must be received on a ground which imbibes the oil, and which has received on the opposite side a coat of bleached linseed varnish (leinolfernis), and it will dry completely. Being satisfied with the result of experiments made on this plan, he proceeded to make accordingly the impression of the Rembrandt portrait.

Having first directed his attention to the preparation of the drawing, he took flat surfaces half an inch in thickness; in these he made holes, and in these holes he fixed the tubes of colours, fastening them at the back of the plates. On the front of the tubes was fixed a piece of thin tin, in which were openings cut corresponding perfectly to the drawing of the picture from which the colours were to issue. The impression was not given directly to the surface intended for the picture, but was first received on a sort of velvet stretched on a frame; from this the impression was taken, and the result was the fine blending of the colour seen in the Rembrandt portrait. As printground (druckgrund) for the picture, a thin paste was used. When the first impression was dry, the same means were used to give the glazings, but it will be understood easily that this was a much simpler process. To give the softer and harder

lines, and the complete form of the drawing, fine stripes of tin were used. The strong impasto was given, where required, directly from the tubes to the picture.

The impressions of the Rembrandt portrait testify the success of this experiment; at the same time Herr Leipmann felt that for many pictures it was not adapted, and that the difficulties and inconveniences of the process would prevent its ever becoming extensively used.

His former idea of placing the colours in the manner of mosaic now recurred to him as susceptible of improvement and adaptation to the desired end. The observation that a little oxfoot oil, mixed with very thick colour, rendered it sufficiently moist to give the impression to the velvet; the velvet by receiving a coat of this oil might be made capable of taking the impression from drier colours; and also that the mixture of some gluey substance with the colours to be used, might be employed to harden and make the mass fit for giving a sharp impression.

After experiments with various gluey substances, he found white of eggs the best adapted; and he applied it in greater or less proportion to the different colours, according to their peculiar dryness or moisture.

In this manner, when the mass of colours was united, it was as hard as gypsum. When the surface of the mosaic was to be applied to give the impression, a coat of oil was given. An important point of the discovery must here be noted. It was desirable that every tone of colour, besides being true in tone, should also have its due force of impasto. To attain this object he mixed the colours with finely sifted sand—such sand as is used for moulds—and he found that it was not transferred to the picture, but remained in the mass. He therefore mixed sand with the colour according to the degree of impasto he wished to give. If he wished any part of the picture to be without colour he used sand only; where he wished a strong impasto to appear he mixed no sand with the colour.

After these experiments he considered that the great difficulties were overcome, and he proceeded to attempt another picture. The book gives a full account of the machinery used in this second process, and it is impossible here properly to describe it; nor even the manipulation clearly. The copies of the Mieris portrait above mentioned were produced by it.

The first step, as before, was to make a drawing of the picture with the most perfect accuracy, and marked in a manner not only to indicate each tint, but also the degree of impasto belonging to each, to be exactly followed in the arrangement of the colours in the mass of mosaic. For this arrangement a peculiar machine is required.

The result shows a representation on the destined ground of the picture with the softest blending of tints entirely opposite to the hard cut effect of mosaic work. The proper form of the objects of the picture are produced by another machine, mostly of finely-rolled lead, which is carried into the mosaic mass of colour. The number of the impressions depends on the thickness of the mass of colour. It was two feet in length for the little Mieris picture.

The surface of the mosaic mass was covered with paper moistened with oil: from this it was given directly to the picture for the printing ground, of which, as before, a thin paste was used. After every impression the mosaic mass must be smoothed to take away the adhering sand.

The glazings were given by the same process when the impression was dry, only first received on leather stretched on a frame. Where stronger or softer lines were desired, a similar process was used: only the delicate lines were first received on thin leather, or some other material, the strong given directly. For the strong impasto lights the tubes with colour were used as in the former experiment.

We here close our imperfect account, necessarily so, because, without seeing the machines, many steps in the process cannot be comprehended. Of what modifications it may be susceptible it is impossible to say: at present we are inclined to think that the revolution in Art, which an easier process on the same principle may one day effect, is not yet completed; but it is possible that nearer observation may make the difficulties appear less.

## REVIEWS.

**THE CORONATION OF HER MOST GRACIOUS MAJESTY, QUEEN VICTORIA.** Painted by Sir GEORGE HAYTER. Engraved by H. T. RYALL. Publishers, GRAVES and WALMSLEY.

This great print is at length before the public, or rather the early proofs have just been issued; and, considering its magnitude and importance, and the immense number of portraits introduced into it, the wonder is not that it has been so long a time on hand, but that it has been completed within a reasonable period. It is, in truth, a national work—a grand record of the most important and interesting event of the age and country; and will be valued, not alone for its merits as a work of Art, but as a pictured representation of a memorable scene, and as a series of portraits of the worthies of the 19th century.

In criticising it as a picture, due regard should be had to the difficulties which the artist had to overcome; some of which no power of genius could have altogether surmounted. The incident was one that allowed no scope to fancy; the faculty of invention was of no use to the painter; he was compelled to be almost as literal a copyist as the engraver who was to follow him. Westminster Abbey could not be altered to meet his views; nor could the actors and actresses in the magnificent drama be changed or displaced to suit his purpose; the whole scene must have been painted—and was painted—exactly as it occurred. These difficulties, however, are by no means all to be treated as disadvantages: the place was a noble one, linked with glorious associations, and rich in actual architecture, as well as in memories of the past. The persons who met there on the memorable morning of "THE CORONATION" were the aristocracy of Great Britain—a congregation of—

"Fair women and brave men,"

headed by a young, beautiful, and most interesting maiden, who, scarcely more than upon the verge of womanhood, was about to assume the highest position in the realm—the proudest position in the world. She was surrounded by the noblest and most distinguished of her subjects; and among them were men of imperishable fame.

To picture such a scene was a privilege; and Sir George Hayter was fortunate that it fell to his lot. Perhaps it was fortunate for the public also; for, all things considered, we doubt if there be any British artist who could more ably and satisfactorily have discharged the arduous task. Imagine *seventy* portraits—every one of them "taken from the life;" grouped precisely as they stood at the moment selected from the impressive ceremony—each one habited as "upon the occasion;"—and, above all, let us bear in mind the severe test to which the painter must be inevitably subjected—for all this was known to thousands; and every looker at the picture was a judge as to the *likeness* of each individual pictured. Not to have failed, therefore, under such circumstances, would have been great merit; to have succeeded, is a great triumph.

We have had other occasions for describing the picture; and, inasmuch as it will be in a few weeks fully before the public, to go over the ground again would be superfluous. It contains *seventy* portraits; and, without a single exception, they are good *likenesses* of the parties introduced: this, in fact, constitutes the main value of the work; for all, or nearly all, are parts of British history. First is the Queen, seated in the chair of state, at the moment she has taken "the oath" administered to her by the Archbishop of Canterbury, standing on the steps of the altar; and her Peers are exclaiming with hearts in their voices, "God save the Queen." On her right are august members of her family; around her are the chief supporters of her throne; and the several high personages who witnessed the ceremony, and those who were officially engaged on the occasion.

Hereafter, this work will be an authority; when the historian has dealt with each individual present. How largely will the value of this print be then enhanced: what would we not give for a like record of the coronation of Queen Elizabeth—to see gathered together the famous worthies of her Court, who made her reign glorious, and gave their own names to immortality.

Sir George Hayter has been fortunate among painters; and certainly neither the Queen nor the

country have reason to regret that the task of perpetuating the memory of the most interesting and important event of the age was consigned to his hands.

God grant that none of us who are not children may live to see an artist employed for a like purpose! God grant that the reign of Queen Victoria may be as long as it promises to be happy!

It would be unjust to the engraver to dismiss this subject without admitting him to a large share of the honours it will obtain. It was an undertaking of vast labour and of very great responsibility—one that required ability, industry, and exceeding accuracy. And it has had them all. It will add to the already established reputation of Mr. Ryall. He has skillfully and very happily distributed the lights, so as to bring out the more prominent parts of the picture: the countenance of each person of the assembled group has been wrought upon with due care to the importance of preserving the likeness; yet the less essential portions of the work are made to harmonize with the leading features; and the tone that pervades the whole is in admirable keeping.\*

**STUDIES FROM OLD ENGLISH MANSIONS, &c.**

By C. J. RICHARDSON, F.S.A., M.I.B.A.

Published by T. McLEAN.

It is not in a metropolis like ours, wherein every year brings its notable changes, that we are to look for much that is venerable appertaining to the order of private dwellings; but that the country is rich in interesting remains is sufficiently shown by the many works of which they form the subjects. They have had their not less quaint contemporaries in cities, but these have been long ago swept away by the tide of innovation. The sources, therefore, whence we look for these *vestigia majorum* are generally the ancient patronies in the country. There is a class of self-esteemed antiquarians who lavish their cares and admiration upon all that is old, without regard to quality of execution or design. The publication, therefore, of such works as that before us, is desirable, for in them we find all that is beautiful, judiciously extracted from the cobwebs of several centuries, and they serve as hand-books to educate the taste of the aspirant, and assist him at need among such reliques as constitute their subject matter.

The descriptions of the buildings and other objects are arranged here in a novel manner upon the pages set apart for them; being printed within a florid border of various designs, around which are arranged fragments of ornamental sculpture and carving, and pieces of ancient furniture, among which are a variety of chairs from Allington Castle and Abington Hall; also a portion of the carved work of the staircase at Crewe Hall, remarkable for the chaste richness of its carving; and a garden bench from Holland House, said by Horace Walpole to have been designed by Francis Cleyn, the same person, we believe, who, in the reign of Charles I., conducted the tapestry establishment at Mortlake. Among the larger subjects are Gorbamby House, Hertfordshire; Park Hall, near Oswestry; the old Town-hall at Nantwich; Montacute House, Somerset; Burton Agnes, Yorkshire; the Carved Parlour, Crewe Hall, Cheshire; besides many other minor subjects in plate and ornamental furniture.

Of Gorbamby House all that remains worthy of the attention of the architect is the small porch, which is in the Italian taste, although the other portions of the building seem to have been Gothic. It was built by Sir Nicholas Bacon, who, in the reign of Elizabeth, held for 20 years the office of Lord Keeper, who was succeeded in the possession by his son, the famous Lord Verulam. The plate exhibiting Park Hall affords the finest specimen we have ever seen of the ancient manner of building houses of timbers with the intervals between them filled up with mortar or some other substance. It is not known when Park Hall was

\* The newspapers inform us that Mr. Ryall has had the honour of an interview with the King of France at St. Cloud, for the purpose of presenting to his Majesty his last work, "The Coronation of Queen Victoria," of which he was most graciously pleased to express his unqualified admiration. On the following day Mr. Ryall received a most flattering letter from General Athalin, aide-de-camp to the King, expressive of his Majesty's satisfaction at the beautiful engraving presented to him, accompanied by a gold box, of exquisite workmanship, with his Majesty's initials, surmounted with the crown of France.

built, but it is supposed to have been prior to the reign of Elizabeth. The interior is of the same character as the exterior, the rooms being panelled and the fire-places richly ornamented. There are in various parts of the building Latin inscriptions, among which appears the golden rule—"Quod tibi fieri non vis alteri ne feceris." At one end of the building stands a small chapel. There are in different parts of England, houses constructed in the manner of Park Hall: in an ordinary way it is a rapid, and cheap, but superficial manner of building, and has in earlier times been much practised in England; houses are still erected in this way in some parts of France, particularly in Normandy, where there is much in the economy of every-day life that has not improved since the days of the Conqueror. This plate is followed by an interior—the Drawing-room at Park Hall—the ceiling of which, given in a separate drawing, is extremely beautiful. Montacute House was begun in 1580, and finished in 1601, for Sir Edward Phelips, in the possession of whose descendants it still remains. Montacute was remarkable for its hospitality, as alluded to by the following graceful distich over the entrance:—

"Through this wide opening gate

None come too early, none return too late."

Burton Agnes contributes a view of the entrance to the staircase from the great hall. In this plate is seen a curious chair, the seat and back of which is made of a bull's hide. Burton Agnes lies between Hull and Scarborough, and is the property of Sir H. Boynton.

The Carved Parlour, &c., at Crewe Hall is a rich and elaborate plate, executed with such nicety as to give the minute details of the abundant carving and moulding. From Crewe Hall there is also a screen of the period of James I.: it seems to have been carved with extraordinary labour and constancy, the design in its ornamental parts involving the utmost complicity of detail.

Other plates in the work exhibit various valuable and curious objects, as the marble Font in St. James's Church, by Gibbons; the Nautilus Shell, from the Plate-room at Windsor, supposed by Flaxman to have been enriched by Benvenuto Cellini, &c. &c.

The work is executed in lithography with much care and an admirable crispness in parts well suited to describe the material of the objects pictured. All the plates are tinted, and the shadows fall into their places with all the necessary flatness and evenness of tone.

It is of great value to many classes—to the artist, the architect, and the antiquarian, more especially, and indeed to all who desire acquaintance with earlier English habits and character. Mr. Richardson has conferred an obligation upon his country by producing a volume that cannot fail to gratify, interest and inform all persons who may be fortunate enough to possess a copy of it.

**ANCIENT AND MODERN ARCHITECTURE.** Edited by M. JULES GAILLHARD. FIRMIN DIDOT and Co., Amen-corner.

If the word promise held to the ear by the title of this enterprise be not broken to the hope, it will prove a work of deep interest, and we may say almost endless labour—if we may for a moment be allowed to sit down within the pyramid of Cheops, and look thence up a dark vista of thousands of years to the light of our own days. "Ancient and modern architecture" is a vast title; however, to carry out its meaning in the matter to be arranged under it, we find the editor, assisted by a phalanx of *collaborateurs*, many of whom are already favourably known to the world. To convey a definite idea of the purposes of the undertaking, it is proposed to arrange and describe the structures of the Romans in this order:—1. Religious Architecture, consisting of Temples; 2. Civil Architecture, consisting of Palaces, Houses, Basilicæ, Fora, Columns, Triumphal Arches, Theatres, Circuses, Amphitheatres, Naumachies, Baths, Bridges, Aqueducts and Tombs; 3. Military Architecture, consisting of Walls, Gates, and Towers: whence we may infer, from the manner in which the descriptions in this number are written, that the work must contain a history of the civilization of the nations of whose edifices it may treat. From the earliest period to the middle ages its line of progress lies amid the wonderful edifices of the Egyptians and the mystic architecture of the Hindoos; the remains of the ancient Persian dominion, and of

the Pelasgic and Celtic tribes; and then amid the classic beauties of the Greek and Roman reliques. The middle ages supply the second period wherein the Byzantine and early Italian styles present themselves for consideration, followed by the luxurious taste of the Arabs. "The oriental arch," says the prospectus, "thus introduced into the west, caused a general revolution; and the architecture of this period, modified and enriched, becoming naturalized, produced those admirable monuments of Art which have been classed under the general appellation of Gothic—a class comprehending many of the noblest structures raised by religious zeal. In the 15th century the Roman taste prevailed in Europe, which, blending with the Gothic, produced a hybrid known as Italian architecture; whence arose that style called in France the *Renaissance*."

The first number of "Ancient and Modern Architecture" contains four steel plate engravings; two of which represent the façade, and the plan and sections of a *speos* dedicated to Athor, and situated in Nubia. The two latter are the Kailasa at Ellora, in the East Indies, together with its plan.

Ebsamboul is famous among travellers on account of its two temples sculptured out of the living rock. They are distinguished as the Great and Little Temples; and the former has long been used as a place of refuge for the inhabitants of the neighbouring district in cases of attack from the Bedouins who infest the deserts on the north and west. On such occasions the inhabitants take with them into these sanctuaries their flocks and herds, and successfully repel any attack which the marauders may venture to make. The ornaments and sculptures of the interior are blackened by the smoke of fires which have been lighted within the sanctuary on these occasions.

These temples are cut out of a mountain called Djebel Ebsamboul, and the smaller is on the bank of the Nile; but the larger is at some distance. Belzoni was the first traveller who succeeded in so far overcoming the scruples of the natives as to gain admission to the sanctuary; this was in 1817; since which time Ebsamboul has been visited by Lord Prudhoe, Major Felix, and Sir G. Wilkinson. It is to the Little Temple that the plates refer, the sculpturing of which is described as having been commenced by cutting an inclined plane of the length of 88 feet, and of the height of 39 feet; then, six deep and lofty niches were cut, leaving blocks for six colossal statues, which were afterwards sculptured with a high finish into figures of the usual Egyptian character. A pronaos was then cut to the depth of 75 feet in the solid rock; a naos; a sanctuary; and, lastly, two small chambers, one at each end of the naos or cella. The supports of the pronaos are large square pillars resting on a socle, and crowned by a woman's head, sculptured in relief, as at Denderah and Thebes. The utmost width of the temple is 52 feet, in every part of it hieroglyphics abound; all the ornaments, although smoked, are well preserved; and the ceiling is painted blue, with a border of three colours. The front of the temple is ornamented by six colossal figures, already alluded to, three of which are on each side of the entrance; inclusive of the head-dress, these stand from 33 to 36 feet high. With respect to the antiquity of this monument, it cannot be considered anterior to Rhamesses the Great, as there is a series of painted sculptures illustrative of military exploits during his reign.

The Kailasa, represented in the other plates of the number, is a monument dedicated to Siva, and intended to represent the heavenly abode of this deity. It is considered one of the most perfect of the remains at Ellora; and, although excavated and carved from the solid rock, it has the appearance of having been erected stone by stone, and the more so, as being entirely detached from the mountain out of which it has been carved, and, as consisting of a single mass of stone, is called *monolithic*. In the work before us it is thus described: "The façade presents two projections on the right and left, and in the centre an entrance pavilion ornamented with pilasters, between which stand gigantic figures. The entrance pavilion is composed of five rooms, and surmounted by a story which opens on the area by a window with a balcony, undoubtedly intended as a place for the musicians on solemn festivals. The five rooms of this pavilion are disposed three in depth from the portal, and the two others laterally, both of

which communicate with the upper story by a staircase. The three central apartments are decorated with sculptures, to the length of 42 feet; these serve as a passage, and lead to the inner court. From the two lateral rooms we proceed to the upper story, which brings us to a stone-bridge, 20 feet by 18, having a parapet 3 feet 6 inches high. From this bridge we look down into the inner court on the right and left. By a flight of seven or nine steps we then enter the chapel of Nardi, the companion of the god Siva. This chapel forms a square, the side of which is 6 feet 3 inches long; the sides are covered with sculptures, and the interior is lighted by two windows on the right and left, looking into the inner court. We leave the chapel by a door opposite the one by which we entered, and find another stone-bridge, 21 feet by 23; and from this we have a view of the principal temple, the height of which, measured from the floor of the inner court, is 90 feet."

This work will appear monthly, and it must be a useful and valuable serial if care be taken to avoid the errors into which so many writers have fallen on the same subject. The style of engraving is well adapted to architecture.

**PORTRAIT OF SIR ROBERT PEEL.** Painted by J. DEFFETT FRANCIS. Engraved by FREDERICK BROMLEY. Publishers, WELSH and GWYNNE. This is a good portrait—like, and pleasantly like, the distinguished statesman whom artists and lovers of the Arts are especially bound to honour; for, however varied may be the estimate that mere politicians form of his mind and character, at least it is certain that he is the only minister who has given serious thought to the advancement of the Arts of his country. A time will come—long may it be postponed—when this fact will be among the proudest recorded upon his tomb. The statesman is here represented standing beside the "Table of the House," addressing "honourable members" in his usually calm, collected, and impressive manner, and which forms so striking a contrast to his more fervent and energetic mood. The expression of the countenance has been happily caught; it is highly intellectual, yet sedate; eloquent, yet unimpassioned; and, as a likeness, it will be classed among the best of the many portraits by which the world is sought to be familiarized with his features. It is full length, and is drawn with considerable skill. The engraving too is by no means unworthy of the subject. Still the exquisite copy of Sir Robert by Sir Thomas Lawrence leaves all competitors far behind. We do indeed sadly want another great painter to picture great men—for posterity.

**THE SLAVE MARKET, CONSTANTINOPLE.** Painted by Sir WM. ALLAN, R.A., P.R.S.A. Engraved by W. GILLER. Publisher, F. G. MOON, London; and A. HILL, Edinburgh.

This is a noble work of Art—a work of the highest class, of that class which unfortunately meets with far too little patronage among us. It is full of incident and character; containing a large number of figures, all drawn with skill and grouped with judgment. The task was indeed an arduous one; and one that could not have been undertaken by an ordinary mind. In the foreground is a Turkish Emir, who has just concluded a bargain for a fair girl, designed for his son, a simple-looking youth, who rides at his elbow. The lover of the doomed maid has burst into the "market-place;" from which two slaves are forcibly ejecting him; while the maiden looks a sad farewell as she sinks upon the bosom of her mother. This is the leading episode of the picture; but it abounds in "stories;" every portion of it is indeed made to contribute to the whole. The treatment of so difficult a subject has been such as to add largely to the already high reputation of the accomplished painter. Mr. Giller has done it ample justice. Few productions of the pencil inculcate a lesson so powerfully, or with such marked effect. The print is a contribution to the cause of humanity.

**SKETCHES IN THE HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT AND NUBIA.** By DAVID ROBERTS, R.A. Lithographed by LOUIS HAGHE. With historical and descriptive notices by the Rev. GEORGE CROLY, LL.D. Publisher, F. G. MOON.

As we have had, and shall have, other opportuni-

ties for "saying our own say" concerning this beautiful, interesting, and valuable work, we shall call to our aid a new reviewer—no less a personage than the Hon. Lord Cockburn, who, at the dinner recently given in Edinburgh to David Roberts, thus described it:—

"There was another land that lay in all its silence and desolation; and seemed by the very impressiveness of its silence to demand the hand, and eye, and mind of an artist worthy to convey its treasures to the latest posterity. That region is connected with such associations—is connected with so many solemn and interesting events, that, so far as we can at present presume, it would be impossible that equal interest should ever be imparted to any other portion of the globe. The architectural structures which time has yet spared are no doubt, in point of mere architecture, not to be compared with the more perfect productions of Greece or even of later ages; but then the sites, but then the conditions, but then the antiquities, but then the histories connected with them—these things were worthy of Mr. Roberts; and, if I may say so, it appears as if Mr. Roberts was born to delineate such scenes. To go into those countries required no inconsiderable perseverance and energy, and was not unattended with very considerable personal danger. But all that our friend has braved; he explored the recesses of that patriarchal land, and returned to this country laden with the richest treasures, after having completed the finest pilgrimage of Art which perhaps ever was performed by a single man. The result has been marked by the most distinct and unanimous verdict that the public ever pronounced on a mere triumph of taste; and no wonder that it has done so, because, in the first place, the scenes themselves are connected with our earliest, our deepest, our most sacred associations; and, in the second place, they are presented to us with all the accompaniments of scenery and figures, which are not only delineated with the fidelity of the painter, but are touched off with the finest feelings of poetry."

This was well said and truly said. A work more worthy of universal praise has never been issued in this country; and, perhaps, it is not too much to say that it never will be surpassed; for rarely, indeed, can there be so fortuitous a combination of circumstances to ensure excellence. These are sufficiently obvious; among them marked reference should be made to the manner in which the drawings have been lithographed; they are triumphs of the Art; and alone justify England in challenging competition from any state of the Continent. Nor may we forget the powerful and eloquent written descriptions which accompany the prints. The brief notices of Dr. Croly are wonderfully condensed—a volume of thought in a few pages. Add to these—many other facts that will occur to the reader, not the least of them having reference to the enormous capital expended in the production by the enterprising publisher—and we may be considered justified in believing literally, notwithstanding the advances the Arts are daily making, that "we shall not look upon its like again."

#### THE ANNUALS.

THE BOOK OF BEAUTY.

THE KEEPSAKE.

THE PICTURESQUE ANNUAL.

THE FRIENDSHIP'S OFFERING.

THE FORGET-ME NOT.

FISHER'S DRAWING-ROOM SCRAP-BOOK.

FISHER'S JUVENILE SCRAP-BOOK.

In their varieties of green and purple, and scarlet and gold—they come! those winter flowers of Literature and Art—most desirable acquisitions are they to all dinner-givers, who find them admirable reliefs during the dull half-hour that precedes or follows the great business of a meeting. Most pleasant sights are they upon drawing-room tables, where they suggest topics for conversation; most agreeable gifts to keep memory alive are they, when friends may be far off; most useful are they as associates of the pencil and the pen—as bringing the "fair sisters" into closer intimacy, and as enabling the one to secure a welcome for the other.

First—*place aux dames*—comes THE BOOK OF BEAUTY, depending far less upon our courtesy than upon its own intrinsic merits. The frontispiece is a befitting one: "The Queen, with her Children;" of no great value as a work of Art, but welcome as suggesting pleasurable sensations. Next, a portrait of "Mrs. Kynastone," by Miss Fanny Corbeaux, exceedingly light and graceful. Next, the "Hon. Mrs. Spalding," a proof of what A. E. Chalon can do, when he frees himself from those gossamer webs that ladies love to immortalize with their own sweet faces. This portrait is



very near perfection: the attitude, so unstudied; the dress, so simple; the head, so full of woman's dearest and best expression—all harmonized in excellent feeling. The print is charmingly engraved by H. Robinson. This, and Edwin Landseer's portrait of 'Miss Ellen Power,' are worth the price of a volume, which, without illustrations, would be still really valuable. The grace and purity of Lady Blessington's taste is as conspicuous in the "Book of Beauty" as in all she has given to the literary world; and her contributors have done their *devoir* to second her designs. Sir Lytton Bulwer is taking rapid strides towards the spirit world. His 'Episode in Life' is marvellous enough to make our flesh creep; and while he was busy with the 'Mysteries of Life,' Mr. D'Israeli undertook to give the readers of the "Book of Beauty" a lesson on the realities of geography, which he calls 'The Midland Ocean.' Lady Blessington's 'Rail-roads and Steam-boats' is exceedingly amusing, imparting an air of mingled novelty and reflection to every-day occurrences;—one of the most difficult achievements in literature.

Her ladyship's two nieces contribute gracefully and with ability, to this favoured book; and Barry Cornwall proves that his exquisite poetry and his quaintness are still united. The list of contributors contains the most distinguished names in English literature.

THE KEEPSAKE, under the same skillful management, although not so much to our fancy, as the "Book of Beauty," is nevertheless a beautiful drawing-room book, containing two of Catermole's fine specimens of Interiors; a speaking portrait by Sir William Ross; a most lovely subject, worthy of Gainsborough, by Poole; a portrait of Mrs. Fairlie, where the saddest expression is mingled with rare sweetness. The Literature has been supplied by nearly the same writers who figure in the "Book of Beauty."

The accomplished lady by whom these volumes are "constructed" is peculiarly calculated for the performance of such a task. Her own fine taste and just appreciation of excellence are evident throughout; and these are combined with a high moral tone that may produce profit as well as pleasure. Few have attained more general or better merited popularity.

THE AMERICAN IN PARIS, OR HEATH'S PICTURESQUE ANNUAL, by M. JULES JANIN, illustrated by M. EUGENE LAMI, is the greatest novelty of the season; for although *en suite* with the other volumes of this series, its character is most advantageously changed. Instead of often-repeated details of mountain, town, and river, we have vivid and animated sketches of France and the French; and the illustrations are in perfect and admirable keeping, although, perhaps, the one or two in the "Keepsake" from the same hand may be out of place. The author and artist draw together; and the letter-press is a brilliant panorama from first to last. Indeed, there are few works of modern times that will more amply repay perusal. The famous French author, Jules Janin, writing under the guise of an American, has written boldly and freely, and most eloquently. We have never read aught that so completely introduces us into Paris: it is worth all the "guide books" that have ever been penned; but it has merit far beyond this—it is full of a fine philosophic spirit. The book is, indeed, taken altogether, by many degrees the most important contribution to our literature that has been bestowed upon us by the annual tribe; and Mr. Heath has conferred an obligation upon the public by tempting to its perusal by the addition of a series of admirable prints.

"THE FRIENDSHIP'S OFFERING" has been, we believe, intrusted solely to the care of that very right-thinking and graceful writer Miss Camilla Toulmin, who has renewed the youth of one of our oldest friends. Her own contributions are not the least pleasing or powerful in a well-selected volume; and there is the same evidence of gentle yet highly moral superintendence, as in the golden age of the book, when that earnest and faithful Christian, Thomas Pringle, sanctified its pages by the purity of his own nature. The engravings are of little merit: we cannot find one among them that would justify praise.

"Hail!" Say we to the old "FORGET-ME-NOT!" the father of the Annuals, and still edited by its projector, Mr. Shober. Perhaps, after all,

this little volume comes more home to our hearts than any member of its numerous family. We presented our copy to a young lady just married, who was born the year the first "Forget-Me-Not" was published! Yet it has come forth as gaily as ever—a pretty book—containing some very good literary matter, and illustrations, which do no discredit to their parentage, if they be not of a noble race.

FISHER'S DRAWING-ROOM SCRAP-BOOK.—Poor L. E. L.!—This volume brings her before us—how she used to fuss and torment herself, and turn over and over, as she received them, Mr. Fisher's multitudinous prints—complain of the difficulty of illustrating them; and then, by the power of her active and vigorous mind, she would turn off her difficulties with a bright smile, and set with them, with as much rapidity as skill, the jewels of her rich imagination. Mary Howitt edited the publication with considerable industry and talent, but of late, she has not been as popular as we think she deserves—while Mrs. Ellis has grown greatly in the esteem of the more serious portion of readers. In the management of the present volume its new editor has evinced much skill and care: the contents are varied and interesting, and do equal honour to her understanding and her amiable and cultivated taste. In the

JUVENILE SCRAP-BOOK Mrs. Ellis has been less successful—as a *child's* annual, the matter and diction is too advanced, and young persons, from the ages of 12 to 18, hardly need an annual. It is, however, a pretty gift-book, but has no pretensions to utility. It is one of the most arduous efforts of a superior mind to write what will at once please and instruct a child.

Considered merely as works of Art—excepting five or six prints in the "Book of Beauty," and two or three in "The Keepsake," which are much above the average value—the only work that calls for particular remark is that which contains the illustrations of M. Eugene Lami—"THE AMERICAN IN PARIS." We have here 18 engravings, productions of the burins of our English engravers. They are all remarkably full subjects; and must have been produced at great cost; a cost probably which the present comparatively limited circulation of an annual could not have warranted, but for the sale which may be safely calculated upon in France. In execution they are worthy of the high and palmy state of the genus to which they belong; and confer great credit upon the abilities of Charles Rolls, Wallis, Stocks, Radcliffe, Allen, and others, as well as to the matured and universally-acknowledged taste and judgment of Mr. Charles Heath. As pictures, they are very valuable: they are marvellously lifelike, full of spirit, point, and character—introducing us into the very scenes they depict: enabling us absolutely to dance among the merry folk who throng the "Fancy Ball;" join the solemn procession that bears the bones of Napoleon to their "new" grave; become spectators of the magnificent show at the Tuileries during the "review;" be present at the soiree at the Duke of Orleans—alas! there we can never really be—mingle with a "Parisian Family at Home;" enter the green-room of the opera; grow devout in the fine old church, "St. Etienne du Mont;" and even relish the manifold dishes in the interior of a "restaurant."

Again we thank Mr. Charles Heath for a valuable contribution to our imported Literature and Art.

#### TO READERS AND CORRESPONDENTS.

The Title-page and Table of Contents of the Fourth Volume of the "Art-Union," which the present number (for December) completes, will be given with the next number—for January, 1843.

It will be desirable that subscribers, who wish to complete their volumes for the year, would procure such numbers as may be deficient with the least possible delay. The earliest numbers—those for January, February, March, and April, 1842—are "out of print;" the other monthly parts may be still obtained.

We must entreat the indulgence of some correspondents, who will receive "replies" next month.

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**TO ARTISTS.**—The present EXHIBITION of PAINTINGS by BRITISH ARTISTS, at the ROYAL ADELAIDE GALLERY will terminate on the last day of FEBRUARY next, and the next Exhibition will commence on the 1st day of March, on which occasion Three Prizes of Twenty Guinea each—First, for the best Historical subject in Oil or Water-colour; secondly, for the best Landscape; and thirdly, for the best specimen of the Polite Domestic. No copies will be admitted. Pictures for Exhibition must be sent in on or before the 20th day of February. For further particulars inquire of Mr. T. F. Smith, Secretary.

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## WEST-RIDING ART-UNION.

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Mr. GILBERT begs to announce that he has made arrangements for establishing an ART-UNION for Sheffield and the West Riding. In embarking on an enterprise of so arduous a character, he ventures to solicit the support and co-operation of his Friends and the Public, confident that his plan offers advantages which are well worthy of their notice.

In the first place, without wishing to say anything to the prejudice of the Institution in London, the general scheme of which it is his intention to adopt, so far as circumstances will admit, he would observe that those Subscribers to the West Riding Art-Union who may happen to be Prizeholders, will be enabled to select Pictures without either having to incur the expense of a journey to London, or to delegate their choice to a Committee; who, however competent they may be to judge of the merits of Pictures as Works of Art, cannot be expected to suit the particular tastes of individuals for whom they may be commissioned to select, both as to style and subject, so exactly as the individuals themselves. Secondly, every Subscriber of One Guinea will, in addition to the chance of obtaining a Painting, receive an Engraving of such excellence, as will, it may be confidently asserted, very far surpass any of the Art-Union Plates which have been hitherto issued. And thirdly, all the Subscribers will receive their Plates immediately on the payment of their respective Subscriptions, instead of having to wait for them eight or twelve months, as is the case in similar Institutions. To this important feature of his plan Mr. GILBERT begs to direct especial attention: it is one which cannot fail to give universal satisfaction, inasmuch as the Subscribers will be at once enabled to estimate the value of the work procured, which, to say the least, will be equivalent to the Guinea he subscribes; and at a subsequent and not distant period, he will have, in addition, the chance of obtaining a Painting by some eminent British Artist, selected by himself, to the value of from Five to several Hundred Pounds.

With reference to the Paintings to be submitted for competition, Mr. GILBERT begs to state that he has made arrangements for receiving an extensive collection by the most eminent Artists of the day, for exhibition and selection. The number and amount of the respective Prizes will, of course, depend upon the amount of the money subscribed; but it may be stated, that ten shillings of every subscription will form part of the fund to be allotted for the purchase of Pictures, the remainder being devoted to the purchase of Engravings, and the payment of necessary expenses. Mr. G. moreover, wishes it to be distinctly understood, that

Prizeholders will not have particular Pictures allotted to them, but each one will be entitled to select for himself one Picture to the amount allotted to them upon the drawing.

The drawing is intended to take place in the MUSIC HALL, Sheffield, under the superintendence of a Committee to be elected for the purpose, on some day to be hereafter determined upon. In the meanwhile, Mr. G. begs to state that it will be his object to conduct the undertaking on such spirited, and at the same time equitable and honourable principles, as will ensure for him the confidence and good opinion of all those who may favour him with their support.

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Subscribers' Names are received at Mr. GILBERT'S "REPOSITORY of the FINE ARTS," in the New Public Buildings, Fargate, in which the Painting of "The Opening of the Sixth Seal" has recently been exhibited, where the Exhibition is now open, and will remain until the time of drawing.

Mr. G. begs to state, that he has already received Pictures for his West Riding Art-Union by the following eminent Artists.

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VOLUME V.

FOR THE YEAR ENDING DECEMBER 1843.

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"O ye spires of Oxford! domes and towers! Gardens and groves! your presence overpowers!" Executed in Lithography, by Mr. WM. GAUCI. With a Historical Account of each College, by C. OLLIER. Price: Bound, printed with Tints, £4 4s. Coloured, and mounted in Portfolio, £10 10s.

London: Thomas Boys, Printer to the Royal Family, 11, Golden-square, Regent-street.

## ART-UNION OF LONDON.

PRESIDENT,  
H.R.H. the Duke of CAMBRIDGE.

VICE-PRESIDENT,  
The Most Noble the Marquis of NORTHAMPTON,  
P.R.S.

The Committee have the gratification to state to the Subscribers of 1841, that a FINISHED PROOF of 'THE SAINTS' DAY' has been submitted to them, and that steps are taken to obtain the requisite number of copies for distribution. All possible expedition will be used; but it will probably be the month of March before the Prints are ready. Due notice will be given to each subscriber.

The Engraving for 1842, 'Una entering the Cottage,' will be completed in January; the Prints may therefore be expected in May or June. The length of time required for the execution of a line engraving of large size, and for obtaining the requisite number of impressions, will, if kindly reflected on, fully account for the apparent delay in the delivery of these prints. Miscalculation on the part of the engraver of 'The Saints' Day,' has led to expressions of disappointment, which the Committee were most anxious to prevent. For the future they have made arrangements in advance (not previously in their power), so as to ensure the annual delivery of a Print.

Subscribers for the present year will receive for each guinea, in addition to the chance of obtaining another valuable Work of Art, an Engraving by Mr. L. Stocks, from the picture by Sir A. Callcott, R.A., 'Raffaello and the Fornarina,' which is already far advanced. Arrangements have also been made with Mr. G. T. Doo, to engrave 'The Convalescent,' painted by Mr. W. Mulready, R.A., and with Mr. Goodall, to engrave 'Castello d'Ischia,' painted by Mr. C. Stanfield, R.A.

It should be borne in mind that all engravings issued by the Art-Union of London are executed expressly and solely for the Members.

Subscriptions may be paid daily, from nine till six o'clock, at the office, 4, Trafalgar-square, or to any Member of the Committee.

GEORGE GODWIN, F.R.S., F.S.A., } Honorary  
LEWIS POCOCK, F.S.A., } Secretaries.  
24th December, 1842.

## TO ARTISTS.—The Committee of the ART-

UNION OF LONDON beg leave respectfully to remind Artists about to EXHIBIT their WORKS in the London Galleries, that no Picture or other Works of Art, the price of which has not been left, at the first opening of the several Exhibitions, with the person appointed at such Exhibitions to communicate the same to public inquirers, can be selected by any prizeholder; and that any reservation, which may make the price required by the Artist doubtful, is considered as placing such Work of Art as though no price had been affixed to it, and consequently renders it ineligible for selection.

The Committee take this opportunity to refer Artists to their advertisements for Outline Designs, and for a Model for casting in Bronze.

Particulars may be obtained at 4, Trafalgar-square.

GEORGE GODWIN, F.R.S., F.S.A., } Honorary  
LEWIS POCOCK, F.S.A., } Secretaries.  
24th December, 1842.

## WEST-RIDING ART-UNION.

The Committee of the "ART-UNION OF LONDON" having issued a notice, the tendency of which is to prejudice the "WEST-RIDING ART-UNION," and other Institutions of the same nature, in the estimation of the Public, J. GILBERT feels called upon to offer a few observations in reply.

In the first place, the Committee of the London Society complain of the establishment of Art-Unions purporting to resemble their own in principle, "but which are, in reality, Commercial Speculations for Individual Benefit." In reply to this accusation, which is put forward with remarkable self-complacency by the Committee, it may be asked, why a project, undertaken by individual enterprise, is less worthy of encouragement, if it offers equal or superior advantages to the Public, than one undertaken by a Society? It is well known, that in this country many prosperous undertakings have owed their success to individual spirit and energy; and in several cases where Provincial Art-Unions have been established and conducted by Committees, the encouragement which they have afforded to the Fine Arts has been much less than might have been expected; whereas the West-Riding Art-Union, albeit a "Commercial Speculation for Individual Benefit," during the short period that it has already been in existence, has given unquestionable proof, by the number of its supporters, that it will undoubtedly do much for the advancement of the Fine Arts in an important district of the country. If it is asked how this has been effected, it may be stated in reply that every Subscriber receives, AT THE TIME OF PAYING HIS SUBSCRIPTION, an Engraving worth, at least, Half a Dozen of any one of those issued by the London Society, TWELVE OR EIGHTEEN MONTHS after the Subscriptions are paid. The worth of the West-Riding Art-Union Engravings is sufficiently attested by the fact, that there are already in London upwards of 250 Subscribers to it, many of whom are eminent Artists or Persons of great and acknowledged taste.

The Committee further state, that their Society "was established solely with the disinterested view of disseminating a love of the Fine Arts, promoting their progress, and elevating the public taste." This statement may, undoubtedly, be true; but in what way an Art-Union Society in London is to disseminate a love of the Fine Arts, promote their progress, or elevate the Public taste in other parts of the Kingdom, it is by no means easy to conjecture. Only a comparatively small number of persons in the country have it in their power to visit an Exhibition in London; and the Works of Art which find their way into the country through the agency of that Society, are too thinly scattered to exercise any very striking influence over the Public mind. It is, however, presumed, that by the establishment of Provincial Art-Unions, and the opening of Provincial Exhibitions, a love of the Fine Arts may be very extensively disseminated, and their progress promoted; and no objection can be fairly urged against such Institutions, on account of their being Individual Speculations, if they are fairly and honourably conducted.

## LONDON AGENTS.

MR. JAS. BOHN, Bookseller, King William-street; Messrs. A. H. BAILY and Co., Publishers, 83, Cornhill; Mr. HOW, 132, Fleet-street; Mr. CHARLES BIELEFIELD, 15, Wellington-street North, Strand, London; Mr. SQUIRE, 22, Lisle-street.

IMPORTANT to the SUBSCRIBERS to ART-UNIONS.—In consequence of numerous inquiries, the Committee of the ROYAL POLYTECHNIC UNION OF LONDON deem it right to state that the Resolutions passed at the GENERAL MEETING of ARTISTS and others, held at the Freemasons' Tavern, on Saturday Evening, the 17th inst., had no reference whatever to this ASSOCIATION.

The Attention of the Public is particularly directed to the PROSPECTUS, to be had of the Secretary, at the ROYAL POLYTECHNIC INSTITUTION, Regent-street.

## EXTENSION OF THE PRINCIPLE OF ART-UNIONS.

THE ROYAL POLYTECHNIC UNION of LONDON will, on the 29th of this month, be prepared to show to its Subscribers, and to the Public, some Specimens of the FINISHED ETCHINGS illustrative of the "SONGS OF SHAKESPEARE," and on the second or third week in January next, will present to each Subscriber of 20s. (a sum not more than half the price in the usual mode of publication,) this original Work complete, bound in an ornamental cover, consisting of Thirteen Etchings, on Ten Steel Plates, by the Members of the Etching Club, who have adopted an ENLARGED SCALE, as compared with their admired Edition of the "Deserted Village." The COMMITTEE think it right to call the particular attention of the Public to the Prospectus, in the arrangement of the Prizes to be drawn on the TWENTY-FIFTH DAY of APRIL next, and to other distinct advantages, to be had of the Secretary of the ROYAL POLYTECHNIC INSTITUTION, Regent-street, who receives the Subscriptions.

This day is published,

## THE MOST UNIQUE CHRISTMAS PRESENT.

Patronised by her Majesty the Queen,  
and all the Royal Family,

## SCHLOSS' ENGLISH BIJOU ALMANACK

for 1843. Poetically illustrated by Miss MITFORD, the Author of "Our Village," &c. Size 4 inch by 3; containing Portraits, engraved in a style of excellence which does honour to the palmy state of English Art, viz., H.R.H. the Prince of Wales, his Majesty the King of Prussia, H.R.H. the Duchess of Orleans, Samuel Rogers, Esq., Miss Adelaide Kemble, and Herr Döbler; with a complete Calendar for the ensuing year.

## LIST OF PRICES.

	s.	d.
Beautifully bound, gilt edges, in a highly embellished case	1	6
Elegantly bound, extra illuminated in morocco or vellum	3	0
Extra Cases in morocco, to contain the Tiny Volume and Glass	2	6
Ditto ditto in velvet	4	0
Ditto, morocco, elegantly illuminated, and beautifully gilt	5	0
A powerful Microscopic Eye-glass (of half an inch focus) in Tortoiseshell, corresponding with the Almanack	1	6
Ditto ditto folding in a Tortoiseshell Case	3	0

\*.\* The Almanack, case, and the little microscopic glass, are under the weight of the penny stamp.  
London: Albert Schloss, Publisher to H.R.H. the Duchess of Kent, 12, Berners-street, Oxford-street; and to be had of all Booksellers in the United Kingdom.

GENERAL MEETING OF ARTISTS.—At a very influential MEETING of upwards of Six Hundred ARTISTS, held at the Freemasons' Tavern, on Saturday Evening, December 17, 1842,

T. WYSE, Esq., M.P., in the Chair,  
The following Resolutions were agreed to:—  
Proposed by G. CLINT, Esq., seconded by F. Y. HURLESTONE, Esq., President of the Society of British Artists,

1. That it is the opinion of this Meeting, that the assertion contained in the prospectus of the National Art-Union, that "promises of zealous support and cordial co-operation have already been received from the artists generally," is unfounded, and therefore likely to convey to the public an erroneous idea of the opinion of the profession.

Proposed by H. WARREN, Esq., President of the New Society of Painters in Water-Colours; seconded by P. PARK, Esq., sculptor,

2. That the Art-Union of London, in its principles, is worthy of the cordial approbation of the artists; and that this meeting beg to tender to the President, Committee, and Officers of that Society, their warmest thanks for their constant exertions in promoting the interests of Art.

Proposed by E. HASSELL, Esq.; seconded by R. CULL, Esq.,

3. That copies of the foregoing Resolutions be forwarded to the Committee of the Art-Union of London.

Proposed by A. CLINT, Esq.; seconded by J. FRANKLIN, Esq.,

4. That a Committee be formed and a subscription entered into to defray the expenses of publishing these Resolutions.

(Signed) T. WYSE, Chairman.

Mr. Wyse having left the chair, E. R. Ward, Esq., proposed, and J. D. Harding, Esq., seconded, a vote of thanks to the Chairman, which was carried by acclamation.

By order of the Committee,  
JAMES FAHEY, Hon. Sec.

## NATIONAL ART-UNION.

## PATRON,

His Royal Highness PRINCE ALBERT.

The Managers of the National Art-Union, earnestly desirous of encouraging a higher class of Art than hitherto attempted by existing Art-Unions, announced, both by circular and advertisement, that—

"No painting or drawing would be selected as a prize of less value than twenty-five guineas."

This announcement, which would appear, has aroused the ire of those gentlemen who paint Pictures of low value, and who find a ready market for them through the agency of the numerous Art-Unions throughout the country. A meeting of artists and supporters of the London Art-Union has taken place, at which neither the President of the Royal Academy, nor few, if any, of the Academicians were present. At this Meeting, chiefly composed of persons naturally piqued at this determination, resolutions consonant to the feelings of the parties attending were, as a matter of course, easily carried, but which resolutions will not induce the Managers in the slightest degree to alter the announcement referred to.

The Exhibition of Works of Art (by British Artists) will take place in January 1843, at the Gallery of the New Society of Painters in Water-Colours, and afterwards in the principal towns in Great Britain.

The Managers of the National Art-Union repudiate the idea of entering into a controversy with rival Institutions; but, confident in the superiority of their claims, invite the Public to judge for themselves, by inspecting the Engravings given at the time of subscription, which may be seen at the offices, 26, Soho-square, or of any of the following respectable agents:—

Messrs. A. H. Baily and Co., 83, Cornhill; Mr. H. Bailey, 158, New Bond-street; Messrs. Fores, 41, Piccadilly; Mr. Samuel Hollier, Chancery-lane; Mr. Robert Jennings, 62, Chancery-lane; Messrs. Lloyd and Co., Harley-street, Cavendish-square; Mr. J. Mitchell, 33, Old Bond-street; Mr. F. G. Moon, 20, Threadneedle-street; Mr. T. McLean, Haymarket; Mr. Watson, Vere-street, Cavendish-square.

## FRAMES FOR ART-UNION PRINTS.—

As every subscriber to the "London Art-Union" will very shortly obtain possession of the print issued by the Society, and as to frame it in an elegant and not costly manner will be a most desirable object to many of the possessors, Mr. BIELEFIELD begs to announce that he has prepared a frame expressly for the print of the 'Saints' Day,' the presentation print of the London Art-Union; it is manufactured of Papier Maché, a lighter, more elegant, and more durable material than any hitherto used for this purpose.

Papier-Maché Works, 15, Wellington-street North, Strand.

"PICTURE-FRAMES.—We direct the especial attention of all persons interested in this subject to the frames for pictures manufactured by Mr. Bielefeld. They are of papier maché, and the advantages they possess over the ordinary composition frames are so strong and so numerous, that they must inevitably be brought into general use. They look exceedingly attractive, and are in reality as much so as if they had been passed through the hands of the carver, and been produced at about ten times the expense. The gilding tells with brilliant effect; and no matter how elaborate the pattern may be, they have a clearness and sharpness that we have seldom or never seen obtained in composition."—ART-UNION.

## MESSRS. HENRY GRAVES AND COMPANY,

Her Majesty's Printsellers and Publishers in Ordinary,

Have the honour to announce that they have now ready,

THE MAGNIFICENT ENGRAVING, FROM THE GRAND HISTORICAL PICTURE OF

## HER MAJESTY'S CORONATION,

Painted by her Majesty's command, by Sir GEORGE HAYTER, M.A.S.L., her Majesty's Principal Painter in Ordinary,  
and Engraved in the finest style of Art, by H. T. RYALL, Esq., her Majesty's Historical and Portrait Engraver.

Any attempt at description of this grand and noble work must be very imperfect; but the Publishers beg to state, that the **SPLENDID ENGRAVING** which they have the honour of publishing, will enable all the admiring Patrons of Art to possess this, the only Authentic Memorial of  
**THE MOST INTERESTING EVENTS IN HER MAJESTY'S REIGN.**

Price: Prints, £4 4s. .... Proofs, £8 8s. .... Proofs before Letters, £12 12s.

LONDON: HENRY GRAVES AND COMPANY, PRINTSELLERS AND PUBLISHERS, BY SPECIAL APPOINTMENT, TO  
 HER MAJESTY AND HIS ROYAL HIGHNESS PRINCE ALBERT, No. 6, PALL-MALL.

UNDER THE IMMEDIATE PATRONAGE OF HIS  
 ROYAL HIGHNESS PRINCE ALBERT.

**THE ART-UNION OF SCOTLAND,**  
 formerly the NEW ASSOCIATION for the  
 PROMOTION of the FINE ARTS. Established in 1837.

COMMITTEE FOR 1842-43.

The Right Hon. the Lord Provost.

John Learmonth, Esq.

J. G. Hopkirk, Esq., W.S., Great King-street.

Baitie Richardson, Pitt-street.

J. Whiteford M'Kenzie, Esq., W.S., Scotland-st.

George Farquharson, Esq., W.S., Wemyss-place.

Mark Sprott, Esq., of Garnkirk.

Patrick Shaw, Esq., Advocate.

Dr. Malcolm, F.R.C.P.

Professor Miller, York-place.

Mark Sprott, Esq., of Riddell.

William Napier, Esq., W.S., E. Claremont-street,

H. Pyper, Esq., Advocate, Royal Crescent.

J. P. Bertram, Esq., W.S., Walker-street.

W. H. Lizars, Esq., Regent-terrace.

A. Clapperton, Esq., Princes-street.

Number of Subscribers for 1837-8, 340;—for 1839, 811;  
 —for 1840, 1011;—for 1841, 1228;—and for 1842, 1290.

The following is the Plan:—

I. That the Subscriptions be One Guinea each Share.

II. That the whole of the sum subscribed up to the month of February next (when the Subscriptions close), after setting apart a sum for Engraving and necessary expenses, will be divided into Large and Small Prizes, and drawn for during the second week after the opening of the Royal Scottish Academy Exhibition; after which, each Prizeholder will be entitled to select a Picture, or other Work of Art, from either the Royal Scottish Academy Exhibition, or that of the Edinburgh Society of Artists, then open in Edinburgh, to the amount of his Prize.

III. That all sums collected during the present year, will be lodged in the National Bank of Scotland, in the name of the Treasurer.

IV. For the convenience of Subscribers residing at a distance, and who may not have friends in Edinburgh to whom to delegate their choice, a Sub-Committee, consisting of gentlemen of acknowledged taste, is appointed to select Pictures for, and otherwise comply with the wishes of, the Prizeholders thus situated; and the Committee will proceed to make purchases for such of the Prizeholders as shall not have themselves selected Pictures within one week of the closing of the Exhibitions.

V. The Committee considering it more beneficial for the promotion of the Fine Arts, have, after mature con-

sideration, resolved, That no Prizeholder shall be entitled to divide his Prize in the purchase of more than one Picture or other Work of Art.

VI. The Committee retain to themselves the power of selecting any Picture, purchased by a Prizeholder, for the purpose of Engraving for the Subscribers for next year.

VII. The Committee have this year (with permission of the Proprietor), selected the national Picture of 'The Flowers of the Forest,' painted by the late Mr. Andrew Somerville, S.A., for the purpose of Engraving for the Subscribers of 1842 and 1843.

VIII. The Picture is now placed in the hands of Mr. H. Haig, to be engraved in Line on Steel, in the first style, which he is bound to have done within 15 months. Size of the Engraving will be sixteen by eleven inches and a half.

IX. Each Subscriber will be entitled to a Copy of the Engraving; and a Subscriber for Two Shares will be entitled to One Proof. Subscribers for Five Shares will be entitled to Two Proofs and One Print.

The Engraving will be on a Steel Plate, so that every Subscriber will be certain of a good impression.

JOHN LEARMONTH, Treasurer.  
 JOHN MUNDELL, Secretary.

The Committee beg to call particular attention to the beautiful Line Engraving of the 'Expected Penny,' from the admired Painting by Alexander Fraser, Esq., A.R.S.A., engraved by Mr. R. Bell, lately delivered to the Members for last year; and which, while it is the production of native talent, is considered to be by far the finest Engraving that has yet emanated from any Association connected with the Fine Arts in Scotland. Subscribers for 1842 and 1843 will be entitled to the line engraving of 'The Flowers of the Forest,' from the painting by the late Andrew Somerville, R.S.A., at present being engraved on steel, in the first style of art, by Mr. Henry Haig.

Members and the Public are informed, that the Collection of the Subscriptions has now commenced, and as the drawing of the Prizes will take place early after the opening of the Royal Scottish Academy Exhibition in February, it is requested that the Subscriptions be paid to the Collector when called for, it being of great importance that no time should be lost in completing the Lists, to enable the Committee to ascertain the extent of their resources, and make the necessary arrangements. Ladies and Gentlemen desirous of being enrolled as Members, are requested to forward their names to the principal Book and Print Sellers, Gilders, &c., in town; and parties at a distance may obtain

Shares, by applying to Charles Roberson, 51, Long-acre; Kowney and Co., Rathbone-place; Graves and Co., Pall-mall; Reeves and Son, Cheapside; (Colnaghi and Puckle, Cockspur-street; W. Booth, 53, Charlotte-street, Fitzroy-square, London; from the different Honorary Provincial Secretaries throughout Scotland, England, and Ireland; or by a remittance of One Guinea to the Secretary here.

JOHN MUNDELL, Secretary.

Edinburgh, 60, Prince's-street.

Dec. 26, 1842.

\*.\* The Public are particularly requested to observe, that the Art-Union of Scotland is conducted upon the same plan as that of London, and the leading Provincial Art-Unions. The funds are divided into large and small sums of money, which are balloted for; and, to avoid all ground of complaint on the part of Artists, the choice, from the Works of any Artist, is left entirely to the taste of Prizeholders themselves, or a friend, not limiting the selection only to the Rooms of the Royal Scottish Academy, Mound, but also from those of the Edinburgh Society of Artists; thus holding out inducements to English and provincial Artists to send their Works for Exhibition and Sale in the Scottish Metropolis.

UNDER THE SUPERINTENDENCE OF THE  
 COUNCIL OF THE GOVERNMENT SCHOOL OF  
 DESIGN AT SOMERSET-HOUSE.

To be continued every alternate Month, price 3s. 6d.,

**THE Fourth Number of a DRAWING-BOOK;** containing Elementary Instructions in Drawing, and illustrating the Principles of Design as applied to Ornamental Art.

The Council have arranged that this Work shall be sold at a price little exceeding the cost of production, so that, as far as possible, it may come within the reach of all classes of persons desirous of instruction in Drawing and the Art of Design.

The First Part is to be devoted to Elementary Instruction, and will exhibit a course of Outline Drawing (including both Geometrical and Free-hand Drawing) and Shading, illustrated by numerous examples, as well modern as ancient, so as to form a complete course of instruction in Ornamental Design, preliminary to drawing from nature. The series of examples for Outline Drawing will be comprised in Five Numbers, each containing Fifteen Sheets, accompanied by Descriptive Letter-press.

Chapman and Hall, 106, Strand.

## NEARLY READY.

## MESSRS. HENRY GRAVES AND COMPANY

Have the honour to announce, that on the 1st of FEBRUARY next, their very beautiful and interesting work of the

## SKETCHES IN TURKEY, SYRIA, AND EGYPT,

BY THE LATE SIR DAVID WILKIE, R.A.,

WILL BE READY FOR DELIVERY.

This splendid work consists of *fac-similes* of the original drawings Sir David intended as studies for composition, but which his untimely death prevented, including The Beautiful Subjects of the Letter-Writer, and 'The Tartar Announcing the Fall of Acre,' the 'Portraits of the Sultan,' 'The Paasha of Egypt,' and many others, not less beautiful in costume than striking for Eastern character.

Price: Twenty-six plates, Imperial Folio, half Morocco, 44 4s. .... Coloured and mounted, in imitation of the original Drawings, £10 10s.

LONDON: PUBLISHED BY HENRY GRAVES AND COMPANY, PUBLISHERS IN ORDINARY TO HER MAJESTY AND HIS  
 ROYAL HIGHNESS PRINCE ALBERT, 6, PALL-MALL.



## MILLER'S SILICA COLOURS.

In introducing these Colours to the notice of Artists and of the Public, it will not, perhaps, be deemed obtrusive, if the Manufacturer presumes to offer a few remarks upon the subject, seeing that, by the application of many years' experience, aided by numberless experiments, he has, at length, most successfully accomplished his object, in bringing back to light a long buried secret of ancient Art.

The countless and laborious efforts that, from time to time, have been made by modern Artists, to produce Colours that might bear comparison in point of brilliancy and durability, with those of the Old Masters, are sufficiently known to need no further comment. It is likewise, unfortunately, but too well acknowledged how fruitless these efforts have been. For although, at first, their works might appear to vie successfully with the antique originals, yet when placed, a twelvemonth afterwards, by the side of their prototypes, how great a falling off was there! What a universal degeneracy of tint and tone! While the ancient productions seemed as fresh and vivid as if they were the creations of yesterday, and appeared by their undecaying brilliancy and clearness to deride alike the attacks of time and the feeble competition of modern Art.

The injurious effects of light and atmosphere on the colours of the present day, are very clearly evidenced by the contrast of Ultramarine, which being manufactured on the same principle as the Colours of the Old Masters and the Silica Colours, has been erroneously supposed to have derived an accession of brilliancy from age. Such, however, is not the fact. The phenomenon of its apparently increased vividness, is the result of its simply retaining its original lustre, whilst that of the other colours of the picture has invariably declined and faded. Were any one, sceptical of the superiority of ancient colour, every doubt might be easily removed by a glance at the two pictures of Francia, recently added to the collection in the National Gallery, and painted between three and four hundred years ago. The transparency and freshness of their tints have that time-defying character and gem-like lustre, that modern paintings seldom perhaps possess, and never retain.

In the early periods of Art, the painter, having no colourman to prepare his colours for him, was compelled to seek and compose them himself, from whatsoever substances were at hand, from earths and stones; and chiefly from the use of such imperishable materials, unimpaired by chemical agency, may be inferred the great durability of his productions.

The present Silica Colours, now confidently submitted to the ordeal of public opinion, have already been severely tested by Artists of the first eminence, and by persons of scientific attainment, whose judgment has been unequivocally expressed in their favour; and who do not hesitate to affirm that they reveal the mystery of ancient colouring; and that they possess all the invaluable qualities of transparency, brilliancy, and durability, which are so eminently conspicuous in the works of the ancient painters.

The SILICA OIL COLOURS, which will be found greatly superior to the common Oil Colours now in use, are prepared in collapsible tubes, and can be forwarded per post to any part of the country, on receipt of an order, for any of the under-mentioned tints, viz.:

Pale and Deep Yellow.	Pale and Deep Brown.
Pale and Deep Red.	Pale and Deep Green.
Pale and Deep Orange.	Pale and Deep Blue.
Pale and Deep Purple.	White and Half Tint.
Crimson and Olive.	Pale and Deep Grey.
Citrine and Russet.	Pale and Deep Black.

## MILLER'S GLASS MEDIUM.

## FOR OIL PAINTING.

This Medium, having been tried by Artists of the first eminence, is found to be the grand desideratum for removing the existing evils of the Modern School; namely, the destructive effects of Varnishes, Oils, and M'Guelps, as all pictures painted with them, after a time, lose their transparency and brilliancy, and become horny, spotted, and dark-coloured; whereas those painted with the Glass Medium have a most brilliant effect, and will be found to remain perfectly unchanged, as its durability can only be compared to painting in enamel.

No. 1. For first and second painting.

No. 2. For third painting, finishing, and glazing.

Any of the above Media may be thinned, according to the taste of the Painter, with Miller's Venetian Oil.

It may be requisite to remark, that while Artists continue to use colours as commonly prepared in Oils, they only reap half the advantage resulting from the great improvement in the Art—which the Media are acknowledged to be by upwards of one thousand Artists who have already tried and approved them.

**MILLER'S SILICA POWDER.** If this powder be mixed stiff upon the palette with a small portion of Miller's Venetian Oil, it will enable the Artist to lay colour, pile upon pile, and to dip his pencil in water or oil at pleasure. It will also dry so hard that it may be scraped with a knife on the following day.

**VENETIAN GROUND CANVASS.** This Canvass, not being prepared in the usual method with common oils, causes all colours used on it to dry from the bottom, and not from the surface, as is now the case, thereby, in the painter's phrase, giving a light within.

**VENETIAN VARNISH.** This varnish, not being made of soft gums, like the ordinary varnish, neither is it acted on by the atmosphere, which frequently occasions the effect of a thick bloom, similar to that of a plum, thereby entirely destroying the effect of the picture. All these evils are completely obviated by the use of the Venetian Varnish.

T. M. has great pleasure in informing Painters that he has on sale all the Colours made by G. Field, Esq., author of "Chromatography," &c. &c.

He has also all the remaining stock of Ultramarines, manufactured by the celebrated Italian maker, the late G. Arzone.

## PUBLIC NOTICE.

Whereas, I have received a communication acquainting me that an Artists' Colourman of London has caused to be circulated at Boston, in America, an invidious report with the view to prejudice the trade and the public against articles of my manufacture. I hereby advertise the present caution, in order to prevent a repetition of the same, either there or elsewhere, as, in the event of my sustaining any loss or losses by the influence of such like reports, I shall immediately bring an action or actions at law to recover damages against the person or persons who may have circulated them.

(Signed) THOMAS MILLER,  
56, Long-acre.

Dated this 27th day of December, 1842.

T. MILLER has great pleasure in informing Artists and the Public generally, that he is now engaged in the preparation of a test which has long been felt to be a desideratum of immense importance to the Painter, and which has never yet been supplied either in this or any other country.

The test alluded to will be called the Painters' Register, and will consist of more than a thousand mineral tints, which, having been subjected to the process of vitrification, will never alter by time.

The utility to artists in general of a permanent means of comparison will be sufficiently obvious to require no comment. For, at present, whatsoever conviction may exist in the mind as to the fading of some of the colours of a picture, or the apparently increased brilliancy of others, such conviction can only rely upon the memory for support, there being no means of testing the extent or character of the change. Against such a state of uncertainty the Painters' Register will supply an unerring remedy—acting as an infallible guide, the plan being simply to compare the tints of the picture with those of the Register, noting down those of the latter, which, at the time of comparison, are precisely similar to the former; and upon being referred to at any subsequent period (however remote) the alteration, if any, in the tints will be precisely indicated.

It is now in progress, and will be ready on the 1st of March next.

## MILLERS' VENETIAN OIL.

The mode of preparing this oil having been made known to one of the greatest painters of the present day, he pronounced it to be one of the most valuable discoveries of modern times. Pictures painted entirely with this oil, upon being submitted to the action of the blowpipe, will vitrify, showing they possess the properties described as belonging to Venetian Pictures when put to the same test.

If a picture should become dull from the action of the atmosphere, or be covered with a bloom, through the use of indifferent varnish, by washing it with cold water, and then applying a little of the above oil with an old silk handkerchief, it will entirely remove the bloom, and bring out the colours in all their original lustre.

**MILLER'S PREPARATION FOR CLEANING AND RESTORING OIL PAINTINGS.**

The SILICA WATER COLOURS are prepared in small squares, which possess many and great advantages over the Cake and Moist Water Colours, at present in use; and can be forwarded per post to any part of the country, on receipt of an order for any of the under-mentioned tints, viz.:

Pale and Deep Yellow.	Pale and Deep Brown.
Pale and Deep Red.	Pale and Deep Green.
Pale and Deep Orange.	Pale and Deep Blue.
Pale and Deep Purple.	White and Half Tint.
Crimson and Olive.	Pale and Deep Grey.
Citrine and Russet.	Pale and Deep Black.

## MILLER'S GLASS MEDIUM.

## FOR WATER-COLOUR PAINTING.

It is well known that some preparation for giving brilliancy and depth to Water-Colour Painting, and for enabling the Artist to repeat his touches without disturbing the colours already laid on, has been long sought after; this new vehicle possesses all these advantages. When mixed with the colours it has a most brilliant effect, and will preserve delicate tints unimpaired; in durability it will approach nearer to Oil Painting than anything hitherto in use.

No. 1. For first colouring or laying on masses of colour. This dries so hard that the second colouring or finishing will not disturb it.

No. 2. For second colouring, glazing, and finishing. Any of the above Media may be thinned, according to the taste of the Painter, with Miller's Anthydor.

MILLER'S ANTHYDOR,  
FOR SKETCHING AND PAINTING IN WATER COLOURS.

This liquid is intended to supply the place of water in the above Art. It causes the colours to amalgamate and blend kindly with each other; removes all stains or greasy particles from the surface of Miniature Tablets, Ivory, or Paper; and if, in the progress of the painting, it be found desirable to take out or alter any portion of the Picture, the application of this Liquid by itself will accomplish it without injury to the surface.

T. M. begs to call the attention of Artists to his new Drawing-Paper, made of pure linen only, without undergoing any chemical process.

## MILLER'S PREPARED LEAD PENCILS,

Of different degrees of hardness,

## MARKED

H	Moderately hard, used for sketching.
HH	A degree harder, used for outlines.
HHH	Ditto ditto, used for architectural drawing.
HB	Moderately hard and black, used for sketching.
B	Black, used for shading.
BB	Softer, with extra depth of colour.
EBB	Ditto ditto (double thick lead).
F	Rather soft, but firm for drawing.
FF	Ditto ditto (double thick lead).

TO WATER COLOUR and MINIATURE PAINTERS.  
MILLER'S MINIATURE TABLETS.

To be used instead of Ivory for Miniature Painting, &c. They take colour freely; hold it with tenacity, and are obviously incapable of change through time, or the effects of heat or damp. Ivory, it is well known, becomes yellow, and in hot climates often splits or warps, and is with difficulty obtained of a large size, whereas the Tablets can be had of any dimensions.

## DISSOLVING VIEWS.

Colours prepared in small boxes, for painting the Dissolving Views. The same Colours are also applicable for painting the slide glasses of Magic Lanterns, and devices or ornaments on ground glass, in imitation of the old masters.

## THE ART-UNION.



LONDON, JANUARY 1, 1843.

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We commence, to-day, a FIFTH VOLUME of the ART-UNION. We do so with some pride as well as pleasure; for the fact affords sufficient evidence that we may retain the consciousness of having discharged our duty, while it supplies satisfactory assurance that public approbation has followed our labours.

The past year has been prolific in proofs that the vast and vital interests of British Art are making way into the minds and hearts of the Community; that the welfare of the Arts is no longer cared for, exclusively, by the Aristocracy, but that, among the Middle Classes, the benefits they confer, the enjoyments they produce, and the instruction they bestow, are generally felt, acknowledged, and appreciated.

Until this great object was achieved it was vain to demand, for the Arts, National protection and encouragement. Its extension—and it is rapidly extending—must inevitably obtain for the Artists of Great Britain advantages equal to those enjoyed by Artists of other European states.

Even the existing excitement that so largely prevails in reference to Art—whatever difference of opinion there may be as to its invigorating, or unhealthy, influence—must be accepted as an unequivocal sign of increased, and increasing, desire to receive it as a substitute for pleasures out of keeping with the growing intelligence of the age.

Our own progress, for the future, may be anticipated from the past: several improvements suggest themselves, which time will gradually develop. We shall studiously resort to every available means of obtaining information—pursue the same independent, and generous, course to which we owe our success—endeavour to retain the confidence of the Artists on the one hand, and the Public on the other—and labour continually, so that the interests of British Art may be more firmly upheld, more systematically encouraged, and more universally appreciated.

NOTES ON BRITISH COSTUME.  
PART THE THIRD.

BY FREDERICK W. FAIRHOLT.

## THE PLANTAGENETS.

WHAT lover of the "olden time," be he either artist or antiquary, upon entering for the first time some venerable "structure consecrated to God," whose very walls speak of past centuries and command respect, has not felt his heart "moved more than with a trumpet," upon catching sight of the effigies of knight and lady enshrined beneath its time-beaten roof? There they lie, boldly delineated by the hands of their contemporaries, "in their habit as they lived," faithfully given to the minutest point, and yet with that power that only belongs to Art when based upon its vital principle—truth—looking as if about to start into life and re-enact the gorgeous scenes of Froissart and the elder chroniclers. Venerable mementoes of our forefathers! who can help an involuntary aspiration, as he ponders on your mail-clad hands clasped in prayer, and reads the touching "Orate pro me" inscribed upon the quiet resting-place of you, whose actions "stirred the nations!" Links that bind us to the past, memorials of the life and Arts of ancient England less perishable than the brain that could conceive, or the hand that could fashion you; long may you be preserved from the barbarism of the despoiler, and remain piously preserved as a sacred bequest from our progenitors, to gladden posterity; and to prove that the utilitarianism of a boasted "march of intellect" age has not quite dried up all respect for the ancestry who have made us what we are, and whose governing principles we are frequently obliged to acknowledge as unwisely forgotten!

To those "silent monitors" I must now direct the reader's attention, as they will be our best and surest guides from whence much valuable information may be obtained relative to the subject we are to discourse upon.

We are indebted to that excellent artist and judicious antiquary, the late C. A. Stothard, for the conception and execution of his beautiful work, the "Monumental Effigies of Great Britain," and which, for the first time, did full justice to these subjects. His own opinion of their value he thus expressed:—"Among the various antiquities which England possesses, there are none so immediately illustrative of our history as its national monuments, which abound in our cathedrals and churches. Considered with an attention to all they are capable of embracing, there is no subject can furnish more various or original information." With the enthusiastic desire of rendering our national series of royal effigies as complete as possible, he journeyed to Pontevraud, in Normandy, where, previous to the Revolution, the earliest monumental effigies of English sovereigns were to be seen, and which were depicted by Montfaucon\* and Sandford,† but which were confidently reported to have been destroyed during that disgustingly awful period the first French Revolution. "An indiscriminate destruction," says Mr. Stothard, "which on every side presented itself in a tract of 300 miles, left little hope on arriving at the Abbey of Pontevraud; but still less, when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpromising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the Abbey. For, amidst the total annihilation of everything that immediately surrounded them, these effigies alone were saved; not a vestige of the tomb and chapel which contained them remaining." This was the chosen burial-place of a few of our early kings, until they lost the provinces of Anjou and Maine, in the time of John. Henry II., who loved the banks of the

\* "Antiquities de la Monarchie Française," vol. 2.

† "Genealogical History of the Kings of England."

Loire, and frequently resided in the Castle of Saumur, dying in that of Chinon, both in the neighbourhood of the Abbey—was buried here with his Queen, Eleanor of Guienne; as also were Richard I., and Isabella of Angoulesme, the Queen of John. All their effigies are beautifully engraved by Mr. Stothard, and are particularly valuable as records of the regal costume of the period.

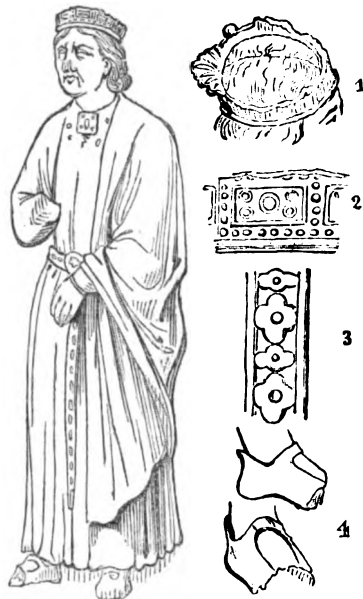
Henry II. is represented lying upon a bier, his head supported by a cushion. The character of the face is strongly marked by high cheek-bones, and projecting lips and chin (the nose has been knocked away); the beard is painted and pencilled like a miniature, to represent its being close shaven; the mantle is fastened by a fibula on the right shoulder, its colour has been of a deep reddish chocolate; the dalmatic is crimson, and appears to have been starred or flowered with gold. The mantle probably was originally ornamented in a similar manner. The boots are green, enriched with gold, on which are fastened with red leathers the gilt spurs: upon his hands are gloves, with large jewels fastened upon the back of each of them. This effigy, in accordance with the usual custom at that time, appears to have been a literal representation of the deceased king, as if he still lay in state. Matthew Paris, describing this ceremony, says, "On the morrow, when he should be carried to be buried, he was arrayed in the regal investments, having a golden crown on the head, and gloves on the hands; boots wrought with gold on the feet, and spurs; a great ring on the finger, and a sceptre in the hand, and girt with a sword; he lay with his face uncovered." His account exactly agrees with the effigy. The right hand, with the ring and the sceptre, has been destroyed. The only variation from this description being in the sword, which is not girt, but lies on the bier on the left side, with the belt twisted round it.

His Queen, Eleanor of Guienne, is attired in regal vestments, with a crown upon her head, which is also enveloped in a close kerchief hanging in folds upon her shoulders. A long gown, with a close collar at the neck, and fastened round the waist by an ornamented girdle, envelops the body; the sleeves being tight to the wrist, where they become slightly wide and pendulous. A portion of the under tunic is visible at the neck, where it is fastened by a circular brooch. A capacious mantle falls from her shoulders, supported by a strap, or band, across the breast; it is wound about the lower part of the figure, and partially upheld by the right hand. The pattern upon the Queen's dress consists of golden crescents, in pairs, placed point from point, within a lozenge formed by the crossing of the diagonal bars of gold that cover the whole surface.

Richard I. wears a crown, the trefoils of which are filled up with a honeysuckle pattern, which various architectural remains of the same period show to have been then much in vogue. His royal mantle (fastened in the centre of the breast) is painted blue, with a richly ornamented gold border; his dalmatic or super-tunic is red; his tunic is white, and under this appears his camise or shirt: the borders of all these articles of dress being richly and variously decorated. The boots are adorned with broad riband-like stripes of gold, which appear to have been intended to express the earlier mode of chaussure sandals. The leathers of the spurs are visible.

The corpse of Richard was, according to his own request, divided, and bequeathed to three different places. His body was buried at the feet of his father at Fontevraud. His entrails, brains, and blood were given to Poitiers. His heart, as a "remembrance d'amour," was bequeathed to Rouen. "He was not one of those ordinary dead whom a single spot would contain," says the "Chronicle of Normandy." At Rouen his heart was magnificently interred near the principal altar of the Notre Dame, and over it was placed an effigy of the king, surrounded by a balustrade

of silver. In 1250 the Dean and Chapter of Rouen ordered this to be melted down to partially pay the ransom of St. Louis, at that time captive among the Saracens. In 1733 the tomb was wantonly demolished by the order of the Dean and Chapter in order to raise the high altar, &c. In July 1838, at the suggestions of Mr. Deville, an antiquary of that city, the spot where the tomb formerly stood was excavated, and the result was the discovery of the box containing the heart of Richard, and the effigy here engraved, from a drawing I made shortly afterwards while



staying at that "Herculaneum of the Middle Ages," as Rouen has been aptly styled by a modern French writer.

The face of the king is much more expressive than that of the effigy at Fontevraud. The nose has been broken off, and the face otherwise injured, but still enough remains to form a satisfactory and characteristic likeness. He wears a crown very similar to the Fontevraud effigy; his hair is parted in the centre of the head, and falls in curls upon the shoulders; a long dalmatic, confined by a girdle at the waist, and closed by a brooch at the neck; and a capacious mantle falls in folds over the left arm, leaving the right one free, which has formerly held a sceptre. His boots are strapped across the instep: the effigy altogether being more simple than that at Fontevraud. The details engraved beside the figure, on a larger scale, are—1, the crown which has escaped damage, where it rests upon the pillow; 2, the pattern upon its outer rim; 3, that upon the girdle; and 4, the boots, the toes having been broken off.

The effigy of Queen Berengaria was delineated by Mr. Stothard from the remains of her tomb in the Abbey of L'Espan, near Mans, which the sacrilegious fury of revolutionary Vandalism had destroyed. When the artist visited the Abbey, in 1816, he found the church converted into a barn. "The architectural parts of Queen Berengaria's tomb were discovered lying about the place, but the effigy was concealed beneath a considerable quantity of wheat. After many difficulties, and the delay of a twelvemonth, it was uncovered, and found placed upright in a niche in excellent preservation. By the effigy were lying the bones of the Queen, the silent witnesses of the sacrilegious demolition of her tomb."\* The Queen is

\* I have been thus careful to note the unceasing perseverance in the midst of the slenderest foundation for the hope of fortunate results, that was a characteristic feature in this enthusiastic artist, in order that the full share of honour may be awarded him by every reader of his name and conduct, and as a useful stimulant to untiring perseverance. It is not a little singular that

represented with her hair unconfined and flowing,



but partly concealed by the coverchief, over which is placed an elegant crown. A large and ornamental fermail or brooch, richly set with stones, confines her tunic at the neck. To a decorated girdle, which encircles her waist, is attached a small *aulmonière* or purse, to contain alms.\* The Queen holds in her hands a book, singular from the circumstance of having embossed on its cover a second representation of herself, as lying on a bier, with waxen torches burning in candlesticks by her side. The details engraved beside the effigy are—Fig. 1, part of the crown; 2, the *aulmonière*, as attached to the girdle; 3, the brooch.

During this period of English history the changes that occurred in civil costume were few or none. The age was a military one, and in the improvement of arms and armour the chief and most important changes were effected. The



his death should be so mournfully peculiar as it was; he perished in the 34th year of his age, in the full possession of health and vigour, by a fall from a ladder placed against one of the windows of the church of Bere Ferrers, in Devonshire, while tracing the painting upon it of the founder and his lady. His head came in contact with the slab upon which the figure of a knight is placed in the chancel wall; and he was, in all probability, killed on the spot by a concussion of the brain—receiving his death-blow from one of those very effigies from which, through his talents, he will receive a sublimity immortality.

\* It was the custom at this period and previously for ladies of distinction and wealth regularly to distribute money or food to the poor. The title of *lady* is derived from the Anglo-Saxon, and literally signifies *giver of bread*. The purse, with similar meaning, was named as a receptacle for *alms*, and not as an invention for the preservation of money.

dress, described and depicted in the last part of these notes, was that still worn, or modified a little, as in these examples selected from the Sloane collection of manuscripts in the British Museum, and marked No. 1975. It gives us the costume of the youth and elders of the community. The young man wears an ornamental tippet round the neck; a plain bordered tunic, tight at the waist, and which varies from those worn at the commencement of this century, in being shorter and closed all round, instead of open at the right side, as described in the last part of these notes. High boots now seem to have become the general fashion, and the youth wears a pair reaching above the ankle. The elder figure, which in the original represents a medical practitioner, wears a hood of a peculiar form; a long gown reaching to his feet, over which is a tunic confined by a girdle at the waist; while a mantle, fastened as usual on the right shoulder, and leaving that arm free, envelopes the entire body. The beard appears to have been shaved, or at least trimmed closer than at the previous period to which we have just referred.

The ladies seem to have retained the same costume, but to have shortened their trains and sleeves, which now hang but six or eight inches from the wrist. The long plaited hair, enclosed sometimes in its silken case of embroidery, appears to have been also discarded, and moderation to have reigned.

The earliest *monumental* effigy of an English sovereign in this country is that of King John, in Worcester Cathedral. It is of ruder workmanship than the continental effigies before described, and was probably the work of a native sculptor. He wears a super-tunic of crimson embroidered with gold; a golden belt richly jewelled confining the waist, and descending beyond the knee. The under tunic is cloth of gold, of which material the mantle appears to be formed, which is lined with green. His hose are red, and the shoes black; gilt spurs are fastened over them by straps of a light blue colour, striped with green and yellow. The peculiarity of the costume being its shortness, as contrasted with earlier effigies. The mantle is fastened upon the shoulders so far back as not at all to interfere with the full sleeve of the tunic; or, indeed, to be more than just visible at the sides of the figure. His beard is closely trimmed, and the face stern of feature.\*

The effigy of Isabel d'Angoulesme, the third and last wife of John, who took the veil, and died at Fontevraud, is regally attired, and varies but little from that of Queen Berengaria. She wears a close gown with embroidered cuffs and collar, confined by a slightly ornamented girdle. A mantle, with a border held by a narrow band crossing the breast, envelopes the figure. A plain crown is upon the head, a kerchief falls over the shoulder from beneath it, and a band passes round the chin.

From what little we can gather of the costume of this period, it would appear that splendour of appearance and costliness of material, rather than quaintness of shape, was studied by the nobles. The mantle in particular was splendidly adorned. Strutt tells us, that "Robert Bloet, Bishop of London, made a present to King Henry I. of a mantle of exquisitely fine cloth, lined with black sables, with white spots, which cost £100 of the money of that time;† and Richard I. possessed a mantle still more splendid, and probably more expensive, which is said to have been striped in straight lines, ornamented with half-moons of solid silver, and nearly covered with

\* The effigy is beautifully given by Stothard. Upon opening the tomb in the year 1797, the body of the king was discovered in all respects similarly habited, the exception only being that upon his head was a monk's cowl: thus confirming the accuracy of the ancient chroniclers, who affirmed that the king adopted this habit in his dying moments, in accordance with the faith of the age, which believed the evil one to have no power over a body so sacredly invested.

† Which he computes at £1500 of present money.

shining orbs, in imitation of the system of the heavenly bodies.\*

Henry II. introduced a short mantle, known as the Cloak of Anjou, and obtained by that means the *sobriquet* of "Court Manteau," as Richard I. got that of Cœur-de-Lion from his bravery, and John that of Sans-terre from his supposed poverty, as the younger son of his father.

The ancient leg-bandages are still occasionally seen, and the leg fitted with close scarlet hose, and crossed all the way up by these garters of gold stuff have a very rich and elegant appearance. Gloves, jewelled at the back, became a characteristic distinction with the higher classes, both in church and state.

The commonalty dressed much as usual. Plain tunics, strong boots, and a hood for the head, or else a hat of cloth, leather, or felt; and coarsely made, warm gloves, without separate fingers, completed their costume. The women wore long gowns, and swathed the head in kerchiefs or hoods that fell over the shoulders.

The effigy of the next English monarch, Henry III., is at Westminster, and is chiefly remarkable for its great simplicity.† A long dalmatic, over which is thrown a capacious mantle, fastened by a brooch as usual on the right shoulder, are the robes in which he is dressed: no ornament or border appears on either; the crown is also very simple. The only splendid articles of apparel are the boots, which are covered by fret-work, each square being ornamented with a figure of a lion. Boots of this kind, of scarlet and embroidered fancifully in gold, were fashionable among the nobles of the land. Many rich stuffs were introduced about this time, such as cloth of Baldeckins, a rich silk woven with gold, and so termed, because it was made and imported from Baldeck, or Babylon. It became the fashion to ornament the edges of the garments by cutting them into the shape of leaves, or series of half-circles (and of which we shall see many instances a little further on), and which obtained for the dresses so ornamented the name of *cointoise* or *quintis*, a word derived, as the garment probably was, from the French, and indicative of the *quaintness* or capricious fancy displayed in this article of dress.

The reign of Henry III. extended over 56 years; but during the whole of that period little or no change of *form* is perceptible in the civil costume of the people. A glance at the drawings in Matthew Paris's "Lives of the Offas," which is believed to have been executed by his own hand during this reign, will show this fully, and which are engraved in Strutt's "Horda Angel Cynan," vol. i. The original MS. is in the Cotton Library, marked Nero. D. 1. The copies occupy 33 plates, and will supply the artist with authority for the costume of all grades of society during this reign.

The same amount of simplicity is visible during the next reign. Edward I. is reported to have declared the impossibility of adding or diminishing real worth by outward apparel. For himself he enforced the remark by always dressing in a plain and unostentatious manner, little differing from a common citizen. His only magnificence was noble and heroic deeds. However costly the stuffs of which the dresses of this period were composed, they always appear to have been of the simplest and most unpretending form. Of this monarch no monumental effigy exists. He was buried at Westminster; and the tomb was opened in 1774, when the body of the monarch was discovered regally habited in a dalmatic of red silk damask,‡ a crimson satin

\* These half-moons appear on the dress of Eleanor of Guienne, and were probably a family badge. They occur on the great seal and coins of Richard I.

† A portrait of this monarch, nearly the size of life, and copied from this effigy, is given in Gaigh's "Sepulchral Monuments."

‡ Damascus was celebrated during this period for the manufacture of ornamental stuffs; and hence the name of "damask" was applied to them, as diaper is also derived from "D'Yprea," of Yprea, a town noted for the rich stuffs and fine linen there fabricated.

mantle fastened on the shoulder by a gilt fibula, decorated with precious stones; a stole\* of white tissue, ornamented with gilt quatrefoils and knots of pearl, crossed the breast, and jewelled gloves decorated the hands. The lower part of the body was wrapped in a piece of cloth of gold, which was not disturbed.†

The effigy of his beloved Queen Eleanor is remarkable for a majestic simplicity. A long gown with a loose sleeve, beneath which appears that of the under garment tight to the waist, and a full mantle secured over the breast by a cord held in the left hand, and the folds of which envelope the feet, complete the dress, which is utterly devoid of ornament. It bears a strong resemblance in grace and elegance to the figure of the Queen in one of the niches of Waltham-croft, erected to her memory by the King. It has been engraved in Flaxman's "Lectures on Sculpture."‡ He says of the statue placed in this cross, and of those at Northampton and Geddington, "The statues have considerable simplicity and delicacy; they partake of the character and grace of the school of Pisano; and it is not unlikely, as the sepulchral statue and tomb of Henry III. was executed by Italians, that these statues of Queen Eleanor might have been done by some of the numerous travelling scholars from Pisano's school."§

The general male costume during this reign appears to have consisted of a long gown reaching to the heels, and fastened round the waist; or a tunic coming down to the knee, with wide sleeves descending a little below the elbow; the tight sleeves of the under tunic reaching to the wrist, and confined by a row of buttons (which are generally set close together from the elbow to the wrist); a capacious hood, and close fitting boots, or tight stockings (sometimes richly embroidered) and shoes; with a wide and flowing mantle, complete the dress as generally worn. The ladies' costume may be seen to advantage in the annexed engraving from the Sloane MS., No. 3983. A wim-



ple or gorget is wrapped round the neck, and is fastened by pins at the sides of the face, which are covered above the ears; a gown of capacious size, unconfined at the waist and loose in the sleeves, trails far behind in the dirt. The under garment, which is darker, has sleeves that fit closely; and it appears to be turned over and pinned up round the bottom; the unnecessary amount of stuff that was used in ladies' robes

\* The stole was an article of priestly costume. A good example occurs upon the figure of John de Campden, engraved and described in the account of the ecclesiastical costume worn during this period.

† Upon his great seal the king is depicted in a dalmatic, super-tunic, and mantle; fastened on the right shoulder. Except in the shape of the crown and orb, very trifling varieties occur in the seals of Henry II., Richard I., John, or Henry III. The three first hold swords in the right hand; Henry III., and all since then, carry sceptres. Henry II.'s seal varies most from the others, and is the most interesting.

‡ The Queen's effigy has been engraved by Stothard, and a portrait from the same source is to be seen in Gaigh's "Sepulchral Monuments."

rendering them obnoxious to the satirists of that period.

A friend has favoured me with a translation of a Latin story of the fourteenth century, recently printed in Mr. Wright's collection, published by the Percy Society, which is so curious an instance of monkish satire that I cannot resist presenting it to my readers. It runs thus:—

"Of a Proud Woman.—I have heard of a proud woman who wore a white dress with a long train,\* which, trailing behind her, raised a dust even as far as the altar and the crucifix. But, as she left the church, and lifted up her train on account of the dirt, a certain holy man saw a devil laughing; and having adjured him to tell why he laughed, the devil said, 'A companion of mine was just now sitting on the train of that woman, using it as if it were his chariot, but when she lifted her train up, my companion was shaken off into the dirt: and that is why I was laughing.'

The luxuriousness in apparel of Edward II. is not visible upon the effigy of that monarch on his tomb in Gloucester Cathedral, which is remarkably plain and unostentatious. A long dalmatic covers the entire body, hanging in simple folds from the breast to the feet, unconfined by a girdle and perfectly unornamented; it is slit in the centre to the knee, exhibiting the long gown or tunic beneath. The sleeves of the dalmatic terminate at the elbow, from whence they hang dependant, the sleeves of the tunic continuing to the wrist. He wears boots reaching to the ankle, and carries a plain sceptre and simple ball, one in each hand. The only trace of foppiness is in the hair, which is carefully cut across the forehead, and hangs from the sides of the head in waving ringlets on the shoulders: a fashion that appears most vividly on the coins of this monarch and his father, and which continued to be copied on our national series until the reign of Henry VII. His beard and moustachios are equally redundant, and are parted and curled in separate locks with great precision.†

Piers Gaveston, the unworthy and effeminate favourite of the youthful monarch, whose friendship for him had alarmed Edward I., and produced a sentence of banishment against Piers; and whose bigotted attachment, after the death of his father, effectually estranged the love of his subjects, was remarkable for his love of finery. "None," say the old chroniclers, "came near to Piers in bravery of apparel or delicacy of fashion." Under the rule of this favourite the court swarmed with buffoons and parasites; and at his death the king was speedily enthralled by his new favourites the Despencers. The twenty eventful years of his reign originated a great change in dress; but it appeared chiefly at court,



\* Cauda—literally, tail: the tail of a gown.

† More traces of splendour occur in the figure of the monarch upon his Great Seal. The sleeves of the super-tunic are wide, and ornamented with a deep rich border; the waist is confined by a girdle, and the mantle fastened on the right shoulder and covering the left arm, not, as in the effigy, falling over the back from the shoulders, upon each of which it is secured.



the troublous times not allowing of that general diffusion that else might have occurred; it, however, was silently working, and appeared in full splendour during the next reign. But the germs of all the remarkable changes originated in the court of this unfortunate king.

The figures here copied from Royal MS. 14, E. 3, (see p. 7) will give us the ordinary costume of the commonalty during this reign. The male figure is habited in a long gown buttoned from the neck to the waist, and having loose hanging sleeves to the elbow, beneath which appear the tight sleeves of the tunic. A hood covers the head and shoulders which is frequently seen folded back or hanging down behind.

Scarcely any instances occur of girdles confining the waist of male or female. Sometimes the super-tunic is slit at the sides, or in front to the hips, displaying the under-garment. Shoes generally are worn reaching to the ankles, with pointed toes, and slightly ornamented.

The female carries a distaff, and wears a hood or kerchief swathed round the head and tied in a knot at the side; a full gown, rather short, which, being caught up under the arm, displays the under-garment, and the high boots reaching to the calf of the leg, which are fastened by rows of buttons up their fronts.



The chief feature in the costume of this period was the hood, which exhibits a great variety of form, as if the ingenuity of fashionable changes had been chiefly directed to decorate the heads that invented them. Specimens have been selected from Sloane MS. No. 346, and exhibit some of the commonest forms. Fig. 1 displays the hood closely fitting the head and neck, the point that hangs down the back when the hood is withdrawn projecting over the forehead. Fig. 2 is a flat cap with a narrow border, that just covers the upper part of the head, sinking in the centre and thence rising to a point, as if to form a convenient handle for its removal. Fig. 3 shows an equally common form of hood which is more capacious, hanging loosely over the shoulders, being a comfortable combination of tippet and hood, no doubt exceedingly warm and convenient in bad weather; it is closed tightly about the head by the "liripipe" or long pendant tail of the hood that hung down the back, when the hood was thrown off, and was wound like a bandage about it when placed over the head. Fig. 4 exhibits the hat now worn, and which is precisely similar to a modern countryman's; it is slung round the neck by a string; the head being generally uncovered except in bad weather, when the capuchon or hood was brought over the head, and the hat placed over that, giving it a double protection. Fig. 5 is a conical flexible cap of woollen or cloth, turned up round the edges, and very similar to the nightcaps still worn by the lower classes of the community. Some dozens of cuts might be given if all varieties were shown, but those most in use are here depicted.

A good specimen of the costume of a female of the higher classes is here given, from an effigy of a lady of the Ryther family, in Ryther church,



Yorkshire, engraved in Hollis's "Monumental Effigies."\* She wears a wimple, covering the neck and encircling the head, the hair of which is gathered in plaits at the sides, and covered with a kerchief, which falls upon the shoulders, and is secured by a fillet passing over the forehead. The sleeves of the gown hang midway from the elbow and the wrist, and display the tight sleeve with its rows of buttons beneath. The mantle is fastened by a band or riband, secured by ornamental studs. The lower part of the dress consists of the wide gown, lying in folds, and completely concealing the feet, which have been omitted, in order to display the upper part of this interesting effigy to greater advantage.

The general costume, up to the this period, had been exceedingly plain, and abundant examples may be found in a very common book, Strutt's "Sports and Pastimes of the People of England," as republished by Hone, with wood-cut facsimiles of the original delineations of ancient games and amusements, given in manuscript illuminations, many of which were executed at this period, such as those copied from Royal MS. 2, B. 7, &c.

The brilliant reign of Edward III. was favourable to the full development of the display that began during that of his unfortunate father, and to the fostering of a good taste for its regulation. The effigy of Edward at Westminster is remarkable for its simple, yet rich and majestic costume. A long dalmatic, open in front to the thigh, displays the under-tunic, the sleeves of which reach to the root of the thumb, and are buttoned closely all the way from the elbow; his mantle and dalmatic have rich borders, and the shoes are splendidly embroidered.



\* This work is intended as a supplement to that of Stothard, left incomplete, as far as his original intention was concerned, by his unfortunate death. It was an undertaking of no little difficulty for Mr. Hollis to attempt the completion of a work so celebrated for its accuracy and beauty. The able and spirited manner in which he has effected it, as far as he has yet proceeded, is creditable to him in no small degree. Those only who know the difficulty and trial of collecting materials

The ordinary costume of the better classes, during the early part of this reign, will be well displayed in the figures here given. The gentleman wears a close-fitting tunic, called a *cote-hardie*, with tight sleeves and considerably shorter than the dresses worn during the previous reign. It does not reach the knee, and leaves room for the full display of the embroidered garter, which encircles the leg and hangs from the buckle after the fashion of the usual representations of that of the knights of the Garter. His girdle is confined by a large circular buckle in its centre; and he wears, suspended from it on the left side, an ornamental purse (or *gipciere*, as it now generally termed), and a small dagger. His shoes have long pointed toes, and are fastened up the centre with rows of buttons, an exceedingly common and fashionable mode of securing and ornamenting any portion of the dress that required fastening. Not the least curious part of this figure is the hood, carried over the left shoulder, and which shows fully the peculiar shape of this head-tire. It is in this instance so slung, that the pendant or *liripipe* hangs in front of the breast; the opening for the face is seen, and the double border ornamenting the neck; it must have been an exceedingly warm article of clothing, incasing head and shoulders, with but a slight oval opening for the face. The lady wears a long gown, over which is a *cyclas*, or tightly-fitting upper-tunic. She carries in her hand her gloves, which at this period were very commonly worn, and are as commonly depicted in the illuminations either carried in the hand, or tucked in the girdle, when not actually worn. Her hair is fastened in a reticulated caul, and from it streams the long *contoise* so fashionable during this reign and the preceding one, and which frequently floats from the jousting-helmet of the knight, some yard or more in length. It was no unfrequent thing for the noble ladies to decorate their long gowns with the armorial bearings of their family. A good example occurs in the following cut; copied, as were the two figures just described, from the illuminations in the famous Psalter executed for Sir Geoffrey Luttrell, who died 1345. It represents that nobleman, armed at all points, receiving from a lady of his family his tilting-helmet. The cut will



widely asunder, and the painful and expensive journeying necessary to such collecting, can understand the ardour and enthusiasm that must be brought to the task, and the laborious patience, the truthfulness of eye, and accuracy of hand, that must then unite to render the result successful. To say that many of the plates in this work would in no degree disgrace Stothard, is to award them their just desert. As I have no personal acquaintance with Mr. Hollis, or any of the gentlemen whose books or plates I quote, I shall be at least enabled to pass a honest and unbiased opinion; and it gives me much gratification in being enabled to recommend warmly a work so deserving of patronage from its own intrinsic merits.

show the constant repetition of his coat of arms on every article where it could be introduced; and embroidered on a large scale, upon the flowing dress of the lady. The frequent tournaments and jousts so much patronised by the king—who, indeed, re-established, at Windsor, the "Round-Table," and encouraged to the utmost the chivalric feeling of the nobility—rendered a great display of heraldic gorgeousness a necessary means for detecting the knight who was so completely concealed by the arms he wore. The brilliant exhibition of so much coat-armour, with all its quaintness of form and figure and splendour of colour, must have presented a *coup-d'œil* of great beauty and magnificence, and may still be useful to the painter who desires rich masses of colour and variety of tint on portions of dress generally monotonous; the forms and lines of heraldic fancy may also frequently be brought to bear usefully, if judiciously introduced in a composition.

To the pendant streamers from the hood were now added others from the elbow. They first appear as narrow elongations from the sleeve of the upper-tunic, or *cote-hardie*; they afterwards assume the form of long narrow strips of white cloth, and were called *tippets*, generally reaching from the elbow to the knee or lower. They



are seen upon one of the figures in the cut here introduced. This figure wears a hood, with a border of a different colour, and cut into escalops. His *cote-hardie* fits tightly to the waist, and is party-coloured, half being with its sleeve of one colour, the other half with its sleeve of another. The stockings also are of different tints; the shoes of rich workmanship. The other figure, which is an excellent example of the ordinary costume of a gentleman of the day, is from an illumination of this period in my own possession, which, with some others, have been ruthlessly cut from a copy of the famous "Roman de la Rose." His hair, (which during this period was generally cut close over the forehead, and allowed to flow at the sides, encircling the shoulders) is luxuriant. His hood, less ample than that of the other figure, embraces the neck, and hangs behind; it is of crimson. His tightly-fitting *cote-hardie*, of dark blue, is encircled at the hips by a baldric, or ornamental girdle, which is never represented, either on male or female figures, as encompassing the waist, and is generally divided into a series of square compartments, exhibiting ornamental patterns, many of which are of great beauty; a small dagger or anelace hangs from the baldric. The right stocking is white; the left one red; and the shoes (of the general fashion) are open at the instep, and fastened round the ankle.

The party-coloured dresses were especially obnoxious to the clergy and satirists; the *red side* of a gentleman, they declare, gives them the idea of his having been half-roasted, or that he and his dress were afflicted by *St. Anthony's fire*! The clergy were strictly enjoined to eschew the heterogeneous fashion, and church canons were

levelled at those whose love of finery induced them to it.



The beautiful bronze figures of the children of Edward III., that are on the south side of his sumptuous tomb in Westminster Abbey, may be cited as fine examples of the costume of this era; two are engraved above. The lady has her hair arranged in square plaits at the sides of the head, similar to Queen Philippa's; a band ornamented with jewels encircles the forehead; her tight-fitting gown is plain and un-ornamented, hanging in folds over the feet; long streamers fall from the upper part of the arm to the ankles, and the hands are placed in *pockets*, which now begin to appear in ladies' dresses, and into which the hands are generally thrust, in the manner that a modern French girl places her's in the pockets of her apron. The male figure is exceedingly simple, extravagant in nought but buttons. Indeed, that this is the most beautiful of the various dresses worn in England has long been my opinion; and if we omit the ugly streamer from the lady's costume, it must be granted that both figures for elegant simplicity could not be exceeded by anything of classic times.

A long mantle was occasionally worn over this dress, and was fastened on the right shoulder by two or more buttons, or ornamental clasps; it completely enveloped the wearer, hanging to his feet; its border was cut into the shape of leaves—a fashion very common at this time, and which has before been alluded to. This mantle was generally allowed to hang over the breast loosely pendant, and it was thrown back over the left shoulder. It may be seen worn both ways on the figures upon Edward's tomb. For specimens of the costume of the middle classes and merchant-men during this period, I may refer to the brasses in St. Margaret's Church, Lynn, engraved by Cotman, and which are the finest and most elaborate in the kingdom. They represent Adam de Walsokne and Margaret his wife, 1349; Robert Braunch and his two wives, 1364; and Robert Attelath, 1376. The ladies' dresses are particularly splendid, being covered with embroidery of the richest description. Many other examples may be found in Cotman, Stothard, Hollis, and in a work now in course of publication, entitled, "A Series of Monumental Brasses extending from the Reign of Edward I. to that of Elizabeth," by I. G. and L. A. B. Waller, which will add much to the information already possessed from a careful examination of these monuments. The plates are beautifully executed, and for accuracy are all that the most fastidious antiquary could desire.

[There are so many matters pressing upon our attention this month that we are reluctantly compelled to divide this Era in the History of British Costume.]

## OBITUARY.

MR. JOHN VARLEY.

The death of this gentleman took place on the 17th November, at the house of a friend in the vicinity of Cavendish-square. Few men are better known in our water-colour school of Art than Varley, and few men have more virtuously withstood the temptations of glare and colour which have cut off the rising reputations of so many. In all that Varley has done, there is an uncompromising severity of treatment, an unflinching assertion of character, which make us respect even his manner for his oneness of purpose. John Varley was distinguished among his schoolfellows for his personal strength and courage, and very early evinced a strong love of drawing, which, although encouraged by his mother, was discountenanced by his father, who said that *drawing was a bad trade, and none of his children should follow it*. He was, therefore, sent to a silversmith's, to whom it was his father's intention that he should be apprenticed; but the death of the latter happening soon afterwards, young Varley was left to follow his own inclination. Being determined to pursue Art as a profession, he obtained employment for some time with a portrait-painter in Holborn, and afterwards, at the age of 15 or 16, received instruction from a drawing-master of the name of Barrow, with whom he made his first sketching excursion, during which he made a drawing of Peterborough Cathedral, which acquired a degree of consideration, inasmuch as he began to be regarded as an artist of much promise.

He afterwards made the acquaintance of Arnold, who subsequently became A.R.A., and with him made a tour in North Wales about the year 1799, after which Dr. Munro invited him to his house at Fetcham, in Surrey, where he employed him in making coloured sketches of views in the neighbourhood. Dr. Munro was a great admirer of Varley's talent, and was of essential service to him, as well by his observations and suggestions as by the assistance and encouragement he held out to him. About this time he found another patron in the Earl of Essex, who invited him to his seat at Cashiobury Park. In 1801 he again visited North Wales, and it was during this year and the following that he collected the Views in North Wales, which were so long favourite subjects with the public; some of which, under different treatment, were among his latest and most finished productions. After this, he visited Yorkshire, Northumberland, Devonshire, and other parts of England; and in 1803 he married.

The earliest members of the Water Colour Society formed among themselves, in 1804, a friendly society, meeting at the house of each in rotation, there to spend the evening in sketching, composition, &c. &c. Varley was not one of the original members, but he was always invited to these meetings, his talent as an artist, social qualities, and liberality in imparting information to his brother artists securing him always a welcome as a visitor.

The first exhibition of this society took place in 1805; and from 1815 to 1818 oil paintings formed a part of the exhibition. Upon the lists of his pupils, during so long a career, there occur many well-known names, as Linnell, Turner (of Oxford), Wm. Hart, F. O. Finch, who became members of the same Society. De Wint also, and Copley Fielding benefited much by his advice and communication. These gentlemen were not his pupils; but Varley had a thorough contempt for everything like concealment in matters relating to Art.

In 1824 Mrs. Varley (who was the daughter of an old friend,) died, and in the following year, a short time before his second marriage, his house in Titchfield-street was burnt, and, singular enough, he suffered five years afterwards the like misfortune. The genius of this celebrated water-colour painter was not enfeebled by years, for during the late period of his life "his lamp burnt on," and even more brightly than at any period of his career. His last drawing from nature was a sketch of the celebrated cedar-trees in the Botanical Garden at Chelsea; but from the dampness of the ground he caught a severe cold, which seems to have settled upon him, and terminated in his death.

To a large number of persons John Varley had become known as an Astrologer; and some singular stories are recorded of him. His studies of this abstruse subject became, at length, almost a mania; of late, he could scarcely look at a person without "spacing" his fortunes and predicting his futurity. He would inquire eagerly concerning the day, hour, and minute of a birth, and proceed at once to cast the horoscope of the party questioned. Some of his "guesses" were very remarkable. We have heard, upon good authority, that he predicted the fire which consumed his house some months before it occurred. Once, when his friend Cotman was ill, in Norwich, Varley happening to be in the town, called upon him. The following odd dialogue has been reported to us. Varley, "Mr. Cotman at home?"—Servant, "Yes, Sir; very ill indeed, going to die."—Varley, "Die; impossible; he won't die these ten years. Let me see your mistress."—Mrs. Cotman appears with a melancholy air and manner. Varley, "What's the matter?"—Mrs. C., "Poor Cotman is given over by the doctors."—Varley: "Pooh, nonsense. They know nothing about it; his time is a long way off. Let me see him." Varley was introduced into the sick chamber, and addressed his friend, "Why, Cotman, you are not such a fool as to think you are going to die. Impossible! No such thing. I tell you there are ten years for you yet to come." The prediction, as usual, operated to its own fulfilment, and Cotman did recover. Many anecdotes as singular might be added to this.

#### LADY CALCOTT.

This estimable and accomplished lady, the wife of Sir A. W. Calcott, R.A., died at her house at Kensington Gravel Pits, after many years' severe suffering. She was born in 1788, and was the daughter of Captain Dundas, and became at a very early age the wife of Captain Graham, with whom she travelled in India, whither she had gone in 1809, and whence she returned after a sojourn of about two years. On her return home she published an account of her travels, from which it would appear that the period of her visit to India must have been spent in some of the most remarkable localities of the country, of which she must have seen more than thousands who pass their lives in it. She visited the Island of Salsette, the cave of Elephanta, the excavations of Carli, in the Maharratta country, and Poonah, the capital of the same district. She then returned to Bombay, whence she proceeded to Madras, from which place she went to Calcutta, and in the year 1811 embarked for England. After a residence of some time in Italy, she published two works, one entitled "Three Months in the Environs of Rome," 1820; the other, "Memoirs of Poussin;" and ten years after her return from India she embarked with Capt. Graham for South America, but that officer died on the voyage, and was interred at Valparaiso. Some years afterwards Mrs. Graham became the wife of Mr. Calcott, and again visited Italy with him. Lady Calcott, by lengthened study, had acquired a knowledge of Art which falls to the lot of few of her sex. Evidence of this is given in her "Essays towards the History of Painting," published in 1836. Her death resulted from the rupture of a blood-vessel, and her remains are interred in the cemetery of Kensal Green.

#### BENJAMIN HICK, ESQ., OF BOLTON.

We have to record, with deep regret, the death of Benjamin Hick, Esq., of Bolton, Lancashire, one of the most liberal of the provincial patrons of Art—a class of the community of which, alas, there are far too few. Mr. Hick was the early friend and patron of Liverseege, of whose works his collection contains perhaps better specimens than any other. Mr. Hick was a patron of Art in the true sense of the word; encouraging genius and artistic worth wherever he found it; and his loss will be much felt by a number of the artists of the present day, with many of whom he was on terms of intimacy. The collection of pictures and drawings which he has left displays a refined and cultivated taste, and comprises specimens of most of the principal painters of the British school. As an engineer, Mr. Hick was one of the best practical men of the day; and, being a capital draughtsman himself, he introduced almost a new era in the exterior forms of the steam-engine and other large mechanical works, combining elegant and tasteful designs for the ponderous and unsightly forms pre-

viously made. Mr. Hick died on the 9th September, and was interred in the parish church of Bolton-le-Moors; and notwithstanding the wish of his family, that the funeral should be strictly private, upwards of five hundred persons, including a great number of influential gentlemen of the neighbourhood, followed his remains to the grave, showing how highly they revered his memory and respected him as a man.

A still more interesting fact illustrates the beauty of his character. The workmen in his employ have subscribed a sum of nearly £200 to erect a monument to commemorate his worth and virtues in the church of his native town. They have had, we understand, offers of contributions from several quarters, but have resolved unanimously to keep this honour to themselves. What nobler comment could be made upon his life? What higher, loftier, or more enviable inscription could his tomb contain than the simple recital of this touching incident?

Unhappily his fine and valuable collection will be scattered. They are advertised for sale in another column of our paper. Among them, we believe, are many admirable examples of British Art, and all of them are of considerable excellence.

#### J. B. CROME, ESQ.

On the 15th of September, in the 49th year of his age, died Mr. John Berner Crome, eldest son of the late eminent artist, the founder of the Norwich School. Mr. J. B. Crome was educated at the Free School of that city, where, under Dr. Foster, and subsequently under the Rev. E. Valpy, he showed much talent and attained considerable classical acquirement. On the termination of his education he pursued his father's art, and taught drawing in Norwich and throughout the country. As an artist, Mr. Crome's talent was of no mean order. He made "moonlights" his peculiar study, and at the time of this his early death, had elevated himself to high celebrity in this particular branch. In private life he was greatly and deservedly esteemed for his generous kind-hearted nature. The writer of this brief notice was his playfellow in childhood, and the friendship then formed continued to the last. He suffered dreadfully from an incurable disease, but his spirits were buoyant, and enabled him to maintain much of his original vivacity amid his suffering. He had an elegant and classical turn of mind, and deserved a much better fortune. Mr. Crome was twice married, and leaves a widow, but no children. His daylight scenes are not very numerous, but one of "Rouen," exhibited some years since at the British Gallery, is no doubt still in the recollection of many. It was purchased by the late Countess de Grey, and was esteemed one of the leading attractions of the exhibition.

We have had frequent communications from Mr. Crome, and all his letters left upon our mind impressions, not only of his large general ability, but of his exceeding amiability and generosity of nature. He had promised us, indeed, some particulars relative to the career of his accomplished father, the production of which his health compelled him to postpone from time to time. We lament his loss, therefore, as that of a personal friend, as well as a worthy member of the profession.

A younger brother of Mr. J. B. Crome is also an artist, settled, we believe, in Edinburgh. He has rarely, or never, exhibited in the metropolis, and seldom, indeed, makes his public appearance anywhere; but we have seen productions of his pencil that evidence genius of a very high order, and leave conviction that, if he pleased, he might hold rank with the ablest painters of the age and country.

#### CORRESPONDENCE.

##### THE KUNST BLATT CRITIQUE.

SIR,—In reading the translation of a Dr. Merz's criticism, which appeared in your last two numbers, I was struck with its inadequacy as an entire view of "British Art," with its too sweeping assertions, and its dictatorial, confident tone and self-satisfied style. Leaving for the present the author's taste and judgment out of the question, these errors are great, and (in my humble opinion) enough to have secured a rejection of the "Report" from the pages of the "Kunst Blatt." But I was sorry to

see that the treatment which the "Criticism" received in your pages was neither judicious with respect to the sinning writer and his readers, nor as regards the improvement of yours. There were remarks in Dr. M.'s production which are unfortunately true though not new, and admitted to be so by candid critics, whether English or German; but Dr. M. mixed error with truth, and in condemning his opinions in wholesale, "H." has done the same, and besides, has recriminated (not on Dr. M., but) on German Art in a manner too much resembling that of Dr. Merz. Thus: Dr. Merz complains "of want of correctness and freedom of invention" in English Art; "H." retorts, "You dull heavy Germans." Dr. M. speaks of the coquettish sentimentality which he observed (and who has not?) as a glaring error; it profiteth nothing to reply, "Your countrymen borrow all that is good in conception, all that is grand in invention, all that is good in execution!" Again, Dr. M. intimates that our style is not severe, and our drawing not accurate, which lead to "constrained reminiscences, and airy dreams, and truthless whimsicalities," which, I apprehend, induced "H." to remark that the Doctor's countrymen are "coldly correct; that they have knowledge, but it is dry and spiritless—to be picked up by wooden-headed apologies for genius in drawing academies;" and so on. These things I point out to show that the great evil of unhesitating condemnation and most sweeping judgments is not confined to one side of the question: it ought to be found on neither. We see even from this how soon error spreads itself, how soon wrong is answered by wrong, and how soon prejudice (and especially national) arises and shuts out the power of apprehending truth when it *does* exist. The infection has reached as far as Mr. B. R. Haydon, who has written two or three letters on *himself* and the pictures *he has made*, on Dr. Merz, Art in general, &c. &c. He says he has long been wishing, and now enjoys, the "inexpressible pleasure of not only drawing his sword, but hurling away the scabbard," that he may cut all German Art and artists into small pieces! This acknowledgement—if nothing else did—would account for his matter and manner; but more of Mr. Haydon anon.

For my own part, I find in Dr. Merz's "Report" much whereby the English reader may profit, and I think unfairness has been imputed to him without sufficient grounds. I do not say that vanity, or other bad motive *did not* direct his pen and warp his judgment, but I cannot say it *did*; and so I would treat him as any other man who sees and speaks as he sees and as he has been educated to see. Many of his remarks are just what you would expect—the impression of one accustomed to and studying the severe German school to produce, and as such they are valuable. His aim (I suppose) was to give an account of the *general character* of the May exhibitions, and from them arrive at the state of Art in England. Now, first, as to his plan; and secondly, as to his results. Dr. M. has not selected paintings for criticism by the names of their authors; and it is hardly to be expected that a foreign visitor would choose exactly the same men as an English newspaper critic, who meets year after year the same names, and who has his attention attracted by means which would not act on the other; and no one is ignorant that many a painting is brought forward to notice by the name in the catalogue, which otherwise would have remained unobserved amongst the rest of glare and flash and frames. A critic having observed the "general character" and learning of the different classes of works, is at liberty to select those examples which best represent those classes. A false system of education and of practice in a whole class, may be so pre-eminently displayed by one individual, that he may become the object of comment, though for standing and talent, or other notice-attracting qualities, he would be passed over by ourselves. As far as I see, Dr. M. has certainly *not* passed by all our best artists and chosen all our worst; nor does he place Messrs. Furze, Dean, and Howell on a par with the *first German artists*. It does not even appear that he conceives his countrymen superior to ours in all the different branches of Art; and if, indeed, the Doctor has any powers of observation and decency, he would not dare to think of doing this; nor of comparing the Munich Stieler with our Phillips, any more than a man of taste, or even a jockey, would admire an academi-

cally accurate German's arrangement and construction of a party of horses or cattle with the noble animals of life and spirit and expression and feeling of Landseer and Cooper. It would have been but right, on the other hand, to have noticed at greater length, the works of those artists, whom Dr. Merz might easily have discovered, and whom the English taste places first and admires most.

But I must now advert to the results which our critic comes to. In the first four paragraphs, he remarks on "the spirit and degree of development Art has attained in England;" and he exaggerates greatly when in his conclusion he attempts to generalize sophistically, and lay down so decidedly, "that the English public only reckons in Art by number and measure;" and he is to us equally ridiculous when he asserts "that to an Englishman the ideal is, if not an object of horror, at least considered by them idle and useless talk," &c. &c.

Now here, though he is wrong, without a doubt, as he has expressed himself, yet it is his unqualified language which makes him wrong; for those who know our deficiencies best would not hesitate to say that, were Art less a pounds, shillings and pence matter, and less adapted to catch the vulgar eye; and that, were the *general character* of English Art founded on a more correct notion of the ideal, the great obstacles to its rapid progress would be done away with. Is the fancy duly and rationally cultivated by us? and is there sufficient of the severe study and accurate observation to realize with power and truth what she suggests? With one or two exceptions, (may we not say with *one* only?) has English Art a "living, high, and spiritual direction?" Has it sufficient technical groundwork? A living ideal?—I had thought that now was a period when these points were not so much subject of dispute amongst the well-wishers to English Art, as of attention, that they might be severely noted by ourselves and carefully corrected. We ought not to reject all the comment, or rather deny *in toto* some truth, because we *doubt* the spirit of the maker. That is merely to hurt ourselves because we think another is wicked or foolish enough to try to hurt us. Good can be extracted from evil, but too frequently the evil is reduplicated instead.

It was well remarked by you, Sir, "that much good might result from cultivating a kindly feeling and a mutual esteem between the artists of the two countries, now more closely united than they have ever been;" but I fear that neither the "Kunstblatt" nor the ART-UNION will be made the agents of such "kindly feeling" and "mutual esteem," unless the tone of the criticisms of each other are different to those on this subject. If German artists and amateurs come over with Dr. Merz in their eyes, they will not be able to see the good in English Art and profit thereby; but, catching hold of its too prominent vices, contrast them with *their own* excellencies, and so become, through dread of annihilating them, confirmed in those vices, which they have not judgment, or courage, or candour to admit, find no place with us. And if, on the other hand, we, dreading illiberality, and being very sensitive of our honour, only harden our hearts against the opinion of our neighbours, and blind our eyes to their beauties, we may expect mutual improvement to give way to unworthy reproach and injurious recrimination. I will not now enter into the subject of where and how we might mutually be gainers in impartial study of the productions of the respective schools; but I may remark on one thing which bears relation to this, and of which an observation of Mr. Haydon, in a letter to the *Spectator* (a continuation of the one which was copied into the ART-UNION), reminds me. Mr. Haydon found, or rather made, an opportunity of abusing the system of German Education on Painting. He states that nothing could be more awful (I write from memory) than the condition of an English artist studying at Munich. Now, supposing that correctness in drawing and severity in composition are necessary for a student who wishes to become a real artist, any one who knows the system of education pursued, both in the Munich Academy and more especially out of it, would admit that there is no place where these objects can be so well achieved. But I do not mean to impute any knowledge of the real state of the case to Mr. Haydon. It appears that, BY LETTER, he got some information of which he was in want, to talk about, and

how does not know how to use it with propriety. One might, perhaps, be able to explain to him the comparative merits of the German and English systems of education; but it would be thrown away; and my space will not allow me to do more than to beg the attention to this point of those who are willing to look into a subject most important to National Art. Mr. Haydon's Anti-German feelings are so fearfully excited just now, that to discuss any question with him, and to afford him any information, is but to find fresh food for the hot fire of his prejudice, and new matter for his lavish abuse. But I cannot forbear alluding to the strange fancy he has in his head—I do not apprehend for a moment from any extensive personal observation—of how the Germans paint. He tries to make his readers believe, that a German painting is all outline—where "background, light, and shadow, appropriate colour and execution, *which are the means of imitation to convey thought*," are rejected; and further, that "they believe themselves in the road to heaven by sticking copper surfaces on gilt surfaces, carpet-bag draperies," and such like trash. There is in fact not one paragraph in Mr. Haydon's two letters which would not admit of refutation or correction, as being totally untrue and unjust, or inaccurate or ridiculous. This appears harsh to say; but let any one be as angry as he pleases with Dr. Merz, and opposed to his views, yet he must see with displeasure and distrust such a champion as Mr. Haydon. He is not sufficiently careful and skilful to conceal the incentives to his "drawing his sword and joyfully throwing away the scabbard." "The 'Mary Queen of Scots,' Poictiers (now at the Pantheon, and the 'Lazarus' on the staircase)," and the 'Xenophon' at the Russell Institution, form one important cause for his upholding of "ENGLISH Art;" and Mr. Haydon lets out another, by his alarm lest "the distress in the manufacturing districts of fresco-painting" (as he is pleased to call them) in Germany may not be alleviated by employment which Mr. Haydon could much better dispose of. Really, with him, I am very much ashamed of the "grasping decorators and their *lurking* (?) selfishness." The English gentlemen who "travel at 16 miles an hour" in Germany, appear to be in conspiracy with certain Germans to produce this result, so much feared by Mr. Haydon. This fact of the rate of travelling in Germany, and especially in Bavaria, would show, if his ignorance did not, that Mr. Haydon has forgotten, if he ever knew aught of it, all about the country whose Art he wishes to describe.

Yours, &c., I.

[We insert this letter, not only because it is in some respects sensible and judicious, but because it has been, and always will be, our desire to hear both sides upon any subject. The principle is essentially English. It is the only way to arrive at truth. Of German Art we know but little in this country; we know it, indeed, almost exclusively, through the engravings we receive from thence, and which we shall rejoice to welcome among us; for, with many and glaring faults, they are generally of a class that we desire to see prosper, and undoubtedly afford valuable hints to our British artists. We may not, therefore, have been justified in using the terms against which our correspondent objects. The whole of the case was not before us; we may have pronounced a hasty verdict, without having sufficient evidence. But upon one point there can be no second opinion: the gross injustice and palpable absurdity of the criticism of Dr. Merz appearing in a Continental journal of character. For ourselves, we shall readily and gladly contribute to cultivate "a kindly feeling and a mutual esteem between the artists of the two countries;" to promote a generous emulation, and endeavour to prove our superiority by more unequivocal testimony than words. We shall endeavour to inform ourselves better on the subject; for, after all, we more than suspect that the boasted superiority of the German *school* is little better than moonshine. The school of the Royal Academy, the Cartoons, and the Elgin marbles, surely go far to suffice for all the purposes of education in Art. In truth, we believe it is the idle or incompetent who are always complaining of want at home, shifting the trouble of thinking for themselves to the advantages of foreign instruction. There are many able judges who consider that the bad taste inculcated at Paris and Munich largely deduct from the advantages to be obtained in these places. "What," inquires one of our correspondents, "is the use of the highest power of drawing, if under the influence of a *corrupt view of nature*, which is sure to be generated at Paris and at Munich?"

#### THE GERMAN CRITIC.

SIR,—Will you permit me to convey to the artists of England an extract in a letter from one of the most distinguished German critics of Art on the Continent? At present I am not authorized to communicate his name, except privately. His taste and judgment are indisputable; his respect for England and her genius unqualified; and I hope his opinion may be considered as satisfactory to the profession.

Yours, &c.

B. R. H.

#### EXTRACT.

... "December 4, 1842.

... The name of Dr. Merz I met with the first time in your last letter. He may enjoy some credit amongst the readers of daily papers, but I fear he has no right to give you the least uneasiness. I shall take care to procure the paper, and, if it seems worth the while, I will answer to that polemical disquisition in defence of England and her Art. I hope you will not take great notice of the petty production of an impertinent writer."

\* \* \* \* \* In concluding, he says, "I cannot bear the thought of such a work (the Houses of Parliament,) executed by foreigners, even if Raffaello and Lionardo were procured." \* \* \* \* \*

#### LESLIE'S BIRTHPLACE.

SIR,—I was surprised to find the common mistake about Leslie's birthplace repeated in the Art-Union. Leslie has no more title to be called an American than you or I: he was born a cockney, in the parish of Clerkenwell. He was taken early to America, by his parents; not so early, however, as to prevent his having a perfect recollection of the voyage out, of which I have heard him relate many particulars. He was afterwards apprenticed to a bookseller in New York; during which time his greatest delight was to open the parcels that came out from England, for the sake of the beautiful engravings with which the books were at that time decorated. Stothard, Smirke, Cook, and Uwins were the artists who first inspired Leslie with that love of Painting which has been matured by study into excellence. No sooner had he emancipated himself from his short apprenticeship than he returned, yet a youth, to his native country, and entered as a student of the Royal Academy, where he soon distinguished himself. His first works were of a serious and heroic character; and it was not till the real heart of his genius displayed itself in the picture of 'Sir Roger de Coverley coming from Church,' that he took the rank to which his great talents so eminently entitle him.

You will see by this statement, that Leslie is not only not an American by birth, but not in any shape an American artist, inasmuch as his knowledge of Art was obtained in the schools of the Royal Academy of London.

It is not, after all, of much consequence where a man of genius is born, or where educated; but it is of importance that a journal like yours, which is looked to as authority, should contain nothing but fact.

#### A FELLOW STUDENT.

##### ATTACKS UPON ARTISTS.

##### TO THE EDITOR OF THE ART-UNION.

SIR,—As I consider your journal the proper channel through which to publish answers to attacks that may be made upon artists, I call on you to give insertion to the following letter:—

##### TO THE EDITOR OF THE "MORNING POST."

In your comments upon the meeting of Artists held at the Freemasons' Tavern, September 17, you seem anxious to separate Art from artists. Now, Sir, it seems to me that they are even more closely united than the Siamese twins, and can in no wise be separated. You might as well expect honey without bees as Art without artists; but as you acknowledge that you "do not care for artists individually," perhaps you would not object to their being subjected to the same treatment as those industrious insects.

You say that you are opposed to the Royal Academy, and you charge that body "with the unpardonable crime of injuring Art," and that it shows a consistent determination to discourage high Art, and chill young genius, when it will not walk in academical paths." Now, Sir, I do not



see what reference these charges have to the subject, nor the propriety or consistency of making them unsupported by a single proof.

You also state that "there are enough of artists disposed to hold themselves up as martyrs, and parade their troubles and their woes in the presence of the public." This is another unsupported calumny: we are a patient race, and in silence and sorrow have we borne privation and misery for years, manfully struggling against the apathy and ignorance of the public, more especially that of the critics. Did Proctor parade his misery before the public? No; he bore his privations with manly silence, and in lonely wretchedness yielded up his life as a sacrifice to his art. Did Pitts obtrude his sorrows on the town—sorrows so great that they caused him to step out of life unbidden? Poor Forster and Boaden too, are examples of the patient endurance of our martyrs unto death.

In your opinion, "the only way to encourage Art itself, is by the attempt universally to create a purer taste." "Give the public purity of taste for Art," say you, "and great artists must naturally spring from the patronage of that taste." But who is to give the public this most desirable thing? who is to lead the public to appreciate what is good, and true, and beautiful in Art, and repudiate what is gross, sensual, and low? Why, the artist, and the artist only. Knowledge of Art does not spring up, as Sheridan Knowles says love does, "consummate in the bud;" "it takes its time to stem, to leaf, to bud, to blow;" it is a tender plant of slow growth, requiring great attention and care in its tenders and its planters—and its tenders are the artists. Was it the diffusion of a poetic taste in the Elizabethan age that produced a Shakspeare? or the prevalence of learning and philosophy that called forth a Bacon or a Newton? Were Raffaele or Michael Angelo before or after the taste of their age? were they the instructors or the instructed? What foolishness is this? What "dirt have you been eating?" to expect refined taste in Art to come first, and refined Art to come afterwards.

Your obedient servant,  
AN ARTIST.

### ARCHITECTURE FOR THE POOR.

We are quite certain that one of the most powerful physical means of raising the moral state of our poorer fellows and improving their condition generally, consists in the improvement and decoration of their dwellings. Order will not engender disorder, nor disorder, order: but its like; and the man who passes his time amidst inconvenient and tasteless arrangements, exposed to continual discomforts, and utterly unable to maintain an appearance of respectability, will gradually lose any desire to do so which he formerly felt, and find the external disorder result in a moral disorganization, lamentable in its consequences, if not fatal. "Slaves, through slavery, lose even the desire to be free:" so men, becoming accustomed to badly-constructed, inconvenient, and ill-arranged habitations, lose their perception of excellence and goodness; and are lowered, not merely in their physical state, but mentally. Watch the progress of many a respectable and industrious young couple, placed in one of the miserable hovels still dignified with the title of a labourer's residence in some parts of the kingdom—damp, ill-drained, ill-ventilated, pervious to the rain, and void of everything which could make home happy. For a time, strenuous efforts are used to remedy the evils; but, as they are gradually found to be unconquerable, the wife, abandoning the task, becomes inevitably a slattern herself; habits even of decency are disregarded by the children; and the husband, finding no enjoyment in his own house, seeks it in the beer-shop, and becomes a drunkard and a desperado. On the other hand—a tidy, well-arranged dwelling leads to observances of better manners and feelings of self-respect; induces neatness and industry, and elevates in tone the character of all its occupants.

In no way can a landowner more advance the interests of society than by attending to the domestic residences of his tenants, whether in town or country; and we seriously call upon all those who have not yet given consideration to this most important point to set about doing so forthwith. A very great improvement in many respects has been

effected in different parts of the country. Mr. Loudon, the estimable author of the "Arboretum" and the "Encyclopedia of Cottage Architecture," has contributed most largely to this desired end; but very much yet remains to be done. Mr. Edwin Chadwick's late excellent "Report on the Sanitary Condition of the Labouring Population of Great Britain," which ought to be in every one's hands, shows an amount of disease and demoralization resulting from inattention in this respect quite frightful to contemplate. This work contains a number of designs and suggestions for cottages, which cannot fail to be productive of improvement. The subject however, at present, is but opened; as Mr. Chadwick observes, "Every detail of the materials with which the cottage is constructed, and the mode of its construction, deserve, and there is little doubt will obtain most careful attention; for it is only by considering their comforts in detail that they can be improved, or the aggregate effect on the immense masses of the community can be analyzed and estimated."

Some of the chief points to be considered in the construction of residences for the poorer classes are, complete ventilation and perfect drainage; walls of such a nature as to prevent sudden alternations of temperature; a roof to supply the same condition, with absence of all matter likely in decaying to generate unwholesome gases; a sufficient elevation above the ground to prevent dampness; and floors of such a material as, while it may be a bad conductor of heat, will admit of washing without long retaining moisture. A plentiful supply of water and an advantageous mode of warming the house are also most important points, and the whole must further be considered with the strictest regard to economy.

The amount of improvement in the public health that has in all cases followed ameliorations in the dwellings of the poor, is so great as would hardly be believed by any at first sight. Even in this respect, then, all have a personal interest in promoting it, sufficiently great, it might be believed, to induce their strenuous aid. But there are higher motives than merely personal fears, as we have already seen, and to these we would rather trust for arousing public feeling. We would, too, go further than simply providing the labourer with comforts: we would furnish him with *adornments*—we would make his home ("there is a magic in that little word") not merely tidy, but tasteful, and endeavour to hang upon its walls a few fine prints to work silently but surely; believing thoroughly, as we do, that the beautiful and the good are very closely connected, and that if you improve taste you go very far towards increasing virtue.

GEO. GODWIN, Jun.

### SOCIETIES IN CONNEXION WITH ART.

**THE GRAPHIC SOCIETY.**—This agreeable and most useful society held their second meeting on the second Thursday of the month, at Willis's Rooms, in King-street, St. James's, to which they have removed during the rebuilding of the Thatched House Tavern. A large collection of works of Art was laid upon the tables: several miniatures of marvellous merit, by Sir William Ross, attracting universal attention. They were seen here to greater advantage than upon the walls of the Academy; and it was impossible to examine them without being strongly impressed by a conviction of the genius of the painter, who has given to this branch of the Art a degree of spirit and vigour, of which it is usually considered incapable. A still more interesting object, however, was a "Cartoon of Overbeck,"—a novelty, the exhibition of which was, in truth, a treat to the majority of the persons present; for very few of them have been enabled to see that of which they have heard much. It is a fine and masterly drawing; wonderfully correct; but it contributed little to remove the notion that the great German masters work as if the chisel, and not colour, was to follow the outline. This example may be calculated to stimulate, but it is not of so high a class as to alarm, our British artists; sure we are, that within a few months our own painters will approach it, and that, in a few years, they will surpass it—if, that is to say, they receive such encouragement as that by which their rivals have had "greatness thrust upon them." The "Graphic" is a delightful meeting at all times; it is useful, not only as

exhibiting curious and suggestive works, but as bringing together men who cannot often associate in that refreshing intercourse which all require, and none so much as those whose lives are spent in close study.

**ROYAL INSTITUTE OF ARCHITECTS.**—This Society has begun the session very satisfactorily. At the first meeting, held December the 5th, a letter was read from Mr. Godwin, on the pulpits of Belgium, accompanied by a drawing of the pulpit in the cathedral at Malines. Professor Hosking read an account of the Church of St. Mary, Redcliffe, at Bristol; and a report on the present state of the building drawn up by himself and Mr. Britton, with a view to certain restorations contemplated by the parish authorities. At the second meeting of the Society, Mr. Hosking completed his paper; and Mr. Godwin laid before the meeting a description of the Cathedral of Tournay, a building of remarkable character, belonging, in part, to the eleventh century, and but little known to English travellers. A discussion arose relative to ancient Gothic spires, and Mr. Poynter expressed an opinion that their outline is usually not straight, but curved slightly outwards about the middle. Observations on this point are desirable.

**THE AMICABLE SOCIETY.**—This Society dined together a few weeks ago: it was a pleasant and social meeting, divested of form. The Institution, the establishment of which they met to commemorate, is similar, in its general purpose, to the Artists' Annuity Fund; but differing from it, inasmuch as it does not require specimens of works produced prior to admission—proof only being demanded that the candidate practises some branch of Art as a profession, or is studying to that end. It was founded in 1841; and has now 120 members, and a small funded capital. It originated in consequence of a law of the Annuity Fund, which demands a standard of talent not attainable generally by young men. Many young men were consequently excluded from participating in its advantages; and there can be little doubt, the consequence has been, that not a few high spirits have been crushed and hearts broken, which a small timely aid might have preserved to become "great hereafter."

There is, therefore, no Society connected with Art which advances stronger claims to general support among the members of the profession. The older and more independent should protect it as an asylum of help and hope to rising but obscured genius; and the younger and more liable to danger should revert to it as a valuable help until time and labour have enabled them to command a still better. We gladly tender our best services to advance its admirable purpose in any way that can be pointed out.

There is another subject connected with this to which we ought to direct the attention of artists; the imperative duty of effecting insurances upon lives. In the heyday of health and prosperity, people too generally forget that they must die—and that death may come suddenly, and when little preparation has been made for the awful change. The dedication of a few pounds annually—a sum easily saved out of luxuries—may leave the future of a whole family amply provided for; easing the pangs of a deathbed, and giving the happiest of all reflections—the consciousness that duty has been done. To this topic we shall recur, for it is of very vital importance.

**ARTISTS AND AMATEURS' CONVERSAZIONE.**—We learn with regret that the members composing this Society have dwindled to a few; and that they are insufficient in amount to justify the usual meetings at the Freemasons' Tavern. Some attempt, we believe, was made to effect a junction between it and the older Society—"the Artists"—but it was unsuccessful. Under existing circumstances, we understand it is the intention of the Hon. Sec., Mr. H. Graves, to open his large rooms in Pall-mall, to the members who have remained steadfast; and that the meetings of the season will, during the present year, be held there. Upon this subject we shall remark hereafter.

The first meeting will, we understand, take place on Wednesday next, the first Wednesday of January; and it is intended to invite various artists and amateurs who are not members.

## THE WALHALLA.

WHILE only a few forlorn columns upon the Calton Hill, at Edinburgh, stand as a memento of the grand national monument—the Scottish Parthenon that was to have been,—another Parthenon, commenced about ten years after that project had miscarried, has been completed upon a scale of magnificence never contemplated in the other case. Never, perhaps, was greater honour paid to Art and to Genius than has been done by Ludwig of Bavaria, in erecting a most noble architectural work, expressly for the purpose of commemorating the illustrious men whose busts are and will be deposited within its walls. Other galleries and repositories of Art, whether in regard to the buildings or the collections, have generally been of slow growth, as in the Vatican, where the Museo Pio-Clementino is separated from Raphael's Loggia and Stanze by the interval of three centuries; but the Walhalla has burst into life at once—like Minerva from the head of Jove;—may be said to have risen like a vision, but not destined, like a vision, to disappear: it being one, if not of the most colossal, of the most stupendous structures reared in modern times—and reared aloft on massive cyclopean walls rising tier over tier, and with terrace succeeding terrace, till is gained the summit where stands the temple itself, composed of no meaner nor less enduring materials than marble and metal; and of the solidity of construction in other respects some idea may be formed, when we say that the main walls are very little less than nine English feet in thickness, and in some parts considerably more! Surely such a work—accomplished, too, within so short a time—may, without any disparagement to our patriotism, be hailed as a proud achievement, worthily accomplished by German enthusiasm, German earnestness, and German energy.

Nevertheless, impossible as it is for even the coldest of critics to withhold his admiration, the Walhalla has been assailed by criticism—hyper-criticism included; and that in some—at least in one instance, with considerable bitterness. It has been objected, first, that the Walhalla is merely the Parthenon revived; next, that it was a very great error—not to call it falsification of sentiment—to adopt the Grecian style at all for such purpose, it being quite at variance both with the name and the intention of the structure, which last is that of honouring not Grecian, but German worth and worthies: in this there may be something. As regards the discrepancy between the Germanism of its name, and the Grecianism of the building itself, that we hold to be an objection hardly worth notice; and objection there would still have been had the name, like those of the Munich 'Glyptothek' and 'Pinacothek,' been Greek. But it will, doubtless, be said—indeed, has been said—that the incongruity should have been obviated by selecting, not a different name, but a different style, meaning the Gothic or *Alt-Deutsche*. This is easily said; but would that style have suited the purpose equally well? Had it been adopted, the Walhalla would probably have been to all appearance a church—i. e., ecclesiastical in character; and, however respectable in itself, would have been insignificant in comparison with such monuments of the style as Strasburg and Cologne. It may, besides, fairly be questioned, whether there is at present any one in Germany capable of doing full justice to the style, and treating it with what they themselves call *geniality*. Even Schinkel himself failed lamentably whenever he attempted Gothic; Ohlmüller is dead; and Leo von Klenze is almost the very last person in the world who could enter into the spirit of Gothic, which he himself has not scrupled to call "*Das Grandiose Elende*"—"stupendous littleness." Upon the whole, therefore, it is better as it is. It is certainly something to have, at least, one edifice—and we believe it is the only one—which revives for us the most glorious monument of Athenian Art in its pristine beauty; at the same time, we confess that we ourselves should have preferred a free and spirited imitation to a mere copy. Let it, however, be borne in mind, that if with respect to its exterior the Walhalla is a mere transcript of the Parthenon, it is also more, and very much more besides. Not only does the immense substructure on which it is elevated in front, with its terraces and flights of steps—to the height of 130 feet at the level of the bases of the columns—give it a decided and imposing cha-

acter, but its interior is a perfectly original design, and with some ideas unborrowed, but worthy to be borrowed from. As has been observed, the exterior is in every respect a model of a Grecian work, consequently has no windows in its walls—a circumstance quite as much in favour of internal character and dignity also. The problem was not how to obtain light; for, there being no upper floor of any kind, there was no difficulty whatever in that respect: the difficulty was how to keep up strict consistency. The architect saw at first no other alternative than to adopt the usual hemi-cylindrical vault, which, richly coffered and embellished, would, no doubt, have been exceedingly beautiful, and would hardly have been objected to by any except those determined to cavil. Such determined caviller was Wiegmann, who, in his "*Ritter Leo von Klenze und Unsere Kunst*," written expressly to depreciate Klenze, sneeringly remarks, "We are to have a Walhalla scrupulously Greek in its exterior, but a compound of Greek and Roman within." The remark was somewhat premature, or else the critic was not aware of the change that had been made in the design; for, instead of either a vault or a flat ceiling, the architect has, by employing cast iron and metal work for the purpose, been enabled to make the roof and ceiling in one—answering to what is called in Gothic architecture an "open roof." Consequently there is no masking whatever: the roof slopes within, from the side walls to the centre or ridge, just as it does on the outside. But then does it not partake, in some degree, of the character, or at least recall the idea, of a Gothic roof, thereby disturbing our associations? Not at all; for, in point of design, the character is here totally different from that of the other style.

One strikingly characteristic feature of the exterior is not only introduced, but repeated: we mean the Grecian pediment, of which, besides those at the ends, there are two intermediate ones, helping to support the roof, and resting upon the massive piers on each side, which, with the beams and pediments themselves, are not only of indispensable aid in the construction, but occasion picturesque variety by breaking up what would else be too monotonous a ground-plan into three divisions; and corresponding with these there are as many large skylights, or open spaces in the roof, filled with plate-glass—certainly a very great improvement upon the hypæthral temples of the ancients.

Exclusive of a fourth compartment, separated from the others by a screen of Ionic columns and *antæ* (which order is continued by similar *antæ* at the angles of the large piers), the dimensions of the interior are 150ft. by 57ft. and 54ft. high (rather less than English measure): in point of mere size, therefore, it is nothing very extraordinary, but almost unrivalled in richness, at least as a specimen of its peculiar style. The floor is entirely inlaid with marbles of different colours, forming a tasteful pattern throughout; and other marbles of various species and hues are employed for the walls, columns, *antæ*, &c. Gilding has not been spared, for the ceiling is entirely lined with bronze and gold. While of sculpture, independently of the busts themselves which are here deposited, the display might be called profuse, were it not so judiciously distributed that there is no confusion; on the contrary, there is a sufficiency of plain surface to produce repose and breadth. Besides the series of bas-reliefs, or frieze, composed by Wagner, extending altogether to the length of 290 feet, there are fourteen colossal female statues introduced as Caryatides, forming a second order above the Ionic one. These amount to very much more than mere architectural decoration, being—those by Rauch more especially—of very superior character as original productions of sculpture, and full of beauty and expression. Every part of the interior is finished up in its minutest details; even the furniture (if it may so be called), the candelabra, and marble chairs, or seats à l'antique, serve to enhance the general effect, and to produce an *ensemble* and *coup d'œil* so unique and so striking, that it may be fairly asked—Quando ullam invenimus *parem*?

What we have said we do not offer as a perfectly clear and satisfactory architectural description, but merely a general and characteristic account of this truly extraordinary edifice—than which Ludwig the First, of Bavaria, will need no other monument. Henceforth its name will be one of those

which are consecrated in the history of Art, and belong to the poetry of architecture. To those of Parthenon, Pantheon, Alhambra, may now be added that of "WALHALLA."

## ROYAL ACADEMY.—DISTRIBUTION OF MEDALS.

ON the 10th of December the usual honorary distinctions were bestowed upon successful competitors, by the President of the Royal Academy in the presence of the members and the students. The gallery of the lecture-hall was crowded; about 300 being present to witness the ceremony. The copies exhibited were few, and certainly not above the average merit; the more prominent draughtsmen of the schools not having entered into the competition; but competition appears just now to be out of fashion. The works were divided into the five classes; and the honours were awarded to the following:—

To Mr. James Clarke Hook, for the best copy made in the school of painting, the silver medal, with the lectures of the professors Barry, Opie, and Fuseli.

To Mr. Alfred Rankley, for the next best copy made in the painting school, the silver medal.

To Mr. J. C. Hook, for the best drawing from the living models, the silver medal.

To Mr. John Clayton, for the best drawings of the ground plan, sections, &c., of St. Stephen's Church, Walbrook, the silver medal.

To Mr. James Harwood, for the best drawings from the antique, the silver medal.

To Mr. Alfred Gatlley, for the best model from an antique statue, the silver medal.

The gold medal was not presented this year; that prize being biennial.

The President, previous to presenting the prizes, made these observations:—"The Academy is, upon the whole, satisfied with the results of your progress during the year—and as a proof that they are so, they have voted medals to every class but one; I regret that this should be the one which, more than any other, stands in need of public patronage. I allude to models from the life, of which there is but a solitary instance; and although this is creditable, as the student has had no competition no prize can properly be awarded for it. In lessons in colouring you have had a fine but difficult example; and the copies are all of them meritorious. In the drawings from the life the competition has been respectable; and you will do well to remember that accuracy of imitation is the great object of Art. In some of these copies we have observed a want of anatomical precision—a want which only the study of anatomy can remove; and that this study is most essential to you, you must be well aware; for the student can never imitate the human figure correctly until he knows what it is. In architectural drawings the competition has been highly creditable—the students having manifested a degree of zeal, attention, and industry, which deserve the approbation of all persons connected with this institution. They have indeed felt a difficulty in deciding, where the merits of the competitors were so nearly on a par; and regret that where all are deserving only one can be rewarded. In drawings from the antique the competitors have been numerous, and generally successful. The comparatively new custom of drawing upon white paper must be considered most judicious—this improvement must be traced to the officer who presides over this department. There is no mode of design so surely calculated to produce an expert draughtsman. The models from the antique possess much merit; and redeem the schools from the reproach attached to the paucity of the competition by the students in models from the life."

When the President had distributed the prizes to the several successful candidates, who advanced to the chair to receive them, he addressed the students:—

"Gentlemen,—I congratulate the candidates on their success; but I hope they will consider the prizes they have obtained less as rewards for the past, than as incentives to the future—as just and honourable stimulants to urge them forward, so that they may, by the achievement of greater merit, obtain higher distinctions. This annual ceremony is one to which you naturally look forward with anxiety, but it is one which I anticipate with anxiety still stronger; for upon it largely depends the credit of the British school. It is now more

than 50 years since I entered a student of the Academy—introduced by the great founder of our school, our first president; during 43 years I have enjoyed the rank of an academician, discharging in my turn each of the duties that appertain to the office; and for 12 successive years I have had the honour to fill this chair, elevated to the highest station in the profession, by the concurrent voice of the eminent, accomplished, and distinguished men who placed me there. If, therefore, I did not take a deep, an earnest, I may truly say, a paternal interest in this Institution, I should indeed be unworthy, and indeed ungrateful to those of my brethren who generously waived their own high claims in favour of my humble pretensions. Of this Institution, then, the schools are the primary objects, for its schools afford the best test of its utility. These schools are supplied with all the advantages we could obtain, and the most serviceable means we could afford; they contain, indeed, all that may be considered useful and necessary for the formation of the artist. To you, then—to you, upon whom the honours of the British school will hereafter depend—we look for a proper use of these advantages, trusting that you will avail yourselves of them; and hoping that you will not allow our liberality in placing them at your disposal, to work prejudicially instead of beneficially, by leading you to undervalue what you receive with little trouble and without any expense. We have here proofs to-night that you may become the worthy successors of the existing ornaments of British Art; but efforts will be necessary to conduct you to so proud and honourable a distinction; you must be industrious, you must be persevering, for genius otherwise is of little worth.

"The Fine Arts are, unluckily, not among the favoured pursuits of the age and country; few are the honours, and still fewer the emoluments held out to their pursuers; and I lament that we find no desire in the public press to aid your efforts by generous co-operation—to balance your demerits by your merits. I had hoped that this ill feeling had been finally allayed; but it is not so; it appears to have revived of late, and in a spirit more offensive than ever, because more strikingly unjust. Our critics seem, indeed, desirous to submit the Arts of Great Britain to a foreign yoke; while every saunterer in the Vatican, and every lounging in the Louvre, is elevated into an oracle of taste by depreciating the productions of his country. This unjust and ungenerous hostility on the part of the public press must be met by corresponding exertions on your part—so that you may put to shame the illiberal assailants of your school—a school which may boast of producing the best artists of modern times—artists who have rescued this country from the reproach of rudeness and barbarism—artists who have forsaken the commonplace and conventional insipidity by resorting to Nature and to Truth!

"Recollect that whatever may be your lot here—however illiberally and unjustly you may be assailed—your high destiny is with futurity; and that your names may shine on the page of history long after the names of those who undervalue your services are blotted from the records of Time.

"Gentlemen, I wish you health to prosecute your studies; and success to reward them!"

[The estimable and accomplished President delivered the address with considerable feeling. His manner is always impressive and persuasive; he looks the kindly and conciliatory "master," who may have many followers from personal affection as well as from respect. His eloquence is of a rare order among men whose school has been the studio; and who have mingled but little with their compeers on the great theatre of life.

We desire to speak most respectfully of the President of the Royal Academy—not only because he is the head of his high and honourable profession, but because of those private virtues as well as public abilities, in many and varied departments, which so peculiarly qualify him for the important office he holds; but it is our duty to protest against the sweeping censure he pronounced against the Press of this country. He may be himself indifferent to its praise or censure; he has reached the highest point of professional distinction; but he is the guardian of the interests of hundreds of young men far less auspiciously circumstanced, and he is not justified in counselling them to despise a power which no individual in these king-

doms can despise with impunity. We make no exceptions, from the crown to the meanest citizen; there is no man in the British dominions who can scorn and condemn the British press without sustaining injury. The President, therefore, has—we humbly think—acted most unwisely and most unjustly in stimulating a war between this mighty engine and the many artists who, with a long future before them, and reputations all to seek, must mainly depend for the prosperity or adversity of their after career upon the conduct pursued towards them by the only legitimate organs of public approval or disapprobation. If the President had made any exceptions to his wholesale condemnation, these remarks would not have been called for. Such, indeed, we should have thought might have been conceded by his sense of justice; for although the severest sentence cannot be too severe, applied to a part of the public press, there are other parts of it that demand a far different verdict. For ourselves, we feel that it is not deserved—either in reference to an absence of desire to "aid the efforts of artists by generous co-operation," or a willingness to "submit the Arts of Great Britain to a foreign yoke." There are other journals—and not a few—that were equally entitled to be excepted from the reproach cast upon them by the President of the Royal Academy.

The Report in the *Times* newspaper describes him as speaking only of the "minor press;" if he had so limited his observations, no remark would have been necessary. But he did not so limit them; nor could he have done so with justice; for unhappily hostility to British Art is not confined to the lower class of periodical publications; some which affect a higher tone, and are indeed unexceptionable upon other topics, continually indulge in most ungenerous sarcasms at the expense of our English Artists—labouring to depreciate their labours, and to make it appear that they are considered as contemptible at home as a few ignorant and insolent critics pretend to consider them abroad. This is sadly to be deplored; the more especially because too many of these censors are themselves artists who, having suffered tribulation, should have learned mercy; and who might have been taught by their own failures and disappointments how difficult of access and "full of pitfalls" is the path that leads to distinction, and how cruel it is to place additional barriers in the way.]

#### ART IN CONTINENTAL STATES.

ITALY.—ROME.—*A Leaf from a German Journal.—Artists in Rome.*—In painting, during the past season, the works by living artists which have made the greatest impression on the public mind are, a picture by Papety, a student of the French Academy; and one by the celebrated young Italian artist, Podesti.

The picture by Papety is entitled, 'A Dream of Happiness.' The happiness is somewhat of a material kind—a Horatian realization of earthly blessedness; a banqueting repose with oblivion of all oppressive cares, on a summer's day, under shadowing trees, on the shore of a blue sea.

The epoch is not clearly expressed, for we have the worship and poetry of the old world with the life of the modern. This lessens the simplicity and unity of the idea; but the picture is in so fine a style—there is so much life and variety in it—that we cannot feel surprise at the impression it has produced. The lights are not sufficiently quiet, but the firm handling of the brush is admirable. There is none of the ideal here, but the forms are fine, and there is withal a touch of antique beauty. The rival picture, Podesti's 'Judgment of Solomon,' we have before noticed, and we retain the opinion that it is not one of the happiest efforts of the artist. The drawing shows his able and practised hand, but there is something theatrical and overdrawn in the whole arrangement of the picture, and the juxtaposition of the colours is not well considered. The execution is careful and clever—the architecture pure Egyptian.

Overbeck is painting his 'Pieta,' and making drawings for frescoes for the chapel of Castel Gandolfo, the villa of Don Carlo Torlonia. The subjects are, 'The Apostles and the Evangelists'; the frescoes will be executed by another hand. Engravings are to be made from the drawings by Professor Keller, of the Dusseldorf Academy: they are beautiful works, drawn with the severity

of the old style. Some drawings by Overbeck, from 'The Parable of the Rich Man and Lazarus,' are equally admirable.

An oil-painting by Müller, the subject, 'Romeo and Juliet,' at the moment Juliet awakes, is well composed, but unnaturally coloured.

Werner's 'Return of Andrea Contarini and his comrades, Pisani and Zeno, to Venice, after the Battle of Chioggia,' is an important work. It is in water-colour, but for force and richness will bear comparison with oil-painting. On the foreground is the palace of the Doge—all the details of the architecture are accurately yet broadly given. The interest of the picture is increased by the introduction of the portraits of many celebrated living artists now at Rome, including Thorwaldsen, Overbeck, Catel, Riedel, Pollak, &c. The subject of the companion picture to this work is 'The Arrival of King Henry III. in Venice;' and here we have portraits of the great Venetian painters of those times. Werner's portfolio is very rich in drawings and sketches. Catel's last work is a view of 'The Crater of Vesuvius with Naples, its Bay and Islands in the distance;' there is also by his hand a very perfect view of 'The Villa of Mæcenas at Tivoli:' the colour and light of a southern sky are beautifully reproduced in this picture. 'A View of Camaldoli' is one of the best works of the Flemish Teerlink, well known for his pictures of animals.

By Castelli, a Roman artist, there was in the last exhibition a fine 'View of the Castle of Terracina.'

In Sculpture, Gibson has completed the model of an 'Aurora,' represented at the moment when she rises from the sea, proclaiming a new day. The graceful port of the somewhat bending-forward figure, the forms of the drapery, the youthful beauty, and pure features of this lovely creation, render it one of the most charming works Gibson has ever given us. His colossal statue of Huskisson, for the city of Liverpool, is nearly completed.

Wolf has finished his fine statue of 'Prince Albert of Saxe Coburg;' and he has begun a statue of 'Pandora.' A graceful little figure of 'A Girl holding a Muscle-shell to her Ear,' by Steinhäuser, pleases every one.

Tenerani is occupied on a sepulchral monument to the late Princess of Arsoli, born Princess of Saxony Carignan; after which he is to execute, in marble, some of his great works—'The Pieta' and the 'Saint Bernard.' Generally speaking, there is much activity in the work-rooms of the sculptors.

As to Engravers, there is really no one deserving of much praise among the Roman artists. The two Romans who are truly famous in that department are both established in foreign countries, namely, Calamatta and Mercuri. Here flourish none but the old-established stipplers of views, costumes, and objects of antiquarian curiosity. This is singular, when we consider how rich Upper Italy is in excellent engravers in every walk of the Art. We need only mention Toschi, Anderloni, Perse, and Guadagnini, &c.

Of foreign artists resident at Rome we have already named Professor Keller. He is employed on a great work for the Art-Union of the Rhine, engraving Raffaele's 'Dispecte of the Sacrament.' G. Busse is continuing his interesting collection of Italian scenes. The 'Ciceronian Villas of Tusculum' and 'Mola da Gaeta' are the last completed. An excellent collection of views of Rome and its environs, the drawings by a living English artist named Lear, have been admirably lithographed in London. They are not quite without mannerism and effect-seeking, but they are well understood, and executed with a free, clever, characteristic pencil. Gruner is in England, making drawings from the Cartoons of Raffaele at Hampton Court; and, from his knowledge of the characters of Raffaele's style, we anticipate a perfect and long-desired work.

NAPLES.—'Della originalità del ritratto di Leone X., dipinto da Raffaele, nella Galleria reale.' Opuscolo di Carlo Pancaldi, Avvocato, Stamperia Francese, 1842.—"On the originality of the portrait of Leo X., by Raffaele, in the Royal Gallery." By Charles Pancaldi, Advocate.

This question, so interesting to amateurs, has been brought forward by the directors of the Gallery at Naples, and of the Ducal Gallery at Florence: each pretends to have the original. It is well known that one of these two pictures is a copy by Andrea del Sarto. Various works by different authors, full of curious notices, have

been published, regarding this subject, *pro* and *con.*, the pretensions of each gallery. Signor Pancaldi, with his usual talent and learning, seeks to prove that the original picture is in the Gallery at Naples. Shall we ever see the question decided?

**BOLOGNA.**—M. Rio, the elegant author of "L'Art Chrétien," is now at Bologna, and has visited Signor Gualandi in his studio, which is in the celebrated Galleria Fava, painted by the Caracci, and bestowed many encomiums on his great and useful enterprises in the history of the Fine Arts. Other writers, we believe, are now in various parts of Italy, following out Signor Gualandi's plan of searching public and private archives for documents interesting to the history of Art.

**Academy of Fine Arts.**—*Distribution of Prizes.*—The usual great annual solemnity for the distribution of prizes to the students of the Fine Arts, took place on the 17th of November, in the "Aula Magna" of the Academy. All the civil and military authorities were present, the professors and "Doctores Collegiati" of the University; among the crowd of students and of distinguished persons, the body of Academicians of the Fine Arts were remarkable, appearing for the first time in their new uniform, much resembling that of the Institute of France. The President, the Marquis Amorini, opened the sitting with an elegant and learned discourse, tending to show the danger to young students in following the innovators of the present day in matters of Art, thereby dividing schools into factions, instead of inspiring union and the desire to imitate and select true beauty in nature, according to the example of the great masters of every age and every school. Rapidly glancing over the number of those belonging to the Bolognese School, the learned Marquis particularly alluded to Guido Reni, this year being the two hundredth anniversary of his death. After the distribution of the prizes, Professor Rambelli pronounced another erudite discourse, the scope of which was the discoveries and improvements achieved by Italians in the Fine Arts; amongst other things, asserting their claim to the invention of oil-painting (as Toselli did in his writings an age ago), the transporting pictures from wall and panel to canvas, &c. Thus, on the subject of architecture, he alluded to the military architect, the Bolognese De Marchi, who preceded Vauban, and the other Bolognese Fioravanti (called Aristotiles), who, in the year 1445, transported houses and towers from one place to another; an operation now talked of in America as being a wonderful advance in the application of mechanical power. Professor Rambelli exhibited proofs of all that he asserted.

**Exhibition at Bologna.**—In the usual manner, after the distribution of the prizes, the saloons of the Academy were opened. We cannot give a full account of it; but in affirming that the exhibition was a very interesting one, both from the numbers and quality of the works, we shall point out the leading pictures in the various classes.

**Historical Pictures.**—A. Malatesti, professor in the Ducal Academy of Modena, exhibited the most important picture of this class—"Alphonso III., of Este, laying down the Ducal Crown, and adopting the Dress of a Capuchin Friar." The composition is rich as to the number of figures, and philosophical as regards the expression of the history, the sentiment, and the character of each one. The style is pure, the manner classical; the colouring is that of the Venetian school. L. Manaresi has an altar-piece representing the "Vision of the Pope Saint Eleuterius." Here we trace the study both of nature and of the antique. The young artist has, between the two, been successful. From nature, he has studied the heads which are feeling, soft, and full of life; from the antique, he has acquired the harmony, the simple attitudes of the "purists," the fluidity of pencil and the fusion of colours. His manner recalls the Florentine school. He is a young painter of much hope.

D. Vanni has painted "Marsyas Giving Lessons in Music to the Boy Olympius." The story is well told, and the colouring is lively; but the drawing leaves something to be wished for. F. Zanotti exhibits a well-imagined figure, "Faith in God." The execution is somewhat timid.

The Marchioness B. Amorini Salina (honorary Academician) has in this exhibition a large altar-piece, "The Bishop Saint Folco, who in a vision

contemplates the Virgin in Heaven." This picture is light, transparent, and harmonious, recalling the famous style of the painter Gandolfi, but with less bold oppositions of light and shade. The noble artist, in the midst of her wealth, is occupied in the unwearying study of painting, proving that talent for the Fine Arts is hereditary in her family, and adding another name to the still increasing band of illustrious female painters at Bologna; of these were E. Sirani, Lavinia Fontana, T. Muratori, B. Burrini, and others.

**Portraits.**—Malatesti, before mentioned, has three magnificent portraits—a *tour de force* in three different styles: the one being in the style of Carlo Dolce, the other of Rembrandt, and the third of Titian. The first may be copied without much difficulty, the second at much risk, the last with vast labour.—F. Rossi, "Portrait of a Noble Lady." An admirable work, that may be compared in style with Vandyke.—L. Aureli. This very young painter exhibits the portrait of a man conducted in such a style that it may defy the old masters; also a sweet copy of a Madonna, by Guido Reni, which will be his style.

[We regret that our limits oblige us to pass over many other works worthy of notice. In our next we shall mention a few of other kinds, particularly calling the attention of connoisseurs.]

**FRANCE.**—**PARIS.**—*Periodicals on Art.*—We have before noticed an excellent periodical on subjects interesting to the Arts, now publishing in monthly numbers, entitled "Le Cabinet de l'Amateur et de l'Antiquaire." Its articles embrace every branch of ancient and modern Art, reviews of paintings, engravings, &c. The number at present under our eye contains an elaborate article on armours and weapons used in war, and an interesting autobiography and series of letters of Albrecht Dürer; from these we translate the following fragment, which is given in a fac-simile of his handwriting, and we regret we cannot borrow more from this work:—

"ALBRECHT DÜRER TO A. W. PIRKHEIMER.

"I have many friends among the Velch—(a name applied by him to all who are not Germans)—and they advise me not to eat or drink with their painters, amongst whom I have many enemies. They counterfeit my works in the churches, and everywhere; where they can have them, they patch them up, and say they are not ancient, and not worth anything. But Gian Bellini has praised me in the presence of many gentlemen; he wishes to have some work of mine, and he came to my house and begged me to do something for him, and that he would willingly pay for it. Everybody says what a pious man he is, so that I am full of affection for him. He is very old, but in painting he is still the best.

"Given at Venice, at nine o'clock at night (half-past twelve.) Saturday after the Purification, this year, 1506."

N.B. All the letters bear the impression of the seal here annexed.



The contributors to this journal, as well as those to the "Bulletin de l'Alliance des Arts," are such well-known and distinguished names that we cannot feel a doubt of the success of both.

From the "Bulletin de l'Alliance des Arts," we abridge the following anecdote:—The Museum of the Louvre makes few purchases; it considers itself sufficiently rich, though it is without specimens of many fine masters found in private collections. It possesses one picture only to which the name of Balthasar Denner is given. It is the highly-finished head of an old woman—every hair, the very pores, the tissue of the skin is seen. Denner died in 1747. How does it happen that this picture is not hardened by time, and that the nail makes an impression on the paint as on a picture painted last year? Shall we assign as a reason that the gallery of Dresden possesses the original picture, painted by Denner, and that a living artist boasts of having made this copy? The price given for it was 6000*fr.* (£240). Not much, if it were an original; for the Emperor, Charles VI. gave 5675 florins for the picture now at Dresden.

**Tomb of Napoleon.**—The plan is to be exhibited at the Invalides. In the sub-basement of the

equestrian statue of the Emperor to be placed in the Court of the Invalides, a door is to be opened, which shall conduct by a gallery, 88 metres in length, to the dome within the church. This gallery is to be divided into three parts: in the first, bronze tablets between the arcades are to represent the triumphs of the Republic and the Empire; in the second division, which now exists, are the tombs of the Governors of the Invalides: it will be enlarged, and candelabras of bronze placed between the tombs on each side. The last division of the gallery will contain symbols and bas-reliefs, having reference to the glories of the Empire. Under the dome will rise the tomb of the Emperor, of Corsican granite, bearing only in gold letters the word NAPOLEON. The architect is Visconti; the sculpture of the statue is by Marochetti.

**Exhibition at the Louvre.**—According to the Royal "Ordonnance," the Directors of the Louvre inform artists and the public that the usual great exhibition will open on the 15th of March, 1843, and continue open till the 15th of May. Works of every description will be received at the gallery (closed for every other purpose) by the committee appointed, each day from the 1st of February till the 20th inclusive, from ten till four o'clock. The jury for accepting or rejecting the works will begin its labours on the 21st of February. Artists of every nation are invited to send a notice of their works before the 1st of February, addressed *Au bureau de la direction des Musées*. Artists are also reminded that works sent from the provinces or foreign countries cannot be received directly by the Directors of the Museum. Artists must forward their works to a person residing in Paris, furnished with a power of attorney to deliver and withdraw them from the Museum.

**Dantan.**—*Miss Kemble.*—The French sculptor Dantan has been in London for the purpose of making a statue of Miss Kemble in the character of Norma, for an admirer of her talents. The Duke of Devonshire has given Dantan a commission for a marble bust of Bellini, to be placed in his princely residence, Chatsworth.

**STRASBURG.**—*A Letter of the Sculptor David.*—We mentioned in our last, the intolerance of the ultra-Catholic party in this place, as having compelled the sculptor of the monument of Gutenberg, M. David, to withdraw the bas-relief on it which contained the portrait of Luther. We think his letter on the occasion does him so much honour, that we cannot resist giving here a literal translation of it. It is addressed to the mayor of Strasburg:—

"I have learnt with deep sorrow—I, who believed myself well acquainted with the age we live in—that religious intolerance is still lively and ardent even in the city of Strasburg, famed for its lights of knowledge, its virtues and its patriotism. Further, my respect for the Alsations will silence every other feeling; they have deigned to accept my offering; it becomes my duty that it should contain nothing offensive to their ideas. The figures of Luther and Bossuet shall disappear in the bas-relief representing the great literary characters of Europe; happy if the Strasburgians see in this abnegation of the sculptor, a new proof of his respectful devotion."

The Mayor of Strasburg has decided that the withdrawn bas-relief shall be deposited in the museum of the city. Let us hope that in a little time a better spirit will replace it in its original destination.

**SAXE WEIMAR.**—*P. Delaroche.*—The Grand Duke of Saxe Weimar has named the French painter, P. Delaroche, a Knight of the order of the Falcon.

**BRUSSELS.**—*"Joconda,"* by Leonardo, engraved by M. Fauchery.—This beautiful engraving from the *Joconda* of Leonardo da Vinci, by M. Fauchery, having been sent to the exhibition here, has procured for the artist the great gold medal of the first class, bestowed by King Leopold.

**GREECE.**—**ATHENS.**—*The Observatory.*—The foundation-stone of the observatory to be erected by Baron de Sina Hellenic, Consul-General at Vienna, was laid on the *Hill of the Nymphs*, near Athens. The expense of erecting the observatory, and providing it with suitable instruments, is entirely defrayed by Baron Sina. The King of Greece, Prince Frederick of Hesse Cassel, and all the authorities, civil and military, were present on the occasion.



**"WHIST!" ILLUSTRATED BY KENNY MEADOWS.**

FROM this very elegant little volume we borrow two engravings from the drawings of KENNY MEADOWS, engraved by Smith and Linton. The book is published by Messrs. Bell and Wood of Fleet-street. To those who enjoy the old English game, it comes recommended by the information it affords in a very pleasant form: giving its history; a number of striking anecdotes; all "the rules;" with hints in abundance, as to what should be avoided and what encouraged or studied. In fact, as a teacher of the game, it is at once succinct and comprehensive—a wise instructor, amusing all through the lesson it gives. It may delight as well as inform the young player, and afford a vast deal of pleasure to the old practitioner who "knows all about it;" while neither will complain that, with the serious matter appertaining to the subject is mixed up a mass of puns, fantastical allusions, odd stories, and merriment befitting Christmas. Our business is however more with the artist; yet we cannot here say of him half "our say." We should gladly devote to his praise a column as long as that in Trafalgar-square—was to have been, but we must dismiss him with a sentence, giving him what he has so often given us—a *cut*. But these two examples of his GRACEFUL HUMOUR—the term is more applicable to him than to any other living artist—will speak more for him than words. No man so happily blends the pathetic with the comic—true pathos with true art. If he sometimes verges upon the grotesque, he is never vulgar; never descending to caricature, although with a keen eye to the ridiculous, and a strong appreciation of "fun." We might write a long essay on his genius—a task we shall assign to ourselves ere long. Now, we shall better serve him by giving two of the 15 illustrations, all from his pencil, contained in this beautifully "got up" little book: one is "The Knave of Hearts;" the other the "Four by Honours."



**RESTORATION OF THE CHURCH OF ST. MARY, REDCLIFFE, BRISTOL.**

"AN Appeal" has been sent forth to the Public, with a view to the restoration of this venerable and once splendid fabric: it will be, we earnestly hope, emphatically responded to. There are thousands, and tens of thousands, able, and we trust willing, to contribute in order to preserve from ruin one of the noblest monuments, most beautiful examples of architecture, and most interesting churches of the kingdom. We shall, no doubt, have other opportunities of bringing the subject before our readers, a very large proportion of whom must have the means, as well as the desire, to aid in so honourable a project. At present our space may be better occupied, and we may more effectually assist the cause by supplying the accompanying "VIEW OF THE NAVE, ETC., LOOKING TOWARDS THE EAST, RESTORED." We borrow it from a valuable work, on the eve of issue, containing the "Proposals for the Restoration;" the "Original Address of the Vicar, Churchwardens, and Vestry;" the "Conditions on which Subscriptions are received;" and "Remarks and Suggestions by J. Britton, Esq., F.S.A.," who was selected by the parochial officers to "advise respecting the decayed state of their church, and the best mode of restoring it to its pristine integrity and beauty." Accordingly, Mr. Britton called to his aid Professor Hosking, and, together, they have made "a Report." Apart from more important considerations, it is a valuable document, written in a clear, sensible, and comprehensive style, and advocating the great purpose with simple but convincing eloquence. We shall take an early opportunity of recurring to the subject. But this print, of what the edifice has been—and we are confident will again be—makes a more powerful "appeal" than language can do.



Divested of pews, seats, and other furniture of a Protestant Church, the above print shows the architectural character and details of this truly beautiful edifice. If not equal in sculptured decoration to the gorgeous chapels of Henry VII., London, and King's College, Cambridge, it will bear comparison with those justly famed buildings, and will be found to surpass most of the cathedrals and other large churches of our own and of foreign countries in this respect. Although in miniature, this beautiful delineation in wood engraving displays the finely moulded and shafted piers or pillars, with the arches to the aisles, and the panelled walls above them in the situation of the triforium of the large cathedrals. Over this tracery wall is a series of clerestory windows of large dimensions, and of fine forms and proportions, with mullions and tracery. These, it is reasonably inferred, were originally filled with stained glass, "casting a dim, religious light" over the whole scene. Connecting, and apparently tying together, the two side walls, is a groin-vaulted ceiling, profusely adorned with intertwining moulded ribs, foliated tracery, and richly sculptured bosses spreading over the whole. In the view presented by the engraving, the eye ranges through a beautiful vista full of the most charming architectural effects. It requires but little stretch of fancy to imagine the exquisite, and indeed sublime, appearance of the whole, were the windows filled with pictured glass, and the ribs, bosses, and capitals of the vaulted ceilings, and of the shafted pillars, with gold and colours "richly dight."

## ART IN THE PROVINCES.

[The following returns of sales effected at the several provincial exhibitions will be found, on the whole, satisfactory. It should be borne in mind that the past year has been one of more than usual pressure upon the manufacturing and commercial towns of the kingdom, and that the luxuries of life must have been severely affected by it. If, therefore, the desire to obtain works of Art has operated to a considerable extent, it is only reasonable to assume that, if circumstances had been more propitious, the feeling would have been manifested far more extensively. We are free to augur an immense increase next year.]

SOCIETY OF ARTISTS, BIRMINGHAM, 1842.—Two exhibitions have, this year, been open to the public in the town of Birmingham—one of Deceased Masters, at the Society of Arts, New-street; the other of Modern Paintings in the Gallery, Temple-row, originally erected for the purpose in that midland Metropolis. We had occasion, in a former number, to allude to the measures advocated by the unprofessional supporters of the Society of Arts, which occasioned the secession of the artists from that body; and we now communicate, with feelings of high satisfaction, the result of the independent and valuable exertions of the professional supporters of Fine Arts in the great workshop of our commercial empire.

Encouraged by the generous and almost unanimous support of their metropolitan brethren, they formed a collection unrivalled in the history of provincial exhibitions. Sir Martin Archer Shee, with the high feeling that has distinguished his public career, stamped their importance with the fiat of his name, and ascended their presidential chair. An impartial and enlightened band of the unprofessional patrons of the old Institution assembled in their aid, and by vigorous exertions, though at a late hour, established an Art-Union on the most disinterested plan for the encouragement of their undertaking; and their exhibition, as well as the Art-Union connected with it, have received the sanction of an extended public patronage in a year of unexampled inactivity and depression. We may, therefore, confidently affirm, that the utility of a body of independent artists is permanently established in Birmingham, on the wide basis of public approbation and support; and we congratulate the age on an event promising every advantage that can be anticipated from the uncontrolled efforts of men of genius. When we review the metropolitan ranks of those who occupy high places, we readily acknowledge the merits of Phillips, R.A., Creswick, A.R.A., Hollins, A.R.A., Evans, D. Cox, Derby, and Hill, among painters; of Wilmore, Pye, Brandard, J. B. Allen, Fisher, Griffiths, and others, among engravers; of Wyon, R.A., and Mills, medalists; of P. Hollins, among sculptors—all natives of Birmingham and its vicinity, and own the attic influence of a midland origin in the culture of a refined public taste. For such a nursery of Art, then, we loudly challenge the spirited patronage of the public. We may appear earnest in our advocacy of a body of men whose services, in the eyes of careless observers, may seem unimportant to the public weal. But as much indefinite applause has recently been lavished on the importance of the Fine Arts, in terms so general indeed, that it would seem to the reader difficult to particularize their value, we take this opportunity, when mentioning the subject in connexion with one of the largest and most influential manufacturing populations in the world, to venture somewhat at large into the connexion there exists between our commercial prosperity and the classic attainments of native artists, in the several schools of painting, sculpture, and engraving.

We know that many extensive manufacturers, not only of Birmingham, but of our manufacturing districts generally, are insensible to the influence of a high state of Art on the foreign sales of British manufactures; but we would suggest to such, while every civilized nation of the world is girding itself for an active competition with British enterprise, that it is of the first importance to our commerce, not only that our productions should be as good in quality, but that they should be also superior in design to those of all her competitors. If this position be admitted, and we can scarcely suppose a dissentient, we are bold to affirm that a new duty devolves upon us, that we are called upon to foster by an anxious and persevering patronage the highest aspirations of British genius. The psychological effusions of ancient Art; the elevated idealities of ancient Greece and modern Rome, must occupy the early hand and the matured contemplation of those who are to lead up the humble conceptions of the mechanic to meet the applause of amateurs in all nations. Those only, in a word, who have felt the impulse of "a divine afflatus" can impart the required refinement of taste to even the simplest designs of our workshops and our manufactures. The mineral, animal, and vegetable materials that, under the creative hand of man, minister to the elegancies and utilities of life, have hitherto been too exclusively submitted to the vulgar manipulations of the mechanic untaught by the spirituality of Art, and have yet to owe their highest value to the refined taste with which they may be elaborated, and for which they must be indebted to the student of antique models, and to the consummations of modern idealism. No nation in the world with which we are acquainted excels our

own in the Arts of preparing and compounding for human uses the manifold materials supplied by nature, and we may challenge mankind in the application of science, chemical and mechanical, to the structure and uses of our manufactures; but every tyro in Art will perceive, and every amateur will lament, that they are still defective in the elegance of form and the graces of decoration of which they are susceptible. The manufacturer and the capitalist engaged in the active and engrossing pursuit of riches may be allowed, perhaps expected, to have overlooked those deficiencies, and accordingly to have undervalued the province of the artist; but they will no longer be indulged in such an estimate of Art and its votaries when it has been shown to them that the commerce of Great Britain has yet to sustain its ascendancy by the infusion of elegance into our manufactures from the laboratory of exalted genius; in a word, that our manufactures are to keep the markets of the world by classic elegance of design and decoration, superadded to excellence of material and the scientific application of it to the uses of mankind. From the records of history then, the indisputable monuments of human experience, we must ascertain the most efficient means of evoking, of nursing, of sustaining, the efforts of genius, and from these records it is palpable that in every civilized age and nation the production of works of genius has been commensurate with the remuneration of artists. In Egypt, in Greece, in ancient as in modern Rome, in Venice and in Florence, in Spain, in France, and in Holland, the rise and decadence of the Fine Arts may be successively and even accurately measured by the amount of wealth devoted to the encouragement of native artists; and the state of the Fine Arts, in their turn, will be found to have been as a political barometer of the splendour or declension of the hierarchy of Egypt, of the military empires of Athens and of Rome, of the unity or dismemberment of the Christian Church, of the flux or reflux of the precious metals through the royal coffers of Spain and of France, and of the successive ascendancy or decline of Florentine, Venetian, or Flemish enterprise. In the earlier of these empires, rescued from oblivious extinction by the mouldering relics of elevated genius, the individual ambition and open hand of priest or prince, cited and sustained the creations of genius; but the commercial genius of Florence, of Venice, and of Holland disseminated the patronage of Art amongst the people; and upon this general diffusion, this ubiquity of patronage, must the lustre of the Fine Arts be elevated, in this the most extensive empire, and most emphatically commercial people that has hitherto occupied a place in history. From the hand of princes, patronage can extend to but a few men of genius, and a few could ill supply the demands of an extended commerce.

The returns of sales, this year, from Birmingham correspond with our hopes; the total amount has reached £1481 6s.; a very large sum, indeed, considering the depression that has existed throughout the country, and in which Birmingham extensively shared. Of this amount it appears 650 guineas were subscribed by the Art-Union. (£500 was divided into 21 prizes, the remainder purchased an engraving given to each subscriber, and covered the expenses incidental to the undertaking.) But the 21 prize-holders added to the sums allotted them, no less than £208 15s.; so that through the Art-Union sales were effected to the extent of £708 15s. The private sales have reached £782 11s.; but, we believe, "the books" are not yet considered as closed, and that other pictures may be retained in Birmingham. The following is a list of works sold, distinguishing by a \* those that were selected by prize-holders in the Art-Union:—"A Lock near Windsor," A. Vickers; \* "Maxtoke Priory, Warwickshire," H. Harris; "The Dance" (£367 10s.), W. Etty, R.A.; \* "A Lane Scene near Kinsford, Worcestershire," H. H. Lines; \* "Favourites with the Ladies," J. Bateman; "The Look-out—Swiss Soldier of the 16th Century," J. A. Houston; "The Duel Scene from Twelfth Night," W. P. Frith; \* "The Return of the Knight" (£210), D. MacLise, R.A.; \* "Cottage on the Banks of a River," F. Watts; "Babrick Mill, North Devon—showery effect," H. Jutsum; \* "Drovers," H. Smith; \* "A Peasant Girl," J. J. Jenkins; "At Kenilworth, Warwickshire," Miss E. Oliver; "A Roundhead," J. J. Jenkins; \* "Near Montauban, Pyrenees—Evening," W. Oliver; \* "The Will of Mrs. Margaret Bertram, of Singleside—vide 'Guy Mannering,'" T. Clater; \* "Distant View of Erith, on the Thames," J. Tennant; \* "The Italian Boy," G. Bullock; \* "Fruit Piece," J. C. Ward; \* "Sportsmen Refreshing," J. Bateman; \* "Lucy Ashton at the Mermaids' Fountain—vide 'Bride of Lammermoor,'" A. J. Woolmer; \* "A Water-mill," J. Stark; "The Stile," R. Redgrave, A.R.A.; \* "Wash-mill on the River Cole, Worcestershire," F. H. Henshaw; \* "Sir Toby, Sir Andrew, and the Clown," F. P. Stephanoff; "A Sketch," F. Topham; \* "Lane Scene at Witton," H. H. Lines; \* "Love," T. M. Joy; "Sketch of a Horse," W. Kidd; "A Wealthy Dog," J. Bateman; "Looking for Poppies," H. Room; \* "A Persian Jew," T. Ellerby; \* "Coroletto, a fishing village near Genoa, which claims the honour of giving birth to Chris. Columbus," H. H. H. Horsley; \* "Hay-mill Vale," J. White; \* "Rocky Landscape in Derbyshire," T. Baker; \* "Margaret alone at the Spinning-wheel," P. F. Poole; \* "Old Mill at Ambleside, Westmoreland," F. H. Henshaw; "Scene in the New Forest, near Minstead, Hants," C. Fielding; "The Struck Eagle," J. Ward, R.A.; \* "Lane Scene," J. Stark; "Bo-peep," J. B. Pyne.

LIVERPOOL.—The returns from Liverpool are as

cheering as those from Birmingham. We are not, this month, in a condition to give any particulars connected with the proceedings, beyond the following statement:—

Private sales amount to .. ..	£743
Amount by Art-Union .. ..	625
Amount added by Prizeholders .. ..	128

£1496

The following are the Pictures disposed of:—

Private Sales.—Ware Mill, F. R. Lee, R.A.; "Mill on the River Teign," F. R. Lee, R.A.; "Fingall Bridge," F. R. Lee, R.A.; "Sunset," W. Havell; "In the New Forest," A. Vickers; "Scene in the New Forest," A. Vickers; "A Farm-yard," T. Creswick, A.R.A.; "The Dairy-maid," P. F. Poole; "The Gipsies' Toilette," P. F. Poole; "Nature," R. Rothwell; "Scene from the Devil on Two Sticks," A. Egg; "Dutch Punt ashore," E. W. Cooke; "The Smugglers' Cove," E. W. Cooke; "Antique Interior, Nesthill House, Hastings," W. Collingwood; "Cherubim," H. Le June; "Aspiration," S. Gambrell.

Pictures chosen by the Art-Union Prize Holders.—"Dutch Boats beating into the Scheldt," E. W. Cooke; "Pastoral," John Wilson, jun.; "Mending the Net," W. Shayer; "The Cotter's Saturday Night," T. F. Marshall; "The Farmer's Shop," H. J. Boddington; "Old Gateway, Ambleside," A. Hunt; "The Nook at Ambleside," W. Collingwood; "A Sluice," J. Stark; "Boys Fishing," T. Crane; "Gipsy Haunt," H. J. Boddington; "Banks of the Medina, Isle of Wight," A. Vickers; "River Scene—Evening," F. W. Watts; "Girl at a Well," T. Crane; "The Dilatory Cobbler," T. F. Marshall; "The Lock at Windsor," T. W. Watts; "The Mountain Rivulet," P. F. Poole; "Gathering Water Cresses," S. R. Percy; "View of Langdale," Miss J. Nasmyth; "The Barefooted Friar," J. Phillip; "Hastings Fishing Boats," S. Walters; "Grotto of Neptune, Tivoli," W. Havell; "The Politicians," J. A. Puller; "Interior of a Cottage," F. Goodall; "Cattle on a Moor," J. T. Eglington; "Kirkstall Abbey," J. T. Eglington; "Haddon Chase," A. Vickers; "Mackworth Castle," J. T. Eglington; "A Salmon Trap," W. Collingwood; "Scene off Whitby," C. Fielding; "View on the Derwent," L. Aspland; "Il Condottiero," E. M. Ward; "Valle Crucis Abbey," W. Havell; "Borrolale," A. Hunt; "Study in Dunham Park," Miss C. Nasmyth; "View near Grange, Borrowdale," L. Aspland.

MANCHESTER.—The exhibition (the 21st) of the "Manchester Institution" has closed. The sales were but few; yet they were quite as numerous as we expected; for it ought not to be concealed, that, for some years past, the exhibition in this wealthy town has been formed mainly out of the "remainders" of Suffolk-street; which, moreover, last year had been pretty well gleaned by the London Art-Union; for by some means or other (to which, by the way, we may, hereafter, more distinctly refer), "the Society of British Artists" are "lucky" in persuading prize-holders that the surest and safest way to encourage British Art is to remove pictures from their walls. This may be very just and fair; but it is neither just nor fair to transplant the refuse to Manchester; thus preventing useful competition and deteriorating the taste—such as it is—of the good people there. In the recent exhibition at Manchester, it appears that pictures were purchased from 25 artists. Now of these 25, no fewer than TWELVE are members of the Suffolk-street Society. There is surely something wrong in this: there must be, meanwhile the interests of Manchester are sacrificed; the council are hoodwinked; they have grown indifferent to the welfare of modern Art, by perceiving how poor a display modern artists can make there, and irreparable injury to the great cause is sustained. Already, if we are rightly informed, "measures have been taken by the artists in Manchester to follow the example of Birmingham, and get up another exhibition next year." This spirit of disunion we shall deplore; but it is the inevitable consequence of bad management. The following is a list of the pictures disposed of; the eight marked \* were private sales; the remainder were obtained as prizes in the Art-Union. \* "Fishermen preparing for Sea," Evening on the Yorkshire Coast, A. Clint; \* "View of Fleetwood," F. English; \* "A Flower Girl of Andalusia," F. Y. Hurlstone; \* "Summer," H. J. Boddington; \* "Lane Scene, painted from Nature," C. R. Stanley; \* "Interior in the Cliffs of Hastings," J. Tennant; \* "Water Seller of Seville," F. Y. Hurlstone; \* "Off the Norfolk Coast," J. Wilson; "An Old Water-mill—an approaching Shower," Wilson, jun.; \* "Money Changers—Siout, Egypt," Muller; "Hungarian Ark at Offen, on the Danube," Zeitter; "A Farm-yard, with Cattle and Figure, Dearman," Touchstone, Audrey, and William, Keeling; "Near Clifton," Pyne; "Entrance to a Village," Boddington; "On the Scheldt—Antwerp in the distance," Lancaster; "The Street of the Quay near the Church of St. Pierre, Caen, Normandy," Baker; "Children Crossing the Brook," Pollitt; "Murché aux Gufs, Antwerp," Hassell; "Distant View of Laminion and Warwick," Baker; "Dead Game," Stephens; "Lane Scene, near Kenilworth," Baker; "View in Glen Dochart, in Breadalbane, West Highlands," Fielding; "Fisherman's Cottage, on the Fifeshire Coast," J. Wilson; "A Scene at Calais," Kidd; "Mischief," Puller; "The Shell Merchant," Stewart; "Denbigh Castle," Royle. — The amount subscribed by the Art-Union this year was £721 7s.; less, by about £150, than it was last year.

Of this £721 7s., however, no more than £342 9s. was expended in the purchase of pictures; the sum of £378 16s. being reserved for the print to be given to the subscribers—considerably more than one-half of the entire sum subscribed. This is not as it should be. Of the twenty paintings (there were no drawings) purchased by the committee, no fewer than fifteen were at and under the estimated value of fifteen guineas each; descending so low as *four or five guineas each*! It is unquestionable that such arrangements do deteriorate Art. Who will deny it? The print bestowed upon subscribers we have not seen. It is of 'a Hop-garden,' engraved by Posselwhite, from a painting by Witherington, R.A. Whether it is in line or mezzotinto we cannot say. But the name of its engraver we never before heard of.

EDINBURGH.—THE NEW ASSOCIATION FOR PROMOTION OF THE FINE ARTS IN SCOTLAND have published their Fifth Annual Report. The progress of the society has been very encouraging. "In the first year, the sum subscribed amounted to £337 10s.; in the second year, £351 11s.; in the third year, £1051 11s.; in the fourth year, £1289 8s.; while this year the subscription amounts to £1318 3s.—a rate of increase in the funds, which shows, not only that the public interest in the Association is unabated, but demonstrates the more gratifying fact of the still growing desire for a spread of its advantages." The Society has, it appears, distributed an engraving by Mr. Bell, from Sir William Allan's painting of 'The Widow.' The print we have not seen, but the picture we recollect as interesting and effective. The print for the next year is to be from Fraser's painting of 'The Expected Penny.'

The concluding paragraph of the Report is so sensible and judicious that we quote it:—"In conclusion, the committee have to congratulate the public generally, and artists in particular, on the increasing interest awakened to the subject of Art; and, in pressing their conviction of the great utility and advantages, in a national point of view, to be attained by encouraging this Association, as a powerful means of disseminating a taste for the Fine Arts, they would earnestly call upon the members to exert an undiminished zeal in propagating so good a cause. At the same time, they would most respectfully remind those gentlemen, that, in obtaining subscriptions, they are doing something more than merely procuring support to a lottery for pictures; on the contrary, that they are exerting a wholesome influence in promoting the spread of civilization in the country,—by assisting in the encouragement of those refining Arts, by whose aid the moral and intellectual well-being of a nation is powerfully advanced."

At the distribution of prizes there were, it appears, selected 16 prizes of £10 each; 10 of £15; 6 of £20; 2 of £25; 2 of £30; 1 of £40; 2 of £50; and 1 of £100; making a total £780.

We direct particular attention to an advertisement of this Society which appears in another column, received at too late a period of the month to permit our comments upon it.

GLASGOW.—WEST OF SCOTLAND ACADEMY.—The second annual exhibition of this Society has taken place. It seems to have been very successful; and by the assistance of "the Association for Promoting the Fine Arts in Glasgow and the West of Scotland," to have effected sales to a considerable amount—nearly £3000 having been raised, within the two years of the existence of the Institution, for the purchase of works of Art from the gallery. The catalogue is thus prefaced:—"In opening their second annual exhibition, the members of the West of Scotland Academy feel that the success of the first exhibition, and the unprecedented success of the "Association for Promoting the Fine Arts," ought to have been to them a great inducement to exertion; and, however short of their own expectation they may have come, they trust that the present exhibition, the character of the works of Art exhibited, and the addition of a room to the gallery—thus procuring accommodation for a greater number of pictures—will evince to their fellow citizens, that the artists have endeavoured to deserve a continuance of that support which they now gratefully acknowledge." The Society consists of thirteen members and three associates; the president being John Graham Gilbert, Esq., and the secretary J. A. Hutchison, Esq. The purchases have not been limited to the works of Scottish artists; although, very naturally and very properly, native painters seem to have had the preference.—The following is a list of the works sold:—"The Morning after the Wreck of a part of the Spanish Armada, on the West Coast of Scotland," J. C. Brown, W.S.A.; 'Newark Castle,' Horatio McCulloch, R.S.A.; 'Cottage near Rutherglen,' Thomas Watt; 'The Village of Monnetier, on the summit of the Petit Salere, near Geneva,' F. H. Henshaw; 'Moonlight,' Horatio McCulloch, R.S.A.; 'The Bass Rock,' John Wilson; 'Scene in Glenfalloch,' D. M. McKenzie, W.S.A.; 'Sunset on the Clyde,' Horatio McCulloch, R.S.A.; 'The City of Zion, in the Valley of the Rhone, Switzerland,' F. H. Henshaw; 'The Earl of Strathford in the Tower, receiving intelligence from Carlton, Secretary to Charles I., that the King had assented to his death,' S. Blackburn; 'Study of an old Water-Mill, from Nature,' John Wilson, jun.; 'Releasing the Protestant Prisoners in the Tower, in 1558,' J. A. Houston; 'Falconer Resting,' James Drummond; 'Evening on the Hudson River, United States,' Andrew Richardson; 'Niddry Castle,' Robert McKay; 'The Shrine,' J. A. Hutchison, W.S.A.; 'A Lane at Capel Carig, North Wales,' A.

Vickers; 'The Watch,' Charles Lees, R.S.A.; 'Morning Scene on the Clyde—Roseneath in the distance,' William Clark, A.; 'Banks of the Severn, at Shrewsbury,' A. Vickers; 'She never told her love,' Henry O'Neill; 'A Scene from the Antiquary,' William Kidd; 'Scene at Peetre Kyles, North Wales,' A. Vickers; 'At Ambleside,' A. Vickers; 'Newhaven Haddock,' James Derrin; 'Sea-Piece, View on the Forth,' E. T. Crawford, A.R.S.A.; 'On the Forth, near Alloa—Benlomond and Benledi in the distance,' Robert Kilgour; 'View of Hastings—the West Cliff in the distance,' Alfred Clint; 'Coast Scene near Beaumaris,' Francis Slater; 'Crossbasket—a Scene on the Calder,' David Marshall; 'Scene at the Heads of Ayr, Coast of Carrick—Evening,' George F. Buchanan; 'Water-Mill—Braes of Balquhider,' Andrew Donaldson, W.S.A.; 'At Brachistoun, near Greenock,' John Fleming, W.S.A.; 'View on the Clyde, near Crawford—Evening,' William Nicholson, R.S.A.; 'Scene on the Shore of Cantyre,' Robert Carrick; 'View on the River Tyne, near Newcastle—Sunset,' T. M. Richardson, jun.; 'Tynemouth—Northumberland,' T. M. Richardson, jun.; 'Head of Loch-Long,' T. M. Richardson, jun.

IRELAND.—ROYAL DUBLIN SOCIETY.—The old custom of distributing honorary rewards by the hands of the hall porter has been done away with. The medals to successful students in drawing were given to them on the 8th December, by his Excellency the Lord Lieutenant—a nobleman very conversant with the Fine Arts, and who has long been conspicuous among their most liberal and distinguished patrons. There were present a large number of eminent persons of all professions, and the ceremony was highly imposing. A long and eloquent address was delivered by the venerable Isaac Weld, Esq., after which the premiums were presented by his Lordship to Messrs. R. G. Kelly, W. Dowling, W. Dillon, J. Wall, J. M. Sleanor, J. L. Jones, M. R. Neilan, R. Baker, W. Kelly, C. V. Foley, R. Maguire, A. G. Johnston, E. Fitzpatrick, M. Daly, F. M'Donald, J. Smith, G. V. Dobbin, J. Gilbert, and G. Curran—pupils in the schools. The prizes consisted of books connected with the Arts. His Excellency subsequently addressed the Assembly. Among other observations he stated that "he had been engaged for some years in England, before he came to Ireland, in building; he might say, therefore, that he had taken an interest in the science, and indeed he would recommend any young man going forward in life to learn the Arts, and every parent to cultivate in their children the arts of drawing and designing, because, independently of their other advantages, there was not one position in life in which a man could be placed that a knowledge of those arts might not be of service. He had alluded to what he had been engaged in before he came here, because it was in some measure connected with Dublin. He had been some time engaged in decorating as well as building; and while so engaged he looked into every shop in London for some matters he required: he not only inquired all through London, but also had inquiries made in various places abroad, but without success. Since he came to Dublin he met with what he wanted. He was now to be supplied with it by a modest, unassuming, diffident man of the name of Farrell, a pupil of the schools of the Royal Dublin Society. This young man had shown talent which he trusted would do the poor man himself some benefit, while it would do him (his Excellency) credit."

ROYAL IRISH ART-UNION.—This Society has issued a Report of its "Plan and Proceedings for 1842." We have already referred to its principal features. There is one passage in it, however, that we extract with exceeding pleasure:—

"The Exhibition of Prizes, pursuant to the resolution passed at the above meeting, was thrown open for one week to the public generally, and was thronged daily by persons of all classes, not a few of whom were respectable operatives and their families. The various institutions connected with education, in or near Dublin, received particular invitations from the committee, and sent such pupils and persons connected with their establishments as could feel an interest in the exhibition. It may be interesting to mention, that Donnybrook Fair was raging at the time, and many masters who would not allow their apprentices and dependants to partake of its drunken revelries, or join in its demoralizing vortex, indulged them by permission to view these Works of Art. Upwards of twenty thousand persons visited the collection, yet not a single instance of irregularity or injury occurred."

There are three plates in progress—"The Young Mendicant's Novitiate" (for the subscribers of 1841), now nearly completed by Mr. Sangster, from Mr. Rothwell's painting; "A Peep into Futurity"

(for the subscribers of 1842), now in the hands of Mr. Golding (who is to receive £600 for the plate), from M'Clise's picture; and "the Arran Fisherman's Drowned Child," to be engraved from a drawing by Mr. Burton: the engraver of this plate has not yet, we believe, been selected.\* There is, it appears, to be a second exhibition in Dublin; and, according to a circular, issued and signed by "one Mr. Michael Angelo Hayes," ("Phœbus, what a name!") none but native Irish artists are to be permitted the honour of exhibiting there. This exceedingly simple gentleman states in his printed plan that the members of the society

"Have come to this resolution, not from any exclusive motive, being actuated by the most friendly feeling towards their brother artists in England and Scotland; but because they have read with some pain, remarks in a London publication, entitled the ART-UNION, reflecting severely on Irish art and artists; and they therefore resolve to rely on the resident talent of Ireland for giving a practical refutation to the aspersions cast upon it."

The "practical refutation" we should receive would be a comical one, no doubt; but whether it would be a convincing one is quite another matter. It is not worth our while to reply to this attack; we might furnish, if we pleased, abundant evidence how little we are disposed to "cast aspersions" upon Irish talent. We imagine we have done a little more to render it appreciated than Mr. Michael Angelo Hayes has yet been able to effect, or will have effected when he has opened, at "the Royal Irish Institution, on the 19th of April, 1843," an exhibition, which we prophesy will never exist anywhere, except in his silly "circular," which he entitles "L'Envoy."

Nevertheless, we sincerely hope that this year Messrs. Burton and Hayes will have competitors who will teach them to know themselves, and to put a just value upon their own productions; for several contributions from London will be on their way to Dublin in the month of May or June next; of the appointed time our readers shall receive due notice.

\* It will be no easy matter to procure an engraver to undertake it, for it is in no respect calculated to make an effective print. The tone of the drawing is low and heavy, and the subject is by no means pleasing. Popular it is not, and never will be, either as a picture or a print. And the best proof of the fact is, that it has been for several weeks exhibited publicly in the great room of Messrs. Graves and Co., 6, Pall-Mall, where attention was called to it by several advertisements in various newspapers; in the ART-UNION, among the rest; and in the *Times*, we believe daily, for a fortnight. The painting has been seen by many hundreds, yet the number of subscribers to the Irish Art-Union obtained in consequence, by Messrs. Graves and Co., is *exactly* SEVEN; producing about a third part of the cost of the advertisements. This is a kind of criticism about which there can be no mistake, although people may differ in opinion as to the taste of the Royal Academy in pushing it to the top of the miniature-room. Yet this—will our readers believe it?—is the very picture for the copyright of which the committee of the Royal Irish Art-Union gave the painter, Mr. F. W. Burton, the sum of 100 guineas! A more discreditable bargain is not upon record. It goes further than any other circumstance we could quote, to prejudice the cause of these Art-Union societies, and to deprive them of the confidence of the public. In order to give a sort of sanction to this "job" (we can use no milder term), the committee have turned critics; and in their annual report they thus refer to it:—"The merits of this work are so well known, by the admiration it elicited at the exhibition of the Royal Academy, London, this year, and that of the Royal Hibernian Academy, in the year preceding, that it is needless to occupy much time or space in expatiating on it." This is exquisitely comic. "The admiration it elicited at the exhibition of the Royal Academy!"—where it was almost as much out of sight as the 'Spanish Fleet,' so happily pictured by Mr. Puff, in the *Critic*. We suppose we shall next hear of the "unbounded admiration it excited in the gallery of Messrs. Graves and Co.," where it obtained *seven subscribers*, after being advertised abundantly, and being placed for a whole month where it *was* seen.

## VARIETIES.

**THE ROYAL ACADEMY.**—The officers for the ensuing year were appointed on Dec. 10. They are as follows.—Sir Martin Archer Shee having been unanimously elected President. Council, New List: Messrs. Charles Barry, George Jones, Alfred E. Chalon, and Thomas Phillips.—Old List: Messrs. Philip Hardwicke, David Roberts, John James Chalon, and William Mulready.—Visitors in the Living Model Academy, New List: Messrs. Edward H. Bailey, Alfred E. Chalon, Richard Cook, and William Frederick Witherington.—Old List: Messrs. Charles Robert Leslie, William Mulready, Thomas Uwins, and W. Wyon.—Visitors in the School of Painting, New List: Messrs. Henry P. Briggs, Charles L. Eastlake, Charles Robert Leslie, and Thomas Uwins.—Old List: Messrs. W. Collins, W. Etty, Edwin Landseer, and David Roberts.—Auditors re-elected: Messrs. William Mulready, and J. M. W. Turner, and Sir R. Westmacott.

**STATUE OF MR. KIRKMAN FINLAY.**—Our last number contained some remarks upon this subject. A committee for conducting the proceedings connected with it, has been since appointed; to that committee, by a resolution moved by *Mr. Sheriff Alison*, "the whole powers of the subscribers are delegated." They are "to select the artist they shall consider best qualified to fulfil the wishes of the subscribers, and to obtain from him a STATUE IN MARBLE, which shall unite a correct likeness with the highest style of sculpture." Those who recollect the discreditable mode in which a Frenchman has been employed to "make a figure" of the Duke of Wellington to the prejudice of British sculptors, will be anxious to know what are the chances in favour of Marochetti's being called upon to "do" the late Mr. Kirkman Finlay. The probabilities are that he will have this "job" also, and that the artists of our country will have another push back from the Glasgow bodies, or rather those who govern them in matters appertaining to Art. We find upon "the committee" the names of twenty-two gentlemen; of these, ten were members of the Wellington committee; and of these ten there are seven who were strenuous supporters of the Baron; *one* who was neither for nor against; and only *two* who stood up manfully for the cause of their country and its artists. Of the remaining twelve, there are seven, who, residing at a distance from Glasgow, are not likely to act; and of the opinions of the other five nothing is at present known. But if they *all* join the two tried friends of the British artist, they will not even then outnumber the patrons of Marochetti; and surely, if the Frenchman was considered best qualified to execute a statue in honour of the great captain of the age, he may be accepted as the fittest to be intrusted to perpetuate the memory of a Scottish merchant. At all events the alarm may be taken in time. If the sculptors of Great Britain are again to be injured and insulted by having preferred before them a foreigner, who is many degrees their inferior, the subscribers for his behoof must not plead ignorance of the project in excuse for their want of patriotism, taste, and judgment. They know their danger by experience; and may prevent Glasgow from being a second time disgraced. At present it would be neither just nor prudent to say more than that the public will watch the proceedings with suspicion; and that, if the committee are wise, they will, as soon as possible, prevent the holding back of subscriptions by advertising the public of their intention not to employ a foreigner.

**THE BRITISH INSTITUTION.**—The works of Art by British artists, "intended for exhibition and sale," must be sent to the gallery "for the inspection of the committee," on Monday, the 16th and Tuesday the 17th December, between the hours of ten and five. Artists will recollect that—

"Each picture is to be marked on the back with the

name of the artist whose performance and property it is; and if more than one be sent they must be numbered. Written accounts must be addressed to the keeper, containing the names of the respective subjects, as proposed to be inserted in the catalogue, together with the prices, with or without the frames; and the name and residence of the artist." And it is also desirable to recollect that—"In the selection of works for exhibition and sale, the directors feel themselves called upon to give the preference to such as have not been previously offered for inspection and sale at any other place."

We hope the Artists will bear this paragraph in mind before they forward their contributions; and that the Directors will not forget it when they are forming their exhibition. There will be NO PRIZES bestowed this year. We regret this for many reasons. Last year the experiment was not fairly tried; a second would have been more successful in inducing artists to compete. It is only reasonable that some inquiry should be made concerning the mode in which the funds of the Institution are disposed of.

**THE THREE STATUES.**—Parliament during the last session voted a sum of money for the erection of three statues—to the memory of Lord Exmouth, Lord de Saumarez, and Sir Sidney Smith. The execution of these statues has been confided—of the first, to Mr. M'Dowall, A.R.A.; of the second, to Mr. Steil, of Edinburgh; of the third, to Mr. Kirk, of Dublin. We learn from the *Times* that "Sir R. Peel has announced his desire to discontinue the old practice of giving a monopoly of all these great orders to artists of great name, and to make the patronage of this kind at the disposal of Government available for bringing forward men whose fame has not yet risen to a point commensurate with their genius." This determination may be better in theory than it will be in practice. The profession has high confidence in the judgment, taste, and integrity of Sir Robert Peel; and we have a right to assume that he has accurately informed himself concerning the capabilities of the artists to whom he has intrusted the discharge of important commissions they are to execute for the Nation. We are told, indeed, by the same authority, that "the Premier visited, in person, the studio of Mr. M'Dowall, before making the selection; but it was, we humbly conceive more necessary, that he should have examined the works of Messrs. Steil and Kirk, with whose abilities he is less likely to have been familiar. They may be men of great powers, although the world is ignorant of them. We confess—and we judge from some knowledge of their productions—that we have apprehensions touching the result. The nation ought to possess the best examples of the Art: it is honourable to the Premier, that his choice has not been determined solely by previously-acquired fame; but it will be matter for regret, if in avoiding one evil he has incurred another. It is to be noted that this plan does not give employment to artists of the three countries—for Messrs. M'Dowall and Kirk are both natives of Ireland.

**SCULPTURE.**—Occupation, honourable and profitable to our sculptors, is, we rejoice to say, much on the increase. Several works, private and public, besides those above alluded to, are about to be undertaken; some have been already intrusted to worthy hands, such, for example, as that which Mr. Westmacott, jun., is to undertake for the Exchange; others are "under deliberation;" and, from the great abilities of some of the candidates, we trust there is little fear of an unsatisfactory issue.

**ALLAN CUNNINGHAM.**—When Chantry was building the mausoleum in which his mortal remains now lie interred, he proposed to Allan Cunningham to make the vault large enough to contain those of his friend also. "No," said Allan, "I should not like, even when I am dead, to be so shut up. I would far rather rest where the daisies will grow over my head."

**FREEMASONS OF THE CHURCH.**—Under this title a new Architectural Society has just

been formed, by several professional gentlemen and artists, among whom are Messrs. Gwilt, Cresy, W. Fisk, C. H. Smith, T. Dighton, A. Bartholomew, &c., for the purpose of encouraging a more systematic and complete study of the Art than obtains at present. As one part of their scheme, "it is proposed that the present unsatisfactory division and nomenclature architecture shall be remedied, and that all the publications of the Society upon that subject shall be issued according to such classification and nomenclature." Though by no means a very easy one, we hope that in such hands the task will prove successful; and it is one where almost as much is needed in the way of enlargement as of extension. We are glad to perceive, from the passage above-quoted, that it is the Society's intention to diffuse the result of their inquiries and researches by means of publications; and so far they will laudably depart from the jealous spirit of the ancient "Freemasons," and act in conformity with that of our own times. We shall no doubt have to recur to this subject as the Society progresses.

**"CATHOLIC" ART.**—We lament that we have to record an illustration of bigotry worthy of the dark ages. M. David, the eminent French sculptor, presented to the people of Strasburg a bas-relief for the base of Guttenberg's statue. The ultra-Catholics of the town objected to Luther and Bossuet being represented upon it in association with other great men of Germany; in consequence, the statue has been covered ever since the day of its inauguration. At length M. David has been induced to withdraw the obnoxious bas-relief, and to substitute for the portraits of Luther and Bossuet those of Erasmus and Montesquieu. The following is M. David's dignified reproof, addressed to the Mayor of Strasburg:—"I have learnt with deep sorrow—I, who believed myself well acquainted with the age we live in—that religious intolerance is still lively and ardent even in the city of Strasburg, famed for its lights of knowledge, its virtues and its patriotism. Further, my respect for the Alsations will silence every other feeling; they have deigned to accept my offering; it becomes my duty that it should contain nothing offensive to their ideas. The figures of Luther and Bossuet shall disappear in the bas-relief representing the great literary characters of Europe; happy if the Strasburgians see in this abnegation of the sculptor a proof of his respectful devotion."

**THE NATIONAL GALLERY.**—Two additions have recently been made to the catalogue of the national exhibition—the one a portrait of Sir William Hamilton, by Reynolds; and the other a Van Eyck. In the portrait, which is a full-length, Sir W. Hamilton is seated, turning over the leaves of a large volume, and from the way in which it is circumstanced the figure looks small. The work does not belong to the Gallery, but to the British Museum, whence it has been transferred for exhibition. The Van Eyck is not yet exhibited in the rooms, although it is in the possession of the authorities of the institution; the fact is we believe that it is not yet paid for, and it will not be hung until the purchase be consummated. We are most happy to find in the committee the exercise of a taste which must add to the gallery a class of pictures highly valuable on many accounts. When this picture is hung we shall notice it more at length.

**THE WELLINGTON STATUES.**—At the death of Sir Francis Chantry, the equestrian statue of the Duke of Wellington, which it is known he was commissioned to execute, was left unfinished, the modelling having proceeded no further than the horse. According to a resolution of the committee, the completion of the work was confided to Mr. Weeks, who has carried out the design according to the original sketch. The colossal model is therefore finished, and further progress temporarily suspended until it shall have been inspected by the committee, who have not yet appointed a day for that purpose. The figure is



habited in a manner differing but little from the dress which we have been accustomed to see worn by the Duke—a frock, trousers fitting the leg, and a short cloak descending in ample folds from the shoulders. The head is uncovered, and the features are those of greener years. The figure is erect and firm on the horse—he is not yet bowed down, as now, with the harvest of those laurels which do not fade as the man decays. In features and general character, we may suppose a strong resemblance to what the Duke has been; the former are expressive of a fixed attention, and a rapid current of thought. In the horse there is much natural movement: in the clay he looks warm and breathing; we trust the bronze will not destroy the effect. This statue is to be placed on the site occupied by the houses near the Bank called the Bank-buildings, which are to be removed for that purpose.—Mr. Wyatt's statue: The casting of this work has not proceeded beyond the parts mentioned in a former notice. The huge model is surrounded by a scaffolding, erected in order to effect a division of the parts preparatory to casting, which will recommence as soon as the necessary metal is provided. With respect to this we cannot help thinking that there must have been some tardiness on the part of the committee, otherwise the work must have been in a more advanced state. There is, we believe, a difficulty in procuring metal; if the government are in possession of the necessary quantity that could be so applied, they are unwilling to part with it for this purpose; but from whatever causes the difficulty may arise, it would be by no means a flattering reflection for the subscribers hereafter that their memorial was cast out of refuse metal—in short, the gleanings of marine store-shops. Casting is not well understood in this country, at least from practical experience, nor in any other country, upon the scale of this model; the preparations therefore for realizing in metal the colossal-horse—"instar montis" must be conducted and surveyed with the nicest caution on many accounts; the admission, for instance, of a portion of moisture might be attended with fatal consequences to all employed. The cores also of solid metal within, will require a long time to cool; the very magnitude of the work multiplying its liabilities to accident, and producing other difficulties which there is no previous experience to combat.

**METROPOLITAN IMPROVEMENTS.**—The Commission which has just been appointed for the purpose of forming some comprehensive and systematic plan for the improvement of the metropolis would have no very arduous task were it limited to merely pointing out on the map where it would be a very great improvement to open new thoroughfares and cut through close and overpopulated districts, noisome in every respect, both physically and morally. The difficulty is, not to show what most excellent improvements might be effected, but *how* to carry them into effect; for, when it comes to pulling down and cutting through, improvement is a vastly expensive matter and a very tedious operation. Long before Hogarth broached his theory, or Price wrote on the picturesque, our ancestors seem to have had an innate love for the Hogarthian line of beauty, and for the picturesque, both as regards crookedness in streets, and the labyrinthine intricacy of lanes and alleys. To be serious, we fear that no very great results from the labours of the commission can be looked forward to for some time to come. Perhaps the most they can do will be to draw out a general plan to be adhered to, and afterwards carried out in detail, by local and partial improvements. It certainly has not been for want of suggestions of the kind that many improvements, some of them on a very magnificent scale—by far too much so to admit of any hope of their being realized—have not been adopted. We have had one for remodelling the area around St. Paul's, so as to render it perfectly regular in plan, and uniform

in the elevations of the houses, which would certainly be a very great *architectural* improvement, but is not of a nature to urge itself very strongly upon public attention. One projector brought forward a scheme some years ago for opening a wide street in a direct line from the front of that cathedral to Hyde Park-corner! Again, we have had plans for forming a terrace from Whitehall to London-bridge, on the north side of the river; and, they being regarded as chimerical, others have been started for effecting the same purpose by means of a series of suspension bridges. If, however, all that is desirable cannot be accomplished, very much good may be effected by adopting some systematic course for the future. Had such been done before, hardly should we have had such a piecemeal improvement as Wellington-street and Wellington-street North: the former with a huge gap never likely to be filled up, desirable as it is that there should be something to shut out from view the unsightly backs of the buildings on the west side of Somerset-place; the other strangely irregular, instead of being, if not in a straight, at least in a continued, line.

**MODERN PRINTS.**—It is worthy of note that at the sale of the effects of the late Mr. Binmer, by Mr. Sotheby, during the past month, an unlettered proof of "The Jew's-harp" brought the sum of £22 1s. 0d. This print, engraved by John Burnet, from the painting of Sir David Wilkie, was originally published at one guinea, the proof, which sum was paid for it by the collector, whose representatives realized by it exactly twenty times the amount. In our age of "steel proofs," which employ printers for weeks, and "electrotypes," that multiply "early impressions" by thousands, such an event is not likely to occur often.

**DRAWING SCHOOL OF THE LIVERPOOL MECHANICS' INSTITUTION.**—In another part of our journal will be found an advertisement for a principal master in the drawing department of the above Institution. A few facts connected with the Institution may, perhaps, prove interesting. Though, as its name implies, it was originally intended for a *Mechanics'* Institution, yet the directors soon established day schools for the various classes of society; and, to accommodate the pupils of the evening as well as of the day classes, a sculpture gallery was erected in which the drawing-classes might be taught. This gallery is situated in the east wing of the Institution, and measures 75 feet long and 26 feet broad. It was fitted up under the immediate superintendence of B. R. Haydon, Esq., and is excellently lighted from the roof. It contains a very extensive collection of casts, statues, busts, &c. The principal are casts of the 'Apollo Belvidere,' the 'Medicean Venus,' the 'Fighting and Dying Gladiators,' the 'Dancing and Piping Fauns,' the 'Thorn Picker,' &c. &c. There are also several casts from the Elgin marbles, and a great number of busts, both ancient and modern. Besides the drawing and painting classes taught in this gallery, there are other classes in the Institution for mechanical, architectural, and naval architectural drawing. There are in all eight teachers of drawing regularly employed.

**PAINTED WINDOWS—CHICHESTER CATHEDRAL.**—The lovers of the Fine Arts will be gratified to learn that it is intended to fill with painted glass the triple Norman lancet windows at the east end of Chichester Cathedral, and that a public subscription is opened for that purpose, which already amounts to nearly £700. The design is open to competition, which will also be satisfactory to the public; but it would be most desirable for the interests of Art, that *artists* should be invited to furnish drawings, and that the design should not be left to those engaged in the glass-staining business, who, whatever may be their technical skill, can hardly be expected to know much of the higher rules of composition and effect, &c. It may be remarked as some-

what singular that the restoration of these windows should be undertaken by voluntary subscription after the lapse of exactly 200 years, the original ornaments of the cathedral having been destroyed by the Puritans at the siege of the city of Chichester, December 1642.

**MR. R. H. C. UBSDELL'S** painting of 'her Most Gracious Majesty and H. R. H. Prince Albert receiving the addresses of congratulation from the Corporation of Portsmouth,' was placed in the council chamber of the borough, on Monday the 28th of November. Besides the portraits of 49 members of the Council, there are those of her Majesty, H. R. H. Prince Albert, Lady Portman, the venerable Archdeacon Wilberforce, and the Earls of Liverpool and Hardwicke. All the local papers speak highly of this picture; and the Right Worshipful the Mayor, in introducing it to the Council, warmly eulogized it. Previous to its being sent to the hall, it was inspected by the Queen and H. R. H. Prince Albert, at Windsor Castle, who were graciously pleased to express their approbation of it.

**THE POLYTECHNIC "ETCHINGS."**—There can be no second opinion as to the policy of the projectors of the "Polytechnic Art-Union," in having secured the co-operation of the distinguished artists who form the "Etching Club." The design is to produce a series of illustrations of the "Songs of Shakespeare," in "finished etchings;" a copy to be presented to each subscriber of twenty shillings, in addition to which, he obtains the "chance" of a prize (in the usual manner); the prizes to consist of "Paintings, drawings, engravings, sculpture, bronzes, mathematical and all kinds of philosophical apparatus, working and other models made to scale, and musical instruments." This heterogeneous mixture may provoke the laugh of the unthinking; but it should be borne in mind that the gainer of a prize may select according to his own taste; that, consequently, the lover of pictures will not be forced to take a fiddle; and that, therefore, the mingling of matters, out of harmony, is by no means hurtful to the plan; while it will, of a surety, aid in advancing the great purpose of the Arts. There can be, at all events, no doubt that the work advertised to will be worth the sum subscribed; and as little that from the style of its execution it will be a help to public taste. The series will consist of thirteen etchings; on some of the pages there will be two. The following are the songs selected and the artists by whom they are to be illustrated:—Knight, A.R.A., drinking song, "Let the cannikin clink." *Othello*.—Redgrave, A.R.A., the song of Poor Barbara, "A poor soul sat sighing." *Othello*.—Cope and Stone, 'Youth and Age,' "Crabbed youth and age cannot live together." *Passionate Pilgrim*.—Creswick, A.R.A., "Under the greenwood tree." *As You Like It*.—Townsend and Bell, Ariel's song, "Where the bee sucks." *Tempest*.—Webster, A.R.A., and Creswick, A.R.A., Autolycus's song, "Lawn as white as driven snow." *Winter's Tale*.—Stonehouse and Bell, "Come unto these yellow sands." *Tempest*.—Taylor, Forester's song, "What shall he have that killed the deer?" *As You Like It*.—Horsley: Lady sweet arise, "Hark, hark, the lark."

**IMPROVED "MEDIUMS."**—We direct attention to the advertisement of Mr. Miller, upon this most essential subject. If his improvement be such as it professes to be, it cannot be too extensively known; for it is of incalculable benefit to the artist. If, on the contrary, it be a failure or an error, proper inquiry should be instituted in order to prove its utility. Under no circumstances should it be passed by in silence. In justice to Mr. Miller, we should state that he challenges a minute scrutiny into all he asserts—expressing his willingness to abide by the result of the closest examination that can be made.

## THE ART-UNIONS.

## MEETING OF ARTISTS.

WHATEVER may be the result of "the meeting of Artists" at the Freemasons' Tavern, one fact at least it has established beyond controversy—that ARTISTS CAN ACT TOGETHER AND IN CONCERT! To have proved so much is a great gain to the Profession. They constitute a powerful body—powerful, not alone from their numerical strength, but because of their intelligence, and the high consideration to which they are entitled as occupying a prominent position in society. We rejoice to find them assuming their proper place; it is the prognostic of a new era in the history of British Art; for it affords assurance that they will be hereafter disposed to think and act for themselves, and not to consign their wishes and interests to the charge of a few self-chosen representatives. The meeting referred to was in all respects creditable to them; the proceedings were conducted with system and dignity; strong expression was given to strong feelings, but with a degree of decorum which cannot but add to their weight. In only one instance did energy degenerate into passion. The artists felt they had a duty to discharge, and they did it boldly, firmly, and honourably. If we differ from them, in some respects, as to the views they have taken, we cannot hesitate to say they have acted rightly in the course they have adopted—both with regard to their dissent from the proceedings of the "private" Art-unions, and their declarations of steadfast faith in the principles and proceedings of that SOCIETY which has ever been, and remains, pure from even a suspicion of interested motives. The "Art-Union of London" had a right to expect from the artists a solemn record of their confidence, and they have not been disappointed. We are, as our readers know, among those who advocate the extension of "Art-Unions;" upon each and all of which (without any exception) condemnation has been heaped by a portion of the public press. In truth, serious objections may be, and have been, urged against every one of them; but it appears to us that these objections are overbalanced by the good that has arisen, or will arise, out of them—and that each has some particular recommendation to public favour. A very large proportion of the Artists have joined in condemning "The National Art Union." It was to place this condemnation upon record that the meeting referred to was held; and the result has been to establish, for the present at least, a line of demarcation between its projectors and the profession; for, as if to prevent any after concession, these projectors most unwisely followed up the day's proceedings by the concoction of an advertisement, which the Artists could construe only into a deliberate insult to a large proportion of their members. We lament this occurrence—as baulking, for a time, our hopes of directing the course of this Institution into a just and legitimate channel; for we had expected that certain manifest errors in its plan would have been remedied; that better securities would have been procured for a right fulfilment of its contract; and that the proposal to "borrow," and not "buy" pictures, would have been proved so futile as to lead to a complete change in this essential feature of the project.

We considered, and still consider, that the scheme of the "National Art-Union" presented certain advantages that would lead to present benefit, and a vast future utility, to the Arts. It is, we think, our duty to encourage any design by which the public can be more generally led to become familiar with, and consequently to appreciate, the works of the artist. The appetite once created, there will soon be a choice in the selection of food. If we had believed that this plan was calculated to prejudice the artists of our country, it would not have had from us even the limited and guarded support it has received. We may be permitted to say, that we shall have laboured, during four years, to very little purpose, if we have not left upon the minds of the artists an entire conviction that we could aid in no scheme that was calculated to injure them. We might refer, if it were necessary, to every number of our journal—of which this is the 48th—for proof that one principle has swayed us throughout—a desire to protect the interests, elevate the characters, and extend the fame of British Artists. That we have disturbed the tranquillity of some and

angered a few, is very certain; for, although ever desirous to write kindly and deal generously, we have not thought it meet to resemble the feather which floats in any direction in which the wind may blow. Nor shall we do so now. We have hitherto pursued a very arduous course, with as little yielding either to love or fear as most men; and if we lay down our pen, and consign to other hands the task of catering for the information of the Artist, we shall do so with the proud consciousness of having discharged our duty upon all occasions faithfully and fearlessly—honestly and sincerely rejoicing if a party shall be found to do the work better. We do not for a moment expect that any Artist shall adopt our opinions; but we do expect, and we have a right to expect, that he will give us credit for integrity of purpose, and believe, judging from experience, that we could advocate no project that we considered injurious to the Profession. We are almost equally averse to upholding, even slightly, any establishment that could work evil against "the Art-Union of London;" such humble aid as we could command has been given to that Society from the commencement of our undertaking. They had a right to demand it from any party interested in the welfare of the Arts; for their course has been, at all times, just, fair, and disinterested: they have effected vast good already, and only required a little "prompting" to effect still more. There is nothing that "the National Art-Union" can do, which "the Art-Union of London" may not do: the former will be always an object of suspicion, while with the latter public favour and confidence will continually go. But competition is a stimulus without which there never will be as large an amount of excellence as there might be; and these "private" Art-Unions will unquestionably stir up the "Art-Union of London" to greater activity, and to the avoidance of certain errors. To these errors we need not distinctly advert; communications have been made to us from time to time, which have, perhaps, enabled us to estimate their extent and importance more correctly than our readers can have done; the publication of some of them would have made a few artists look "marvellously small," to adopt a very modified phrase; and have manifested that the process of "money prizes" was liable to as serious objections as the mode of prize pictures—adjudged by a committee—pursued in Scotland and in Ireland; where, if we can credit the statements submitted to us, there have been jobs that would have disgraced the proprietors of "a Little-go." But, constituted as society is, we must accept the evil with the good. In all human Institutions there will be something wrong. We prefer the plan of the Art-Union of London to any other; because, to our thinking, it furnishes the greatest amount of good with the least proportion of evil. We are not, therefore, disposed to cry down "The National Art-Union," "The Polytechnic Art-Union," or any of the score or two of Provincial Art-Unions, although each of them has some manifest fault, which ought to be rectified, and which may be rectified; inasmuch as we believe, that out of each and all of them great good will arise, and that, in the end, the one which is really most worthy, will, like Aaron's Divine rod, "swallow up all the rest." The prospectus of the Polytechnic Art-Union is now before us; it stands directly in the road of the London Art-Union, and for one year, at least, completely blocks it up. For upon what principle can the latter expect to obtain for £60, a series of illustrations to a work, similar in character to that for which the former is about to pay a sum infinitely larger, and which it will produce long before the other can be got ready? The effect of this announcement will be, we presume, either to postpone to an indefinite period the appearance of the work contemplated by "the Art-Union of London," its abandonment altogether, or an arrangement more worthy of the Society and the artists. But to this we can surely have no objection; a far more serious evil may be that part of the plan of "the Polytechnic" which mixes up with pictures "mathematical, astronomical, and all kinds of philosophical apparatus, working and other models to scale, and musical instruments." We copy this paragraph from its prospectus, headed "Extension of the Principle of Art-Unions." And, as surely, there are in the plan of the "National Art-Union" errors so manifest that they *must* be remedied; some of its rules we imagine are even now undergoing re-

vision. It will be our duty to watch it on its career—aiding what is good, and endeavouring to remove what is bad. But to oppose it and other institutions *in toto*, is what we are by no means disposed to do; willing though we are to treat with high consideration and respect the opinion of the profession, which has been, to a large extent and in most unqualified terms, pronounced against it.\*

The great objection against the "National Art-Union" seems to be that the picture prizes will be improperly obtained; that they will be so collected as that artists shall derive little or no benefit from them; and that, consequently, there is no patronage of British Art in the plan. Now this difficulty may be easily obviated. We have reason to believe that it originated from an impression that to exhibit a collection of pictures to be subsequently distributed as prizes throughout the various towns of England, would be a powerful aid in procuring subscribers; but the disadvantage of this procedure is greater than its advantage. Let it be waived; let the projectors of the National Art-Union—having pledged themselves that half their receipts shall be expended as prizes— allot a certain sum for the purchase of proofs of fine prints (to this we see no rational objection), and the remainder to the purchase of pictures, over a fixed value, out of any exhibition-room of the kingdom—Provincial or Metropolitan—within a given period after the prizes are adjudged. This alteration in the prospectus would remove the most serious and valid objection that has been urged against it. Other improvements suggest them-

\* The party who seems to have excited most displeasure in connexion with this subject, is Mr. Moon, the publisher. This gentleman is assumed to have originated the "National Art-Union," and to be either its sole or its principal financial supporter. But the facts are (and we say this advisedly), first, that Mr. Moon did not originate the plan; and next, that he is neither directly nor indirectly connected with the undertaking, further than as having sold to the projectors the plates and proofs advertised by the National Art-Union, and having agreed to become one of their town agents. The plates he sold for the sums previously paid by him for copyrights and engravings, and he is no more a partner in the concern, to derive any pecuniary advantage from its success or failure, than the President of the Royal Academy. We assert so much upon authority, which, to our minds, is incapable of doubt. But, whether the project was or was not his, it was unjust in the artists to forget, that Mr. Moon has been, and is, a most enterprising and liberal publisher, who has supplied to the public many of the noblest and best works that have been issued in Great Britain,—one who has expended nearly £200,000 in producing works of Art, and whose engagements for plates at this moment amount to upwards of £60,000. It is needless to name the prints he has published; we printed a list of 15 in progress a few months ago: it comprised, 'The Christ Blessing Little Children,' 'The Monks by the Way Side,' and 'The Svegliatina,' after Eastlake; 'The Cotter's Saturday Night,' 'The Death of Tippeco Saib,' 'The Queen's First Council,' the 'Napoleon and the Pope,' and the 'Columbus,' after Wilkie; a series 'Deer Stalking in the Highlands,' after Edwin Landseer; 'The Queen Receiving the Sacrament,' and 'The Christening,' after Leslie; the 'Waterloo Banquet,' after Salter, and various other works, to say nothing of that magnificent publication, 'The Holy Land,' by David Roberts. Artists may be perfectly assured, that publishers are necessary to them; and if so, it is above all things important to defend them against injustice. To assert that they are "a despicable body," is unwise, as well as untrue, and reflects but little credit upon the party who so describes them. A letter has been addressed to Mr. Moon by another publisher, Mrs. Parkes, of Golden-square. It is written with much point and ability, but refers chiefly to the "wickedness" of multiplying copies of a print by the villainous process of electrotype; so that what is now sold for 10 or 12 guineas, may be obtained for as many shillings, or less. Such a result might be very prejudicial to publishers, but we suspect it would be far otherwise as regards the public. For our parts, we should fervently rejoice to find that the fact was so, although we have very little hope that it ever will be; inasmuch as we have reason to believe, and our belief approaches very near conviction, that the attempt to multiply prints by electrotype will turn out to be a complete failure. We have made minute inquiries upon this subject, and conversed with two or three persons who have tried the experiment. They assure us, that although the first few impressions taken from an electrotyped plate are as good as the original, they dwindle down by degrees, and, after about 200 impressions, become thoroughly useless. It would occupy too much space at present to describe the process, and explain the causes of this failure, but we shall do both ere long. No doubt, in time, this invention will be so improved as to accomplish the object aimed at; as yet, we more than suspect we are a very long way from a consummation so devoutly to be wished.

selves, to which we may hereafter refer, when we have ascertained the nature of those that are, we understand, actually in progress.

Meanwhile, those who take a broad view of this subject, will see cause for rejoicing. Good often arises out of evil. If neither of the existing Art-Unions be altogether perfect, they must be so improved as to draw nearer and nearer to perfection; and such a result can only occur from attention being directed towards them continually. The public mind is in a state of excitement—at the moment it may be unhealthy—but it will settle down into a state of calm and rational inquiry, the end of which will be a power to appreciate excellence.

We have been led away from the subject chiefly on our minds when we commenced to write these observations—THE PROCEEDINGS AT A MEETING OF ARTISTS HELD AT THE FREEMASONS' TAVERN, on the 17th of December. It was our intention to have printed these proceedings at some length—as well as we could from the awkward and confused reports that have been published in the newspapers. But we have just learned that our purpose is unnecessary, inasmuch as on the day when this journal will be in the hands of the public, a pamphlet will be issued by a committee appointed by the artists, containing a full and accurate report of the meeting, with all the speeches then delivered, including the very able, eloquent, and impressive address with which the accomplished chairman, the Right Hon. Thomas Wyse, M.P., wound up the business of the evening. This pamphlet may be procured by application to the secretary, James Fahey, Esq., York-terrace, Fulham-road.

#### REVIEWS.

**THE VICAR OF WAKEFIELD.** With thirty-two illustrations by WILLIAM MULREADY, R.A. Publisher, VAN VOORST.

No illustrated work of modern times has been brought out in so faultless a manner as this. Generally, in the conduct of a publication some accident occurs to mar it by a few blots. Some portion of its contents will have failed in accomplishing the purposed object; and although there may be much to satisfy, and abundance to gratify, one or two errors deduct largely from the merit of the whole. In this book there is absolutely nothing wrong; no single instance of a mistake; it is the nearest to perfection of any volume that has hitherto issued from the British press. We may first compliment the publisher on the judgment and taste manifested in the department that more exclusively belongs to him—it is beautifully printed on the finest paper; and makes an appearance that strikes at once by its chaste elegance; no attempt having been made to endow it with the "gift of tawdry," suited only to books that are not expected to out-live more than a season.

It is, however, to the part performed by Mr. Mulready and his worthy coadjutor, Mr. Thompson, that we are more especially bound to refer. The illustrations are all drawn upon the wood by the former, and engraved by the latter. When we heard that the accomplished painter was thus occupied, we rejoiced for two reasons; first, because we were assured of a valuable contribution to Art and Literature; and next, because he was setting an example that might be extensively followed. It has been a reproach to our great painters that they have rejected the task of drawing on the wood; and have, therefore, suffered the schools abroad to retain a position—pre-eminent, because they have had few competitors. Recently, indeed, several of our more able artists have come to the rescue. The "Thomson's Seasons" and "The Book of British Ballads,"\* contain some examples that may be compared with the best productions of Germany or France. But in both these cases there are some sad failures; as a whole, neither of them can be described as perfect. Such will be, almost inevitably, the result of a division of labour; the mixture of various styles will be out of har-

\* We have not yet brought this work under review. We shall do so, however, ere long; having postponed it, until we are able to print in the ART-UNION a variety of specimens from the volume. We hope to do this in two or three months; presenting to the reader one example after each of the several artists who have been occupied in producing it. To accomplish our purpose properly we shall publish a separate half sheet.

mony; and yet to intrust the entire to one hand would be, perhaps, to incur a greater peril, unless that hand should be as it is here, in the "Vicar of Wakefield," the hand of a very master.

The thirty-two illustrations of Mr. Mulready are so many full and finished pictures; and are as carefully studied, designed, and finished as if the reputation of the accomplished artist was staked upon each. They must, indeed, collectively, have occupied much thought, time, and labour—more than any publisher can adequately pay for; unless—and this is a very important consideration—the public shall be so cognizant of their true value, and so impressed with their exceeding accuracy and beauty as to appreciate them as they deserve. Upon the result of this EXPERIMENT very much depends; no less than whether the Art of designing on wood is to be an elevated Art in this country, or shall remain in the hands of comparatively inferior artists. We abide the issue, with some hope yet not without some misgiving; for we apprehend the taste of the public is not even yet sufficiently cultivated to distinguish between the gracefully meretricious and the intrinsically meritorious. To have produced such a work is highly honourable to the publisher; and it is creditable to his judgment to have placed the whole of the drawings in the hands of an engraver—that engraver being still the best of the many who work on wood.

To enter into a criticism upon each of these illustrations would be to fill a few pages instead of a column—all the space we can spare to a production of such large merit; yet each would well bear a lengthened and detailed description—beginning with the one that most pleases us; 'Choosing the Wedding Dress,' and ending with that which describes the happy finale:—'the Wedding of the Vicar's Children.'

A more exquisite volume, we repeat, was never issued from the English press: we trust it will be so received by the public as to lead to the production of others similar in character and of equal value.

**INTRODUCTION OF THE ARTS INTO GERMANY BY CHRISTIANITY.** Painted by PHILIP VEIT. Engraved by EDWARD SCHAEFFER. Published by VELTEN, CARLSRUHE, and at the Depot of Mr. H. HERING, Newman-street.

This is an engraving executed after an allegorical fresco, painted by Veit, in the Gallery of Frankfurt, consisting of a principal composition, in which lies the narration, accompanied by figures emblematical of Italy and Germany—one on each side. Veit is deservedly celebrated; and if his works, by their genuine distinctness from all others, limited our considerations to merits entirely their own, many of his compositions would hereafter be among those which are held up as worthy of imitation by all who would aspire to Art in its purest character. German art has countless admirers among ourselves—many are daring enough to go beyond mere admiration, and wed themselves to it for better for worse; but for ourselves our devotion leads us not so far—all-beautiful though it be. If the claims put forth by the German schools were not so strenuously insisted upon by themselves, we should be less scrupulous in weighing their pretensions—they profess a continuation of the Italian frescoes, but there is nothing as yet to warrant their claim to such a revival—a claim to which we could listen the more patiently if the spirit of these schools were an original essence, if the presumed continuation were carried on with a feeling as natively German as it is purely Italian; for, although Raffaele and Michael Angelo were perhaps the greatest men that have ever adorned Art, yet they have not done everything in Art—they do not occupy all the approaches to excellence—ergo, any imitation of them is not advancement, and notwithstanding their every effort in the style which they have adopted, it is still at Rome, where the Germans (as also the rest of the world) like one of the heroes of their own Schiller, can behold unequalled

— die Göttlichen  
Den Gruss des Engels, die Geburt des Herrn,  
Die heilige Mutter, die herabgestiegene  
Dreifaltigkeit, die leuchtende Erklärung.

The engravings before us are executed in the ordinary German line manner; that is, they are characterised by the thinness of a very careful etching, rather than by anything like the fulness and richness of French and English line-engraving.

In the principal part of the work, Religion is represented by a female figure, pointing with one hand to the Scriptures, and holding in the other the symbol of peace—she is looking towards another principal figure in the composition, St. Boniface, who is preaching Christianity to the rude nations of Germany—the most striking effect of whose doctrines is exhibited by an aged bard, whose brows are yet enwreathed with the leaves of the sacred oak, and his harp is broken, and his naturally majestic figure is bowed down in humility and despair. At a little distance, two men are attentively listening to the words of the preacher, as are also a group of youths, and deeply moved by his words a young girl stands near an oak, which a young convert, represented on his knees, has cut down by order of St. Boniface, as symbolical of the prevailing paganism; and near the trunk issues forth a spring of pure water as typical of a new existence. In other parts of the picture is shown the effect of religion, as regards the Arts. Three monks are painted, as if in the meditation of their seclusion, and to them is attributed the fostering care under which arose and flourished painting, Sculpture, and Architecture; also those embellishments of social life in the middle ages—Poetry, Music, and Chivalry, are respectively personified, and assist in perfecting the allegory.

**A SERIES OF VIEWS OF THE MOST PICTURESQUE SCENES IN RICHMONDSHIRE;** from Drawings by J. M. W. TURNER, R.A., and JOHN BUCKLER, Esq., F.S.A. Publishers J. B. NICHOLLS and SON.

We have here, collected into a volume, a series of thirty-two engravings from pictures which some years ago contributed to establish the fame of Turner, and to make reputations for some of our best line engravers. The prints were originally published in Dr. Whitaker's "History of Richmondshire," a work that is standard in our language, but which is of far too expensive a character for readers whose information must be obtained at comparatively small cost. The collection is valuable and interesting; it describes with rare effect the most picturesque scenery of that part of the North Riding of Yorkshire which in old times was the seat of chivalry and the throne of romance; each print is described, and an epitome of the History prefaces the book. It is pleasant to recur to names which, of late, have not been familiar to us; here we renew acquaintance with Pye, Le Keux, Scott, Middiman, the elder Landseer, Milton, and other eminent engravers, few, if any, of whom have been surpassed by their successors.

As a gathering together of rare works of Art, the volume is of great value; and, as a most agreeable treat to all lovers of excellence—both of painting and engraving—it is almost unapproached, even in this age of "improvement."

**WANDERINGS AND EXCURSIONS IN NORTH AND SOUTH WALES.** 2 Vols. By THOMAS ROSCOE, Esq., with fifty engravings, from drawings by Cattermole, Cox, and Creswick, A.R.A. Publishers, Wrightson and Webb, Birmingham; Tilt and Bogue, London.

We had frequent opportunities of noticing this work in its progress. It is now completed, and forms two beautiful and interesting volumes—the first containing "North," and the second "South" Wales. Both are enriched by excellent engravings, from admirable drawings. To the artist they are especially desirable, as famous guides to the most striking scenery of the British Islands, where the student from Nature finds his best materials. But to the general reader they may be a most agreeable and useful acquisition, for the letter-press contains a store of information, which may be resorted to for either improvement or amusement. The work, taken altogether, is unsurpassed in value by any modern publication.

**PORTRAIT OF SIR HENRY POTTINGER, Bart., G.C.B.** Drawn by S. LAURANCE—on Stone by DICKENSON. Publisher, DICKENSON.

This "authorized portrait," from a picture "in the possession of Lady Pottinger," comes in good time. It portrays a fine manly soldier, with the stamp of intellect upon a lofty brow, and a countenance expressive of generosity and firmness. It is calculated to produce confidence in the hero to whom has been confided a most important trust, and will be valuable to thousands who are interested

in the final issue of the war in Asia. The picture has been lithographed in a very meritorious manner; the style is bold and free, and the spirit of the painter has been evidently caught.

**PORTRAIT OF SIR WILLIAM FOLLETT.** Painted by F. H. SAY. Engraved by G. R. WARD. Publisher, M'LEAN.

A good portrait, and a good likeness of one who will be "great hereafter," and who has already gained a professional standing which few men have reached at so early an age. The Solicitor-General is in all respects a remarkable man; happily he is still young. He is destined to play a prominent part on the great theatre of life; and there can be little doubt that much that will rise out of the "big future" will depend upon his energy, integrity, and force of mind. The world has many guarantees that they will be exerted for good. This portrait of him is a desirable acquisition to thousands—not alone of his professional brethren, by whom he is universally respected and esteemed, or of the friends, of whom his amiable disposition has acquired "troops"—but of the public, to whom he is a person of no common interest. His native Devon is proud of him; and his country even now classes him among its "worthies." Mr. Say has copied his expressive and generous countenance with exceeding accuracy; the portrait is one of the best of the day; and it has received ample justice at the hands of the excellent engraver.

**SUNDAY MORNING.** Painted by ALEX. JOHNSTON. Engraved by FREDERICK BROMLEY. Publishers, WELSH and GWYNNE.

A most pleasant print; a sweet reading of an impressive passage in Scottish life; a fine example of Art; and altogether just such a picture as may be coveted by all classes, not alone for its intrinsic merit, nor because of the moral lesson it conveys, but because it is one of those productions of the pencil and the burin which no one can look upon without deriving enjoyment—the highest and most honourable purpose of the Arts. An aged man sits by the side of a rustic table at his cottage door; the book rests upon it, open; his son, a hale and hearty yeoman, leans against the paling, standing, and reads to the small and happy group; the young wife is seated between the husband and the father, a child clings to her arms, and another lies in her lap. The story is told with force and truth; the small episode is touchingly described; the picture is eloquent of simple nature. The various accessories are skillfully introduced. A sheepskin, placed under the feet of the grandsire, speaks of care and forethought in those to whom he is dear; the sentinel dog is at his post; the spire of the village church is seen in the distance; and a swallow is flying to its nestlings in the eave of the comfortable cottage.

The picture has been engraved with considerable ability. It is the work of a young painter, and we accept it as an earnest of his future fame. In a former number of this journal we recorded the death of the senior Bromley, an artist who sustained a high reputation for above half a century: the Frederick Bromley who has produced this plate is his grandson; the family honours are not therefore in danger of being lost. There are parts of this print of which the elder Bromley might have been proud in his best days.

**THE CLANS.** By R. R. M'IAN; with Descriptions by JAMES LOGAN. Publisher, BOSELEY. This work—about to be issued in parts—promises to become one of the most valuable and interesting publications of modern times. It pictures the peculiar costume of each of the Highland clans by a portrait, coloured so as to give due effect to the immense variety of tints upon the tartans. The portraits are painted by a veritable Highlandman—an artist of the true stamp—who is familiar with his subjects, and will immortalize them *con amore*. Two or three specimens only are before us; we shall therefore describe the work more fully next month; these specimens, however, justify us in anticipating a work of no ordinary importance.

**THE IMPERIAL FAMILY BIBLE;** illustrated by a superb Series of Engravings from the Old Masters, and from Original Designs. By JOHN MARTIN. Publishers, BLACKIE and SON, Glasgow.

"The volume" has progressed to its twenty-fourth

part. It is a beautiful as well as a valuable gift to every home where "The Book" is welcomed. The type is large and clear; and the marginal notes are introduced in vast numbers, but without disturbing the text. The prints are all good—some of them of high excellence—and we rejoice to find in recent numbers a few introductions from the illustrations of the German school.

**THE COMIC ALBUM; a Book for every Table.** Publisher, W. S. ORR.

A pleasant brochure for merry Christmas times, when serious thought is little to be recommended. The stories and poems will pass muster very well, although pretending to no originality, and nothing very novel in the way of Art. The book is full of humorous lithographic prints; every page containing two or three; and these might easily provoke a laugh even at a more sober season. The most remarkable part of the volume is its cover, printed in gold and colours, from the press of Vizetelly and Co.

**THE BIJOU ALMANAC.** Published by A. SCHLOSS, Berners-street.

This little book—the butterfly of the annuals—comes again; and is now ushered into the world with the name of Miss Mitford, whose verses are scarcely worthy of her reputation. It is, as most of our readers know, about the size of a filbert—literally  $\frac{3}{4}$  inch by  $\frac{1}{2}$  inch—and contains six portraits "engraved on steel," with poems upon each of the persons here immortalized, and an almanac with as much information as most people require. It is a pretty little toy-book, elegantly done up in a tiny cover of morocco gilt, with a case, and a magnifying glass for the service of those who may think of reading it. It has had the honour to enumerate among its editors ladies so distinguished as Mrs. Norton and poor Miss Landon, who first gave it the advantage of her graceful poetry.

#### TO CORRESPONDENTS.

As advertisements, this month, have occupied a very large proportion of our journal—no less than a *third* of it, instead of, as usual, a *sixth*, we publish, with the present number, an *extra half sheet*; this, of course, is not charged for. It is stamped, in order to avoid any difficulty in its transfer by post.

We have received an answer to our Glasgow correspondent, "Mahistick," which we shall be glad to forward to him.

"An Old Subscriber."—Descriptions of the Prints issued by the London Art-Union will be found in their Report.

It is our intention to give, occasionally, notices of Foreign Living Artists, as we have reason to imagine that they will prove not only an appropriate feature in our journal, but one very acceptable to the majority of our readers.

In answer to a correspondent, we should say, it would be advisable for "A Student in Art," who has commenced a regular course of study late in life, to draw diligently from the antique and living model together, in a private *atelier*, under the direction of a master; and we, therefore, refer our correspondent, for further information, to an article in our paper for October, on "Schools of Art," in which our opinion is expressed. [This reply may be taken by two other correspondents.]

If we understand correctly a subscriber (Ollerton), he has had no experience at all in drawing. We have had opportunities of examining drawings done in the manner he alludes to, but they are generally failures, without some preparatory knowledge of outline; under such circumstances it would be difficult to speak positively in answer to his question. He would ultimately be more satisfied by an inspection of the merits of the different methods.

The memoir of BARKER in our next.

We must postpone the letter on "Crayon Drawing."

As we have some reason to think that occasional articles of a lighter character than those which regard the actual business of life, will be agreeable to many of our readers—as reliefs to more sombre matters—Mrs. S. C. HALL will commence, next month, in this journal, a series of papers under the title of "MEMOIRS OF PICTURES."

We have received the letter dated "Augsburg, Sept. 1842;" but the writer will, perhaps, think that it contains too little concerning Art. We hope to hear from him again.

The article signed "Critic" is scarcely calculated for insertion. Neither is that signed "Junius."

The memoir of the late Mr. John Rhodes, of Leeds, in our next.

J. B. M.—We believe that in all instances the approach of a provincial exhibition has been noticed in our journal—either by advertisement or paragraph, or both. The suggestion of our correspondent is a very good one; we will endeavour to adopt it; but to do so is not easy.

Subscribers will do well to complete their volumes—if they desire to do so—with as little delay as possible. Parts 38, 39, and 40, i. e. for March, April, and May, are out of print. The other numbers may still be procured; but some of these will be soon exhausted.

In One Vol., small 4to., tastefully bound, in imitative vellum, price 31s. 6d.

**THE BOOK OF BRITISH BALLADS.** Edited by S. C. HALL, F.S.A.

London: Jeremiah How, 132, Fleet-street.

On the 1st of February, price Half-a-Crown,

PART I.  
(To be completed in Eight Monthly Parts.)

**MRS. S. C. HALL'S SKETCHES OF IRISH CHARACTER.** Illustrated by the following eminent Artists:—W. H. Brooke, F.S.A.; N. T. Crowley; George Cruikshank; W. Evans, of Eton; J. Franklin; J. Gilbert; W. Harvey; J. R. Herbert, A.R.A.; D. MacLise, R.A.; R. M'lan; Mrs. M'lan; H. M'Manus; A. Nicholl, A.R., H.A.; G. F. Sargent; J. C. Timbrell; J. H. Townsend; C. H. Weigall; and S. West. Engraved on Steel and Wood. This Work will correspond in size and appearance with "Ireland; its Scenery and Character."

London: Jeremiah How, 132, Fleet-street.

This day is published,

**IRELAND: ITS SCENERY AND CHARACTER.**

By Mr. and Mrs. S. C. HALL.

Three vols. Imperial octavo, price 24s. Illustrated by 48 Engravings on Steel; 18 County Maps; and 491 Engravings on Wood.

This work being now completed with the 27th Monthly Part, issued on the 1st of January, 1843, subscribers are requested to complete their volumes without delay.

As an illustrated work it is believed few publications of modern times have been so satisfactorily sustained from its commencement to its close. The best artists have been engaged in its production—the "scenery and character" are, in every instance, pictured from sketches taken on the spot—and the engravings have been executed by the most competent engravers.

The History and Descriptions of Ireland, from the justly popular pens of Mr. and Mrs. S. C. Hall, have obtained the universal approbation of the public press; and the very large circulation which the work has enjoyed, affords the most unequivocal proof of its great and extended popularity.

London: Jeremiah How, Publisher, 132, Fleet-street.

**NEW EDITIONS** have lately been published of Mr. ROSCOE'S WANDERINGS AND EXCURSIONS IN NORTH AND SOUTH WALES. Each volume is embellished with 50 beautiful Steel Plates of the Abbeys, Castles, River and Mountain Scenery, &c., and a new Map. It forms an elegant work for a present, or for the drawing-room table; and no well-selected library can be considered complete without it. Price 25s. cloth extra, or 35s. morocco extra per vol., and either may be had separately.

Tilt and Bogue, Simpkin and Co., and Orr and Co., London; Wrightson and Webb, Birmingham; Wareing Webb, Liverpool.

On the 1st of January, 1843, will appear Part I. of a new and unique Work, entitled,

**THE CLANS;** consisting of highly-coloured Lithographic Plates, representing full-length Figures of Chiefs and other Personages in their respective Costumes; from Original Paintings made expressly for this Work. By R. R. M'IAN, Esq., with Descriptive Letter-press, by JAMES LOGAN, Esq., F.S.A.Sc., Corresponding Mem. Soc. Ant. Normandy, &c. Author of "The Scottish Gaol."

The object of the Publisher, in the production of this Work, is to give accurate representations of the Tartan, Arms, and Insignia peculiar to each of the Scottish Clans, with requisite Descriptions and Historical Notices of each.

It is intended to be published in Parts, each containing Three Coloured Plates, with Letter-press, in a Wrapper, to appear on alternate months, and is expected to be completed in Fifteen Numbers. The size will be imperial quarto, and the price,—

To Subscribers ..... 12s. each Part.

To Non-Subscribers ..... 15s.

A few Copies will be printed on imperial folio, price 21s. each Part.

It is requested that Subscribers will forward their names and addresses to the Publisher as early as possible, as a Printed List of them will be given.

London: Published by W. Bosley, 28 and 29, Silver-street, Golden-square; also, Adam and Charles Black-Edinburgh.



ESTABLISHED 1829.

## THE ART-UNIONS OF GERMANY:

Under the Patronage of  
H.R.H. THE DUKE OF SUSSEX,  
H.R.H. THE DUKE OF CAMBRIDGE,  
AND THE NOBILITY.

BERLIN, DÜSSELDORF, AND DRESDEN.

The price of the Subscription Ticket, in either of the above Associations, will be 20s. each, which will entitle the holder to one copy of the Annual Presentation Engraving, which will be delivered IMMEDIATELY after the drawing, free of duty and carriage, and also the chance of obtaining a work of Art, value from £10 to £300.

The Engravings, which from the first establishment of these Societies have formed the Presentation Prints to each Subscriber, and which are executed in the very first style of Art, are exhibited daily at the German Repository, 153, Regent-street.

A Prospectus, detailing the plans of management of the German Art-Unions, and explanatory of the advantages afforded to the Subscribers, can be obtained, or forwarded free, upon application to

HENRY HERING, Secretary,  
153, Regent-street,  
Bankers' Union Bank of London.

That independent and interesting Monthly Journal, "The Art-Union," in speaking of the facilities now offered to persons resident in this country of becoming associated with the Art-Unions of Berlin, Düsseldorf, and Dresden, thus says:

"It is proposed to extend the benefits of the Art-Unions of Germany to this country, an enterprise which must cause a considerable circulation of German Engravings among us, and whence can result nothing save improvement."

And in alluding to the Engravings which have been gratuitously presented to the Subscribers, the same Journal adds:

"In 1839, the Art-Union of Düsseldorf presented to subscribers an engraving by T. Felsing, from a picture by Bendeman, entitled 'Girls at the Fountain.' The title, which might admit of a much less refined illustration than exists in this beautiful engraving, is not worthy of the work; for, in the composition, the fountain is a mere accident, the whole force of the theme being settled in the expression of the countenances of two girls, which involves a tale of the heart. The engraving is in line, and in the perfection of that style. In 1840, the same Art-Union presented to its subscribers an engraving by Felsing, from a picture by Köhler, entitled 'Poetry.' The subject is made out by a figure in a sitting position, winged and draped, and writing in a book the inspirations she is invoking. This figure is also in line engraving, and is as much superior to ordinary allegory, as good poetry is to bad. In 1841, this was followed by 'The Queen of Heaven,' engraved by Professor Keller, from a picture by Deger, exhibiting the most exalted feeling for religious painting.

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## THE ART-UNION.



LONDON, FEBRUARY 1, 1843.

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NOTES ON BRITISH COSTUME.  
PART THE THIRD.\*

BY FREDERICK W. FAIRHOLT.

## THE PLANTAGENETS.

To attempt to narrate all the varieties of fashion introduced during the reign of Richard II. in the space allotted me is an evident impossibility. The freaks of ever-changing fashion were as varied as the whim and extravagance of the many courtiers who thronged the palace of the king—himself the greatest fop.

His effigy, and that of his queen, Anne of Bohemia, in Westminster Abbey, are remarkable for the costly splendour of their habiliments and their evident accuracy of portraiture. The king's hair, which is ample and flowing, is confined round the temples by a narrow band; his moustachios are trimmed close, as also is his beard, except two small and pendant tufts that hang from each side of the chin. The queen's hair is also confined by a band, and is allowed to flow down the back in great profusion. The exceeding splendour of the dresses are, however, the most remarkable points for consideration. They are embroidered all over with the royal badges and devices, and decorated with rich and elaborate borders. The letters **R** and **A**, his badge of the white hart, crowned and chained, the sun emerging from a cloud, and the broom plant; cover the entire dress. His queen's, still more costly and elaborate, is decorated with her badges of the ostrich, the interlaced band or knot, and the **R**—**A**, joined by a band or chain, and regally crowned. They are much the finest

\* Continued from page 9.

† Or Planta genista, a sprig of which was always worn in the cap of the great ancestor of the family, Geoffroy le Bel, from which circumstance it is said to have derived its name of Plantagenet.

examples we possess of the fashion of embroidering the dress with heraldic insignia.\*

The famous portrait of Richard II., in the Jerusalem Chamber, is another fine example of the usual dress of a monarch, who, with his courtiers, seems to have set no bounds to extravagance in clothing. His dalmatic in this picture is embroidered all over with roses and the letter **R**; his robe is lined with ermine, with a deep collar of the same material covering the shoulders, and fastened round the neck by a band and clasp of the most costly jewelled ornaments. His shoes (like those upon the effigy) are also richly embroidered and set with stones; and his crown, sceptre, and orb, are very elegant and splendid.

There is also an engraving, by Hollar, from a picture at Wilton, of this monarch, in a different but equally gorgeous costume.

The fashion of embroidering the dress with heraldic devices, family badges, or initial letters of the name, and mottoes used by the wearer, became common during this period. The edges were also cut into various shapes, of leaves, &c., and richly decorated with elaborate workmanship, being frequently set with precious stones. The servants of the nobility were also sumptuously attired, and a universal extravagance in dress reigned through the nation. "Every man," says Harding, in his chronicle, "desiring to surpass his fellows in costly clothing of silk, satin, or damask," and with the universal feeling that seems to pervade ancient and modern dandyism, never troubling themselves about the payment for these articles of extravagance. Harding adds, that—

"Cut worke was great both in court and towns,  
Both in men's hoods, and also in their gowns;  
Embroidery and fur and goldsmith's work all new,  
In many a wyse each day they did renew;"

and that no array so rich, costly, and precious was known either before or since.

The reader of English history, during this troublesome period, might imagine that the heroes of chivalry, the knights and warriors of the age, those models of courtesy and bravery, who frequently, upon the battle-field,

"Lay down to rest with corslet laced,  
Pillowed on buckler, cold and hard,"

would at court be exceptions to the general love of effeminate finery. Quite the reverse. The hero

"sheathed in steel,  
With belted sword, and spur on heel,"

leaving the scene of war, or the lists of the tournament, arrayed himself with a softness and luxuriance so perfectly feminine, that the declaration of the satirists of the age, that it really was difficult, if not impossible, to distinguish the sexes if the face was turned aside, becomes strictly true. For proof, take the following illustration, copied from one of the most extraordinary and



\* We are indebted to Mr. Hollis, who has delineated these figures in his "Monumental Effigies," for their restoration. The patterns were concealed by the dirt of ages, having been executed in delicate indentations or series of dots, and their existence doubted, and positively denied, till his patience and perseverance again brought them to light.

valuable manuscripts in the National Collection. It represents a knight and a gentleman in civil costume; and is the first illumination in the vol. marked No. 1319 of the Harleian Collection, which is a metrical history in French of the adventures of Richard II., from the period of his last expedition into Ireland to his death in 1399; and was "composed by a French gentleman of mark, who was in the suite of the said king," and who prevailed on a noble knight of his acquaintance to leave France and join Richard in his wars. The illumination represents the author of the work addressing this knight and proposing the journey. The amplitude and splendour of the dresses, with their sleeves reaching to the ground, and ornamented at the edges by being cut into leaves and other patterns, will at once be noticed. The whole of the illuminations in this beautiful and valuable historic manuscript, the work of an eye-witness of the extraordinary events in our history immortalized by Shakspeare, are by far the finest authority for the costume of this period, and for Shakspeare's drama. With such accuracy are they executed, that the various personages of the narrative may always be traced by feature as well as by dress; and from these miniatures the portraits of the Earl of Northumberland, and others have been enlarged for Harding's "Shakspeare Portraits."\* The whole series, sixteen in number, have been beautifully engraved in the twentieth volume of the "Archæologia," where the poem (to which all our historians have been greatly indebted) is printed entire, with a prose translation.

It must not be imagined that long, wide, and flowing gowms were the only dresses of the fashionables of the period. They were sometimes worn in the opposite extreme, and so short that they did not reach the hips; a fashion loudly complained of as indelicate by the clerical satirists of the times, who, indeed, found much that they might reasonably object to. The figure to the right in the engraving here given, will display this fashion, which looks sufficiently



absurd in conjunction with the wide sleeve of this article of apparel. The three figures in the original manuscript are believed to represent the uncles of Richard II., the Dukes of Lancaster, York, and Gloucester.† It has been carefully traced from the original illumination, and placed upon the wood-block from that tracing, that no possible change of form, however slight, might take place, and warrant a supposition that the ex-

\* An instance of their minute accuracy may be mentioned. Bolingbroke is depicted in a black dress and dark-coloured armour. He was in mourning at this period for the death of his father.

† The MS. is among the Royal Collection, marked 20, B. 6, and is a copy of a letter on the subject of a peace between France and England, written by an aged monk at Paris, and presented by him to Richard, who is depicted as seated on his throne, and receiving the book from the monk, surrounded by the officers of his court and his nobles.



travagance of dress here delineated was in any way caricatured. The hair of these noblemen is bound by jewelled circlets round the forehead; one carries a hat similar to that worn by the central figure. The spreading dark cuff of the sleeve is a peculiarity of this age, as are also the enormously long toes which became so fashionable, and were termed *crackowes*; being so named, says Mr. Planché, from the city of Cracow. Poland and Bohemia, having been incorporated by John, the grandfather of Richard's Queen, and the fashion probably imported from thence. They are compared to "devil's claws," by a contemporary writer, who says, that they were fastened to the knees with chains of gold and silver. But one representation of crackowes thus fastened has been recorded, and in that instance they are secured to the girdle. Smith, in his "Ancient Costume of England," has cited this picture, which he informs us is preserved in the castle of Kielberg, in Swabia, and is a full length portrait of James I. of Scotland; but the chain and ornamental loop hanging round the left leg of one of the figures in the above group, may be one of these fastenings through which the toes were drawn. It is the only approach to it that I am enabled to depict; but the fashion of thus securing the toes, and enabling the wearers to walk without confusion, is well authenticated by contemporary narrators of this inconvenient absurdity.

The *shape* of the ladies' costume continued the same as that before described, except that the long streamers or tippets (as with the men) were discarded, and the dress elaborated with ornamental and heraldic devices, and frequently party-coloured.

The poems of Chaucer—the Shakspeare of the middle ages, and certainly the most original and extraordinary writer that England up to that period had produced,—to whom Spenser so affectionately alludes, as

"Old Dan Geffrey, in whose gentle spright  
The pure well-head of poetry did dwell"—

has, in his immortal "Canterbury Tales," given us the best information connected with the costume of the different grades in English society during this reign.

The young squire was dressed in a short gown with sleeves long and wide, embroidered all over with white and red flowers, and his hair was as carefully curled as if each lock had been laid in a press. His yeoman was clad in a coat and hood of green, with a horn slung across his shoulders by a green baldrick, like a good forester. Under his belt was fixed a sheaf of arrows, tipped with peacock's feathers; a sword and buckler on one side, and a "gay dagger" on the other. In one hand he bore a bow, and upon his arm a gay bracer; while a silver figure of St. Christopher, his patron Saint, ornamented his breast. The merchant had a forked beard, and was arrayed in a party-coloured or motley dress; he wore a hat of Flanders beaver, and his shoes were "clasped fair and fetously." The Frankelien, or country gentleman, is described as wearing at his girdle an anelace and gipclere. The haberdasher, carpenter, weaver, dyer, and tapestry-worker, were clothed in the livery of their various companies; their pouches, girdles, and knives, wrought with silver, and "not with brass." The shipman was habited in a gown of "falding," or coarse cloth, reaching to the knee, a dagger hung under his arm by a lace passing round his neck. The poor ploughman wore a simple tabard, a jacket or sleeveless coat. The miller had a beard as broad as a spade, and wore a white coat and blue hood, with a sword and buckler by his side. The reeve or steward had his beard close shaved, and his hair cut close round the ears and at the top of his head like a priest's; and he wore a long surcoat of "perse," a sky-coloured or bluish gray cloth, which was tucked like a friar's gown about him. He carried a rusty blade by his side.

Of the ladies we may notice the wife of Bath, whose costume may be taken as a good example

of that of the other classes of the commonalty; she wore kerchiefs on her head of fine cloth upon Sundays, that "weighed a pound;" scarlet hose, with moist new shoes. Her travelling dress was a wimple, a hat as broad as a buckler or target, and a mantle. In the course of the Tales many other illustrations of costume will occur; that of the carpenter's wife in the Miller's Tale may be cited as an instance. She wore a girdle "barred all of silk," a white "barne-cloth" or apron, full of gores, or formed perhaps of patchwork. The collar of her shift was embroidered before and behind with black silk, and fastened by a brooch as big as the boss of a buckler. Upon her head she wore a white "volupere," or cap tied with tapes, and a broad silk fillet round her head. At her girdle hung a leather purse ornamented with metal buttons and silk tassels; her shoes were laced high upon her legs.

The Parson's Tale contains some severe allusions to the fashions in general, and details much information in the illustration of their peculiarities, with the reasons for condemning them held by the soberer kind of people.

The ecclesiastical costume is chiefly remarkable for an increase of splendour. The vestments of the clergy were richly embroidered with figures or flowers, and other ornaments of the most elaborate workmanship, and the borders sometimes were set with precious stones; while upon the workmanship of the mitres and crosiers of the clerical dignitaries the art of the goldsmith and jeweller was exhausted in exquisite inventions. The effigy of John de Sheppey, Bishop of



Rochester, who was consecrated to the see in 1352, and died 1360 (engraved in the thirty-fifth volume of the "Archæologia," with an account of its discovery), is a fine example of the clerical splendour of the period. He wears a mitre elaborately wrought and set with jewels. The collar of his chasuble or cope is also richly wrought, and stands up freely round the neck; it has a pattern all over it. The dalmatic is covered with rich florid embroidery. The alb is also embroidered in front with a species of flower arranged like an X, and which may be supposed to represent a Greek cross. His gloves are richly embroidered and jewelled on the back—a mark of high dignity in church and state; and he carries over his left arm the maniple, a narrow strip of embroidered cloth, which originally was a napkin used for wiping any impurities from the sacramental cup,

but which took this form at a very early period; it may be seen in the hand of Stigand, Archbishop of Canterbury, in the cut of the coronation of Harold, in the second part of these notes. He bears a richly-decorated crosier (the head is broken off in the original), the staff of which is enswathed with linen. His shoes are also embroidered, and the bands that ornament them are intended to represent the thongs of the ancient sandals that gave place to them.



The two figures here, copied from brasses, are good illustrations of the ordinary clerical costume. The effigy of Richard Thaseburgh, who died in 1387, in Heylesdon Church, Norfolk, is copied from Cotman's "Monumental Brasses." It is a good example of a priest fully habited for the altar. He wears a chasuble, or cope, with a rich collar, beneath which appears the ends of the stole. The alb is decorated in the front, and an embroidered maniple is upon the left arm. The other effigy is in the church of the Hospital of St. Cross, near Winchester, and represents John de Campden, the grand vicar and confidential friend of the great Wykeham, and who was appointed master of the hospital in 1382. He wears the rochet, the alb, and the stole.

My space warns me of the necessity of doing no more than again referring to "the honour of English tongue"—Chaucer—for much that is curious in the way of information upon this point. The monk in the "Canterbury Pilgrimage" is luxuriously habited; among other expensive articles, are noticed—

"——his sleeves purfled at the hand  
With gris, and that the finest of the land;\*  
And for to fasten his hood under his chin,  
He had of gold ywrought a curious pin."

The parish clerk Absolon, in the Miller's Tale, is richly dressed in red hose, a sky-blue kirtle ornamented with points, or tags, and over all a white surplice, "with Paule's windows carven on his shoes;" that is, they were cut or embroidered like panes of glass, a fashion previously treated of, and of which many examples have occurred in the illustrations to these notes. The ploughman rails at the clergy in unmeasured terms for their almost regal luxuriance.

The various orders of monks that now were established in England were the Benedictines, the earliest introduced into our island having been probably brought in by St. Augustine, but first generally established in the tenth century by

\* Garments thus "purfled," or bordered with costly furs, as "gris," miniver, or ermin, were in great request among the wealthy clergy, who were restrained by clerical ordinances from an imitation of the fashionable freaks and follies of the times; and of which restraint it became necessary frequently to remind them. They therefore indulged themselves in the luxury of the most expensive materials and finest cloth for their ordinary costume, while their official dresses allowed of the most costly and ornamental materials, which were unsparingly adopted.

St. Dunstan. In 1123 the Cistercians or Bernardines were introduced; and in 1180 the Carthusians; in the thirteenth century a formidable rival to the regularly-established monks, appeared in the new religious order of Mendicant Friars. The Dominicans, or Black Friars (also known as preaching friars), and the Franciscans or Grey Friars (also called Cordeliers), were established by the Pope's authority in 1216 and 1223. Of many other orders which soon sprung up in imitation of these, all were eventually suppressed except two—the Carmelites, or White Friars, and the Augustines, also known, as well as the Franciscans, by the name of Grey Friars, from the colour of their cloaks. For the costume of these popular religious orders we must refer the reader to the plates in the last splendid edition of Dugdale's "Monasticon."

The most interesting military class of the earlier period of the Plantagenets were the Knights Templars, a body of men called into existence by the various pilgrimages undertaken to the Holy Land, and elevated into importance by the Crusading mania of Richard I., and other romantic warriors. The dangers that beset a pilgrim on all sides from his first landing in Palestine, and the frequent sacrifices of life to Mahomedan hatred and prejudice, determined nine valiant and pious knights to form themselves into a band for their especial protection, and to bind themselves by a vow to save them harmless during their religious sojourning in that country. Leading a life of piety and chastity, eschewing pomp and riches, and uniting the character of monk and soldier, they attracted the attention of the world; and all moneys sent to them from Christian countries were religiously devoted to the service of the pilgrim and his advantage, while remaining under their protection. Their ultimate wealth, their power, their fall, and the many cruel and unjustifiable proceedings commenced and carried out by jealousy and avarice, ending in their suppression and destruction, in many instances by the cruellest tortures, are matters for the historian to narrate; and which, when read, leave an indelible impression upon the mind of the cruelty that may pass under the name of justice, and be sanctioned by the greatest of the land, when popular clamour is misdirected by designing men, and enforced by appeals to man's worst passions. They were as much the objects of jealousy to their rivals, the more ancient body of Knights Hospitallers, whose more immediate province it was to provide lodgings for poor pilgrims and attend to their wants; but which eventually became a military order, owing to the success of the Templars, and in imitation of them; and the two bodies regarding each other with much hatred, would turn their arms against their rivals, instead of mutual attacks upon "foul Paynims;" and thus the warriors who had sworn to protect all comers and oppose all foes to Christianity, forgetting its first and greatest precept—charity—would strew the field with their brother believers, leaving the "Heathen hounds" they so much despised, sensibly strengthened by their sinful weakness.

The distinction in dress between a Knight Templar and a Knight Hospitaller, consisted in the mantle, which was thrown over the shoulders and hung upon the ground. The Templar's mantle was white, with a red cross upon the left side; the Hospitaller's black, with a white cross in the same position. Good engravings were etched by Hollar, for "Dugdale's Monasticon," of both these dresses, and they may be seen in the last edition of that work.\*

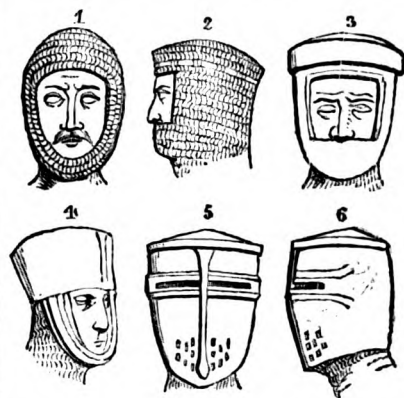
The effigies in the Temple Church, London, which are nine in number, and are known throughout England and elsewhere as the

"Knight Templars," are certainly the finest and most interesting collection of monumental effigies possessed by any one church in the kingdom. As works of Art they are deeply interesting, from the correct idea they give of the state of sculpture at this early period; and they exhibit the military costume as it is said to have been worn at the Crusades, and with the addition then invented to suit the torrid climate in which the "warriors of the Cross" fought. Thus, it is said, that the surcoat, or tunic without sleeves, worn over the iron armour of the knights, was adopted to veil that defence which was apt to heat with the sun to a degree that would render it inconvenient to the wearer. The figure here engraved from one of these effigies, displays this



surcoat hanging lower than the ringed hauberk beneath; it had also the advantage of distinguishing different nations by its colour and form when congregated on the battle plain. The chausses of the knight are also formed with rings set edgewise; which Bohadin, the Secretary of Saladin, speaks of as excellent protections from the arrows of their opponents, which, he declares, stuck upon them without injury to the wearer. "I have seen," says he, "not one or two, but nearly ten sticking upon a soldier." The large shield of the knight is supported by an ornamented strap passing across the shoulder; a similar one crosses the waist towards the right side where the sword hangs. His hands are crossed upon the breast, probably with the same intention that the legs of other effigies of this class are placed in a similar position, to indicate their militant profession of the cross, and are covered by the chain-mail not separated for the fingers; and he wears a plastron de fer, or cap of iron; which is still sometimes in use at this period. The figure is altogether a good illustration of the military costume now worn.

In the helmets the principal changes would appear to have taken place, their heat and inconvenience being modified in various ways, without exactly rendering the wearer less secure; although the necessity for guarding the face from a sword cut, now that the nasal was abandoned, led to the perfect envelopment of the head in the barrel-shaped helmet worn during the reign of Richard I. Some few varieties have been selected in the accompanying engraving. Fig. 1, from an effigy in the Temple Church, shows the hood of chain-mail drawn over and enveloping the head, and which continued in use until the reign of Edward III.; and in some instances it is shown thrown back and lying on the shoulders, in the manner of the cloth hoods. Fig. 2, from the effigy of William Longespée, the natural son of Henry



II. by Rosamond de Clifford (the "Fair Rosamond" of the old writers and ballad-makers), who died in 1226, and is buried in Salisbury Cathedral. His head is in this instance also covered with the hauberk: it takes its shape probably from a cylindrical defence for the head beneath, similar to that upon fig. 4. "There are authorities of the time of Edward I.," says Meyrick, "to show that this under-cap was of steel," the upper one being styled a "coif de mailles." Fig. 3, from an effigy in the Temple Church, gives us the steel helmet, or "chappelle de fer," entirely, like No. 2, covering the mouth and face, except the nose and eyes. Fig. 4, also from the Temple Church, depicts the helmet upon the figure of Geoffry de Magnaville; it is a plain round cap of metal, bearing an unlucky resemblance to an inverted saucepan, and secured by a strap or band of iron beneath the chin. The face, however, has been much injured, and this part is not to be distinctly comprehended. Figs. 5 and 6 are two views of the helmet upon a figure of a Knight Templar in Walkerne Church, Hertfordshire, and are copied from Mr. Hollis's beautiful engraving. They are interesting delineations of the barrel-shaped case for the head now invented, and having the slit in front for the purpose of enabling the wearer to see, and the holes at bottom to allow him to breathe in this most inconvenient case of metal; which also has the addition of a face-guard in the centre, passing for an extra protection before the visual opening. None but those who have placed an antique helmet on the head can form an idea of the hot, confined, and oppressive sensation produced on first putting them on.

The heat and heaviness of this armour occasioned the invention of gamboused or pour-pointed coverings for protection in war, and which are also said to have been invented during the Crusades. They were made of stitched and padded leather or cloth, or quilted and stuffed with wool, and they derived the name of pour-point from the punctures with which they were covered.

John of Salisbury, in the time of Henry II., complains of the effeminacy of the knights, at a period when modern readers of romances founded upon the adventures of the Knights Crusaders fancy nothing but daring and bravery was known. He declares the majority think of war only for display, and condemns their love of finery and personal decoration. Their shields are splendidly decorated, he says, and "if a piece of gold, minium, or any colour of the rainbow should fall from them, their garrulous tongues would make it an everlasting memorial" of their prowess in war. No bad illustration of the gaiety of decoration indulged in by these gentlemen, or of the unchangeableness of human nature in its faults and follies through all times, ancient as well as modern.

In addition to the sword and spear, the warrior occasionally wielded the marte de fer, a weapon combining a hammer and pick, and which did great execution among the armed

\* Sir Walter Scott is not to be depended on for accuracy, when he describes the Templar in "Ivanhoe" as wearing a white mantle, upon which is a black cross of eight points. Such a cross was never worn by either Templar or Hospitaller. The cross they wore resembled that on which the Saviour suffered, the lowest of the four arms being the longest.

knights in breaking or dragging off the rings of the hauberk, and opening a passage for deadly weapons. The heavy mace also split the helmets and head of the wearer with deadly aim; and Richard I. is reported to have used such an implement with fatal certainty during the mis-called "Holy Wars."

The heaviness of chain-mail was considerably relieved by the adoption about the early part of the twelfth century of the Asiatic species formed of rings connected with each other, and so held without being fastened upon the leather garment beneath. Small plates of metal also begin to appear at the elbow and knees, as may be seen in the effigy of William Longespée the younger, in Salisbury Cathedral, who died 1250. The knee-caps were styled *genouillieres*. Various specimens may be seen on several of the effigies engraved by Stothard and Hollis. This adoption of plate increased, until at the latter part of the reign of Edward I., an armed knight presented this appearance.



The original is in Gorleston Church, Suffolk, and has been engraved by Cotman and Stothard, and is the most interesting illustration of the mixture of chain and mail we possess. A hood of chain-mail covers the head and breast, and a hauberk of mail appears beneath the surcoat, which is girdled at the waist, the sword being secured by a belt passing over the hips, and fastened to the scabbard in a peculiar manner that is indicative of this period. He has *roundels* at the bend of the arm, and upon the shoulders, which are sometimes chased and ornamented. The back of the arm to the elbow, and the front from thence to the wrist, is protected by plates of metal strapped over the chain-mail; the elbow being also defended with a cap of mail. The knees are also similarly strengthened, and greaves of plate reach to the ankle. But the most singular novelty is the *ailettes* (or little wings—the literal French word), which appear upon his shoulders; and which remained fashionable until the reign of Edward III., and are visible upon the figure of Sir Geoffrey Luttrell, already engraved. They were emblazoned with the arms of the knight, as may in that instance be seen; but in the one now described are ornamented with the cross of St. George.

The will of Odo de Rossillon, dated 1298, will show us what was considered as the complete equipment of a knight at this period. He bequeaths an entire suit of armour to Lord Peter de Montancelin, "viz. my visored helmet, my

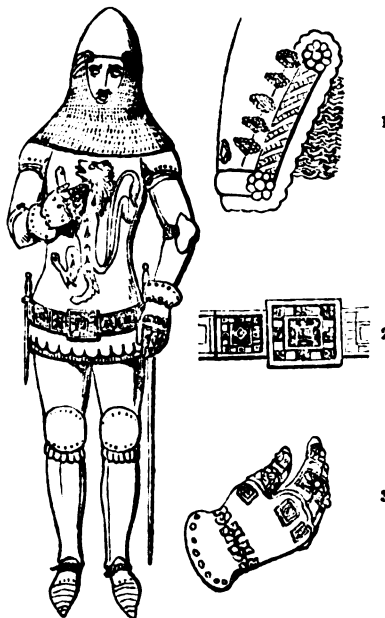
bascinet\*, my pourpoint of cendal silk†, my godbert‡, my gorget§, my gaudichet||, my steel greaves, my thigh coverings and chausses, my great coutel¶, and my little sword."

At this period horses, as well as riders, were armed. When Edward I. went to attack Wallace, he was attended by three thousand knights on horses that were armed in mail, over which was worn the caparison, that had painted or embroidered upon it the arms of the rider.

During the following reign an increased quantity of plate is visible, and small circular plates called *mamelieres*, from their position over the paps, have chains attached that are secured at the opposite end to the helmet, or the handle of the sword or dagger, in order that these necessary articles may not be separated from the wearer in the confusion of the battle-field.

A beautiful example of knightly costume, during the reign of Edward III., is afforded us by the mounted figure of Sir Geoffrey Luttrell, as already given. He is fully arrayed for the tilt or tournament. He wears a bascinet, over which he is about to place the tilting-helmet, given him by the lady who bears his pennon. Upon it is placed a shield with his arms, a similar one being upon the head of the horse, which is enveloped in a covering richly embroidered, and also emblazoned with the coat-armour of the knight. The figure altogether presents us with a singular heraldic display, the very saddle upon which he rides being also ornamented with his arms. In this and the following reigns heraldry was in its glory, and the frequent tournaments called it forth in striking splendour.

During this reign, chain-mail became quite superseded by plate-armour. As an instance, the effigy of Sir Thomas Cawne, in Ightham church, Kent, has been selected from Stothard's "Monumental Effigies;"



and it is a remarkably beautiful example of the (perhaps) most elegant of knightly costumes. He wears a conical helmet or bascinet, to which is attached the camail or tippet of mail, shown on an enlarged scale at Fig. 1, and which is the

\* The bascinet was worn under the helmet, or else served as a helmet, when a visor or guard for the face was attached.

† The quilted hauberk, already described. Cendal silk was the most luxuriously-splendid article of dress worn at this time.

‡ Literally good protection, another name for the hauberk of metal.

§ A defence for the neck.

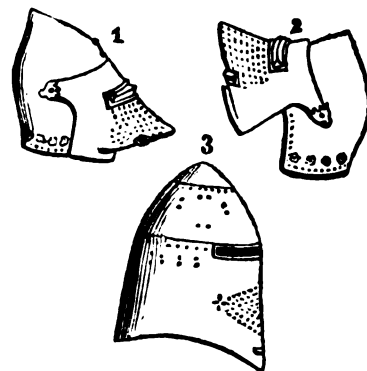
|| Nearly similar to the haketon, which was worn beneath the hauberk.

¶ From whence the modern word *cutlass* is derived.

peculiar characteristic of the armour of this period and that of Richard II., and is all that is visible, except the gussets of mail at the arm-pits and elbows. His girdle, the pattern of which is seen at Fig. 2, encircles the hips (the sword and dagger being broken off, I have restored them from other specimens), and his japon is emblazoned with his arms. His gloves (see also Fig. 3) are richly ornamented (the separation of gloves of steel into fingers having first been adopted during the reign of Edward I.); his legs are cased in cuisses and greaves, with solerets or over-lapping plates for the feet.

The effigy of Edward the Black Prince, in Canterbury Cathedral, is another fine example of military costume; above which is suspended his tabard, shield, gloves (the gads or gadlings, as the spikes upon the knuckles were termed, being shaped like leopards), scabbard, and tilting-helmet, all of which are engraved in Stothard's "Effigies."

With a notice of the only striking peculiarity displayed in the armour of the reign of Richard II., I take my leave of this long and important period of English history. The visored bascinet



here delineated, is a novelty of a kind that gives a grotesque air to the soldiery of this eventful reign. It may be seen worn by them in the illuminations to the metrical history already referred to, and in a battle scene from Cotton MSS., Claudius, B. 6, engraved in Strutt's "Horda Angel Cynan," vol. 3, pl. 28. Only two of these singular bascinets are known to exist in this country: one in the Tower, the other at Goodrich-court, the seat of Sir S. R. Meyrick, and some three or four have been recorded in Continental collections. Fig. 2 shows the bascinet with the visor raised. The figure beneath (No. 3) is a jousting-helmet used in tilts and tourneys, which was worn as already described over the bascinet, and rested upon the shoulders. It was surmounted by a plume of feathers, or the crest of the wearer, and sometimes a cointoise streamed from its summit; a narrow opening was cut for sight, and holes pierced for breathing. Those in that of Edward the Black Prince take the shape of a coronet. This helmet, also is in the possession of Sir S. R. Meyrick, formerly belonged to Sir R. Pembridge, who died 1375, and was suspended over his monument in Hereford Cathedral.\*

[The next part will carry us through the reign of the houses of York and Lancaster, ending at the death of Richard III., a period that might not be inaptly styled the *Grotesque Era* of British Costume, so fantastic and extravagant were the fashions then in use.]

\* In that portion of these notes published in last month's number of this publication, in the foot-notes, at p. 7, references were given in two instances to "Gough's Sepulchral Monuments;" the name of the author should be Gough, the letters *ow* in my MS. being very pardonably mistaken by the compositor for *ai*. As I had no opportunity of correcting this until it was too late, the reader will be good enough to do so with his pen.

## ART IN CONTINENTAL STATES.

**ITALY.—ROME.—Improvements of the City.**—The commission employed on the improvements of the city have turned their attention to the want of public walks within the city of Rome. To remedy in part this defect, they propose forming a quay along the left bank of the Tiber, behind the street of the Ripetta, to be continued to the Ripetta gate. This walk will command a view of the beautiful distant scenery on the opposite side of the river. Sir John Doyle, now resident here, means to present to government a plan for prolonging the quay to the bridge of St. Angelo, and also a plan of an iron bridge across the Tiber, instead of the old ferry of the Ripetta. There can be no doubt of the great advantage that would be derived from this easier communication between the city and the country. It is said that Prince Borghese intends to repair the interior of his charmingly-situated Pincian villa, the house which, it is said, Raffaele once inhabited. This architectural monument of the sixteenth century is far more interesting than is generally known.

**FLORENCE.—The Duomo.**—The grand Duke has given orders that the "Gran Duomo" of Florence shall be completed under the direction of the Imperial Academy. The dome was begun to be built in 1296, by Arnolfo di Lapo. In the works now to be commenced, the materials to be employed are marbles from the quarries of the two mountains Seravezza and Altissimo, in some respects more beautiful than those of Carrara, and they are those which Michael Angelo made use of.

**LEGNORH.**—Some idea may be formed of the rich treasures of Art now being transported to Copenhagen by Thorwaldsen, to be placed in the museum there, when we mention that the frigate *Thetis*, which cast anchor here in October, has received on board a hundred cases containing works of Thorwaldsen and other precious objects.

**CORSICA.—AJACCIO.—J. Bonaparte.**—Although the will of Cardinal Fesch was not tenable by law, Joseph Bonaparte has fulfilled all its provisions in regard to the works of Art bequeathed to Corsica. The Statue of Napoleon, size of life, as first consul, and a great part of the works of Art of his collection, are left to the capital of Corsica; a hundred pictures to the town of Bastia, where they will be placed in the Royal College; fifty to the town of Corte, where they will be in Paoli's school; one hundred and fifty pictures are to be divided by lot among some other towns of Corsica. The municipalities of Bastia and Corte have voted thanks to the Ex-king, and resolved that the busts of Napoleon, Joseph, and Cardinal Fesch shall be placed with the pictures.

**BOLOGNA.—Exhibition at the Academy of Fine Arts.—Landscapes.**—O. Campedelli, accademian. Among the numerous and beautiful landscapes exhibited, the works of this artist claim the first place. He is perhaps the best painter in this department. He combines the manners of Claude and G. Poussin with a style entirely his own, in representing the grandiose beauties of nature, and in the animals with which he enriches his scenes he has taken Paul Potter as his model. He exhibits this year two large landscapes; one is 'A View of a Castle near Rome, with Sunset.' The effects of air and light among the plants and everywhere are beautiful; but the rays which strike on some ruined walls, and are repeated on the foliage of a majestic tree, forming, as it were, an umbrella beside a torrent, are quite magical. The tree is itself an exquisite illusion. The other landscape, more in the grand poetical style, 'The Vale of Tempe,' is classical. We find ourselves in the depths of the valley; here is Peneus winding in the midst. On the right is Mount Ossa, whose top is lost in the clouds; its summit, broken into points and hollows, prosaic science would prove to result from natural catastrophes; but a poetic mythology reminds us of the thunderbolts of Jove, the punisher of the giants, which made ruins of the immense masses piled up here, and whose homicidal fragments are scattered below, rendering the plain rugged. How furiously that torrent dashes down, with its fringes of foam between these pointed rocks! How beautiful is the vapour raised by the power of the sun from that waterfall, which produces an undulating atmosphere over the Peneus. The aerial and linear perspective are perfect, from valley to hill, and to high mountain; and that sun

which, hidden behind the stoney Ossa, gilds the clouds, and then, spreading itself on the foreground, illuminates the figures of two Grecian travellers, is the acme of poetry, and the soul of the picture. The artist has accomplished a work which, in the grandiose style, will not easily find a rival in modern times.

George Barbieri, academian, exhibits a fresh landscape, the scene 'near Como.' It resembles the style of Sir A. Calcott, which is great praise.

George Buratti, G. Gualandi, D. Longhi, exhibit pleasing landscapes, portraits of agreeable scenes, and executed with much talent.

**Perspective Pictures.**—Professor A. Basoli, academian. This artist is extremely learned in Art. He possesses a library containing many thousand volumes concerning and illustrating the Fine Arts, and he has himself filled some hundred volumes with drawings of the costumes, styles of architecture,—sacred, civil, and military—of every epoch and every country, classified with the greatest accuracy. This learned painter of perspectives and landscapes has spared neither journeys nor expense to attain his objects, and his zeal for his beloved art seems to grow with his years; he this season exhibits many specimens of his rare talents. He has composed a Latin historical alphabet, divided into twenty-six pictures in water-colour. In this fanciful *tour de force*, Professor Basoli has found places, the initials of which correspond to the letters of the alphabet, and with some principal part of the subject also corresponding. The total perspective forms the letter, and it is also contained in some suitable ornaments in the picture. Thus S is Mount Sinai, —the steps to ascend are a principal object in the piece, and along the road are the sepulchres of saints.

It is not easy to calculate the labour of invention, the picturesque learning, the fancy, and fine execution of these twenty-six pictures; but it is in his sixteen large perspectives in oil that his powers are most shown in a masterly style, resembling Panini, but with effects like Canaletti. Thus he represents symbolically Europe, Asia, Africa, and America, with their principal monuments. In Europe is seen, as in a panorama, the ancient Pirææ, with arches, temples of various forms and nations, naumachi, amphitheatres, pharos, &c. In Asia, we have the works of the earliest inhabitants of the globe, and a magnificent Arabian temple of great effect. In Africa, pyramids, sphinxes, &c. The colossi of Memnon in Egypt, of Apollo at Rhodes, of Nebuchadnezzar in Babylon, of the equestrian Domitian at Rome, give occasion to four large pictures, representing each of these cities restored in their respective styles of architecture.

The effects of light, whether of the sun, the moon, or artificial, are also magnificent in the following pictures of interiors. The Temple of Isis and Osiris in Egypt, of Foo in China, of Jove in Olympus, of Diana in Ephesus, and in the great hall of Charlemagne, and in the fantastic palace of the fairy Alcina in Ariosto. Honour and long life to Basoli, a real poet in painting!

**Sculpture.**—In sculpture the number of works exhibited prove the impulse given to this school by Professor Baruzzi, the favourite pupil of Canova. Want of space prevents us noticing many works in this and other departments, spoken of favourably both by public journals and by our own correspondents. We can only mention a highly-finished bust by Putti, in the style of Mino da Fiesole. 'The Oath of Hannibal,' a work full of life, by A. Bertelli.

**Engravings.**—In the school of engraving we must allude to the great improvement carried into it by Professor Guadagnini, and shown in the works of many artists, marvellously well executed; among them L. Paradisi is the leader. Among veteran labourers in the field are the 'Nymph,' after A. Caracci, and 'A Portrait of Guido Reni,' by A. Marchi. Professor Guadagnini has himself exhibited four noble works—'A Portrait of the late Professor Rossaspina,' 'The Judith,' after Allori, 'A Portrait of Rembrandt,' and of the old sculptor Francavilla.

**FRANCE.—PARIS.—Aguado Gallery.**—Amateurs are in expectation of the catalogue of the famous Aguado Gallery. The sale will take place in March. The management of it is in very clever hands.

**BAYONNE.—A Paintress.**—We have pleasure

in announcing that Government have ordered a painting destined to adorn the chapel of the Military Hospital here, to be executed by Mdle. Hélène Feillet. The subject is to be 'St. Louis on the Field of Battle, assisting the Wounded and burying the Dead.' This lady is already known as the paintress of 'The Entrance of the Duke of Orleans into Bayonne.'

**SPAIN.—MADRID.—The Connoisseur Thieves.**—The *Heraldo* announces, that the famed and magnificent picture of 'St. Paul,' by Spagniolletto, has been stolen from the great church of Grenada by some connoisseur thieves, for they left untouched many precious articles, and carried off the painting. The robbery was accomplished by means of ladders.

**Public Monument.**—The foundation-stone of a monument has been laid in Soria, in honour of the defence of Numantia, in the time of the Romans.

**PORTUGAL.—LISBON.—Public Monument.**—The Queen has opened a subscription for the erection of a monument to Don Pedro. It is to be an equestrian statue, placed in some part of the city not yet decided.

**GERMANY.—INNSBRUCH.—The Ferdinand Museum.**—On the 2nd of October the Archduke John laid the foundation-stone of the building, to be called the "Ferdinand Museum."

**HUNGARY.—PEST.—Public Edifice.**—On the 3rd of October the Archduke Palatine laid the foundation-stone of the palace destined for the blind institution.

**RUSSIA.—The Exhibition at St. Petersburg.**—The exhibition of works of Art and industry closed in the month of November. As this exhibition is not an annual one, but occurs only once in three or four years, it excites very great interest; and, whenever the weather permitted, was visited this season by crowds of persons of every class of society. As the state of Art in Russia is less known than in countries more frequently visited, we shall give a more detailed account of this exhibition than usual in regard to most foreign exhibitions.

The halls of the academy is the place of exhibition, and as the objects newly presented are not sufficient to fill them, works seen at former exhibitions are permitted to occupy the less conspicuous positions. This year the number of new works was not very great. Several fine pieces expected from Italy did not arrive in time.

The first saloon is occupied by architectural drawings and models; amongst these there were several very beautiful designs for an imperial residence, for a merchants' hall, and a most interesting work by Kudinoeff, exhibiting the street of tombs in Pompeii restored, and several temples; those also restored. Many models for bas-reliefs were placed in this room; those designed for the still incomplete front of the Isaac's Church; the greater number of these are the work of Professor Vitali. One represents 'The Return of the Emperor Theodosius from the Wars in Barbary,' he is received by his wife and by the High-priest Isaac, who gives him his blessing; in the distance appears the architect of the church, with the model of it in his hands. Another subject is 'The Worship of the Kings from the East.' There is also a model of a bas-relief of very difficult execution, destined for one of the doors of the Isaac's Church. A very interesting model, intended to be cast in metal, is the monument to the Russian historian Karamasius. On the four sides are represented the Muse of History, a bust of the historian, the historian presenting the prospectus of his work to the Emperor Alexander, the historian dying surrounded by his family. The artist is Baron Klot. We ought to notice also a beautiful 'Head of a Madonna,' carved on mammoth's bone, in bas-relief.

Of sacred pictures we can name only the most remarkable. There are 'The Sacred Serpent in the Wilderness,' painted at Rome by Bruni, and sent from thence by the rich Count Anatolius Demidoff a present to the Emperor. It is a picture with great beauties and great defects. The price paid for it was 30,000 roubles of the bank. An 'Assumption of the Madonna,' for the Cathedral of Kasan, by Bruloff. An elevated expression beams in the pensive features of the heaven-ascending Mary; and the group of angels who support her, as well as those in the upper part of the picture, are well composed and full of grace. But the



picture which has excited the greatest interest, from the variety of opinions regarding it, is the work of Haberzettel—'John the Baptist Preaching in the Wilderness.' The divided opinions and partial applause with which this picture has been received here, in the native country of the artist, has been to him a bitter disappointment; for in Italy, the land of classic Art, it excited universal admiration, and attracted so much notice that the Pope visited the artist in his studio on the 13th of June last. Judge, then, of the disappointment of Haberzettel, on sending it, at great expense, to St. Petersburg, to find it there but coldly received. Shall we say it is the exemplification of "Nemo est Propheta in patria sua?" Haberzettel's work is the fruit of long and severe study and true love of his Art, and he finally prepared himself for this great work by making admirable copies of Raffaele's 'Sybils,' the 'Madonna di Foligno,' &c. He is a member of the Academies of San Lucca, at Rome, of Bologna, and of Florence. The defects found with his picture here are, the principal figure of John, a want of arrangement in the groups surrounding him, and the too strong shadows which give a streaky effect to the picture. But there are beauties which all are compelled to acknowledge and admire. The girl sitting on the ground, with her blue eyes fixed with such intense interest on the preacher—the woman quieting her child—the soldier standing near the preacher, and who looks so calmly at him. The expression in every face of anxiety to learn; and here and there one can almost fancy one reads the opinions the individuals are forming. The eye of the observer seems almost to become one among the listening group, so much is there of nature in their attitudes and movements.

Of historical pictures we may especially name a picture by Demidoff, representing a heroic deed in early Russian history, when Prince Michael Wolkonski fought against the Poles, then a victorious and independent people. He is standing alone, surrounded by his fallen soldiers, before the convent of St. Pafnutius, at Worosk, in 1610. He leans on the tomb of the saint, the left arm supporting him round a pillar, while with the right he defends himself. The Abbot appears near, raising the cross to make the slaughter cease. Demidoff shows himself a true artist in this picture, and recalls to mind his earlier work, of which the famous Minius, the Conqueror of Siberia, was the hero. We have, besides, 'Alciades rushing from a Burning Building,' by Kaptoff, and 'Diogenes in his Tub,' by Karisko.

There are several excellent battle-pieces; one especially, by Willibald, is admirable from the manner in which many different groups are combined into one whole. The subject is 'the Emperor Alexander leading on his Guards,' among his suite are introduced the portraits of various remarkable personages. Five good pictures are the work of Sukodolski; one especially attracted all eyes—'An Attack of Bedouins on a Caravan.' Ladurner has some excellent pictures of military life, especially one of Cossacks.

Of pictures *de genre* there were many both by native and foreign artists; one attracted particular attention—a domestic scene, 'A Russian Family on Easter Sunday;' an old man presents an Easter egg to a young girl, and behind is an old woman with a Kulitsch (Easter loaf) in her hand; the heads of the old persons are finely painted. 'A Roman Carnival,' full of life, by Massajedoff; and M. Maller, so celebrated in foreign countries, has here two charming animated pictures, the one called 'the Kiss,' the other 'the Bride.'

Of landscapes, there were many; we may name especially those of Vorobjeff, so well known from his fine views in Palestine; he has here, amongst other pictures, 'A Storm,' admirably painted. There are some carefully-executed views in Italy and Switzerland, by Mdle. Dubowski, Ehruzki, Gaiwasoffki (a native of the Crimea), and others exhibit some excellent landscapes and sea-pieces.

That portrait-painting flourishes here is proved by the large number of works of that class exhibited, and also by the merits of many of the pictures. Bruloff, as usual, distinguishes himself this year, especially by the portraits of Prince Alexander Galitzin, and the Princess Walkonski. The portraits of various personages in the higher circles, by Dusi, Holpein, Budlin, and Schleiser, constantly attracted a circle of admirers.

We shall here conclude our description of the

St. Petersburg Exhibition, which we trust may not prove uninteresting, as giving an idea of the state of a very young school of Art. We ought to mention a work in Mosaic, of 'The Death of Christ,' which was much admired for its execution and expression.

## OBITUARY.

THE REV. E. T. DANIELL.

The decease of this gentleman took place on the 24th of last September, at the house of Mr. Pardie, the British Vice-Consul at Adalia. He was long known as a warm patron of artists, and esteemed for his extensive knowledge of and refined taste in Art. He quitted England with a view to the solution of the problems in sacred topography, relative to the sites of some of the cities spoken of in the "Acts of the Apostles." At Constantinople he met Mr. Fellows, the object of whose mission to the East was the removal of the Xanthian marbles; and having joined the expedition, he embarked on board H.M.S. Beacon, having agreed to charge himself with the geographical department in the contemplated work, the production of their joint labours. In prosecution of his purposes, Mr. Daniell travelled with Mr. Forbes, who was busied with natural history, and made, during his progress, series of most interesting and valuable sketches. Having spent some time in the Turkish dominions, he was about to return home when overtaken by sickness and death.

In June he left Rhodes, with the intention of joining H.M.S. Monarch, which was lying off the mouth of the Xanthus; but, on arriving at Xanthus, the ship had sailed. He then, instead of returning to Rhodes, took the route to Adalia, in company with Mr. Pardie, the Vice-consul at that place, which he reached after much suffering from fever, induced by severe and trying privations from the extreme poverty of the country, which afforded to the traveller scarcely the simplest accommodations with which human nature in the rudest state can be satisfied. To those of the poor inhabitants of the country who fell in his way, his hand was ever extended in charity; but while he was ministering to their wants, he was himself a prey to disease, which was much promoted by the debility consequent on an abstinence from food of almost three entire days. On arriving at Adalia, he took up his residence with Mr. Pardie, under whose kindness and care he became convalescent; but, impatient of repose, he resumed too soon his researches on the borders of Lycia, in an endeavour to clear up some doubts with regard to the geography of that district; but a second attack of fever compelled him to relinquish his excursions and return to Adalia, after having visited Side. A fortnight before his decease, Mr. Daniell dictated a letter, descriptive of his discoveries and observations, and was gradually recovering, when he desired about a week afterwards to be removed on to the terrace in front of the house, where he was suffered to fall into a sleep, from which he awoke with symptoms of the most dangerous kind. From this time he gradually sank, and expired in a week, was interred at Adalia, the funeral service having been read by Mr. Pardie.

He visited the site supposed to be that of Olbia, and afterwards met with ruins among the mountains of Climax, which he supposed were those of Olbia, but found no inscriptions to warrant the supposition. He then revisited the supposed site of Apollonia, but failed to elicit from the inscriptions any sufficient evidence of the fact. He then proceeded to Termessus and other remains which he thought were those of Sylbum, and this was the journey in which he contracted the illness which terminated in his death.

His portfolio contains, we believe, about five hundred drawings, which, considering his learning and artist-like execution, must be of deep importance to all interested, as well in ancient history as in the early state of Art. The loss of this excellent man is lamented by an extensive circle of friends, and by many painters who have received numerous benefits at his hands.

BENJAMIN BARKER.

All who have passed through life with even a moderate share of observation, must have met with instances of the neglect experienced by splendid ability and eminent virtue; and have discovered that, of persons so endowed, it is as often the hard

lot to be overlooked, as it is their good fortune to be distinguished. This is so lamentably frequent as to make it almost matter of certainty that in these countries more individuals of worth and genius have, from time to time, perished unnoticed and in comparative penury, than have been elevated to renown and independence by public patronage.

The subject of this communication, in some measure, offers a case in point. While his respectability as a member of society was undisputed, and his powers as an artist, in his beloved department of landscape, were admitted to be transcendent, his reputation scarcely extended beyond the confined circle of the collectors in the metropolis, or the narrow limits of the place near which he lived, and where his talents were chiefly employed. He was suffered to steal out of this "cold world," with barely a corner in the Obituary, and without so much as a word of eulogy affixed to his name! Let it not, besides, be forgotten that his was no vulgar name; it had been already endeared to the Arts by the superb paintings of his elder brother Thomas, still happily preserved to us, and holding his high station among native masters.

Benjamin Barker delighted in studying the beautiful scenery to be found immediately adjoining Bath, and at a distance of some miles from it; he made oil-paintings of the rarest merit from sketches selected in his excursions, and ultimately published a volume of 48 views, capably executed in aquatinta by Theodore Fielding. These, which have been minutely examined by the writer, are not excelled by any of their class in this country or on the Continent: they are full of graphic truth, and radiant with what may be styled the poetry of Nature. To one familiar with the features traced by the master, their perfect fidelity is not more striking than the delicate feeling with which the aspect of what lay before him has been chosen; and this adorned with chaste effects of light and shadow, and judicious strength of foreground, and often an exhilarating illumination from above, produced by the gloriously variegated skies peculiar to this climate. This is said advisedly: Barker felt all the loveliness, and all the importance to his picture, of the joyous sunbeam, and the fleecy and graceful clouds which belong to morning, midday, and evening in Britain, and which can hardly, or at all, be caught faithfully in other lands.

Such was his felicity, that it has been imagined he composed his picture; but this was not his practice; nor indeed was it necessary. He had discernment to choose well, and was favoured by his subjects, chiefly found near Wick-rocks, Claverton, Midford, Weston, and Hampton-cliffs; yet no one thoroughly acquainted with these enchanting spots will say that he has invented anything, or had any temptation to do so. On the contrary, the fields of his country supplied him, as they did Shakespeare and Milton, with all that poet or painter could require—with scenic richness which the banks of the Rhine, the Loire, and the Arno, would not furnish.

Is it extravagant to ask where, but in enviable Britain could the immortal bards have sung, or Barker have painted what they have bequeathed to us?—

"The Morn in russet mantle clad."

"The bank whereon the wild thyme blows,  
Where oxlip and the nodding violet grows,  
O'er-canopied with luscious woodbine,  
With sweet musk-roses and with eglantine."

"Hedge-row elms and hillocks green:  
Suns rob'd in flames and amber light,  
And clouds in thousand liveries dight;  
Meadows trim, with daisies pied,  
Shallow brooks and rivers wide."

Add, the "tower and battlement" "bosom'd high in tufted trees," the blue smoke of the cottage chimney, the aged oak, the tanned haycock, and the upland hamlet—and we have some of the charms of Barker's truly English pencil.

After a lingering illness, terminating in dropsy, this admirable artist died March 2nd, 1838, aged 62 years, at Totness, in Devonshire, and at the residence of his son-in-law, Captain Wallace.

Bath, Dec. 14.

EDWARD MANGIN.

MR. ROBERT LADBROOKE.

"Died on the 11th of October, at his house on Scoles' Green, Norwich, Mr. Robert Ladbrooke, in the 73rd year of his age. Mr. Ladbrooke was originally apprenticed to Mr. White, an artist who was at once painter, printer, and engraver. The early rudiments of Art he thus imbibed were of small

value; and for some years he worked as a journeyman printer. But his mind led him to higher aspirations; and the pictures he has from time to time sent to our public exhibitions give ample proof of his ability and industry. He was a good judge of pictures, and a good instructor in the art; and, what we record with even greater satisfaction, he was of a cheerful and kindly disposition, beloved by his nearer connexions, and respected by all who had occasion to know him. He entertained the belief that he was the undoubted heir to a baronetcy, but with great good sense he forbore to put forward his claims to a title and a station to the adequate support of which his pecuniary means were insufficient."

To the above, which we copy from the *Norwich Mercury*, may be added, that Mr. Ladbroke was, with his brother-in-law, the late elder Crome, one of the founders of the Norwich Society of Arts, and its School of Painting, by which so much credit has been reflected on their native city. He was much employed in teaching drawing, both in Norwich and the adjacent country; and among his pupils, who stand, or have stood, in high estimation, may be mentioned the late Joseph Stannard, who, though prematurely cut off, attracted the attention and patronage of competent judges, and whose works still maintain high prices. Mr. Ladbroke, about twenty years ago, resigned his duties as a teacher in favour of his sons, but continued till within a few days of his death, ardently to follow the profession to which he was so much attached. With his sketching-box, his almost constant companion, he employed whole days in the study of nature, and how well he succeeded was sufficiently shown in his numerous "Sketches," painted entirely on the spot, dispersed by auction shortly after his death, and which, for *simplicity* and *truth*, have very rarely been surpassed. Mr. Ladbroke was one of the few members of the profession who had the good fortune to secure a competency by his industry and talents, so that his age was free from the pecuniary anxieties that too frequently abridge the earthly career of genius.

Two of the sons of Mr. Ladbroke successfully pursue the profession of their father; the one practising in Norwich, the other in Lynn. Five out of six pictures exhibited by the former in the Norwich exhibition were selected as prizes—a sufficient indication of his talent. The other son has at different times exhibited in London, and his works have been frequently pointed out as conspicuous for merit and value. Both artists are highly respected and esteemed in their respective localities.

WILLIAM HOLLINS, ESQ.

We extract the following memoir from a Birmingham newspaper.—Died in Great Hampton-street, after a few days' illness, in his 80th year, Mr. William Hollins, architect and sculptor, who for nearly three-quarters of a century resided in this town. The deceased was a man of strong natural powers of mind, of uncompromising integrity, and most exemplary in all his relative and social duties. At an early period of life, when knowledge was comparatively locked up from the sons of industry, he boldly forged a key to the temple of knowledge; and by vigorous, unassisted exercise of his master mind, took possession of those stores of information which are rarely attained even when wealth and friendship lend their powerful aid. From an innate diffidence of character, encouraged no doubt by the advice of his favourite author, Vitruvius, and from his having chosen a provincial rather than a metropolitan residence, his rare and varied attainments were never duly appreciated, or even brought into action. His feeling for architecture was strongly imbued with the pure simplicity of the ancient Greeks and Romans. The following are some of his works in this town:—The Public Office and Prison, the Old Birmingham Library, and the Dispensary. He had, however, a more favourable sphere of action for his architectural powers at the far-famed seat of the Earl of Shrewsbury, Alton Towers, which received many features of beauty from his creative mind. The late Empress of Russia offered him a still more extended field for the development of his skill; but a disinclination to leave his native and beloved country induced him to yield up the royal honours, except making the plans for the present Royal Mint, at St. Petersburg. His proficiency in perspective drawing attracted the notice, and obtained the commendation of the great master of that art, Malton; and his miniature wax models were sur-

passed by none. His love of the beautiful and graceful induced him to devote twenty years' study to form a complete code of systematic rules for a mathematically accurate formation of the capital letters in the Roman alphabet, and his able work, entitled "The British Standard of the Capital Letters contained in the Roman Alphabet," has doubtless mainly contributed to that vast improvement which has taken place in the types of this country. The latter years of his life were devoted to introducing a more correct taste into mural monuments, upon which he spared no cost in collecting information from Italy, France, and this country. His numerous productions in this department are impressed with a purity of taste and propriety of character rarely to be met with in a metropolitan studio.

T. C. HOPLAND, ESQ.

With deep regret we record the death of this excellent and accomplished artist; one of the truest of our English landscape painters. We shall next month be in a condition to supply some memoir of his life.

ABRAHAM RAIMBACK.

This eminent engraver, whose works have been famous all over Europe for the last half century, is dead. We shall hope to communicate particulars concerning him in our next.

*Paris.*—M. Villeneuve, the clever and fertile landscape-painter, is dead, at the age of forty-six. France owes to him the first steps, and many after-improvements, in the art of lithography.—The historical painter, Octavious Blanchard, has died of nervous fever, at the early age of twenty-eight. He gained two gold medals at the last exhibition.—The well-known flower paintress, Madame Bruyere, is dead, after a long and painful illness.

*Berlin.*—We ought earlier to have noticed the death of the celebrated medallist, Johann Ludwig Jachtmann; he was born in 1776, at Berlin, and died there on the 3rd of September, 1842. One of his most celebrated works is the medal struck for the festival in honour of Albrecht Durer, held on the 18th of April, 1828. His last works were two medals ordered by the King—the one for Science, and the other for Art.

#### WORKS IN PROGRESS.

[The arrival of "the Season" renders it necessary that we should make a report of works in progress; they are sufficiently numerous, but we regret to find that in the higher department of the art of engraving—line engraving—few accessions of importance are promised; only for the Art-Union, indeed, this branch of the profession would seem to have been deserted. Of prints in preparation, by the several societies—big and little, popular and unpopular—we shall ere long give a detailed account; premising that each and all of them are improving. "Middling" plates are to be succeeded by plates of high merit; engravers of a second or third class will be replaced by engravers of greatest eminence; and this source of enjoyment appears likely to become as faultless as it has hitherto been imperfect. But to this subject we shall recur hereafter. The list of publications expected to issue during the year is long enough in all conscience; and it contains some that will be worthy of all praise. To those who are content with simple facts, without inquiry into their causes and development, it is a matter of blank surprise what becomes of the thousands of prints that annually flit through the shops of publishers,—rest for a brief season in their windows; whence they are thrust, by a new succession on the revolutionary principle, *ola toi que je m'y mette*, and then pass away and are forgotten. The tens of thousands of pounds annually expended in prints alone form a sufficient evidence of the advancement of our tastes. Of the multifarious works in this branch of Art now in course of preparation, we can at present do little more than give the titles; but we trust, as they severally appear, to be enabled to speak at some length of their respective merits.]

We are truly a loyal people, if the continued craving for portraits of the Sovereign be based upon anything like affection. In saying that a sum scarcely less than

\* As an example, we may refer to the West of England Art-Union. This society has recently issued a "new" print—noticed elsewhere—of no great value or importance. It is to be followed by one that will attract subscribers by wholesale. We learn from our Plymouth correspondent, that C. L. Eastlake, Esq., R.A., has kindly consented to furnish his fellow townsmen with a subject for their next engraving; and it is probable that another artist of Devonshire, Samuel Cousins, Esq., A.R.A., will engrave it. This will be a credit and an honour to their native county; we rejoice to record an instance of true patriotism. Surely Devonshire, having contributed so glorious a list of great men to the Arts, ought to be upheld by them.

TWO HUNDRED THOUSAND POUNDS has been expended in portraits of the Queen, we believe that we do not exceed the truth; and yet the public voice seems to be raised in a demand for others, and it is responded to by the cry "They come." The long life of Louis Quatorze was one continued sitting. William the Third was also frequently painted; and, without some inquiry, the *bona-fide* portraits of the Duke of Wellington could not be enumerated. With a few such exceptions, no individual has been so constantly before the world in this way as Queen Victoria; and, with such a commencement, it may fairly be inferred (*Deo volente*) that portraits of this august lady will be multiplied beyond all precedent, since each season is productive of various versions, and all "authentic."

Among the forthcoming portraits of the Queen is that interesting one by E. Landseer, noticed in a former number, and to be published by Messrs. Graves and Co. Winterhalter (who, we believe, is a native of Baden, but settled in Paris under the patronage of King Louis Philippe) has painted three quarter length portraits of her Majesty and her Royal Consort, intended as presents to the French King. These portraits are true in feature and character. It is understood they are to be engraved in Paris by Forster, and will be published by Messrs. Colnaghi and Co., of Cockspur-street. The equestrian portrait of her Majesty, painted by Mr. Grant, and exhibited in 1840, is being engraved by Mr. J. Thomson, who has nearly completed it. Besides being a striking resemblance of the Queen, it will be remembered that this work contains also likenesses of many persons of distinction: it will be published by Mr. McLean in February or March next. There are also ready for publication, by Messrs. Colnaghi and Co., two profiles, one of the Queen and the other of Prince Albert, engraved by Mr. Ryall after Sir W. Ross. These gems are executed on steel, with a feeling and skill which can never be surpassed. Her Majesty and the Prince also honoured Mr. Partridge by sitting for portraits, which were exhibited at the Royal Academy; they are now in course of engraving in line by Mr. G. T. Doo and Mr. J. H. Robinson, and will be completed in about four months. These will be published by Mr. Moon. And at some period of the ensuing season will appear a portrait of Prince Albert, painted by John Lucas, and in progress of engraving in mezzotint by Samuel Cousins, A.R.A. It is intended to accompany Chalon's portrait of her Majesty, and will be published by Mr. Boys. The Prince is also sitting to Mr. Morrison, and the Royal children are in the hands of Mr. Joy.

MESSRS. GRAVES AND WARMSLEY.

HER MAJESTY'S MARRIAGE, painted by Sir George Hayter. This important work, the property of her Majesty, is in the hands of Mr. Wagstaff, who is rapidly forwarding the etching, which it may be understood is a work of time and labour, considering the number of figures of which the composition consists.

THE NAUGHTY BOY, an exquisite little picture by Landseer, is in the hands of Mr. W. Finden. It will very shortly be finished, and will form an admirable companion to 'Little Red Riding Hood.'

The same engraver has commenced a plate in line, after a picture by the late Sir David Wilkie, entitled 'The Highlander's Home,' lately exhibited among his other works at the British Institution. It will form a pendant to Landseer's 'Highland Whisky Still.'

THE MORNING OF THE CHASE, OR HADDON HALL IN THE DAYS OF YORK, a much admired drawing by Mr. Frederick Taylor, is engraving in mezzotint by Mr. Ryall. The work is in an advanced stage, and will be ready for publication about next June.

THE HEROES OF WATERLOO.—Mr. Knight's well-known Waterloo Banquet picture will supply an engraving to be executed by Mr. Lewis. The etching of this work, which is in mezzotint, is in a forward state, but the size of the plate will necessarily require some time for completion.

THE TRIAL OF EFFIE DEANS.—This admirable picture, by Mr. Lauder, was exhibited in 1841 at the Royal Academy. A mezzotint plate is in progress by F. Bromley.

THE DUKE OF BEAUFORT'S DOGS, painted by E. Landseer, R.A., is in course of engraving by T. Landseer. This plate will be in mezzotint, and of the same size as 'Bolton Abbey.' The etching is finished.

PORTRAIT OF MISS ELIZA PEEL, engraving in mezzotint by S. Cousins, A.R.A., after a beautiful portrait by E. Landseer, R.A.—This plate will be published also during the ensuing season.

READING THE FIRST BIBLE IN ST. PAUL'S CATHEDRAL.—This will be a most elaborate line engraving by Robert Graves, A.R.A., from a picture by George Harvey, R.S.A. The etching is in a forward state.

EARL OF LICHFIELD'S SHOOTING PARTY.—This will be remembered as having been painted and exhibited by Mr. Grant. We know of no "shooting print" of very recent publication. It is in mezzotint; the etching is finished, and it will be published about the month of May.

HORSKS DRINKING IN A COURT-YARD.—The picture was painted by E. Landseer, and is in course of engraving in line by J. H. Watt, the engraver of the 'Highland Drovers.' Considering the finished style of this artist in his manner of engraving, the publication of the work cannot take place before the middle of the year 1844.

SIR DAVID WILKIE'S ORIENTAL SKETCHES.—These beautiful reliques of one who has "slept too

soon," are in course of being lithographed by Joseph Nash. They will be tinted after the originals, and will be ready in the course of a month.

**LASSIE HERDING SHEEP.**—The picture was painted by Landseer, and is in the hands of John Burnet, F.R.S., for a mezzotinto plate, which will be very shortly finished.

**AFGHANISTAN.**—A second series of views (many of which are finished,) have been for some time in progress after views taken by Mr. Atkinson and other gentlemen in the scenes of the late operations of the British forces in Afghanistan. They are being executed in lithography by Haghe, and other artists of eminence in that department.

#### MR. MOON.

**THE QUEEN RECEIVING THE HOLY SACRAMENT AT HER CORONATION.**—This, it will be remembered, was painted by C. H. Leslie, R.A.; it is one of the most beautiful of those painted from incidents in the personal history of her Majesty; and will supply an engraving by S. Cousins, A.R.A., which is on the eve of finish.

**THE QUEEN'S FIRST COUNCIL;** a well-known work, by the late Sir David Wilkie, R.A., is in progress of engraving by Charles Fox: the excellence of work is universally acknowledged. The publication, it is expected, will take place in about six months.

**THE WATERLOO BANQUET;** painted by Mr. Salter; and containing portraits of the Duke of Wellington's guests on the anniversary of the 18th of June, is being engraved in line by Mr. Greatbach. The etching of this plate, which is one of the largest we have ever seen, is in a forward state, but nevertheless the work cannot be completed before the year 1844.

**COLUMBUS.**—This will be remembered as one of Wilkie's larger pictures, remarkable for the force and character of its heads. It is in progress of engraving in mezzotinto by Mr. Ryall, and will be ready for publication in April next.

**BREEZE, A FAVOURITE RETRIEVER;** painted by Landseer, and recently exhibited at the Royal Academy, is in the hands of Mr. C. G. Lewis, to be engraved in mezzotinto. The work will be finished in about six or nine months.

**DEER STALKING IN THE HIGHLANDS.**—A series of plates illustrative of this sport are in progress, by Fox, Robinson, &c. &c.; they are after works by Landseer, and will be accompanied by a set of etchings of the same subjects. These engravings are to be in line; some of the plates are in a state of forwardness.

**NAFOLKON AND THE POPE.**—This admirable work, so generally pronounced to be the best of Wilkie's larger pictures, will furnish a line engraving, to be executed by Mr. J. H. Robinson, who has sent in the first etching.

**THE LATE COUNTESS OF BURLINGTON;** a portrait painted by Lucas, and engraved by M'Innes, is on the eve of publication.

**SIR DAVID BAIRD DISCOVERING THE BODY OF TIPPOO SAIB.**—A well-known work of the late Sir David Wilkie, and painted shortly before his departure for the East, is in progress of engraving by John Burnet, F.R.S., whose labours thereon will be concluded in a few months.

**VISCOUNT ARBUTHNOT;** a portrait by Sir David Wilkie. The engraving of this work was commenced in mezzotinto, by the late J. Egan, and after his decease it was transferred to Mr. Wagstaff, who, after having revised the plate, is bringing it forward in his own manner.

**LORD LYNDEHURST,** a half-length portrait by Sir W. C. Ross, A.R.A. This work was originally painted in miniature, but, for the purpose of being engraved, a drawing was made by Sir W. Ross on a larger scale; it will be executed by Mr. Ryall, in mezzotinto.

**LA SVEGLIARINA;** a charming picture by Eastlake, is in progress by J. H. Watt. The engraving will be in line, and is already in an advanced state.

**EQUESTRIAN PORTRAIT OF THE DUKE OF BUCCHLEUCH AND QUEENSBURY;** painted by John Watson Gordon, A.R.A., R.S.A.; and in course of engraving by T. Lupton.

**CHRIST BLESSING LITTLE CHILDREN.**—This picture, by Eastlake, is in the hands of J. H. Watt, to be engraved in line. This work will be similar in size to the plate from Mr. Eastlake's celebrated picture, 'The Pilgrims.'

**PORTRAITS OF PRINCESS NICHOLAS ESTERHAZY AND LADY CLEMENTINE VILLIERS;** painted by Sir George Hayter, and engraved in mezzotinto by W. O. Burgess; will be ready in the course of the ensuing season.

#### MR. McLEAN.

**HER MAJESTY'S LOVE BIRDS;** in mezzotinto, by F. C. Lewis, after a picture by Landseer, in the Royal Collection: this plate will be ready early in the season.

**Eos,** a favourite greyhound of H.R.H. Prince Albert; painted by Edwin Landseer, R.A., and engraved by S. Landseer. The picture will be remembered as having been exhibited last year at the Royal Academy.

**HOMES! SWEET HOMES!**—The picture, by Landseer, was one of the gems of the last exhibition at the British Institution. The plate is in the hands of Mr. B. P. Gibbons, and is in an advanced state.

**THE HIGHLAND SHEPHERD'S HOME;** painted also by Landseer, and in course of being engraved by Mr. B. P. Gibbons. This work is in line, and is advancing towards completion.

The famous picture by Edwin Landseer, of **THE COURT OF LAW**, in which the Attorneys, &c., are really dogs, is also on the eve of finish.

**THE HERO AND HIS HORSE;** engraved by Mr. Lupton, after a large picture by Mr. Haydon, exhibited last year at the British Institution, and painted for St. George's Hall, Liverpool. This plate is almost finished; it is of considerable magnitude, being 30 inches by 25.

Another series of **OLD ENGLISH MANSIONS**, by Mr. Nash, is also in progress.

#### MR. BOYS.

**CANTERBURY PILGRIMS SETTING OUT FROM THE TABARD, SOUTHWARK.**—This picture, the work of Edward Corbould, will be remembered as having been one of the best in the water-colour gallery in which it was exhibited. It is being engraved by C. E. Wagstaff, and will be ready in April.

**OXFORD.**—Twenty-six views of the Colleges, Chapels, and Gardens of Oxford are in course of execution, in lithography, by William Gauci, after drawings made expressly by W. A. Delamotte. It will correspond in style and size with 'London as it is,' and will be ready in a few weeks.

A mezzotinto engraving is in progress, after the beautiful drawing by Miss Setchell, exhibited at the new water-colour galleries last year. S. Bellin is the engraver, and he will complete the work about February or March.

#### MESSRS. COLNAGHI AND PUCKLE.

**THE PRINCESS ROYAL.**—A full-length portrait, engraved by Mr. Lewis, after a drawing by Sir George Hayter. This work is now ready.

**HER MAJESTY'S FAVOURITE DOGS AND PARROT,** engraved in mezzotinto on steel by Mr. F. Bacon, from a picture by Landseer, exhibited at the Royal Academy in 1838, and now in the Royal Collection.

**THE ILLUMINATED HISTORY OF THE EGLINTON TOURNAMENT.**—The drawings for this work were made expressly on the spot on the occasion of jousting at Eglinton Castle. It is executed in lithograph, and will illustrate the costumes and ceremonies of the processions, lists, and festive assemblies.

**THE BEST PICTURES OF THE GREAT MASTERS.**—This work appears in numbers, several of which are already before the public, wherein ample justice is done to the great names which attach to the original works. Among the plates in progress are many after very celebrated productions.

**THE SCENERY OF THE PYRENEES.**—This work is now ready; it is executed in lithography by Haghe, and other artists distinguished in that branch of Art, after drawings made by Mr. Oliver.

Messrs. Ackermann and Co., 96, Strand, are about to publish 'Travels in the Interior of North America, by Maximilian Prince of Wied.'—The work will appear in one volume quarto, and will be accompanied by 81 coloured plates, engravings on wood, &c. Among the plates are many very characteristic portraits of Indian warriors and chiefs, conveying ideas of the American Indians, much more correct than can be gathered from any written descriptions. This work is almost ready.

A most spirited country publisher, Mr. Agnew, of Manchester, has purchased the copyright of Herbert's historical picture, 'The Introduction of Christianity into Britain.' Mr. F. C. Lewis is engraving it in mezzotinto; the etching is advanced, and in the hands of an artist so skilful, it cannot be doubted that ample justice will be done to the work.

'Slave-dealing on the Gold Coast.'—A picture by Biard, exhibited two years ago at the Royal Academy, is in the hands of Mr. Wagstaff. The etching will appear about the same time as that of 'Her Majesty's Marriage.' This plate will be the property of the gentleman to whom the picture belongs.

Messrs. Welsh and Gwynne are about to publish a line engraving of the Duke Wellington, by Greatbach, from a painting by W. Salter.

Mr. Hill, the enterprising publisher, of Edinburgh, announces an engraving in line, by F. Bacon, from the fine and interesting picture by Duncan, exhibited at the Royal Academy, where it won golden opinions—'Prince Charles Stuart entering Edinburgh.'

Mr. Gilbert, of Sheffield, has placed in the hands of Mr. Edward Finden, a painting of 'Cattle Reposing,' from the accomplished pencil of Sidney Cooper.

#### "COPYRIGHT!"

No man can cast his eye over the evidence offered to the House of Commons by a certain class of witnesses, on the subject of the Protection of the Copyright of Designs, without being amused at the extravagant effrontery of such of them as are interested in maintaining the *status quo*. It will be remembered that a petition was brought forward against the grant of any extension of the copyright, in which the petitioners, adopting for their motto the well-known "good old rule"—

"That they should take who have the power,  
And they should keep who can"

took a frank and free-trading view of the Copyright question; whence we learn that, be the labour and cost what they may, a proprietor must expect

to have his patterns immediately pirated, and his goods undersold in the market.

It is a principle with those who have desperately opposed this bill, that there are two classes of merchants—those who are so desirous of improvement in their designs, that they spare no reasonable expenditure in realizing their object; and those whose trade subsists entirely in the piracy of designs. Dealings, enormously unprincipled, often wear the mask of the utmost simplicity of character, a qualification which the latter class seem to lay claim to, when they *naively* tell us it is just that one man shall incur a heavy expense in the production of a tasteful novelty, which another shall immediately counterfeit, and sell at a rate that must be ruinous to the originator. It is not sufficient that the inventor and printer of a design be known in the market as the legalized proprietor; for of what value to him is such distinction, if his property be liable to pass at once into other hands? It is not sufficient that a patentee of expensive designs be merely the first in the market with such designs, for they are copied and circulated by pirating houses long before he can be repaid the cost of production. In the face of such a declaration as this, it is not surprising that France has maintained an ascendancy in designs and patterns: it is only surprising that, with all their advantages, our fair-dealing manufacturers have been at all able to keep the continental markets open with anything beyond the coarsest and commonest prints.

One of the witnesses, an opponent of extension of copyright, volunteered to assist the committee in their inquiries. In page 12 of his book, Mr. Brace says of him:—"He was boroughreeve of Manchester, and described himself as having been engaged upwards of thirty years in printing calicoes, and the sole proprietor of an extensive concern for that purpose. A few of the minutes from the evidence of this witness will exhibit the extent of the crying evil. 'Q. Have you been in the habit of copying the designs of other parties? A. I have.—Q. Have you done it extensively? A. Pretty well, formerly; not within the last eight or ten years.—Q. Before the last eight or ten years, did you do it extensively? A. I did as many as I found to answer my purpose; and I think a fair quantity I did.—Q. Did you do it during the existence of legal copyright. A. Yes.—Q. Did you derive profit from it? A. Yes, sometimes; and sometimes loss; but more profit than loss. \*\*.—Q. You say that you sold the patterns so copied cheaper than the original designers sold them. Was your work equally good with the work produced by the original designers? A. It might or might not be. Q. Generally speaking, have your engravers, who copied those patterns, executed as fair work and in as expensive a manner as the original designer? A. I always think my work as good when I imitate a pattern, and I think generally as good as theirs.' In the two following ingenious replies, the 'simple plan' is described in no less simple language. 'Q. In those cases which you now speak of, were the copies of a good execution, and printed upon as good cloth as the originals from which you took them? A. Generally speaking, they were upon *inferior cloth*. My work was upon the average as good as theirs.—Q. May not that account for your selling them at a cheaper rate, without any disposition upon your part to be content with smaller profits than other men? A. It was not worth my while copying them unless I got a good price for them, and plenty of room for me to slip under also. They got a good profit, and I got a good profit.'"

In this open-hearted evidence these witnesses declare it their opinion that no law can protect patterns, and that they do *not wish for any law that would protect them*. They acknowledge their practices to be infringements of the law, and state that their impunity lies in the unwillingness of the parties injured to have recourse to legal proceedings, from an impression that they (the pirates) would "fight them." They admit, in unqualified terms, that their manner of doing business is a source of deep injury to the proprietors and originators of designs; and that they never consider their proceedings on the side of equity or justice, but on that of policy. This is, with a variation of circumstances, the same principle that brings men to Newgate. In the evidence delivered on the other side, that is in favour of the bill, by persons expending large

sums in the composition of designs, it is stated that by the nefarious system of copying, their trade is ruined.

In their petition the copyists represented themselves as "a very considerable majority of those engaged in the trade in Manchester and its district." This is palpably untrue, as we shall show. There are in Manchester 98 houses, 14 of which in the extension question remain neutral; of the remaining 84, 43 are in favour of the bill; and the remaining 36 are opposed to it. Distributed throughout the United Kingdom there are 81 firms, and these declare themselves unanimously in favour of the bill; and with respect to the amount of the production of the copyist, it is but one-fourth of the amount of the aggregate, instead of being more than double that of the extensionists.

An absurd and groundless impression has existed in this country, that we cannot compete with the French in beauty of design, because we are not possessed of faculties and tastes available for the production of the best character of design for manufacture; such a proposition is so senseless as to place it beyond all serious consideration. Want of sufficient protection is the sole cause of our inferiority to the French in design.

Let us briefly review the legislative enactments of both countries on this subject. In the year 1787 the Parliament of Great Britain passed an act for the encouragement of the arts of designing and printing linens, cottons, &c. &c., by vesting the properties thereof in the designers or publishers for a limited time, which was *two months*. This act was only temporary; but in the year 1794 it was made perpetual, and extended the protection of designs to three months, a period extended only by the act recently passed, which came into operation on the first of last month. Many important fabrics were excluded from the benefit of this law, for cotton and other similar manufactures are not those alone which, in their extensive use, depend upon the embellishment of design. Even silks had no protection, nor had woollens nor metals; and glass, than which nothing is more susceptible of tasteful design, was not comprehended in the act.

In the foreign market the French are supported in their competition with our manufacturers only by the beauty of their designs; but for the countenance extended by their legislature to copyright property, they would be destitute of pretension to foreign trade: and by inquiring upon what basis they have formed this trade, we find that in 1737 designs in manufactures were effectually protected by law. In the year 1744 another law on the same subject was promulgated; and both of these referred principally to the trade in silks of the city of Lyons, which, at that time, was the chief seat of this manufacture in France. The latter law remained unchanged during forty-three years; after which, in the year 1787, the silk trade of the entire kingdom received the same protection which had been extended to that of Lyons only. Again, in the year 1793, further provisions were made, and all the products of industrial art were comprehended in its operation. In the year 1806 were established the tribunals called *Conseils de Prud'hommes*, to which were referred all questions of piracy of designs; and since the last-named period the subject has, in its incidental relations on two or more occasions, occupied the attention of the French Legislature; hence, and from no other cause, has arisen the superiority of the French in their designs.

This law secures to an artist or his employer a copyright for any discretionary period. The payment of ten francs secures the copyright for life, or a period of from one to ten years may be secured by the payment of one franc per year for the number of years claimed, under the prohibition of piracy, and where copyright is unlimited, the result is a rapid increase of trade, insomuch that French printed goods are sought for in every capital of the old and new world; hence the value of this strong feeling for the beautiful in manufacture consists in its having created a trade for which the country does not enjoy the advantages possessed by England; the manufactures therefore of France are produced at a greater cost, but the elegance of the patterns covers this: we therefore arrive at the conclusion, that a French trade never could have arisen unless something superior to the English manufacture had been offered; that the English productions are inferior to the similar manufac-

tures of France only in consequence of the absence of an effectual protection.

In Fine Art the French law protects sculpture, painting, designs, and engravings; and the English law extends to designs, prints, engravings, models, casts, &c., but painting is overlooked, although we conceive that English artists suffer more from plagiarism and forgery than those of any other nation. To affix the signature of an artist to a painting for the purpose of sale, is as much an act of forgery as the unauthorized use of a name to a cheque or bill. The practices of imitating style, copying and forging initials and signatures, are not confined to the works of old masters, but the works of living artists are extensively copied and imitated, and such copies and imitations are sold by honest dealers as original pictures; so long, therefore, as artists are liable to be thus injured is our law of copyright inefficient. We see continually patterns after the most beautiful engravings exhibited in the shop windows for sale to be wrought in Berlin wool; the same prints we find copied on Birmingham tea-trays and other similar manufactures; and, however inconsiderable to indifferent persons such abuses may seem, they cannot be regarded without mortification by the artist. It is not men of the highest reputation who might have to complain of the omission of pictures among the scheduled items of the act; those who are most liable to injury from the impositions of picture-makers and dealers are the rising members of our school, persons whose works do not command high prices; and it is they who can least afford to be injured by the impositions of copyists and the less reputable classes of dealers.

Much dull mirth has been excited in France, by the observations of certain of the members of the Chamber of Deputies on the subject of the taste of the English in matters of design; and we cannot quit the subject without alluding to one or two truths, a knowledge of which might be as useful to the Deputies themselves as to those who have taken their tone from them. We do not frequently see, among ourselves, that style of history painted by Delaroche, Vernet, Deveria, &c., and hanging on the walls of the Luxembourg, because there is no taste among us for modern pictures so large; if there were, one year would produce a hundred equal to these. Art in France may be said to date its growth from the time of Francis the First; but very many years have not elapsed since members of the earliest (so called) English school died. For upwards of a century designs in manufactures have received in France the most effectual protection, while in England, without going further than the Parliamentary evidence, we find them common property until September, in the year of grace 1842; and of our possessing the taste for the beautiful in design, without the faculty of realizing such an absurdity cannot be entertained for a moment. "I pri'thee, no more on't, Hal, an thou lovest me."

These remarks have been suggested by a small and cheap publication, entitled "Observations on Extension of Copyright of Designs," by George Brace. Mr. Brace's little book contains the act, together with much information highly valuable to all persons interested in the question of copyrights; a question to which, as it more immediately affects the artists, we shall again and again have occasion to refer.

#### CORRESPONDENCE.

##### CHALK DRAWING.

SIR,—The few remarks which I am about to offer on Chalk Drawing, if not unworthy of a place in your excellent journal, may be found useful, at least to those who are unacquainted with the proper method of working in this delightful branch of Art, and desirous of imitating those beautiful examples of French skill now so abundant. I should in the first place recommend the best hand-made crayon or chalk paper; machine-made will not be found so well adapted to the method about to be laid down, as it is much softer in the texture, and consequently will not bear the same proportion of work. Let the chalk used be French, No. 1; No. 2 will only be required in the dark finishing touches. I say French, because it makes clearer work than Italian, is less liable to rub, and will come near the French style of lithographing: the latter is very good for sketching. The subject being carefully drawn in delicate out-

line—the chalk well-sharpened to a point, a preparation or ground is laid, commencing lightly, and gradually working up the form and shadows to the strength required with a perfectly even tint, as if it were to be finished in this manner alone, without the addition of lines: this must be done very carefully, as the beauty of the drawing when finished will depend much upon the quietness of the ground. When this is done, the drawing must be hatched in the manner of a line engraving, taking care that the direction of the lines fully express the form. White chalk can then be used with much effect in the principal lights, and hatched in the same way, leaving the ground of the paper for the half tint.

It will be observed, that the ground laid in the manner described is usually done by rubbing in with the stump; a quick way of working, but one I cannot recommend, unless in hurried sketching, as it always presents a somewhat muddled and sooty look, at least in drawings having pretensions to finish.

Yours, &c., PORT-CRAYON.

#### GERMAN ART.

London, Jan. 16, 1843.

SIR,—In all controversies in Art or Literature, let no man misquote his adversary; because, if it be intentional, it is extremely unprincipled, and if it be carelessness, it is extremely ignorant. The petty bubble of immortality lasts only till the opportunity of explanation occurs, and the damage done to the soundest arguments, by an appearance of either want of principle or want of care, is so lasting that all confidence must inevitably be withdrawn.

A correspondent under the signature of "I," in your last number, asserts that I said "German Art was copper surfaces on gilt surfaces"—and "such like trash," adds he; the trash is not mine but his; as I never uttered such inconceivable nonsense. I said "copper faces on gilt surfaces;" and who, that has seen the hideous want of cool tints in German flesh placed on a gilt back-ground, will not recognise the truth of the remark? If any of your readers saw the oil copy from Hess's Fresco at Mr. Seignier's, of 'Christ Blessing Children' (without going to Munich), they may convince themselves.

I did not say, either, the English travelled 16 miles an hour in Germany; I alluded to it as a general habit of the travelling English, who drive along as fast as they can, nobody knows why, and pick up nothing but contempt for their own country. Your correspondent is indignant, I accused the Germans of a desire to monopolize the House of Lords, as if the suspicion were unfounded. Will he dare to assert they have not already complained they have not been sent for? Because, to my certain knowledge, they have done so within a very few months. As to his insinuation that I wish to dispose of the employment, it is beneath reply; and if I had a hankering in that direction, there is nothing very criminal: at least I am an Englishman, have been 39 years in the field, planned and designed a series of grand works for the old House of Lords in 1810, laid them before the Ministers 1822, again before Lord Grey 1833, and before Lord Melbourne 1836; and when the old House was burnt, again revised and fitted them for the new, sent a petition and plan to the Duke, who desired me to forward them to Lord Rosslyn, for, as Lord-President, he would be chairman of the Building Committee. Lord Morpeth brought the petition into the House, which was printed, and proposed it be carried up to the Building Committee, which was seconded by Mr. Duncombe, and sent up, by vote of the House, to the committee, as Lord Rosslyn and the Duke desired.

At any rate, a man who has been 39 years an historical painter, (you will admit of some of pretensions, if only on the score of perseverance,)—who educated Eastlake, the Landseers, Prentice, Bewick, Harvey, Lance, Chatfield, and others, who are an honour to the school—who, out of these 39 years, has been 32 years without commission or order, and has yet kept his ground, however overwhelmed at times; who has never left the country, but stuck to it and kept alive the public feeling, and did not run away to Italy, saying, it "would never do," and then hurry home again, when there was a prospect "it would do," affecting the most disinterested enthusiasm; you, Sir, will not deny there is nothing abominably wicked, or egotistical, or presuming, if he be guilty certainly of the hope of not being



omitted, even if employed to grind the colours, which he undoubtedly would not hesitate to do, should the decorations of the Houses depend on his consent so to act; for he is convinced, on the judicious management of this opportunity depend entirely the honour and repute of Britain.

In conclusion, I beg to say, I will reply to anonymous correspondents no more.

Any gentleman who puts his name, and gives his reasons for not agreeing with me on the Germans, I shall be happy to answer; but I am not bound, when I always put my own name, to pay any attention to those who are ashamed of theirs.

Yours, &c. B. R. HAYDON.

P.S.—Your remark that Overbeck's cartoon looked as if for the chisel, is capital; their cartoons look as if made for the chisel, and their frescoes as if executed with one.

#### THE CARTOONS.

SIR,—As the approaching trial of skill in producing the Cartoons will not only affect the character and prospects of artists individually, but must also throw either a shadow or a brightness on Old England herself, it is much to be desired that the wished-for result should, as far as possible, be made certain, so as to do honour to both, and that her talented sons should not, through misunderstandings, doubts, and fears, be prevented from standing forward to uphold their country's glory, and their own; nevertheless, many do hesitate, merely, perhaps, from a want of seeing their way clearly in some trivial matters, which might, I presume, be readily explained through the medium of your journal; and thus some of the waverers be induced to assist in the good cause. It is but just that every one should tempt fortune with equal hope, that each should know he is travelling the right road, even though he cannot get on quite so fast as others; and that none should enter the lists at a disadvantage, because he may not happen to know precisely how far he may swerve from the line chalked out for him. Allow me, therefore, to encroach on your ever ready willingness to assist artists, and suggest your troubling C. L. Eastlake, Esq., with the following questions, for I feel assured that his usual urbanity and condescension will not (seeing no impropriety in them) suffer you to remain long waiting an answer.

Must the drawings be on paper, or will a prepared canvass be considered a cartoon?

Will red chalk on the lips and cheeks be a bar to admission of the drawing?

Is it to be understood that the drawings are to be sent in rolled up, or upon a stretcher?

Will all the contributions be exhibited, as were the designs for the Houses of Parliament?

Will the judges' names be ultimately made public?

On the last of these questions I am tempted to offer some remark, as I consider this point being settled of more consequence than either, or all, of the others together. If left doubtful, what artist of high standing will risk his reputation, or employ his time in such an undertaking? or where shall we find the younger aspirant for fame with sufficient courage and confidence for such an occasion? Believe me they will both desert the cause; they will keep out of court, an equity one though it be; the consequence will be a failure complete as regards what can be done in high Art here; and the good people on the other side of the water will ever after quote "the Commission" to prove that the English cannot draw. Yours, &c., VIGILANS.

As the queries put by our correspondent may occur to others, and as it is above all things necessary that competitors should have no doubts concerning the regulations by which they are to abide, we thought it desirable to communicate with Mr. Eastlake on the subject; and, in printing his answer, we furnish the safest and most satisfactory reply.

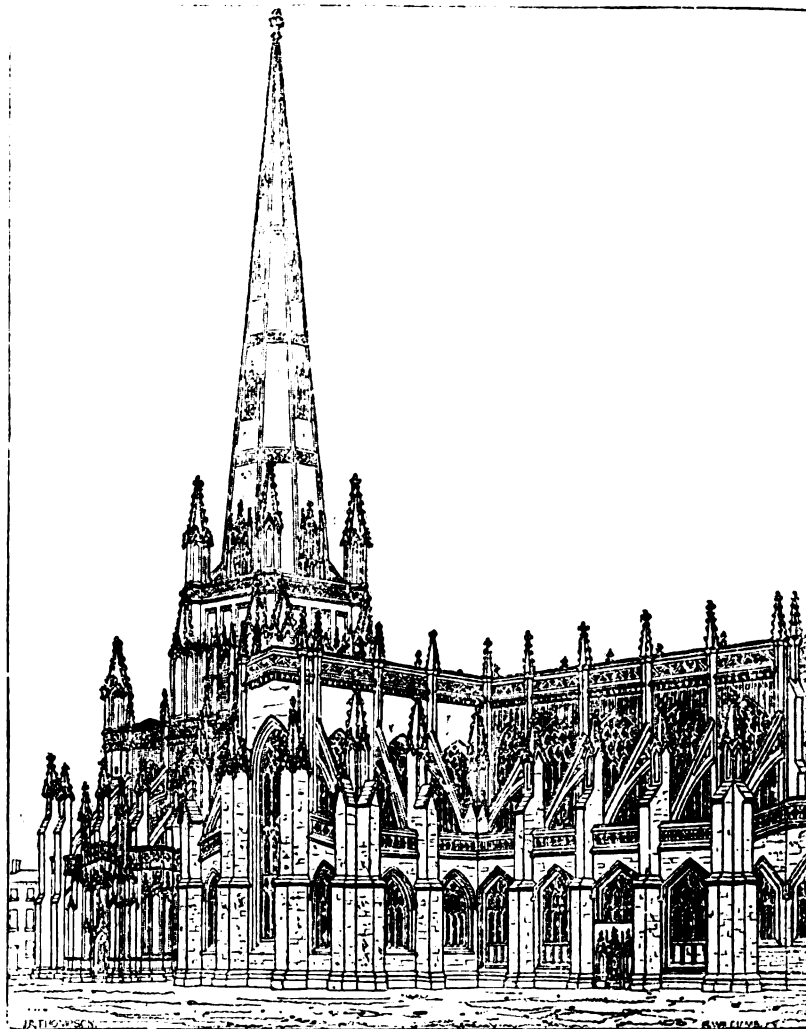
13, Upper Fitzroy-street, Jan. 9, 1843.

SIR,—I have the honour to acknowledge the receipt of your letter of the 7th inst., inclosing a paper signed "Vigilans," and have to observe in reply, that I do not think myself authorized to answer anonymous applications. But if your correspondent will write to me, giving his real name and address, he will receive an immediate answer.

To the Editor of the Art-Union. Yours, &c. C. L. EASTLAKE.

#### THE CHURCH OF ST. MARY, REDCLIFFE, BRISTOL.

In our last number we reprinted—by permission of Mr. Britton—an engraved view of "the nave," &c., of this most beautiful, interesting, and venerable edifice. We now publish "a view from the south-east, with the spire—as proposed to be restored." That it will be "restored," we cannot doubt; the required sum is a mere trifle compared to the wealth scattered among those who can value the sacred edifice—because of its important associations, the conspicuous place it occupies in history, and the hallowed purpose to which it is devoted. But there are thousands who will appreciate its utility as a work of Art;—in a style to which happily we are rapidly returning, and which puts to shame the modern churches, which are, for the most part, utterly out of keeping with their sacred character. The following is the most essential of the "CONDITIONS ON WHICH SUBSCRIPTIONS ARE RECEIVED."—That as soon as the sum of £7000 is subscribed, a general meeting of the subscribers of or above £10, shall, under the direction of the committee of vestry, be convened by the churchwardens of St. Mary, Redcliffe, by printed circular and advertisement in each of the Bristol newspapers, by the majority at which meeting six contributors of not less than £50 each shall be added to the present committee, and before which meeting shall be laid plans, specifications, and estimates of such portions of the work, whether of repair, restoration, or both, as the committee, under the advice of the architects or otherwise, may then deem safe and practicable to be executed; and the majority of such meeting shall be empowered to determine, whether such work, or any portion thereof, shall be undertaken, and to authorize the necessary contracts for the same; and that until such meeting shall so determine, no contract for any part of the objects proposed shall be entered into."



The general style of architecture, and the ornamental details of the church above indicated, are replete with beauty, and present to the eye of the tasteful and intelligent observer a series of exquisite subjects for study and contemplation, as viewed from different points. The view from the south-east, as shown in the annexed woodcut, represents the tall and narrow south transept, with its aisles, windows, highly-enriched flying and attached buttresses, perforated parapets, and puffed pinnacles; the south porch, of two stories, and newly-designed staircase turret, the flying buttresses and clerestory windows of the nave, with the bold crocketed pinnacle, which surmounts the stairs at the south-west angle: rising above the west end of the northern aisle are seen the upper or belfry story of the noble tower, with its richly-adorned panels, boss-enriched mouldings, and perforated parapet; the bold and finely-proportioned octagonal pinnacles at the angles of the tower; and rising from among them the lofty graceful spire, crowning and adorning the whole. Of this last splendid and heaven-pointing architectural member of a Christian edifice, there are numerous examples, both in England and on the Continent, which are now admired as they deserve to be admired: but, however meritorious and beautiful may be the spires of Strasburg, Salisbury, Freyburg, Lichfield, Norwich, Louth, or others of less note, Redcliffe Spire, in form and detail, as indicated by its existing portion, and as it is susceptible of being rendered, with the tower, its legitimate base, may challenge a comparison with them all.

## LIVING AND RECENT FOREIGN ARTISTS.

## No. 1.—INGRES.

"*Pourquoi debuter par M. Ingres?*"—Such is the question which the author of the biographical sketch of him in the "*Contemporaines Illustres*," supposes likely to be put by his readers, and which, we think, not unlikely to be addressed to ourselves. Why do we take Ingres for our very first subject of this kind? To be ingenuous, because it so pleases and so suits us; for we have just been perusing the character given of him and his works by the *soi-disant* "*Homme de Rien*," in the "*Contemporaines*." In that work, we should observe, the *illustres* are illustrated in more ways than one—by the pencil as well as the pen; and we must say that M. Ingres has not the most prepossessing countenance. Though it is a sufficiently good-looking one as to the mere features, there is something not only cold and forbidding in it, but rather ordinary also. However, we do not suppose it is a *daguerreotypied* portrait, and the likeness, if not an unfaithful, may be anything but a favourable one, although it corresponds with the reservedness of disposition and manner imputed to him.—To begin to say something more to the purpose: M. Ingres claims notice as being one of the heads of the present French school, or rather as the head of a school apart, which sets up Raffaele as its standard, while that of M. Delacroix hoists the banner of Rubens. Between these "*Raffaellists*" and "*Rubenists*," there is another school, of which Delaroche may be considered the leader, and which aims at a sort of *juste milieu* in Art—apt at times to degenerate into mediocrity. Besides these, there is, as the "*Homme de Rien*" remarks, another class, who, regardless of schools, distinguish themselves by a species of universal dexterity and *cleverness*. They have an aptitude for all sorts of subjects, for history, *tableaux de genre*, landscape, portrait. Abjuring the pedantry of fixed systems, they accommodate themselves to every one in turn, as far as suits their purpose. To make use of an expression more significant than elegant—all is fish that comes to their net. Their aim is not so much glory, as popularity; and in obtaining that, some of these "*improvisatori* artists" have been sufficiently successful, and not the least is the eminently clever Horace Vernet, who is, in fact, their Corypheus. Great therefore is the distance between Horace and Auguste. But we must not forget that it is the latter of whom we profess to speak.

Jean Auguste Dominique Ingres was born, according to some accounts, in 1780, to others, in 1781; the difference is not a very important one, and certainly less than that between Paris and Montauban,—both which places are respectively mentioned as that of his birth. The "*Contemporaines*" makes it to be the latter, and says, that though his father was a painter himself, and a tolerably clever one, he was anxious that Jean Auguste should pursue music as his profession. Study it he did, and is still no mean proficient in it, but he had determined within himself to become a great painter. At length his impatience prevailed, and at the age of sixteen he was permitted, by his father, to set out for Paris, and was admitted as pupil into the *atelier* of David—the artist whose fame had so worked upon his youthful imagination. But a couple of years greatly abated his enthusiasm, or if not exactly his enthusiasm for Art, his admiration of his instructor in it. The cold abstractions and classical affectations of David ceased to charm his pupil, who not only withdrew his homage from them, but did not scruple to express his opinion; for he had become aware that unless Nature be carefully studied also, Art becomes little better than artifice and artificialness. Rome and Raffaele now became as much the objects of his desire, as Paris and David had been before. In the meanwhile he had much to encourage him; for in 1800 he obtained the second, and, in the following year, the first great prize in painting, the subject chosen by him on that occasion being "*Achilles receiving the Ambassadors from Agamemnon*"—which picture is now at the Musée des Beaux Arts.

After this period his biographers seem to be at fault, and unable to trace his course clearly, for they only leave us to conjecture that, whatever time might intervene, he next visited Italy, and there, with re-awakened enthusiasm, studied the works of Perugino and Raffaele, and in them he

found a vital charm and a mental power, the want of which he had so sensibly felt in nearly all he had before seen. Upon such models he formed his taste and his principles; and he has since inflexibly adhered to them, without regard to the criticism of the day; but at the same time it must be confessed with more of perseverance than of advancement in them, and without any very visible improvement upon some of his earlier works.

Among those which he produced from 1805 to 1813 are "*Edipus and the Sphinx*," "*Jupiter and Thetis*," "*Virgil reading the Æneid to Augustus*," "*The Triumph of Romulus*," "*Ossian's Dream*," and "*The Pope officiating in the Capella Sistina*." He also practised portrait-painting, and in 1806 executed a fine one of Napoleon, for the Corps Legislatif. In this branch of the Art he produced a revolution, at least as far as his own example went, for, rejecting all that pretension with which others paraded their sitters to view, he endeavoured to restore portraiture to nature, and to impart to it a higher intellectual value, aiming chiefly at truthfulness of physiognomy and characteristic expression.

In 1813 he married, at Rome, a lady related to a French family, who had settled there, and there he and his wife remained until 1824. This period of his life was to the artist one of difficulties and struggles, and, in order to provide the means of support, he was obliged to employ his pencil upon ungrateful tasks; nevertheless, in the midst of them he conceived and executed some of his most genial and celebrated works: "*The Vow of Louis XIII.*," "*Raffaele and La Fornarina*," "*Christ Delivering the Keys to St. Peter*" (for the Church Trinità di Monte, at Rome); "*Francesca di Rimini*," "*The Entry of the Dauphin Charles V. into Paris*," and "*The Death of Lionardo da Vinci*." On returning to his native country, Ingres found that the public taste had undergone a complete change: if not entirely exploded, David's manner was no longer in the ascendant: his statue-like figures, once extolled for their classical correctness, had fallen into discredit, and been pronounced lifeless and soulless. A sudden rebound had been made towards the other extreme: the colouring and the pomp of the Venetian and Flemish schools, with all their seductive witchery, were now the fashion, and mere effect and truth of imitation were aimed at as the most desirable qualities in Art. With this materialism, the spiritualism which guided Ingres strongly contrasted. Nevertheless, his "*Vow of Louis XIII.*" made a considerable impression upon the public, and the favourable opinion the artist then obtained was confirmed, two years afterwards, by his "*Apotheosis of Homer*," painted by him on the ceiling of the Hall of Grecian Antiquities, in the Louvre, a work which combines the plastic beauty of ancient, with some of the highest qualities of modern Art. Still, though the public were liberal with their applause, and the Institute welcomed him as one who would reflect honour upon their body, he had to endure censure also. The colourists and their partisans, not content with attacking him on his weak side, and reproaching him for the prevailing greyness of his tones, went so far as to term him a mere secondhand Raffaele, and no better than a servile copyist of that great master; than which nothing can be more unjust, for instead of copying him he has endeavoured to carry on his principles, and has, in consequence, not adhered to them so closely as he ought.

His "*Martyrdom of St. Symphonien*," exhibited in 1834, was not very successful with the public; for, while there was in it what was fairly open to the objections of criticism—nor did his enemies fail to take advantage of it—its merits were of a kind too exalted to be recognised by every one, or to make themselves felt without some degree of study and reflection. The poetic intensity and dramatic energy of this composition were appreciated by comparatively few; nevertheless, justice was done to it by one critic, and not the least able or least scrupulous.—M. Lenormant, who, amongst other things, says, "I must own, that no modern production of the Art has struck me more by the simplicity and truth of the gestures and expression of the figures. From the sublime feeling which animates those of the martyr and his mother, to the astonishment of the priest, who stands petrified at their intrepidity, and to the cool indifference of the proconsul, who, feeling neither compassion nor anger, merely executes his duty as magistrate

and soldier. This last figure alone would have made the reputation of any other painter; or, I might rather ask, how many painters have we who are capable of producing such a figure, and of accomplishing, by means apparently so simple an equally powerful result?" Instead of honestly owning that they were unable to comprehend and enter into all the artist's feelings and ideas; or of suspecting their own incompetence, the public attacked him with rude criticism—treatment which Ingres was not of a disposition to brook. In the following year (1835) he had an opportunity of quitting with honour his residence among a people who so ill appreciated his talents, being offered the appointment of Director of the French Academy at Rome, as successor to Horace Vernet—which invitation was eagerly accepted by him; and at Rome he has ever since resided, till about a year and a half ago, when he again returned to France.

To greatness of talent, Ingres adds greatness of mind and nobleness of character. His disinterested love of the art he pursues proves that he is of the sterling metal out of which the true artist is shaped. Had he condescended to work for paymasters, he might have accumulated great wealth; as it is, he is poor—poor at least in the worldly meaning of the term—but in himself richer than many of those whom the world accounts the richest, and honours accordingly.

## SOCIETIES IN CONNEXION WITH ART.

GRAPHIC SOCIETY.—At the latest meeting of the Graphic Society was exhibited a series of sketches by William Cowen, Esq., the merit of which, as works of Art, have been rarely surpassed, but which possess also vast interest as depicting scenery hitherto almost concealed from the eyes of Europe. The Island of Corsica has been long guarded with jealous care; and every possible difficulty has been placed in the way of examining it. The authorities have looked upon travellers as spies; and an artist, who thought to carry away any of its remarkable features, was in nearly as much danger as a rich trader among banditti. Knowing this, and being much surprised that Mr. Cowen should have furnished his portfolio in spite of obstacles, the very contemplation of which suffice to terrify us home-loving professors of the pencil or pen, we applied to that gentleman for some information concerning his tour; he has kindly obliged us with the following particulars, which cannot fail to interest our readers. We print his notes exactly as he has given them to us: it will be perceived they form a simple narrative, not the less exciting because there is no effort to produce excitement or to work up a display.

From Toulon we took our passage on the 5th of September, 1840, for Ajaccio: the voyage was stormy till we came within sight of the port, and then a splendid prospect was presented to us. On our arrival at the Quay of Ajaccio, our sailors vociferated "*Inghesi!*" instantly several small boats appeared full of porters. A scuffle ensued who should convey our luggage to the inn. This was the cause of a quarrel, very soon settled, however, by one of the most desperate among them drawing a large clasp knife, and in a menacing attitude, threatening to pass it across the throat of one of the other party! The spacious staircase which led to our rooms were filthy in the extreme, and the latter did not appear to have been occupied for many months, for black beetles covered the chambers, the crimson curtains of the windows were trellised with cobwebs, and the couch fell in pieces the moment my sea-sick sister lay upon it! I made known at the office of the Prefecture of the Police the object of my journey, and was treated with respect; though, from the day following to the termination of my journey, I was not only considered as a British spy, but was often told there was no doubt about it; and in no instance do I remember taking a sketch without having one or more of those "*gentry*" watching me. On the morning of our departure from Ajaccio, the captain of the police, with the man whom I had previously found behind the granite rock of Bonaparte's grotto, seized my portfolio, and took it to the Prefecture, but as I made a heavy charge against this intrusion it was soon returned. Even at Bastia, the captain of the police followed us into a private house, where I was sketching a fine view of the bay; and although this scoundrel appeared good-natured and civil, he was so determined to have me in his power, that when I inquired at the police-office for my passport, they insultingly told me they knew nothing respecting it, and treated my inquiries with contempt. Here I was in a fine quandary, for the only packet that would leave the port for Leghorn, for some time, was ordered to sail several days sooner than usual for the express purpose of

driving us out of the island. After much trouble, I found my passport in the pocket of my pseudo-friend, the captain of the police. This fellow threatened my landlord with his vengeance, for allowing me to make a sketch out of one of his chamber windows. The history of my sketches at Ajaccio is as follows:—"Two interiors of the House of Napoleon: one exterior, including the three Acacias which were planted by Bonaparte; and another including a Perspective View of the Street; two of the Granite Rock in which is the Grotto where juvenile Napoleon used to sit and study; two of the Bay, one of which includes the Tower where Bonaparte first commenced his military career; and one including a Picturesque Chapel with a splendid background on the Road to Corte. Near this place a parent shot his own son for assisting a deserter to escape, and receiving five louis d'or for his reward. When the father was remonstrated with, he replied, "Very well, will you approve the conduct of a Corsican who has dishonoured his family and his country?" He returned to his house, and untying the cords which bound his unhappy son, with horrible silence ordered his family to follow! When arrived at the place where the deserter had been secreted, he ordered his son to kneel and repeat his final prayer! and, horrible to relate, in the presence of the afflicted mother, brothers, and sisters, the echo of the neighbouring mountains told them his son ceased to exist! He threw the five louis upon the corpse, saying, "There, take the price of thy crime!" This occurred at the time the Genoese had possession of Corsica. Previous to our arrival there had not been rain for six months—no unusual circumstance. The cypress, arbutus, cactus, myrtle, daphne, and clematis, grow wild in great number near Ajaccio.

Corte.—We proceeded on our journey for Bastia in the small post-coach. The road soon rose among the mountains, and, being zigzag, we had several narrow escapes, especially at one point, when our driver (who sat with the guard), Jehu like, drove furiously; my sister was at the moment holding her head out of the coach, when suddenly we heard the cry, "St. Antonio!" The driver and guard were sent headlong over the horses' heads, and they (the horses) were seen laid prostrate upon the ground, and ourselves, with the carriage, were suspended over a terrible precipice! What admirable instinct the poor horses showed, for the moment they saw the danger, they threw themselves upon their haunches, having their forefeet sunk deep in the ground.

From Ajaccio to Corte the road lay through a fine wild country, some part of which was well wooded with splendid timber, which supplied Sardinia and Corsica with wood for ship-building, also France with her masts for ships of war. A little after midnight we came in contact with the return mail from Corte to Ajaccio, in a narrow defile, and our coach being on the river side, we were extricated with some difficulty from our perilous situation. We entered Corte about three o'clock a.m., and being perfectly dark, I asked a fellow passenger to show me an inn. He took me to a large house with the door and staircase quite open, and as I was literally led by the hand (after some knocking the door opened), "Behold an Englishman!" said my guide. Thus I was left for a few moments, when lo! with the lamp, I beheld a number of persons laid on benches, chairs, and tables! "Have you a couple of bed-rooms?" I inquired. "No, we have none at all, for to-night you may sit here, and we will retire till morning's dawn." I returned for my sister. How she exclaimed, when she saw her quarters! Here we fared pretty well, so far as mere food was concerned; but our cook was a dirty Florentine, and, I believe, never either slept in a bed, and what is perhaps worse, I think never washed himself. I called upon the commandant of the castle, and asked permission to sketch. He answered by reading me a lecture out of the code of military law, wherein so to do was expressly forbidden, especially to foreigners. After a long conversation, and almost a positive refusal of my question being satisfactorily answered, the captain of the police came into the room. With his assistance, and the ladies of the castle, I was allowed to take a few sketches, and the good wife of the commandant whispered in my ear, if any trouble should occur to me I might rely upon her best means to serve me. Happily for me I had received this promise, for when I was about leaving my inn to take the last sketch, a knock at the door announced a tall policeman (about six feet two inches), with two other attendants, desiring me to walk up to the castle with all my portfolio sketches. When we were in front of the castle gates, and on the other side, exactly opposite the late General Paoli's house (now a school endowed by him) some idle vagabonds shouted to see an Englishman in custody. Here I begged for half-an-hour's grace, for the purpose of taking my last sketch. It was granted, and two soldiers followed in the rear. In twenty minutes I made a tinted sketch of the ruins of a convent and fine back-ground mountains. Well, to the castle I was marched. The instant I arrived I demanded to see the lady of the commandant (Baron) Mariani. "Now, Madame," cried I, "I am come to claim your protection—I am really a prisoner in the castle!" "Indeed, you shall find me a true friend—wait a moment." She then retired, and shortly returned: "Descend the steps to the guard-room, the captain of the police will see you." The commandant would not make his appearance. To shorten my tale, I was finally acquitted without sleeping in the castle. On my first visit to the castle, the Governor showed me a hat, which Bonaparte wore at the battle of Austerlitz,

which I sketched. It had a piece cut off, which (true Frenchman like) he said was done by an Englishman. He (the Governor) wrote in my sketch-book, under the drawing of the hat, "Ce chapeau fut demandé, en 1831, par S. A., C. le Prince de Joinville." On our way to Bastia (from Corte) we had a bacon breakfast in a miserable hovel—it had no chimney or windows, the smoke passed out of the door—the bread was tolerable at Bastia. This is an interesting town. The foreground rock in my sketch of the port is a perfect resemblance of an animal with a long tail, of which M. Valéry remarks—"A l'entrée du port est un noir rocher tacheté de lichens blancs et de mousse, ayant la forme d'un lion et appelé par les marins *il leone*. Ce monument de la nature me paraît merveilleusement analogue au caractère du peuple corse, et digne d'annoncer l'île qui a vu naître Napoléon." And there are several of these sort of natural curiosities in Corsica. Our consul desired us by no means to leave our inn for the packet without his protection, intimating that the troublesome police would probably annoy us. When he saw us on board the little St. Pietro, he observed we had escaped one danger, he feared, to meet with a greater, that of a terribly foreboding element. As night was fast approaching, our prospects looked blank indeed. Our worthy consul's kind attention and good will was such as ever to claim our esteem and regard. A solitary traveller and ourselves were the only cabin passengers; indeed half a dozen persons would have filled the cabin entirely. The little St. Pietro carried us safe to Leghorn (Livorno); but on its return the vessel and all its passengers were lost in that storm which had been hanging over us!

In Italy several almost fatal accidents happened to us, and several times we were robbed, &c., might make a longer tale, but this is not necessary. I must even now offer my apology for having written this so hastily and incorrectly.

The sketches are, as we have intimated, not only interesting in the highest degree, from their novelty, as picturing scenery with which we have been hitherto unacquainted—they are of the finest character as works of Art; and we trust that, in some shape or other, they may be multiplied so as to afford information and enjoyment to thousands. They are, indeed, the only authentic records of scenes rendered historical by the early career of the most wonderful man of his age. Mr. Cowen has added a valuable contribution to the story of Bonaparte's career.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.—At the meeting on January 9, C. Barry, Esq., V.P., in the chair, the first paper which was read was "A New Mode of Constructing the Flues of Chimneys," by Mr. Moon; according to which it is proposed to make them circular, and of no more than from 8 to 14 inches in diameter, which dimensions, it is stated, will be quite sufficient, now that the old and inconvenient mode of cleaning chimneys by sweeping-boys is abolished. Several small models were exhibited by the inventor; but what he proposes is of such a nature, that it requires to be tested by actual use and experience. May it not be found, for instance, that such flues would require cleansing much oftener than our present chimneys? which would, of course, be a rather serious objection. On the other hand, should they be found to answer, and, in getting rid of old inconveniences, not to be attended with fresh ones, such flues will doubtless be a very great improvement, as they might be carried up even through partition walls. The next paper was "A Description of the Testimonial or Obelisk, erected at Lymington to the late Sir Harry Burrard Neale," which is constructed of Dartmoor granite, and is 76 feet high, on a pedestal 18 feet high. The cost was under £1400, a most prodigious difference from what will be that of the column in Trafalgar-square. This communication was from Mr. Draper, architect, of Chichester; and it could be wished that more papers of the kind were transmitted to the Institute. Were architects invited to send in reports on works they have executed, a valuable collection of documents would in time be formed, and many of them might be found worth publishing in the Institute's "Transactions." At any rate, they would be preserved, and would prove a series of interesting and useful architectural records. The last paper was "Illustrations of the Mode of Striking Gothic Tracery," by Mr. R. W. Billings, and was intended to show how an almost endless number of patterns might be produced by merely striking curves from centres systematically arranged. To a certain extent the principle may be found useful in practice, particularly for mere mechanical patterns, such as those of carpets—of which kind was a carpet laid down at Dalkeith during the Queen's visit; yet, it may be questioned if it be not too

much of a mere *kaleidoscope* process to be altogether suitable for genuine architectural design, otherwise than as suggesting hints.

ARTISTS AND AMATEURS' CONVERSAZIONE.—The first meeting of the season was held on the first Wednesday of the month, in the rooms of the honorary secretary, 6, Pall-mall. The evening was a very gratifying one; and the advantages of the change from a tavern to a well-lit and spacious "gallery," decorated with works of Art, were felt and appreciated by all who participated in the enjoyments incident to so beneficial a "removal." The large painting of Sir George Hayter—"The Royal Marriage"—was placed for the occasion; and a large supply of sketches and drawings was provided for the members.

THE AMICABLE SOCIETY.—We have received three or four letters, containing queries in reference to the "Amicable Society" (the Junior Artists' Annuity Fund), and have applied to the secretary, C. E. WASTAFF, Esq., to answer them. He requests us to say, he will feel happy to communicate with any artist who will write to him on the subject. His address is, 30, Argyle-street, New-road. From our own knowledge of the society, we do not hesitate to recommend it in the strongest terms. It is the duty of every prudent person, who thinks of the misery that illness or death may entail upon his family, to associate himself with it. There are hundreds who are not "qualified" to become members of the Artists' Fund, who may at once enter the Amicable Society. There is no restriction which excludes parties living in the country or in Ireland.

#### ART IN THE PROVINCES.

NEWCASTLE-ON-TYNE.—The exhibition of works of Art in this town closed on the 8th of December. The following is a list of pictures disposed of as prizes in the Art-Union:—"Study in Knowle Park," by J. Radford, London; "Landscape," by E. Fair, Newcastle; "Burleigh Castle," by Robert Train, North Leith; "Cullercoats Fisher Girl," by J. H. Mole, Newcastle; "The Evening Walk," by Mrs. E. W. Salter, London; "Landscape," by Thomas Baker, Leamington; "In the Village of Langton, Lincolnshire," by T. M. Richardson, jun., Newcastle; "Partridges," by W. Fowler, London.

PLYMOUTH.—WEST OF ENGLAND ART-UNION.—We have elsewhere referred to the future prospects of this society. It is yet in its infancy, and has done but little. The subscription was only half a guinea, and the subscribers numbered no more than 306. Still, the good work has been commenced, and we have no doubt that great achievements will grow out of it. We select the following passage, from an extremely sensible and well-written Report:—"Public feeling has been awakened in the West; that feeling is rapidly extending, and the Committee entertain a confident conviction that the West of England Art-Union is destined, at no distant period, to occupy a most honourable position among those institutions which have for their object the diffusion of a general taste for works of Art, and the encouragement and support of native genius. They invite to their assistance every lover of the Arts, every well-wisher to his native country; and they venture to anticipate, with confidence, a cordial co-operation from every part of the three counties, whilst the result of their first year's efforts has taught them also to expect a large amount of generous support from other parts of the country."

NORTHERN IRISH ART-UNION.—The results of the first experiment in Belfast—the great northern capital of Ireland, and the most flourishing of its towns—are not altogether satisfactory. The exhibition consisted of above 400 works; the private sales amounted to £343; the Art-Union subscriptions to £242, and the receipts, from visitors, to £98. But the expenses of freight, packing, &c., extended to the large sum of £270; leaving, therefore, to the directors of the Art-Union only a sum of £72 to expend in purchases. The prize-holders, however, added £52. The selections they made consequently were distributed—to what they call "fortunate subscribers"—in pictures, which vary from £3 to £20; the majority being of the price of £5. The following is a list of the "Prizes!"

"Landscape," by J. Tennant; "Landscape," by J. W. Allen; "Composition," by W. H. Maguire; "Moonlight," by J. Hawksett; "Landscape," by W. Cranbrook; "The Trumpeter," by J. Cook; "Meeting of the Waters," by Nicholl; "Glen Scene," by G. A. Fripp; "Repose," by J. Fussell, sen.; "Prussian Brig," by S. Walters; "View on the Thames," by C. D. Smith. The following pictures were purchased by private sales:—"Scene on the Island of Arran," H. McCulloch; "Distant View of Blackwall," J. Tennant; "Nelly Clary dressing for the pattern" (from a story by Mrs. S. C. Hall), J. Clater; "Sleigh and Red Deer," C. Hancock; "Lane Scene in Devonshire," H. Jutsum; "The Tired Labourer," T. F. Marshall; "Winter," J. F. Gilbert; "View on the Thames," J. Tennant; "Gipsies," J. Bateman; "View on the Lagan," H. Frazer, R.I.A.; "Bolton Park," A. Vickers; "Bakewell," A. Vickers; "View on the Thames," J. Dujardin.

The committee add, that, "From the experience which they have now gained, they have no doubt they will in future be enabled to get up even more attractive exhibitions, at a very considerable reduction of expenditure, so as to have it in their power to devote the whole sum subscribed, and even a part of the receipts from visitors, to the subscription sale."

Belfast ought to aid the Arts, and is well able to do so. We cannot avoid thinking that there must have been some grievous mismanagement, or the returns would have been very different.

**IRELAND.—DUBLIN.**—The exhibition of the Royal Hibernian Academy is advertised to be opened on the 1st of May. Pictures must be received in Dublin on or before the 20th of April. We trust, that this announcement will be borne in mind by artists. We perceive, by the address of Mr. Stuart Blacker, in reference to the Irish Art-Union, that he calculates on receiving this year £6000; between £4000 and £5000 of which will have to be expended in purchasing pictures out of this exhibition. Last year, every picture approaching to merit was bought; and when no more decent works remained, the committee were obliged to buy some that were unworthy to be hung in a pot-house. And why? Simply because they were compelled by their contract with their subscribers to lay out all the money collected. We shall grieve if this evil is to occur again; it can only be prevented by taking care that the supply shall be equal to the demand; if our best London artists will contribute, they will preserve the committee from a degradation, and the Arts from being despised, while they will improve the taste of the Irish public, and doubtless the professional character of the Royal Hibernian Academy. We are full sure that no really meritorious picture that may be sent to Dublin will be permitted to come back. And we hope that from this fair competition artists will not be discouraged, because they have received no formal invitation to contribute. Such invitations we have reason to know will be very limited. The expense of carriage to Dublin is not great; steam-boats voyage weekly from the Tower-stairs. The Royal Hibernian Academy have not done us the honour to communicate with the artists through our columns, where they knew full well their advertisement would be seen by all who are interested in perusing it. We have no notion, however, of permitting the artists to remain in ignorance on the subject.

**THE ROYAL IRISH ART-UNION.**—At a late meeting of the General Committee of the Society, after a very favourable statement of the progressive increase of the funds, being, in three years, upon the total comparative amount received for the Art-Union of London, £2541; Scotland, £4070; Ireland, £7468; the following report from the Committee of Selection, relative to the drawing of 'Minerva and the Muses,' was submitted. We notice this as indicative of the utility of an active and persevering system of management, being aware that to ascertain the facts, detailed inquiries were purposely made at Rome; and subsequently confirmed by the most extensive investigation in Dublin and elsewhere.

*The Drawing of 'Minerva and the Muses.'*—The Committee of Selection presented the following statement, with reference to the above drawing, which was purchased from Signor Ratti at the last exhibition:—"A strong suspicion having arisen in the minds of the committee as to the originality of the work, Signor Ratti was communicated with on the subject, and informed that our rules precluded the purchase unless a work was the *bona-fide* production and property of the artist in whose name it was entered for exhibition. Although Signor Ratti asserted in the strongest manner that it was his own production, the committee had so strong a misgiving as to reduce the amount awarded from £50 to £25, and continued their inquiries on the subject. They had been lately enabled to forward to Signor Ratti the name of the real painter, which was Consoni; the name of the purchaser of the work for which this was a preparatory drawing; the price paid for the same, with the names of three gentlemen who were ready to depose to these facts. Signor Ratti had replied by acknowledging that the picture was by Consoni, and trying to palliate the assumption of his name by saying that Consoni was a friend, that he acted so with a view to his interest, and had sent him the money all but £5, retained for frame and carriage of the picture. The committee thought it was due to themselves to show that they had spared no exertions to rectify the error into which they had been led, and hoped that steps would be taken to prevent such an occurrence in future."

It was unanimously resolved that the name of Auguste Ratti be erased from the list of artists whose works were purchased by this Society, and that of Nicolo Consoni be inserted in its place, and that a note explanatory of the change be added thereto.

That a copy of this statement and Signor Ratti's letter be respectfully forwarded to the Royal Hibernian Academy, with the view of obtaining through them the assistance of the artists generally in preventing the reception of works of Art for sale at the exhibition which are not the *bona-fide* productions and property of the artists in whose names they are entered, and in publicly exposing any one who infringes so salutary a regulation.

That the Selection Committee be requested to continue their inquiries until they are satisfied that the amount stated had been actually handed over to Signor Consoni.

## VARIETIES.

**THE ROYAL ACADEMY.**—One of the most frequent, although the most groundless, of the charges against the Royal Academy is, that admission into the body is obtained by previous acquaintance with its members; that indeed, "boosing," such as Sir Archy Mac Sycophant recommends, is as necessary a qualification as painting. As in most other cases this is a calumny not easy to be refuted; and sometimes the shadow of proof is supplied by the fact, that the candidate is intimate, as he ought to be, with the majority of those with whom he is ambitious of associating; for if his talents be of a high order, it follows necessarily that he is the familiar acquaintance of men of equal talents, of similar pursuits. It is notorious that Eastlake was elected while in Rome; that Gibson was chosen while he was also a resident there; and that a score of instances equally to the point might be quoted; still the assertion is made, and by persons who know the falsehood of what they utter, both privately and publicly, that the Academicians require a sort of canvass previous to election. There are few Associates who have not been subjected to this charge—in the teeth of their own indignant denial. It is not often however that a case occurs so strong as that which is one of the latest—the election of Mr. M'Dowall as an associate. That gentleman had not, we are assured, upon indisputable authority, a single acquaintance among the Academy, and had never exchanged a word with any one of its members. His appointment did him honour, and it conferred equal honour upon the Academy; he is an artist of high genius—self-taught and self-elevated—and was, until within the past year—indeed until the eve of the day of his election, when he achieved fame by his own unaided talents, working in obscurity, and

"No revenue had  
But his good spirits,"

supported by the mightiest of all sustaining powers—a consciousness of intellectual strength. The Academy knew nothing of the man, but they saw what he had done; the attention of individual members was drawn to his works by another great artist—his countryman; and he was elected without the Academy being aware of anything concerning him, but his name and his deserts. From penury—honourable penury—this fine artist has been raised to sudden eminence; his powers are not greater, perhaps, than they were a year ago, but *they are known*. The grand barrier to success has been removed, and assuredly Mr. M'Dowall is destined to occupy a high place among the worthies of his age and country. We should not have been entitled to say so much concerning the career of this artist, but that some particulars relative to it have been made public by his fellow-townsmen, Emerson Tennent, Esq., M.P.

**THE THREE STATUES.**—A letter has been published under this title, addressed "without permission" to Sir Robert Peel. It is, at best, a piece of gross impertinence, written in singularly bad taste, and in a spirit calculated to do mischief. It refers to the selection of Messrs. M'Dowall, Kirk, and Steel, as sculptors to execute the three statues recently commissioned by Government. However opinions may differ concerning the choice, there can be but one as to the considerate kindness and generosity manifested by the Premier; and it is only the future that can prove either its wisdom or impolicy. The writer considers one of the three—Mr. M'Dowall—"an artist of no ordinary merit;" but two or three years ago he could not have described him even in terms so qualified; who shall say that two or three years hence, the compliment will not be equally merited by Messrs. Steel and Kirk. What is genius without opportunity? A diamond in the mine. In sculpture it is especially difficult to make way without help—to procure even the block from the quarry requires a sum that, to a

"poor" artist, seems a fortune. We are continually calling out for aid to young talent, and protesting against giving assistance where it is not needed; yet now barks one of the many puppies who are to be found perpetually snapping at the heels of those who are marching to the succour of struggling genius. Just the same sort of cur-ish exasperation was manifested when a comparatively obscure soldier, named Wellesley, was promoted to command the British army in the Peninsula. It is not very likely that Sir R. Peel will see the silly and insolent letter that has been addressed to him; if he should, he will easily perceive and appreciate the motives that sent it to the press.

**ISLINGTON AND NORTH LONDON ART-UNION.**—The pictures selected by the prizeholders in this Association were exhibited during the 11th, 12th, 13th, and 14th of January, at the Islington Literary and Scientific Institution. The subscription to the Islington Art-Union is half a guinea per annum, the whole proceeds of which, deducting necessary expenses, are devoted to the purchase of pictures, no engraving being given to the members. The amount subscribed was £239, the sum allotted for prizes £197. The following are the names of the pictures selected:—"The Dairyman's Daughter," Shayer, £50; "The Orphan's Friend," Dawe, £20; "Hastings," Clint, £15; "Derwent-water," C. Fielding, £15; "Winter," A. H. Taylor, £10 10s.; "Gale, after Trafalgar," Huggins, £10 10s.; "Scene from Heart of Mid-Lothian," Walmsley, £10; "Landscape," Shepherd, £5; "Slaughtered Sire," Kearney, £5; "Scene from Ivanhoe," Gompertz, £5. The remainder of the selections consist of proofs of Paris's 'Coronation' and 'Bolton Abbey,' with the exception of one, which is a cameo.

**THE NATIONAL ART UNION.**—We last month tendered our advice to this Society—if the term may be used—to abandon the project of exhibiting pictures to be afterwards distributed as prizes, and to adopt the more safe and simple plan of permitting the prizeholders to select for themselves. We are glad to find that this suggestion has been adopted. A new circular has been sent to us, from which we select the following paragraph:—

"The pictures which are to be purchased with the amount of the prizes distributed by the Institution, may be purchased, at the option of the prize-holder, from any accredited artists' exhibition in the United Kingdom within twelve months after the prizes have been declared. Thus the prize-holder will avoid the necessity of a journey to London, or the only alternative of selecting his picture by deputy."

This will be considered by the artists generally as satisfactory; it may open a door to some evils, but so does every other plan that has been, or can be devised. There is another important feature introduced in the new prospectus:—

"Any prize-holder of two hundred pounds and upwards, who cannot select a picture to his taste from the exhibitions, will have the privilege of giving a commission to any artist of his own selection, subject to the approval of a majority of the committee. This arrangement will avoid the difficulty of which there has been a universal complaint, inasmuch as in nearly every instance, pictures of the highest merit are purchased previous to exhibition."

We think this a decided improvement, and earnestly press upon other institutions the policy of pursuing the same course. The sanction of a Committee would afford sufficient security against an improper selection, and the prize-holder might obtain a picture that would be really an acquisition. We shall rejoice if this abandonment of the objectionable portion of their "plan," on the part of the proprietors of the National Art Union—made, we presume, with that view—shall have the effect of allaying a hostile spirit between them and a large number of artists. The artists have, we humbly think, carried their hostility much too far; they should have been contented with expressing their dissent from the new system, and their confidence in the old; in memorializing the Prince Albert to change his mind, they acted, to say the least, indiscreetly, and they ought not to have been surprised at finding it was of no avail.



**WILSON'S PORTRAIT OF HAMILTON.**—A singularly interesting painting is in the possession of John Britton, Esq., F.S.A. It is a fine spirited and faithful portrait of his friend and fellow-student, Mortimer, by Richard Wilson, R.A. Mr. Britton has published a lithographic copy of it, accompanied by some remarks on the personal character of the two artists, written in a peculiarly graceful and forcible style, and bringing, by a few effective touches, the two great men actually before us. The picture, from the interest of the subject as well as from its merit as a work of Art, is one that should be found in the national depository, where, unhappily, there are so few of the productions that give a name to our country.

**ELECTROTYPED PLATES.**—A variety of contradictory rumours are afloat concerning the chances of obtaining plates by the new process; some considering the results to be safe, and others maintaining that, at present, at least, there is no likelihood of a successful issue. At all events, the question will be determined within a few weeks; for the plate of the London Art-Union, and one of the plates of the National Art-Union are now undergoing actual trial. We have still serious doubts as to the end, of which we see only the beginning. At this moment we have before us a plate produced on this principle—a small and roughly executed plate, however. It yielded only 200 impressions, and was then rejected as worthless. However, we may "suspend our admiration yet awhile;" for a short time must inevitably place the matter beyond speculation.

**THE ENGLISH ARTISTS IN ROME**—met together on the 31st December, "to see the old year out." Mr. Freeborn, the banker and British consul, was in the chair; and the party and their friends had a merry night of it. The dinner took place at the Hotel D'Angleterre, recently built. Our informant adds that, "Gibson is engaged on a portrait statue of Mrs. Murray; Wyatt is finishing his statue of Penelope for the Queen; Macdonald is busy with busts of Lord and Lady Winchelsea; Cornick's portfolio is being replenished with illustrations of the Forum; and Penry Williams is painting a portrait for Lady Davy. A number of cartoons are also in progress for England, on which Bostock, Furze, Wright, Redford, Sutter, Messen, &c., are employed."

**THE TEMPLE CHURCH.**—Just now this building is the lion of the day with architects and artists; nor undeservedly so, since it well merits to be examined and studied by them, on account of its decoration generally, and of that more especially derived from the application of *polychromy*, which, although not altogether without precedent in this country, a few specimens of the kind being to be met with in some of our ancient village churches, may be said to be quite new to the public. From what we had heard, previously to visiting the building, we were rather apprehensive that the effect would be somewhat too "showy"; therefore, if not objectionable in itself, so far incongruous both with the style of the architecture and the sacred character of the edifice. Instead of such being the case, the embellishment of the vaulted roof has been conducted with so much taste, that the degree of richness which might else have become gaudiness, if not vulgarity, is tempered down to sobriety. Even the circumstance of such decoration being continued throughout tends to produce simplicity. Brilliant, too, as is the stained glass in the windows at the east end, their effect is not glaring, though certainly glowing with gemlike radiance. In matters of this kind Mr. Williment has put us again into the right track, by treating windows as mere decoration, without attempting to convert them into pictures, as was done in St. George's Chapel, Windsor, where two windows at the west end of the nave were completely stripped of their architectural character, and rendered positive eyesores in the exterior, in order to be filled up with what are no

better than gaudy "transparencies," after designs by West. The only objection we have to make in regard to those in the Temple Church is, that in the centre one the purple and blue tints occupy too much of the pattern and surface. It is, we presume, intended to fill, in course of time, all the other windows with stained glass, like the one on the south side, and facing the organ recess, which is of different character from those at the altar end of the church, and better adapted for the style of glazing generally. At present there is only one painted window in the clerestory of the circular vestibule (now thrown open to the body of the church), which, therefore, as viewed from the latter, looks rather cold in comparison, and to stand in need of colour. A very great improvement would it be could the blocked-up rose-window there, over the entrance, be again opened and filled with stained glass; and where so much has been done, without regard to expense, it is to be regretted that pecuniary considerations should deter from securing what would be so valuable in effect. Somewhat too much, on the contrary, has been done in regard to decorating the altar, which is not only a little too finical in design, but too florid in embellishment. Being painted with a pattern of bright colours on a white or cream coloured ground, the altar-railing looks too much like china or enamel. Besides which, the whole of this altar is too ambitiously ornate, in comparison with the "seats," or low open pews, which appear as much too stinted in, as the other has been overdone with, ornament. One thing decidedly against them is their colour, a fault that might easily be corrected—not by painting, but by washing the wood with lime-water, then rubbing it with oil, and finally polishing it up by hand, which would bring out the graining, and give a fine deep tone to the oak. It may be said these are but minor matters; true; yet very much frequently depends upon minor matters; nor is it a trivial one, when, from want of due attention to trifles, the effect that is in itself important happens to be more or less marred. However, if not perfectly satisfactory in every respect, the Temple Church is a work highly creditable both to the artists employed upon it, and to those by whom they were employed.

**NEW ROYAL EXCHANGE.**—Though sculpture, or rather the expense of it, was made an objection to Mr. Donaldson's design for the Exchange, it is now not only determined that the pediment of the portico shall be so enriched, but the design has been ultimately fixed upon. Only three sculptors were invited or admitted to compete, viz., Joseph, Watson, and Westmacott (the successful one); consequently the task of decision, as far as its labour depends upon the number of drawings to be inspected, was considerably abridged. Still we think there was what looks like precipitation or something worse, when it is known that the decision was made at once on the day following that on which the designs were sent in. This was certainly doing business with despatch, and as if to make up for the protracted dilatoriness attending the two competitions for the edifice itself; still we think it would have shown more judgment on the part of the committee had they taken a little more time, and submitted the designs to the opinion of those more competent than themselves to decide in what are purely questions of Art. Even those best qualified to judge could hardly give their verdict on such an occasion so peremptorily and off-hand, and after only hearing each artist explaining the mere meaning of his own subject. At any rate, the designs themselves might have been left open to public inspection for a certain time, if only because it would have shown that the committee had full confidence in their own judgment, and were not at all afraid of its being called in question by others. The successful candidate was Richard Westmacott, jun., R.A.—an artist of unquestionable ability, at all events.

**NEWSPAPER CRITICISM.**—We quote from

the *Observer* of the 22nd January the following example of the mode in which newspaper critics are permitted to deal with a momentous subject. The observations of so silly or malicious a scribbler call for no serious comment; but that we know, if a falsehood be repeated a hundred times, and in a hundred different ways, there will be many to receive it as a truth. The writer of the paragraph in question is referring to the recent judgment of Chief Justice Denman on the appeal of the Royal Academy against the rate for relief of the poor. "Is it right," he asks, "that a shilling should be exacted from every person for the inspection of a number of *bad paintings*, placed in most conspicuous and commanding situations, and the fruitless endeavour to enjoy the gratification of examining the few good ones, which are *carefully hung in the most unfavourable lights*?"

**ROYAL ACADEMY APPEAL.**—A judgment of some importance was delivered on the 18th of January, by Chief Justice Denman, in the Court of Queen's Bench. The question was, whether the Royal Academy were liable to be rated to the relief of the poor of the parish of St. Martin, in respect of the rooms used by them at the National Gallery, Trafalgar-square. His lordship said, that if a party had the use of premises as a mere servant of the Crown, and in no other character, and had no beneficial occupation resulting to himself from that use, then he was not rateable; and if the occupation here was only one of public property for public purposes, and without private benefit, the case must be treated as falling within the principle of exemption. Now, as this society had been instituted by George III., in 1768, for the express purpose of improving the arts of painting and sculpture in this country; as the premises were the property of the Crown, as the officers were either appointed by, or subject to the approval of, the Sovereign; as the treasurer was appointed by the Crown, and his receipts were subjected to the audit of the Keeper of the Privy Purse; as the society had been placed in these rooms by the Crown; as it had no lease; and as the Crown might, at any moment, resume possession, the defendants might well be considered the agents of the Crown for the furtherance of objects which were of a public and national kind, and the Court was therefore of opinion that no private occupation could be proved, and, consequently that the rate could not be supported.

**COLOURS ON ANCIENT MARBLES.**—In 1836 a Committee was appointed by the Institute of Architects to examine whether any evidences of colour remained on the Elgin marbles, and their Report was published in the last part of the Transactions. During the past month (January) some members of this Committee, namely: Mr. W. R. Hamilton, Sir R. Westmacott, Mr. E. Hawkins, Mr. Fowler, Mr. Bailey, Mr. Angell, Mr. Scoles, and Mr. Donaldson, met at the British Museum to examine the marbles recently discovered by Mr. C. Fellows amongst the ruins of Xanthus, an ancient city of Lycia, in Asia Minor. The tomb of the Harpy, from which one of the principal friezes came, situated on the slope of a hill, consisted of a square shaft in one block 17 feet high, and weighing about 80 tons. The shaft, which rested upon a base or plinth, rising six feet from the ground on one side, and on the other rising but little above the present level of the earth, was surmounted by the bas-relief in question; the opposite sides of the relief being respectively eight feet four and half and seven feet six inches long, making a total length of thirty-one feet nine inches. Mr. Fellows considers the subject of the sculptures to represent the legend of the daughters of King Pandareus carried away by the Harpies. There are also five figures seated on chairs, which are evidently intended to be represented as made of bronze. On these chairs there are perceptible traces of a brownish tint approaching to red, showing that the ornament was indicated by colour, even without the outline being carved.

The figures were about one and half inch in relief, and in many parts there are patches of blue colour on the ground, particularly on the under cutting of the hair—and especially where the recesses are protected by the overhanging band of the frieze, forming the top of the blocks. A portion of this blue colour has been analyzed by Dr. Faraday, and found to be a mixture of wax, with a pulverized blue smalt coloured by cobalt: the smalt being in rather coarse patches, when the wax is charred away each piece is seen by a moderate magnifier as a small fragment of glass. On referring to an analysis of Egyptian blue colour by Dr. Ure, a great analogy appears, as in the Egyptian specimen the blue fragment was a pulverulent blue glass. Some remains of a bright crimson colour were collected from the edge of the crest of a helmet, but have not yet been analyzed. Some brown colour was examined by Dr. Faraday, and found to consist of a ferruginous substance and a calcareous matter, without any wax or resin. One the whole, it seemed clear to the Committee that the ground throughout had been painted blue so as to give relief to the figures. Some other parts have also been coloured, but to what extent cannot be said, in consequence of the rough state of the surface of the marbles. The character of the sculpture denotes a very remote period of Art, and it is to a certain degree rude; but the forms and embellishments of the bronze chairs are extremely refined, and betoken a class of Art not unlike that of the triple temple in the Acropolis of Athens.

THE NELSON COLUMN—has now attained its full height, with the exception of the abacus: the bell, or core, of the capital is formed, and a considerable portion of the foliage of it is cast in bronze: three months, perhaps, will finish it. Before it be too late, however, we would draw public attention to an alteration which is about to be made in the design of the capital, in the hope that it may be prevented. As originally arranged and estimated for, a full-sized figure of Victory, winged, occupied the centre of each face of the capital, and served to render it more than commonly elegant, and, in some degree, original. Contributions not flowing in, the committee have resolved, unwisely as we think, to omit this feature of the design, and to reduce the capital to that of an ordinary Corinthian column. The saving effected cannot amount to more than three or four hundred pounds; and it does really seem a pity that the good effect of a monument which is probably to last for centuries, should be interfered with for so trifling a sum. We were strongly averse to the employment of a column in this particular case, and considered the choice made by the committee was exceedingly injudicious; but since it is erected, all that can be done is, to see that no endeavours be spared to render it as satisfactory as possible.

AT THE HOUSES OF PARLIAMENT—the first stone of the Victoria Tower has been laid, without the presence of the Queen or Prince! This departure from old customs in so important a structure is to be regretted. Probably, however, the ceremony may be reserved for the commencement of some other portion of the building. We hope it is so. The Victoria Tower, it may be mentioned, promises to be the most striking example of modern Gothic in the whole world. It will be 70 feet square, and 300 feet high, covered externally with elaborate sculpture,—perhaps a little too elaborate for this metropolis, where every building becomes so speedily blackened as it does. Several stone buildings in town have been lately painted. That a necessity for this step should exist is to be regretted, as it has the effect of lessening the character of the edifice.

MR. HERING has opened his dépôt for the sale of foreign works of Art, at No. 153, Regent-street. Those who are interested in the subject—a subject of growing importance—will do well to visit this establishment, where they

may examine all the best productions supplied by the several states of Europe—from the shilling part of some minor publication up to the costliest prints and volumes. While we are far from admitting the super-human excellence which some persons assign to the productions of the continent, it may be readily yielded, that the works produced in Germany and France may be very useful to the British artist, who will do wisely to consult them often. We rejoice, therefore, that a place is now established where they will be all collected, and trust that this circumstance will be, as it surely may be, of advantage to the English public. Mr. Hering is himself a man of judgment and taste, and we can have no doubt, will so devote his energies that an interchange of labours may be of value to both countries. Hitherto, it should be remembered, we have been enabled to know very little of foreign productions of the burin—our publishers, most of them at all events—have set their faces against their introduction into England; or, when obtained, they were kept for the exclusive enjoyment of the few by whom they were appreciated. Now, we shall have them *all*, to be examined by *all*; and by their own merits they will be judged. One great and most important improvement may follow their extensive introduction—they may help to elevate the popular mind, so that the historical works of our own great artists may meet with more general appreciation. If our own publishers will not, the Germans *will* supply us with works of loftier aim than portraits of dogs, birds, and monkeys, admirable and incomparable in their way, but which leave the mind as bare and empty as they find it. We need things to *think over*—and these we certainly get from Germany. It augurs well for the Arts, that a publisher considers it no hazard—or at least but a small one—to establish a dépôt for the exclusive reception and circulation of continental prints.

A NEW INKSTAND has been invented by Mr. Perry—to whom authors are so largely indebted for the many facilities he has placed at their command. It is a vast improvement upon everything of the kind that has been yet produced. The principal advantages consist in the supply of a given quantity of ink—never either more or less—the keeping the ink always pure, by rendering it impossible to contract dust, and the cleanliness incidental to its use. We have it in use at this moment, and find it so desirable that probably we shall never write without it. We are therefore bound to give our cordial approval of the patent, and to confirm the statement of the patentee—that “this inkstand will be found invaluable in keeping the ink always clear and fit for use in every climate. It is of a cylindrical form, with a gravitating action, adjusted so as to supply the dipping cup with ink, which can be returned into the cylinder when not in use. Economy, cleanliness, and usefulness are secured by it, and it cannot get out of order.”

M. RICHTER, an artist of Germany, has invented a mode by which he professes to teach a person altogether ignorant of drawing, “in one lesson,” the art of copying any object that may be placed before him. We are at all times suspicious of short cuts to knowledge. Ability is not to be obtained by a hop, step, and jump. That which is to be procured easily is rarely valued, and seldom worthy of value. Yet it cannot be denied, that of late years science has removed a vast number of difficulties out of the way of those who would attain excellence; and while we ought not to be too credulous, we should not be too sceptical, when that which assumes to be an improvement is submitted us. The plan of M. Richter is undoubtedly ingenious; the principal media are glass and a peculiar kind of ink—farther than this it would not be fair in us to state, as he designs to turn his skill to account. For copying specimens in ornithology, botany, coins, and so forth, the method is unquestionably good; it secures external forms with singular precision, and affords remarkable facility in the power to

enlarge or diminish the objects to be copied. Indeed, its advantages may be justly described as far more extensive; for it enables the copyist to preserve accurate memoranda of scenery, houses, and things remote or near, and particularly outlines of the person or face, and of animals, large or small. It may be, consequently, very useful to travellers, who desire to bring from foreign countries sufficiently minute pictures of places, people, or things they have seen, without reference to artistic skill—from which, however, competent artists may subsequently make proper pictures. The machinery—if so it may be termed—is remarkably simple, and may all fit into a tolerably-sized note-book; and the “lesson” consists of little more than five minutes of information. Those who are curious in such matters—or who may find such a method useful—will do well to consult Mr. Richter, at 21, King-street, Portman-square, and judge for themselves, whether the application of his plan will answer the required purpose.

PROFESSOR COCKERELL'S LECTURES.—These commenced upon the 12th inst., and at present three only have been delivered. We propose to review the course in our next number, and to notice the leading points of interest.

CARY'S HYDRO-OXYGEN MICROSCOPE.—The extraordinary powers of this microscope are exhibited at the Polytechnic Institution on a variety of subjects, selected principally from among the most minute members of the animal world. The lowest magnifying power presents an object at twelve thousand times the natural size; and its utmost range extends, we are assured, to a reflected magnitude of seventy-four millions of times the natural size. The first object shown was the *exuvie* or cast skin of a spider, which, from its transparency, was admirably adapted for exhibition. The substance resembled tortoise-shell, but was of a grey colour; the head was perfect, with its powerful forceps for seizing prey, and the apparatus for the injection of the poison. A parasitical scarabæus, found upon the tortoise, was shown, and also varieties of the *larvæ* of insects in the water wherein they were found, and which, although so minute, were displayed, at a very moderate power of the instrument, many feet in length. The *larvæ* of the gnat were especially remarkable, not less for their great activity than their hideous shape, reminding the spectator of the monsters of fabulous history; these were followed by the adult insect, a much more elegant and attractive object. The *formica nigra*, or common black ant, was magnified into a formidable grinding apparatus, to which even stone is said to yield. Among the aqueous curiosities was the water-bog, which, although of a heavy and sluggish form, threw itself with great rapidity and determination on others of its species, whether in sport or spite must be determined by lengthened observation. At the extreme power of the microscope a human hair is magnified to a diameter which would be incredible, were it not that the spectator is invited to the proof. This microscope is now one of the greatest attractions of the Polytechnic Institution; its developments are matter of wonder to the common observer, and deeply important to the naturalist, who, by such means, is enabled to examine the minutest animal structure, and survey with accuracy these departments of the economy of nature, which without such aid must have remained mere subjects of conjecture.

MODEL OF ST. PETER'S, AT ROME.—A model of St. Peter's, of rare and surpassing workmanship, is now exhibited at 121, Pall Mall. It is the work of Signor Andrea Gambassini, a native of Leghorn, who has been employed 14 years in its construction. It has been reduced by a scale of 1 to 100, and measures in length 21 ft., and in height 6 ft. 4 in. Considered merely as an exterior, it would yet be one of the most extraordinary works of its kind that have ever been

produced; but when the model is opened, and the spectator beholds an interior, containing every picture, pillar, ornament, and moulding, studiously copied from the vast temple itself, he is overcome with surprise at such an example of united skill and perseverance. The whole is executed in maple, coloured woods, and ivory; of the last material the statues are formed. The mosaic pavement is copied in woods resembling the marbles in colour; but the mosaic altarpieces are painted in oil upon copper, with the most elaborate minuteness of finish, the whole of which are seen, on the model being opened, by means of light thrown into it from a small mirror. The interior is marked by the same care and finish that distinguishes the exterior: the paintings, the columns, the mosaic pavements, and the richly-gilded fretwork ceiling are all imitated with marvellous exactitude. To all who may not be enabled to visit Rome, this model will convey a more perfect idea of St. Peter's than any written description; and all who have seen the architectural wonder will be much gratified in seeing so perfect a miniature reproduction of it.

**KING'S COLLEGE, LONDON.**—It is intended to appoint a professor of drawing to this College, and artists have been invited to give in their names as candidates. It is to be hoped that the result of the election, be it declared when it may, will show that an acquisition has been made to the institution; for, on looking round among public schools, there are to be found among persons holding similar appointments but a few who have in anywise distinguished themselves. We know not what the regulated duties of this new appointment may be, but we know well what they ought to be; and as such, that their efficient discharge could only be accomplished by an artist of ability and experience.

**CASE OF DISTRESS.**—We direct attention to one of those sad cases of distress, which occur far too frequently; but intelligence of which does not often reach the public ear, so that the call may be responded to. We refer to the grievous position in which illness and poverty have placed an excellent portrait-painter. We are with familiar his works, and can bear testimony to their valuable qualities. He has not, however, been in the way of making, and consequently not of saving money, by his professional labours; the greater number of his works having been painted for those religious magazines, where to lessen expenditure is a leading object. We sincerely hope that this appeal may be the means of obtaining for him some relief. God knows it is much needed.

**SALE OF THE LATE MR. HICK'S PICTURES.**—We direct attention to an advertisement, announcing the day on which this valuable collection will be disposed of. They are of rare excellence; have been gathered with judgment and taste; and comprise specimens of several of our leading British artists. The competition, we believe, will be great; but this is not the time for works of Art to bring high prices in Manchester.

**FRAME FOR THE 'SAINT'S DAY.'**—A very elegant frame has been designed expressly for 'the Saints' Day'—the print about to be issued by the London Art-Union—by Mr. Garbanati, of St. Martin's-court. It is of excellent workmanship, and very chaste in design; the ground-work being of the Elizabethan era, and the ornaments being suggested by the subject—giving bread to the aged poor. The frames are made both in gilt and in imitation oak; and, considering the elaborate character of the work, are produced at a reasonable cost. Some of our readers, who will be, ere long, in possession of the print, will do well to examine it, and ascertain if it be suitable to their tastes.

## REVIEWS.

**MARTIN CHUZZLEWIT, &C. By CHARLES DICKENS.** Publishers, CHAPMAN and HALL.

"THE SEASON!" There is something joyous and hopeful almost to magic in these two small words—"The Season"—telling of the passing away of winter, the coming of sunshine and flowers, of festivity, of occupation and its happiness, of labour and of prosperity!

The heavy shutters in our gloomy squares are removing, the plate glass has been cleaned, the curtains are unfolded, and white draperies impart a fresh and cheerful aspect to the sombre and aristocratic windows—out of which nobody ever looks. Although the grass in the midst of the squares still sends up a damp hazy vapour, there is a swelling of buds, and a partial imprudent bursting forth of green, half-formed sickly leaves among occasional trees and stunted evergreens, which dwellers in the dim city consider specimens of country vegetation. The clear frosty sound of the cantering horse, the rolling carriage, or the dashing cab, is succeeded by a soft splashy noise, intimating that the crisped mud is in a rapid state of decomposition; the sparrow chatters, as it is recorded he did eighteen hundred years ago, upon "the house-top," and is as busy with straws as his more intelligent neighbours. The postman does not get on as fast as he used to do in the very cold weather; it is heavier walking; besides, since "the season" began, he has a larger number of letters to deliver. There is a great stir in Long Acre among the coach-builders; and instead of grouping round the fires, the "club-men," particularly the "old members" at the "Oriental," the "United Service," and "Brookes's," read at the windows.

The milliners are reviving: some of their underlings—poor faded girls who have subsisted, they could hardly themselves tell how, since last "season"—have met with a hopeful answer when they last called to inquire for work—"Nothing this week, but we may want you next; we must have fresh hands;" and her heart palpitates (starvation has not left it strength to beat), and she returns to her garret, the shadow of a smile on her pale face, looks up her faded and worn out fineries, brushes out her long, damp, silken hair, and arranges it like the dolls in the Arcade, that she may look "something" amongst the "constant hands," and consequently smart dressers, at the "Magasin" of Madame—. How the shop windows dazzle the eyes, ay, and the understandings of the pedestrians, there are assembled all the novelties of "the season," which are grouped so as to display their tones and tints to the best advantage. Look through the street grating of this splendid shop, you know it admits light to the kitchen—do you see nothing? Ah! now you have caught a glimpse of what helps to make the poor servants "season;" a cracked jug contains a bunch of wallflower, placed on the window-sill, of what you would be a dungeon, "for air;" that was a present from the greengrocer; but beside it is a more cherished object, a tuft of primroses surrounded by their broad wrinkled leaves, that fall over a garden-pot newly red-leaved—that tuft she dug up from her mother's little garden, when she was out at Christmas for a holiday—and she waters and tends it, and, for aught we know, would weep over it, if she had time! A close observer of things, well knows that not the roll of carriages, nor the Opera announcements, no, nor even the pealing thunder of the artillery proclaiming when our right royal queenly Queen meets the nobles of her land—not all these, and scores of other sights and sounds, tell more truly that "the season" is come, than does the bunch of flowers in the kitchen window, or the bird-cage tricked out with a yellow cabbage-leaf, or a bunch of limp groundsel, dangling from a rusty nail close to the waterbutts, where birds live, and sing, and die, to be succeeded by others who have the same destinies.

So much for out-door indications. Within, every house, from the palace to the suburban "cottage," is affected by "the season." At this particular time the aristocracy long ago, were described by novelists as lounging upon sofas, and conversing only of the Court, Almack's, and the Opera; their ideas revolving, like the fly on the chariot-wheel, within their own circle; the middle classes, as thinking of the park, the last new play, and the affairs of the nation; and the "lower order," according to the

same authority, armed to the teeth with discontents, and full of wickedness as of poverty.

Of late we have become more inquiring for ourselves, and have discovered that the aristocracy are actuated pretty much by the same feelings, though not exactly the same sympathies, as the strong middle class; that great and mighty hearts are found amongst the poor, who endure much and patiently; and that the "season" for assembling Lords as well as Commons draws more closely together those great links in the chain of society,—dangerous to unfasten lest they should be misplaced. Within those windowed walls—that have so dark and dingy an exterior—there are influences and talents in existence which the street-loiterer little dreams of—artists and authors, workers in the fine gold of intellect, alive with all their attendant hosts of newborn thoughts. The impetus given to Art is much talked of and more felt: the pale student—whose imagination had been forced to cabin and confine its flights so that, to procure mere food for his wearied body, he painted and toiled, the plaything of time instead of the hero of eternity, now stretches his broad canvas beneath the banner of a new found hope, nobly resolved to hug his crust and drain his cup of water rather than not wrestle for a prize—a glorious prize!—an IMMORTALITY—in the great senate-house of his own mighty country. He dreams no incipient dream, but in broad daylight of "the season" calls forth the living models from their dens, and from the treasure-house of a long pent up, though not mildewed mind, produces THE CARTOON.

The new year came in cheerfully; with the old one passed away our dangers and disasters; lusty and fearless, Britain struck home; and the public mind, eased of much anxiety, has leisure to enjoy whatever the fast coming "season" may provide for its nurture and amusement. Last season the book world, so essential to our happiness, suffered under a sort of literary paralysis; "the serials" dragged on, wanting their KING, for "Boz" was galloping through the States, running foul of many disagreeables, which his grateful sense of the overgorging attentions by which he was suffocated, prevented his taking to pieces in the unceremonious manner he does the faults and foibles of his own beloved country. But HE is with us again *this* "season," giving our season double joy, for which we are thankful—HE, who has by the power of his single pen roused thoughts within our minds, and feelings in our hearts, which but for him would never have been awakened! Mighty in his youth! read in the deep and holy knowledge of human sympathies, skilled in drawing forth the best feelings from his readers, without exhibiting his own, and awakening mirthful ideas that leave no sting behind; his very satire is written with the feather of a seraph's wing; and when you close "the number" you feel how much happiness and many experiences his observation has bequeathed you. How pleasant it is to feel that this "season," so surely as the month comes round, so surely will Dickens come, not with a *rechaufé*, of old tales, and the fag end of a jest-book to serve for wit, but pouring forth character and incident, with a truth, a fervour, a variety, and, above all, a *nature* which is invigorating and informing,—and all from the treasure-house of his teeming mind. He is no churl of the true feelings of humanity; no spinner out of ideas into long sentences; he sees at once the length, and breadth, and depth of his characters, who never do or say anything, but what they would have done and said under the circumstances, if you and they had been companions all their lives. Is it possible they have not been so? Are not all whom he has ushered into the world, of our acquaintance? Mr. Pickwick has certainly sat in that chair—Sam Weller knock'd at that door—Dolly Varden, exactly as Frith painted her, admired her bracelet as she tripped through your wood; you cannot take a walk through the green lanes of Kensington without meeting Dolly Varden; every parish beadle has been turned by his pen into a Bumble; pale-faced Olivers meet you with matches in their hands, and cast their imploring eyes in a way that sends your hand to your pocket, with the exclamation, "How like Oliver Twist!" How many boys have been saved from the clutches of a Squeers by the exposition of Do-the-boys-Hall; and it is impossible to have observed the *under current*

of society without recognising, as he moves along the surface, at least one Mr. Chester. Madame Mantalini are reflected from the *Physiques* of half-a-dozen show-rooms, where you are fashionably victimized it may be once a quarter. Smike is more rare to meet with, but not the less natural—a creature whose mind and heart is crushed within him, too crushed ever to expand—though they retain both feeling and vitality—those who have read, can never forget Smike; Mrs. Keely burnt the character into the hearts of all who saw Nicholas Nickleby at the Adelphi, where poor Yates realized what Dickens wrote. You never see a raven, no, nor a black bird of any kind, without calling it Grip—nor a dark-faced man, with a scowling brow and a stout stick in his hand, without fancying he must be the father of Barnaby Rudge; Barnaby himself, so brave in intent, so timid in performance, so sensitive, so affectionate, so cherished—his mind obscured, but not extinguished, breaking out at times with such deep pathos—and poor Nell—they are too holy to be even thought of every day; in the dim twilight of a summer evening—"the gloaming," as the Scotch so musically call it—when all around is still, and the evening flowers send up their incense to the Almighty; then, in that calm and gentle hour, when the spirit, subdued as regards the cares and anxieties of this world, mounts more freely to the contemplation of sacred things—then, stealing across that oriel window, a shadow hardly palpable, and so transparent that you can see the moon and the winking stars beyond, passes—the embodied memory of little Nell—the true, pure, simple child—a manifestation of grace and mercy. Sweet Nell!—and there are many such abroad, who make a light in this dark world—silent, gentle creatures, performing the hard duties of life without feeling their hardness, because their innate faith leads them by the *Star in the East* till their way be ended. It is a remarkable feature in Dickens's writings, that while they make you more deeply acquainted with human nature, they increase your love of your own kind. His is no pale and wan philosophy, passing its existence in silence and solitude, developing itself in sounds and theories, and too refined or too lazy for action. It is a fresh and healthy spirit, manly and firm, seeing, and wrestling with every evil it comes near—breasting the breeze, and looking even the lightning in the face. The regret with which he depicts evil is evinced by the haste he is in to develop good; and after a little see-sawing between them, the scale invariably turns so as to render you satisfied with the dispensations of Providence, and, convinced of their wisdom. Retributive justice tolls above the fitting murkiness that suffocates the demon Quilp; and who would recall little Nell from the companionship of angels?

But all readers know this—all! and we should hope will never forget it. Those who have not yet made the acquaintance of Martin Chuzzlewit will find, in every page which follows the introduction, that our original "Boz" has taken the field again, keeping, like a good general, his 'vantage ground, marshaling his new and vigorous troops, so as to secure a successful campaign, with the certainty, that if he be but true to himself, he will exist as long as the English language (for he is untranslatable) will endure. Perhaps no author ever suggested so many pictures as Charles Dickens; his thoughts are pictures, and pictorially arrayed—he is a wonderful historical painter. Not so great in his landscapes as in his figure subjects, though some of the former are good, particularly when "in motion"—witness, in the second chapter of Martin Chuzzlewit—(the introduction is nothing)—the description of the wind, which played such merry pranks at the smith's forge with the blue dragon, the leaves, the sawdust, and the unfortunate Mr. Pecksniff, after which it rushed out to sea with "other winds similarly disposed, and made a night of it." "Phiz" has ably seconded his originator. The interview between the Pecksniffs and Tom—dear Tom Pinch! is inimitable. One word about this man Pinch. Never was any thing more true, or more beautiful because true, than the outline of Tom's character—a creature, thinking no evil, and rejoicing so completely in good, that he will not look into darkness while there is a ray of light that his eyes can drink in—a most sweet kernel, cased in a rugged shell—yielding and docile, firm only in the truth of his own mind, which has not the power to un-

derstand wickedness—you see at once, expressed in a few unaffected sentences, the man's whole nature, his position in the Pecksniff family, and the value his acquirements are to the person who sneers him down. Tom Pinch is, in fact, the ground-plan of an angel; and if "Boz" suffers a hair of his head to be injured, let him look to it—that's all! We wish he had not made Pecksniff an architect; he might, we think, have worked out the "Premium" Abuse with other tools; for we know ten Pecksniffs in various professions: it is not, however, the MAN, but the CAUSE, he deals with. The story, like everything Mr. Dickens writes, must be read through, if once commenced; for the characters are well placed and firmly planted, and interest you at once; their progress must be watched, and will be illustrated. The old misanthrope is already a picture, relieved by one of the author's Shakesperian women; but we have said a great deal where we need not have written a line; "the season" and its motives, and influences, and actions advance; and we hail it, and bless it on its way.

**SOUVENIR OF THE BAL COSTUME, &c.** Drawn by COKE SMYTH. Published by DOMINIC COLNAGHI and Co. Lithographed by HULLMANDEL.

We have already had occasion to speak of the drawings made by Mr. Smyth for this work; they were, it may be remembered, exhibited some time since by Messrs. Colnaghi; and, independently of their artist-like feeling, were highly interesting, as having been sketched by permission of the distinguished wearers of the costumes themselves, who honoured the artist (we may say) by standing to him: hence many of the drawings are admirable portraits. The publication of this work is, for many reasons, acceptable. Our early Art, in its defective state, has left us only imperfect and scattered memorials, which, though they be warranty enough for the antiquarian, are but meagre authorities for the painter, inasmuch as if he copy them too closely, it is probable that his work will have much of the poverty of the prototype—a circumstance of continual occurrence. That our artists are surpassed by the French in depicting costume is incontrovertible; but this is a merit not arising so much from any superior antiquarian research or intelligence upon their particular part, as from national habit and temperament generally: for it is sufficiently known that, at a certain period of the year, masquerading festivals prevail throughout France: with all, therefore, who are desirous of making a creditable appearance on such occasions, some care is indispensable; thus the French artist has continually before him in the life that for which our own painters are compelled to have recourse to ancient monuments.

For a display of magnificent and varied costume, perhaps no English reign could have been more happily selected than that of Edward III., in whose time a remarkable change was brought about, not less in the military than in the civil habit. The dress of the monarch himself was very simple, as will be presently seen in the description of that worn by H.R.H. Prince Albert, who assumed the character; but the state attire of the nobles was by no means so unpretending.

There are four parts of this work before us, containing, besides drawings of her Majesty and her royal consort, also others of the Duchesses of Sutherland and Buccleuch, Lady Portman, and Viscountess Jocelyn, Earls de la Warr, Liverpool, and Jersey, the Hon. Miss Liddell, Hon. Miss Devereux, &c. &c. The dress worn by her Majesty is, with a slight difference, copied from the monument of Queen Philippa in Westminster Abbey, and consists of a crimson velvet kirtle or gown, laced up the front, and deeply bordered with ermine at the bottom; over this is the particular garment worn at this period, resembling a long spencer, the ancient name of which, we believe, is not known; this is of blue and gold brocade, bordered with ermine. The crown upon the effigies of Queen Philippa has been broken, but that worn by her Majesty was of graven gold, and constructed according to contemporary authority: it is valued at £20,000. A flowing mantle of silver brocade perfected this magnificent state habit.

The costume of the prince was copied from the effigies of Edward, in Westminster Abbey. The crown, as in the case of Queen Philippa, has disappeared; but that worn by his Royal Highness

is from the authorities of the time. The tunic is of gold and blue brocade, and reaches nearly to the ankles; it has an opening in front, to the height of the knee, bordered with jewels, and through this are seen the hose, which are scarlet, with shoes of the same colour. From the shoulders flows a magnificent mantle descending to the heels; it is composed of scarlet velvet, lined with ermine, and confined across the breast by a broad band, studded with precious stones.

The knights and ladies of the court were all habited nearly in accordance with the costume of the time; the former being remarkable for the richness of their *cotes-hardies*, and the latter for the elegance of their gemmed and furred surcoats. The work seems to have been produced at a considerable cost, and will not only serve hereafter as an agreeable reminiscence of the fête to all who partook in it, but also as valuable authority for the varied styles of attire, which it describes.

**VIEWS OF FIVE CHURCHES IN THE VICINITY OF LONDON.** Drawn by H. A. GILLMAN. Lithographed by W. L. WALTON. Publishers, COLNAGHI and PUCKLE.

This assemblage of interesting structures is a valuable acquisition to the antiquary as well as to the lover of Art; and, moreover, cannot fail to find favour with the public generally—for it depicts with great fidelity and fine artistic effect the venerable structures with which are linked so many pleasing and painful associations. The five are contained on one sheet—an agreeable novelty; each print is small, but sufficiently large to supply an accurate idea of the character and peculiarities of the edifice. The 1st is 'St. Mary's, Finchley'; the 2nd, 'St. James's, Muswell Hill'; the 3rd, 'St. Michael's, Highgate'; the 4th, 'Highgate Old Chapel'; the 5th, 'St. Mary's, Hornsey.' There is much delicacy combined with considerable force in the style; every minute portion of the building is pictured, but without impairing the effect of the whole. Mr. Gillman has evidently laboured at his task *con amore*; he has studied his subjects long and with accuracy; displaying much industry and perseverance as well as fine feeling for Art, and sound taste in selecting the most striking points of view. He has been fortunate also in having his drawings placed in good hands, Mr. Walton having done them ample justice. In the Old Chapel at Highgate—one of the series—that great master spirit of the age, Coleridge, lies buried. We should say, that his mortal remains lie interred in a vault beside it; for the chapel is now gone, although the vault, with its glorious deposit, still endures. The name of Coleridge is so intimately associated with the name of Gillman, that the print has an interest deeper than that which it excites as a work of Art.

**THE SCIENCE OF DRAWING SIMPLIFIED; OR, THE ELEMENTS OF FORM DEMONSTRATED BY MODELS.** By B. WATERHOUSE HAWKINS. Publishers, SMITH, ELDER, and Co.

This pamphlet accompanies a series of models, intended to teach drawing, and designed to illustrate the properties of geometrical forms, so as to instruct the learner "in estimating the proportions and relative quantities of different shapes." The box of models "contains six cubes"—we quote from the explanatory book:—

"Each one composed of a number of pieces, forming other geometrical solids; the whole being susceptible of numerous combinations, forming a variety of architectural structures, such as churches with steeples and domes, houses with gabled roofs, bridges, or viaducts, niches, or alcoves, &c. &c. The cube, or solid square, every one of its six sides being equal, has been chosen as being the simplest of the geometrical solids, and the archetype, or parent, of other forms, since its quantity includes that of each of the other geometrical solids; for instance, out of a cube could be cut either of the other geometric forms, each of them equal in diameter with the cube from which they were cut. The pieces, separate or combined, exemplify that the elements of all form are but two, namely, flat and rounded, and are representable by straight or curved lines. Cube A is composed of eight small cubes, showing that this form admits of subdivision into its own form without waste. Cube B is subdivided into a number of pieces of various angular forms, including the prism, wedge, rhomboid, and parallelopipedon, which exemplify the peculiar properties of angular solids in combination. Cube C exhibits the cube *évidée*, or hollow cube, containing an octagon and four prisms. These three cubes are exclusively composed of rectilinear forms. Cube D consists of several pieces, out of which may be formed five pyramids, and a cone with its sections; four of the pyramids are quadrilateral, the fifth is triangular, every



one of its four sides being equal, two only of the four quadrilateral pyramids having the apex in the centre of the base. The pyramidal form is the most beautiful composition of straight lines; the cone, which is a pyramid with circular sides and base, is contained within the square-based pyramid, as the sphere within the cube, and the circle within the square. Cube E contains a perfect sphere, divided into two parts, or hemispheres, one of them solid, the other hollow; the latter enclosing a figure, which may be called a reflected cone: the hollow of the cube is a reflection of the sphere it contains. Cube F contains a cylinder; this is a simple combination of the two elements describable by a curve and straight line, which are more beautifully united in the cone; the cylinder is divided both perpendicularly and horizontally, the cubic exterior exhibiting the true form of a semicircular arch."

Our space will not permit us, at present, to enter into the arguments by which Mr. Hawkins supports his view, that the use of these models "will enable persons to acquire the power of drawing more readily than they would by any other means." The subject, however, is one of considerable importance, and we may ere long bring it under detailed review. The ingenuity and industry displayed by Mr. Hawkins entitle him to high respect; and those who may differ from him as to the conclusions he draws will at least concede to him the merit of integrity.

**PRELIMINARY DISCOURSE**; pronounced before the University College of London. By THOMAS LEVERTON DONALDSON, Professor of Architecture. London. 1842.

The increase of Architectural Professorships augurs well for the Art, and seems to promise the more general diffusion of a taste for it as a liberal and elegant study. That such taste is now actually spreading, is a circumstance pointedly alluded to by the Professor at University College, and as one rather for congratulation than the contrary: which gives us all the greater satisfaction, because another architect has just put forth very opposite opinions, attempting to bring all amateurship into discredit, and to throw ridicule upon "literary idlers" at the Universities, and other volunteer students and writers. Unless it proceeds from narrow-minded jealousy, we know not to what to attribute such violent enmity against a class of persons who, at least, show the interest they take in the subject, and the importance they attach to it. It cannot be said that they trespass too far upon the grounds of those belonging to the profession, because very few of the latter write upon their Art at all; therefore the endeavour to deter others from doing so betrays a very ungenerous "dog-in-the-manger" feeling. To stigmatise an entire class as presumptuous and incompetent, because some belonging to it may not have shown themselves altogether qualified for the tasks they have undertaken, is no less absurd than it is unjust. Besides, whatever ill-consequences, if any, may at present attend the influence of opinion so acquired by non-professional architectural writers, that influence, unless where supported by merit, must decline in proportion as the study becomes more generally diffused, and the public better able to judge for themselves, and able to discriminate between sound criticism and the empty pretension to it.

Without a taste for, and some acquaintance with architecture, half the enjoyment and instruction to be derived from travelling is lost. Those who are destitute of such previous qualification are in manner blind, and might, therefore, as well remain at home, except indeed that there is a chance of their catching a taste for the Art, and its afterwards growing upon them. Whether they be travellers or not, almost all well-educated persons have occasion to understand something of architecture in its connexion with history and archaeology. But we need not further insist upon the advantages attending the study of the historical and æsthetical part of the Art, for even if not before perceived, they become obvious as soon as they are hinted at.

Mr. Donaldson's lecture is an agreeable, though only a general introductory sketch; in its printed form, however, it acquires additional value from the notes accompanying the original text. There is, however, what strikes us as being a most singular, if not important omission, for most singular it is that notwithstanding he expresses himself so favourably in regard to the recent architecture of the metropolis, he did not embrace the opportunity of paying a compliment to the College by referring to the façade of their own building, with its noble

portico and dome, as being an admirable study for the pupils, and a very superior piece of design.

**THE SPRING OF THE VALLEY.** Painted by A. PENLEY, Esq.; engraved by H. T. RYALL.

Published for the Members of the West of England Art-Union, by EDMUND FRY, Plymouth. This is a pretty and pleasing print, representing a young girl in her first youth, filling her pitcher from "the spring of the valley." It may not fully content the critic; but it will afford enjoyment to many. Ample justice has been rendered to the picture by the accomplished engraver, Mr. Ryall. As we have elsewhere remarked, this is but the prelude to higher achievements on the part of the West of England Art-Union. It is very satisfactory as a commencement, and fully worth the sum subscribed to obtain it.

**THE XANTHIAN MARBLES**; their Acquisition and Transmission to England. Published by JOHN MURRAY.

A most interesting publication, written with the modesty inseparable from true talent. It supplies us, however, with sufficient evidence of the difficulties which Mr. Fellows had to surmount in securing these treasures for his country; many of these difficulties ought not to have been left in his way. It is unfortunately too much the habit of our country to do things by halves. If we have obtained some accession of wealth by the persevering efforts of this enlightened and enterprising traveller, it is grievous to know that we have postponed the acquisition of more, which a very little sacrifice might have secured for us. The country cannot be too grateful to Mr. Fellows; and future artists will reverence his name. He has enabled them to learn valuable lessons out of "old stones" that formed dens for wolves in a desert once peopled by men of mighty minds. The history of their discovery, and happily, recovery, is highly interesting; we shall no doubt have to quote from it when called upon to notice the treasures which are now our own; and which will ere long associate with the imperishable works which have given immortality to the name of "Elgin."

**THE PRISM OF THOUGHT.** By the Baroness CALABRELLA. Publishers, LONGMAN and Co.

A peculiarly elegant little volume, embellished with borders and initial letters in colours and gold, wrought with much skill, and producing a very striking effect. To the printers much credit must be assigned; they have indeed a right to claim the largest share of merit in the production; and it is only just that we print their names, "Robson, Levey, and Franklin, Great New-street, Fetter-lane." The arrangements are all in good taste and in perfect harmony. The letter-press contents of the graceful and enticing book consist of Aphorisms, written by the Baroness Calabrella. They are wise and good, and inculcate virtue in a manner that makes the lessons conveyed easy of remembrance and very impressive. There is little effort at novelty; they are simple truths arrayed in simple dresses; but they are such as may be, and often are, passed by unheeded; although every one of them may be worked out into a folio without adding an iota to its influence.

**THE OMNIGRAPH ATLAS.** Published by SMITH, ELDER, and Co.

This work is produced by the patent machinery of Mr. Becker, to which we made reference some months ago. The maps are remarkably clean, clear, and neat; the names of places are inserted with far more than usual distinctness; and the use of Italic letters is completely avoided. The method of engraving is a vast improvement upon the old system. The mountains are put in, and the shadows are given with singular evenness and uniformity. Indeed, if we compare this collection of maps with any older atlas, the advantages are so apparent as to lead to the conclusion that Mr. Becker's plan will become universal.

**COMPANION TO THE BRITISH ALMANAC.** Publisher, CHARLES KNIGHT.

We need not repeat, in other words, the general character which we gave of this publication last year; that is, of that portion of it which recommends it to our notice; nor have we anything to add to what we then said, except it be to remark that more space than at present might very

well be allowed for the section on "Public Improvements," since that is certainly the most popular feature in the "Companion;" and has no doubt served the cause of architecture, by calling attention to it, and by familiarizing the general reader, in some measure, with the subject.

"General Improvements" come in for notice first; but under that head there is nothing of particular importance, though one or two things there mentioned anticipatorily as projects likely to be carried into execution, seem, if fairly treated, to promise fair. One of them is a building for new Law Courts, adjoining Guildhall; and, should it be erected, we hope that something will be done to the front of Guildhall itself, which might be, by merely recasing it, adapting a new design to the apertures of the present one. As it is, the only thing that reconciles us to that barbarous production is, that it serves to show what a stride we have since taken in the study of Gothic architecture, for Guildhall and the new Houses of Parliament are the antipodes of each other. Among other architectural *outré*, a building for a new Hall and Library, at Lincoln's-inn; and a second Conservative Club-house are spoken of. For the first-mentioned, Mr. Hardwick is to be employed as the architect, and the work, we believe, will very shortly be commenced; the other, Mr. S. Smirke and Mr. Basevi, conjointly. Among schemes, which, if neither abandoned nor forgotten, have been delayed much longer than was to be anticipated, we may here mention the rebuilding Bridgewater House, the town residence of Lord Francis Egerton, according to the design exhibited by Mr. Barry, in 1841; and which, as the former has been taken down nearly two years, might, by this time, have begun to show itself very plainly.

Many as are the new churches enumerated in the "Companion," there are only two structures of that class which have there obtained specific notice to any extent, viz., Wilton Church, near Salisbury, and the one now building in Broadway, Westminster, both of which are illustrated by wood-cuts. While the first has certainly novelty of style (Lombardic) to recommend it, except to those who may for that very reason object to it, it has much also that is striking and piquant in composition, for which it is mainly indebted to its campanile, connected with the body of the edifice by a small arcade or cloister. The principal front appears rather rich in design; but the cut itself is necessarily so small, that the details cannot fairly be judged of. According to the accompanying description, however, the interior will be of far richer character than the exterior, and will have neither galleries nor pews to interfere with architectural effect. Although very different in its style, it being Gothic, Mr. Poynter's church will also have what may be termed a campanile, as its lofty tower and spire will not be incorporated with, but merely attached to, the building at its north west angle.

The new Wesleyan College, or Theological Institution, as it is to be called, at Richmond, is certainly not deficient in collegiate character, but, in point of design, is highly creditable to its architect, Mr. Trimen, who, it seems, gained the building by competition. The Sun Fire-office is spoken of with commendation, not, indeed, wholly unqualified, as is likewise another work of Mr. Cockerell's, the interior of the new Public Libraries at Cambridge. The new County Courts, in the same town, by Messrs. Wyatt, the architects of the Wilton Church, is also described as a very handsome piece of architecture, which, in fact, the woodcut given of it shows it to be. A similar illustration shows the Brunswick Buildings, at Liverpool, to be a design of very considerable merit in the Italian *palazzo* style, marked by extreme simplicity in composition, and by ornateness and finish in its details.

**PORTRAIT OF THE MARQUIS OF WELLESLEY.** Painted by Sir T. LAWRENCE, P.R.A. Engraved by S. COUSINS, A.R.A. Publishers, WELSH and GWYNNE.

We rejoice to retain so worthy a memorial of one of the most accomplished noblemen of modern times; a man who owed far less to the accident of birth than to that high intellect and lofty genius which raised him so much above his fellows, and gave him fame as a statesman equal to that of his great brother as a soldier. How much Great Britain has to thank Lord Wellesley for her power,

wealth and freedom, future historians will tell. He combined the rarest qualities; honesty ruled them all; and, amid the state cares to which his early and late manhood were devoted, he did not neglect to cultivate the graces that give life a charm. He was a scholar, "and a ripe and good one;" and has left a small but precious legacy of literature to mankind. This is an exquisite portrait, taken in his vigour; one of the triumphs of the late President, most beautifully copied by the burin of Samuel Cousins.

**DOLLY VARDEN.** Painted by W. P. FRITH, Engraved by C. E. WAGSTAFF. Publisher. J. MITCHELL.

This is, we believe, the first engraving from the works of one of the most promising painters of the age and country. It will not be the last. Mr. Frith is destined to occupy a very prominent station in the profession of which he is already one of the ornaments. It is to the credit of the publisher that he has been the earliest of his class to appreciate the merits of the artist and to extend a knowledge of them by means of the engraver. In the choice of this engraver too he has manifested judgment and taste. Mr. Wagstaff has felt the subject, and has worthily performed his task. We have here the very embodiment of one of the happiest creations of genius. The heart goes with the merry coquette, whom Mr. Dickens has so capably pictured; it represents Dolly in the wood, admiring the bracelet and her own pretty arm—whence she turns around and about in every possible direction. As a work of Art, it is altogether excellent; and as a most pleasant and agreeable print, it will be desired by thousands, who can receive enjoyment from the combined abilities of the author and the artist.

**THE WATERLOO COURSING MEETING.** Painted by RICHARD ANSDALL. Engraved by S. W. REYNOLDS. Published by THOMAS AGNEW, Manchester.

This publication reflects the highest credit upon the enterprising publisher, who has been bold enough to issue so large and costly a work in a provincial town. We have never inspected a more satisfactory specimen of the class of "Sporting Prints." The grouping is admirable, and in excellent taste, although it has been necessary, as usual in such cases, to give prominence to a few prominent personages who have not formed the most advantageous "sitters" for the artist. The portraits appear to be all good likenesses—and there are no less than seventy-three of them, with eighteen horses; the gentlemen and their steeds being greatly distinguished on "the turf." The Waterloo coursing meeting is an event of vast magnitude in the north of England. A memorial of it is here worthily preserved. The artist has shown excellent judgment and matured skill; he has contrived to render his picture interesting, even to the indifferent spectator, and has produced a work of Art of very considerable merit.

#### THE POLYTECHNIC ETCHINGS.

On the eve of "going to press" we received a copy of this work. It is exceedingly beautiful—one of the most beautiful volumes, indeed, that has ever been laid before us; and we should not do justice either to our readers or the eminent artists who have produced it, if we failed to recommend it in the strongest terms. If we understand rightly, it is to be issued by "the Polytechnic Union," at the price of one guinea, and the subscriber is also entitled to a chance of certain prizes. There will be no second opinion as to the publication being fully worth the guinea subscribed. We shall hope to do justice to it next month.

#### TO CORRESPONDENTS.

A respected correspondent requests us to state, that the "Freemasons of the Church" seem to overlook the fact that there is such a body, chartered for the advancement of architecture, including the great bulk of the profession, and well known throughout the Continent. Independently of this fact, which would seem to show the ground was already occupied, the "Freemasons" have sought ridicule by the creation of a number of extraordinary appointments, in "words of learned length and thundering sound," and have laid up for themselves annoyance, by printing names in their list without permission of their owners, or even

the probability that they will allow them to remain there. If this association is formed by opponents of the Institute (which we can hardly imagine), the Institute itself could not have suggested to them any course of proceeding more likely to render the scheme important than that which they have adopted.

In answer to a very discourteous letter, signed "W.," relative to the Manchester exhibition, we have to say, that no remark in our journal led to the inference that the Art-Union Committee were to be condemned, "because they did not buy all the pictures by Manchester artists;" neither did we assert, that "all the pictures were the very refuse of Suffolk-street." We said, or ought to have said, that a fair spirit is not manifested, either in the selection or subsequent distribution of the works annually collected at Manchester, and the evil ought to be inquired into.

A correspondent calls our attention to a "fact," that several royal gifts from the King of France, designed for artists, have fallen into the hands of the publishers of their works. He complains loudly of this "mistake." The noble and generous liberality of Louis Philippe, a king indeed, and one of the greatest and best monarchs that ever ruled a nation, has, according to our authority, "set publishers and speculators 'a thinking' to grasp even this honourable profit arising from a work; and now an inundation of new works are about to be poured into foreign courts, sent from these worthies for presentation, in the hopes of receiving the rewards due to the artists and artists only,—leaving to the latter the naked reputation of having earned them, 'Vox et preterea nihil.'" The following passage concludes the letter:—"Now, sir, from your circulation abroad, and your now acknowledged bearing with you of the voice of the English artists, 'lift up your voice, cry aloud, spare not,' and proclaim to the foreign states the league which is forming; so that, when presenting itself, the pure gold may be sifted or washed from the worthless sand; otherwise, the true artists will shortly become despoiled of that solacing encouragement, from time to time accorded to us by foreign courts, but which is denied to us at home."

"A Young Architect" asks us, what we can point out or recommend as the best works containing plans, elevations, &c., and descriptions of public buildings at Munich, Berlin, and elsewhere in Germany. The collection of Kleuze's Entwürfe comprises many, though not all, of the buildings erected by him at Munich; and the similar, but far more extensive work, by Schinkel, includes, in like manner, the principal ones with which he ornamented Berlin. In both these publications, the subjects are illustrated more copiously than usual, there being, in many instances, perspective views, both interior and exterior, and plates of detail, in addition to other drawings. Moller and Heger's work contains the Rotunda at Darmstadt, the Theatre at Mainz, and other structures erected by them; and Ottner has likewise published some of his buildings, but we do not know of, nor do we believe there yet exists any collection or selection of the principal edifices by different architects, illustrative of the architecture of any one city; a circumstance much to be regretted, because Munich alone would afford many interesting studies and examples besides those by Kleuze; several, for instance, by Garner, Zübländer, Ohlmüller, and other talented men. Förster's "Bauzeitung" occasionally gives an account of some building of note, with plans, elevations, &c., more or less numerous, but such subjects are introduced only at considerable intervals, and not above a dozen or so have appeared since the commencement of that work, in 1836.

The memoir of the late Mr. John Rhodes, of Leeds, will be given in our next.

Our answer to the inquiry concerning the London Art-Union next month. So also respecting "Howlett's Perspective".

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The Original Picture of the interesting Historical Subject of the TRIAL OF THE EARL OF STRAFFORD in Westminster Hall, 1641, embracing more than Fifty Portraits, and presenting a true portraiture of that memorable scene: the time is that moment of his defence when he uttered those affecting words: "MY LORDS, I HAVE NOW TROUBLED YOU LONGER THAN I SHOULD HAVE DONE, WERE IT NOT FOR THE INTEREST OF THESE DEAR PLEDGES A SAINT IN HEAVEN HATH LEFT ME—(here he pointed to his children, and his weeping stopped him). WHAT I FORFEIT FOR MYSELF, IT IS NOTHING; BUT THAT MY INDISCRETION SHOULD FORFEIT FOR MY CHILDREN, IT WOUNDETH ME DEEP, EVEN TO THE VERY SOUL." This interesting picture, painted by WILLIAM FISK, the engraving from which is dedicated by special permission to Sir Robert Peel, Bart., M.P., &c. &c. &c., is in a splendid gold frame, and is a noble picture for a gallery or any large room. Valued at . . . . .	500	THE SAME, Fine Print Impressions, in best maple frames; best glass. Value, 7 guineas. Of this there will be 30 as Prizes . . . . .	210
The equally interesting Original Historical Picture of the TRIAL OF KING CHARLES THE FIRST in Westminster Hall, 1649, by the same artist, with Portrait of His Majesty and more than Forty of the persons who took part in that memorable event. The time chosen is that when it is declared his Imprachment is in "the name, and by the authority, of all the good people of England," when Lady Fairfax, the wife of the general, exclaimed, "No; nor the hundredth part of them! Oliver Cromwell is a traitor." She was then commanded to unmask; and Col. Axtell ordered the soldiers to fire into the Box, which the king is just in the act of restraining. This excellent picture is in a splendid gold frame, and is of the same size as that of the Trial of the Earl of Strafford. Valued at . . . . .	500	LUCAS's celebrated Portrait of His Grace the DUKE OF WELLINGTON, &c. &c. &c., and WALTON's new whole-length Portrait of SIR ROBERT PEEL, Bart., M.P., &c. &c.; engraved of the same size, as a Companion to the Duke; the pair, India proofs, in splendid gold frames, with plate glass. Value, 24 guineas the pair. Of these, equal in all respects, there will be 18 pair as Prizes . . . . .	432
*. The Condition of the delivery of this Picture is, that it be lent to Mr. Boys by the future proprietor for the purpose of making an Engraving from it.		THE SAME TWO PORTRAITS, India Proofs, in best maple frames; best glass. Value, 18 guineas the pair. Of these, equal in all respects, there will be 17 pair as Prizes . . . . .	306
The splendid highly-finished Water-Colour Drawing, by EDWARD CORBOULD, of 'CANTERBURY PILGRIMS setting out from the Tabard Inn, Southwark, on their Pilgrimage to Becket's Tomb,' in which are introduced the whole of the characters described by Chaucer. This excellent and interesting drawing of old English and literary history is a large size, being nearly 5 ft. long by 4 ft. in height, in rich ornamented gold frame and plate glass. Value . . . . .	200	LONDON AS IT IS. 26 Lithographic Drawings, just executed by THOMAS SHOTTER BOYS; coloured and mounted, in portfolio. Value, 10 guineas. Of this set, the same in all respects, there will be 20 as Prizes . . . . .	200
A genuine early Picture, by the late Sir DAVID WILKIE, R.A., (the Scene at Cultra, Fifeshire,) in gold frame . . . . .	50	THE SAME WORK, tinted, half-bound in morocco. Value, 4 guineas. Of this, the same in all respects, there will be 114 as Prizes . . . . .	456
The set of 26 Drawings of LONDON AS IT IS, by THOMAS SHOTTER BOYS, coloured by himself, mounted, in an elegant morocco portfolio . . . . .	50	THE TRIAL OF THE EARL OF STRAFFORD, beautifully engraved by JAMES SCOTT from the original Picture; Proof Impressions, in best maple frames, with best glass. Value 5 guineas. Of these, equal in all respects, there will be 63 as Prizes . . . . .	315
The set of 26 Original Drawings of the COLLEGES, CHAPELS, AND GARDENS OF OXFORD, by W. ALFRED DELAMOTTE, mounted, in an elegant morocco portfolio . . . . .	50	THE SAME in all respects, but Print Impressions. Value, 4 guineas. Of these there will be 64 as Prizes . . . . .	256
Two beautiful Drawings after EDWIN LANDSEER, designed to show the same subjects, now engraving in the finest line manner, in superb gold frames, plate glass, the pair . . . . .	50	THE MOMENTOUS QUESTION, from MISS SETCHEL's beautiful and much admired Drawing in the Exhibition of the New Water-Colour Society, 1842; beautifully coloured from the original Drawing, in rich gold frame, with plate glass. Value, 16 guineas. Of these, equal in all respects, there will be 12 as Prizes . . . . .	192
EDWIN LANDSEER'S BOLTON ABBEY IN THE OLDEN TIME, beautifully coloured as a Drawing, in the same colours as the original Picture, in rich gold frame, with plate glass. Valued at 40 guineas. Of this, equal in all respects, there will be 12 as Prizes: making . . . . .	480	THE COLLEGES, CHAPELS, AND GARDENS OF OXFORD. 26 Views from Drawings by W. ALFRED DELAMOTTE; coloured and mounted, in portfolio. Value 10 guineas. Of these, the same in all respects, there will be 20 as Prizes . . . . .	200
THE SAME NOBLE SUBJECT, so exquisitely engraved by SAMUEL COUSINS, Esq., A.R.A. First Class, on India Paper; rich gold frame, with plate glass. Value, 20 guineas. Of this, equal in all respects, there will be 10 as Prizes . . . . .	200	THE SAME WORK, tinted, half-bound morocco. Value, 4 guineas. Of these there will be 114 as Prizes . . . . .	456
		The beautiful Engraving by WAGSTAFF, now nearly completed, having been in hand between two and three years, from EDWARD CORBOULD's celebrated Drawing of 'CANTERBURY PILGRIMS setting out from the Tabard, on their Pilgrimage to Becket's Tomb.' First Proofs, on India Paper, before the letters, in rich gold frames, with plate glass. Value, 18 guineas. Of these, equal in all respects, there will be 18 as Prizes . . . . .	324
		THE SAME, Proof Impressions, best maple frames, best glass. Value, 9 guineas. Of these, equal in all respects, there will be 44 as Prizes . . . . .	396
		THE SAME, Print Impressions, best maple frames, and best glass. Value, 7 guineas. Of these, equal in all respects, there will be 28 as Prizes . . . . .	196
		THE SAME BEAUTIFUL SUBJECT, most carefully coloured as a Drawing, from the original; rich gold frame, and plate glass. Value 25 guineas. Of these, equal in all respects, there will be 10 as Prizes . . . . .	250

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Parties desirous of being appointed Agents are requested to apply to Mr. Boys, who will give them any particulars required. Also Foreign Agencies, where desired.

## THE ART-UNION.



LONDON, MARCH 1, 1843.

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## THE CARTOON COMPETITION.

THAT Literature and the Arts reflect the character of a nation, flourish in the ratio of its progress, and have a powerful influence upon its civilization, is a truth supported by the concurrent testimony of antiquity and confirmed by the evidence of daily life. For there is no nation, however rude and isolated it might be, that has not attempted to give form to inanimate matter, possessed some perception of the beautiful, nor sought to ascertain and define the principles of its varied forms. And step by step, as their Arts have advanced, something has been progressively added to knowledge, manners, and customs— which, if not refinement, was at least amelioration. Literature and Art become by degrees the symbolic expression of national thought, and are intimately connected with the religious creed, the philosophical system, the laws and governments of successive eras. The spirit of man soon asserts its supremacy over matter; the varied scenery of nature is around him, not to govern but awaken his genius, stimulate his imagination, and guide him imperceptibly, by the knowledge of constituent particles, to the comprehension of a great FIRST CAUSE:

*Præsentior conspicere Deum  
Per invias rupes, fera per jura,  
Clivosque præruptos, sonantes  
Inter aquas, nemorumque noctem.*

It is by this benevolent constitution of our nature that we acquire also the perception of ideal beauty, that we awaken taste, exercise both reason and judgment, and spiritualize the emotions of the mind. But instead of being governed by the character of external objects, we are conversant with them for the purpose of reproduction; reflect what we borrow, and impart a definite individual interest to all things by the subjective treatment of ideas derived from our acquaintance

with the material world. And thus it is we discover the great truth—which has glided down the stream of time, has been invested with all the charms of poetry, glowing eloquence, and philosophy—that matter is not beautiful in itself, but derives this character from being made the expression of MIND. By this system it is, that conceptions, originally rude, are enlarged and refined; that Sculpture becomes, as it were, animated, significant of human passion, a memorial of the greatness of man, and the almost spiritual emblem of his most degraded superstitions. By this system it is, under a purer revelation, that a loftier object is pursued, and, as mind conquers matter, we advance in the scale of creation—have a nobler ambition, the impulse of a higher destiny, and still find that here, as elsewhere, pleasure accompanies exertion, and is made subservient to social progress by strengthening and extending moral purpose. And moreover, by this system it is,

The intelligible forms of ancient poets.  
The power, the beauty, and the majesty  
That had their haunts in dale, or piny mountain,

are so represented, that, however hitherto untaught, we become instructed by lessons derived from the imagination, and cultivated by the associations of a severe but discriminating good taste.

To understand properly the creations of Art, we must study it under its two great epochs—the Pagan and the Christian. To the Greek it was the personification of the beautiful: his creative imagination, haunted by the impression of the scenes around, became inspired by the beauty it surveyed, and, thirsting for the knowledge of Deity as cause, sought to represent his darkened creed of spiritual existence, by every graceful symbol and elevated attribute such an innate desire could assume. The Deity to him filled space; his faith was the pantheism of physical beauty. Yet still, amid this imperfect civilization, which arose from a natural perception of

the beautiful,  
Astonishing, universal, wonderful,  
Drawn from the stars and filtered through the skies,  
and a natural appreciation of what is right, rather than from enlarged moral instruction, the Arts of Greece were the vehicles of social progress, and their rise and decay were dependant upon the state of public morality. The paintings of Polygnottus were incentives to national glory, and served as the text books of Chrysippus; and Aristotle has remarked, that Painting is Philosophy—instructing by ideal and graphic methods. Of the productions of the chisel of Phidias, Quintilian says, that they seemed to elevate the sentiments of popular religion, by freeing it from the trammels of matter; and the artist wrought then, instructed in all but his manual dexterity by the elevated standard of national thought. At a subsequent period—when superstition oppressed their minds, or the public creed if not openly renounced, was unsatisfactory, and derided by all but the lowest; when slavery completed the degradation, that civil war, conquest, and luxury had commenced; when subtle disputes passed for philosophy, and subservience to a tyrant's power was considered as the respect due to heroic fame,—Greece fell. Marathon and Salamis recalled only the blush of shame; and says, Pliny—*Cessavit deinde Ars.*

The Roman was the robber of the world; his Capital a den of booty. He, who could reduce the Greek to slavery, soon sunk to the level of the same debasement. Roman Art was the handmaid of luxury, vitiated and sensuous in its reflections. We do not say it was invariably so; that the productions of one age were not superior to those of another; but it was at all times a general feature. That this was its state when the Christian religion freed man from his abasing superstition, and restored him to his lost connexion with Heaven, will hardly be denied. And what, in fact, relative to the Arts, could be

the dominant taste of a people, whose nobles and ambitious chiefs ever sought to impress their own false ideas of the nature and objects of government upon the vast mass of the community? During the Republic, war was the commerce of the nation; at every future period it was the speculation of ambition. Their leaders spoke of justice, amid the carnage and devastation they excited;—of public faith, whilst they violated the most sacred laws of nations;—of respect of treaties, evinced by plundering the unprotected;—of virtue, during the practice of the most degrading vice;—of love of country and her great men, shown by their banishment to the most inhospitable climes;—and of public liberty, the Senate, and the people of Rome, in the reigns of Augustus, Nero, Caligula, and their successors! True, magnificent edifices arose, temple vied with temple, public baths, triumphal arches and the Colosseum, attested the wealth and the power of the Emperor and the noble; but not the genius or taste of the people: they possessed an individual, not a national character, dazzled, rather than instructed.

The great difference which existed between the operating principle of the Pagan and Christian world, very naturally created a varied mode of physical imitation. It is the difference between physical and moral beauty. Christian Art had besides a distinct mission; it was historical in its origin and progress—a form of language expressive of scriptural truth. This was felt from the days of Cimabue to Raffaele. The chief aim of the artist was the intelligible expression of his subject; technical skill, however earnestly acquired, was not the end or the reward of his ambition. The decline of Art was ushered in by artists directing their attention to mere imitation, or rather to a spiritless and mannered exaggeration of the motives found in earlier master works; it was hastened by the lower tone of public feeling and the conflicting excitements of the times. Let us now consider the causes which mainly favoured this development of the high tendencies of Art. In all cases was it not owing to Religion, the general education of the people, and the fostering patronage of the state? To immortalize greatness, and symbolize religion and philosophy, were the chief employments of the Greek artist; Art was not to him the art of luxury, amusement, vain display, or of technical skill,—he wrought for his institutions, both political and religious. From the first origin of Christian Art to the conversion of Constantine—from the ruin of the Roman empire to the time of Charlemagne—from the first stage of its subsequent development to the glorious period of Michael Angelo, Da Vinci, and Raffaele—the motive power was the same. It was religion and the state that called for, encouraged, and rewarded the energy of the artist; it was not Lorenzo, nor the Pope; it was the feeling of the people, and the liberal tendency of the ruler. In France, at various periods, great efforts have been made to introduce a general love of Art, but with less success than in Italy. For this purpose Francis I. obtained the aid of Rosso, Primaticcio, and Rubens; but at a latter period, under Louis XIV., we find Art existing under the same conditions as literature—great, certainly, but not devoid of that laboured magnificence which forms the distinguishing character of the period. But here there was but little of religion, less of the people, nothing whatever of the state, *L'Etat c'est moi*: this was the patronage,—the patronage of vanity, and of the masters and mistresses of the court. With regard to our own country, Horace Walpole has observed, that "It would be difficult perhaps to assign a physical reason why a nation that produced Shakespere should owe its glory in another walk of genius to Holbein and Vandycck. It cannot be imputed to want of protection: who countenanced the Arts more than Charles I.?" Walpole forgot that to countenance is not always to protect, and that the case of Shakespere is an exception to all rule, and the general condition of human life. He for-



got also the troubled state of the times, and that Calvinistic hatred of the Arts, which has excommunicated her productions from the days of the Reformation. Every age has its mission; and in judging of the character and circumstances attending the productions both of literature and Art, the historian

æstimet ante  
Compositum quo sit tempore, quoque loco.

Could individual patronage materially influence the destinies of Art—that of Charles I. must have been inevitably efficient. He had the liberality of a king, and the untiring zeal of a collector. Mr. Frere has wittily remarked—

Princes protecting Sciences and Art,  
I've often seen in copper-plate and print,  
I never saw them elsewhere, for my part,  
And therefore I suspect there's nothing in 't.

But Charles protecting British Art, did not flame as the Frontispiece of the "Picture Dealer's Guide"—it was not the threadbare subject of the laboured dedications of the day, but a patronage at once intellectual and elevated, arising from the impulse of a mind naturally good, and which, if not turned to evil by the contamination of others, had promoted not only Science and Art but his subjects' welfare. "His spirit was lofty, his discernment great, his taste refined, and his nature generous. He encouraged merit of the first order. Inigo Jones was his architect, Vandyke his painter. Through the interposition of Rubens, he obtained the Cartoons of Raffaele; and by the negotiation of Buckingham, the collection of the Duke of Mantua, containing 82 pictures, principally by Julio Romano, Titian, and Correggio." The productions of Holbein, Mytens, Parmegiano, Raffaele, Rubens, Rembrandt, Tintoretto, Titian, Paul Veronese, and Da Vinci, adorned his gallery. He invited Albano, and honoured Rubens at his court, and tried to form a national taste, by the encouraging example of his own. The Rebellion, which ensued, wreaked its puritanic vengeance upon Art, which had ministered to the pleasures of a King. The fury of the Parliament fell upon his collection, and Cromwell became, in reality—the critic of the gallery. The following is from the Journals of the House of Commons, July 23, 1645. "Ordered—That all such pictures and statues at York House as are without any superstition, shall be forthwith sold for the benefit of Ireland and the north. Ordered—That all such pictures there as have the representation of the Virgin Mary upon them shall be forthwith burnt." And the same injunction was issued relative to any representation of the second person of the Trinity. Thus the Rebellion completed what the Reformation had commenced; as fanaticism, which hates every symbol, nevertheless erects its own, in the *auto-da-fé* or scaffold. But patronage, to be availing, must be at least continuous. The patronage of Charles II. was like that of Louis XIV., with less means at his disposal. The taste of William III. was so exclusively military, that, to reward the genius of Swift, he offered him a captaincy of horse. Of the coarse Anne it is unnecessary to speak. George I., says Mr. Jesse, "wanted a love for polite literature and the Fine Arts; he possessed no taste for the one, and extended no patronage to the other. George II. had no feeling for science in the very country where science had its birthplace; and he had no taste for the Fine Arts among a people who affected particularly to cherish them." "I believe," says Walpole, "he would have preferred a guinea to a composition as perfect as Alexander's Feast." What Pope said of him with respect to poets might be applied to artists—

Poems I heeded (now berhymed so long)  
No more than thou, Great George, a birthday song.

Such was the state of Art, as regards the court, to the reign of George III. It is not said individual patronage did not prevail, but this must take its rise from personal taste, or vanity, or as one of the attributes of wealth. And this influence must be limited; however beneficial its di-

rection, even supposing it extensive, the patronage of Art is not to be considered with reference solely to the individual, but as it may be made the vehicle of social progress. The application of Art to national purposes, and a delicate appreciation of the beautiful, has been ever considered the sign of an advanced state of civilization. The pursuit of the *το καλον* should form not only an important but a permanent object of human intelligence; and those who consider utility, commerce, and manufacturing power to be the exclusive ends of man's solicitude, take a mistaken view of his nature.

Man's progress is not the consequence of individual perfection, but of the generally advanced state of social cultivation. It is necessary, says Schlegel, that the different natural circumstances and situations of the various classes of mankind should in a certain degree work together, before we can either attain or enjoy excellence in the productions of mind. The poet and the painter have as much influence upon civilization as the varied productions of the murky furnaces of Birmingham. But whatever may have been the patronage, however casual and misdirected, whatever may have been the apathy of the public, it cannot be preferred as an accusation against the present. The public feeling of England is like the climate; either hot or cold, or too variable to be capable of being reduced to a definition. From the days of George III. to the present hour, as education has extended, the Arts have advanced, a more cultivated and liberal feeling has prevailed; and amid much to be deplored there is much of which we may be justly proud. The patronage of Art has lost its individual and assumed a national character. Improvements are planned and executed not only because they are useful, but because they are expressive of our social state. The restoration of a church now leads to an attentive study of its style, and most consistent mode of decoration; excellent societies are established for this express purpose; even churchwardens are occasionally influenced by the progress of a purer taste, and of a more cultivated zeal. Country corporations have ceased to mutilate, they do more; their public buildings exhibit, nothing certainly reminding us of Greece or Rome, but a great advance beyond the general efforts of the Palladio of the county town. Our large cities have each become the centre of a circle of civilization, soon to be connected with the metropolis, by a taste and lettered zeal, at once coequal and coinciding. Art has now the patronage of the court, the higher classes, the people, and the state. We use this word in its most extensive sense, as not that which only encourages the productions of Art individually, but which imparts and maintains the general feeling in its favour. This being so, our inquiries are to be directed as to the best means to render this patronage permanently beneficial.

We have said that for national purposes religion and the State are the great patrons of the Fine Arts. This is not a speculative opinion, it is an historical truth. From Pericles to Lorenzo the Magnificent, their sedulous cultivation, among every imaginative and refined people, as a national feeling, either religious or political in its expression, is of this a sufficient record. And how did they proceed? Not certainly by negligence of acknowledged merit, but by its honourable employment, and investing it with the esteem of great men, in great times; and moreover, by an earnest encouragement and enlistment in the service of the state of rising talent. This was obtained by COMPETITION. It was the peculiarity of the public life of the Greeks to bring each mind in opposition to that of another. The honours paid to genius created a generous rivalry throughout the land. If it were less so among the Romans, it was because their great conquests, which placed the genius of the world at their disposal, had greatly tended to reduce Art to the state of the master and the slave. As in literature, so in Art, they borrowed and applied the

works of subject nations, and imported a civilization not originally their own. Among the principal Italian states, during their most flourishing periods, we again observe the system of COMPETITION to prevail. For the same causes which had contributed to the rise and progress of the Arts of antiquity, now tended to their revival.

Whilst Germany and Gaul groaned beneath the oppression of tyranny in its worst form; of ignorance, rapacity, and force; a few cities of the ancient Etruria, favoured by a fortunate combination of circumstances, commenced about the tenth and eleventh century their course of intellectual progress. These were Pisa, Sienna, Florence, Bologna, Venice, and Anaphli. Necessity had created a public spirit, and with the turbulent vices of a republic;—the party strife, confiscations and banishments of their chief families, the perpetual reform and instant change of the thing reformed, they exhibited, nevertheless, some of the virtues of a free state,—the love of country; and the recurrence to moral as well as physical power, in the conduct of government. Art was patronised, to recall the memory of the public benefactor; to decorate the city; or to give additional value to the gains of commerce. Venice was the first to solicit the aid of the most celebrated artists of Constantinople to reconstruct the church of St. Mark. The Pisans followed this example with regard to their cathedral; and the pupils of Buschetto, emulated their master in their plan for that of Lucca. The zeal of the Florentines exceeded that of the other republics; their independence and progress in Art may date from A.D. 1010, and every successive year decorated the city, either by the spoils of Greece, or the creations of their active poetic imagination. Cimabue, Giotto, and Tommaso were but as the light which seems at first to suffuse along the space of heaven, still gradually increasing in intensity; filling earth, sea, and sky with its brilliant hues, until it is lost amid the brighter radiance of the sun. The Campo Santo excited a competition; the walls of the palace displayed the results of competition, and detailed the most glorious events of Florentine history; the war and conquest of Sienna, that of Pisa and Aretino. Frecco now, too, evinced its highest tendencies. Scriptural truth, the varied interests of human life, were the subjects which inspired and disciplined the powers, not so much of eminent artists, as of great minds. And who then entered the lists of COMPETITION. It will be sufficient to name two, LEONARDO DA VINCI and MICHAEL ANGELO BONARRUOTI! It was in 1503, when the Florentines announced their intention of decorating their great council-hall, to which these and other great artists of the day furnished designs, "Da che vi tornò," says Lanzi, speaking of Leonardi da Vinci, "aveva trovato quivi nel giovane Bonarruoti un emulo che già compete con lui; anzi gli era preferito nelle commissioni in Firenze e in Roma, perchè dava opera ove il Vinci, spesso dava parole. E' noto che fu ira fra loro due; e Leonardo provvedendo alla sua quiete che fra l'emulazioni mal può godersi, passo in Francia ove, senz'aver mai dipinto, morì nel 1519." At a future period, when the Sodality of St. Rocco determined to decorate the church with a picture representing the apotheosis of their patron saint, and being desirous of having the choice of several designs, they were honoured by the competition of the greatest artists. Paul Veronese, Schiavone, Salvati, Tintoretto, and Zuccherò were of these. Does not this impress the seal and impart the character of high authority upon the system of competition? Does it degrade Art, or lower the artist in public estimation, to conduct great works upon this plan. Is it always

Better to reign in bell than serve in heaven—  
to be the petty monarch of a pettier sphere, rather than a competitor with the great and brave? He, whose genius gives him the right to dare, even unsuccessful, may exclaim with the Roman, "Another such defeat, and we shall learn

how to conquer." And if it be said, "The eminent should not compete; having won the honours of their profession, they may claim its rewards; all else is to jeopardize their fame, and to submit an established reputation to the lottery of accidental judgment and good taste:" we reply, Da Vinci and Buonarroti competed, are you greater than they? Do you risk more? Can you claim a higher reward? The great works of three centuries look down upon you; and remind you, they are the result, the glories won by COMPETITION. We do not say competition, as a system, has not its evils; but have not commissions theirs? Moreover, the best course is not to abate the system, but to remedy its abuse; the physician does not kill his patient to relieve him from his misery—he endeavours to subdue his pain. But it is said, Great artists cannot compete; they have no time. We reply, Repair to Italy, and see what great artists have done; and then estimate, by comparison, what it is possible in the space of one life to conceive and to perform. Again, it is urged, Society has greater claims upon individual freedom, and the domestic life of England precludes so much devotion to any professional pursuit. We answer, Human nature is much the same at all periods; to waste time, and fritter away existence in trifling occupations, was as easy in the days of Lorenzo as in the reign of Victoria. From his peculiar organization, it seems to follow that man's earthly destination is placed not in speculative knowledge alone, but in active exertion, by means of which he is enabled to become, although in a narrow sphere, a creator of the beautiful and good. It was this combination of speculative and active power which distinguished the great masters; the early painters, like some of the more eminent of the poets of the æsthetic-religious school, not only strove to blend moral with scriptural truth, but united the beautiful to both, and thus endeavoured to approach the Infinite through the medium of the sensations. What they did, it is sufficient for us to imitate: competition cannot disgrace eminence—it does foster rising talent, and relieves mediocrity from the embarrassment of perhaps too partial praise. If it be true, no book was ever so dull, from which some useful idea might not be obtained—so, even estimating competition at the lowest rate, it must be a means towards the accomplishment of good. No work was ever yet entitled to be called truly perfect, in which the strength and enthusiasm of youth was not blended with the experience and maturity of manhood. Competition secures this. F. Schlegel well observes, "There are only two common principles on which every great work must more or less proceed: first, on the expression of those feelings which are common to all men of elevated thinking; and secondly, on those patriotic feelings and associations peculiar to the people for whom it is composed, and on whom it is to exert its nearest and most powerful influence." Competition, by appealing to a class of educated men, whose imaginative faculties have been trained and disciplined by great examples and guided by technical rules, possesses obviously by the combination and comparison of its various powers, the means not only of raising the tendencies of Art, but of fixing every fleeting impression and preserving every great conception, that can give to history the character of duration, and make the genius of a nation illustrative of national honour. We are willing to admit, competition as at present conducted must be the resource of the weak rather than of the strong, of the man advancing into notice, than of the artist of established reputation. This of necessity will ever be the case in proportion as the thirst of gain is a greater incentive to action than the desire of producing a work men would not willingly let die. National feeling, although indirectly, has besides a very powerful influence upon individuals; the opinions of social life still more. We may court the public, but our impressions of its judgment are heightened or lowered after all by the friends with whom we

associate, and the circles amid which we move: What is the prominent passion of the day? DISTINCTION, the notice of a newspaper, the opinion of a coterie, and more particularly that conferred by the attributes of wealth. There is an incessant struggle to appear better than we are. No man now willingly admits a superior. And in a commercial country, where rank and honour are synonymous terms for wealth, money becomes the hope, the ambition and the reward of exertion. Such a system, so far from tending to encourage or develop talent, is destructive of its best efforts. The moment is all in all: Art becomes no better than a mechanic trade, when the desire is not so much, *what we can produce; but how much we may possess.* What Hood has so inimitably written of Miss Kilmansegg, may be quoted, as describing the *ruling passion* of the day.

The very metal of merit they told,  
And praised her for being as "good as gold,"  
Till she grew as a peacock haughtily.  
Of money they talked the whole day round,  
And weighed desert, like grapes, by the pound;  
Till she had an idea, from the very sound,  
That people with naught were naughty.

We must recur to first principles, if we would accomplish great results. If we work for a patron, let us but do so in accordance with his wishes, and our purpose is attained. But it is different with the competitor for public fame. The subject chosen must be great and comprehensive—it must be forcibly conceived and powerfully executed. If selected from Scripture, Art becomes then the ministrant of the truths of God; if from the book of human life, the illustration of all that is terrible, grand, or noble, in the varied conflict of earthly passions, and the highest virtues of our race. Pictures such as this can be wrought only by deep intellectual study, and the silent, but enlarged observation of mankind. It must be the thought, which is instructed by the drama of the world, not momentarily quickened by the trifling scenes presented to us, in the little theatre of our daily life, that must actuate and guide us, as it did the painters of old. There is no slave so fettered, no prisoner more hopelessly doomed, than he who has become spell-bound by the witcheries, to use a generally descriptive term of "fashionable life;" within that circle—

Lasciate ogni speranza voi che entrate.

How many hearts, once glowing with the passionate ambition of fame, have been sunk within its vortex, what talent has been withered, wasted, neglected, and desecrated to convert the heaven-born thought into immediate gold, that rank might be purchased, and opinions gathered in, which rewarded not the genius which struck forth the Michael Angelo, Dante, Titian, or dramatic poet of the age; but the man who was clothed in purple and fine linen, and could afford to fare sumptuously every day.

There are, however, some rules connected with competition to which we most readily subscribe. "There must be perfect explicitness in the terms, careful investigation to determine that the terms are complied with, perfect competence in the judges to select, and perfect honour in making that selection."

We are aware of the great difficulty of obtaining a tribunal of this description. Few are found willing to submit to the decision of one, and none without friends at court, to the judgment of any public body. In the former case, the responsibility is too great; in the latter, not sufficiently felt. There are, moreover, two feelings powerfully operative in English life, very naturally generated by the influence of the commercial spirit—those of personal interest, or of party. We do not say men do not rise superior to these motives; we are only fearful they yield, and not occasionally, to such an amiable weakness to serve their friend, that an active canvass is very frequently rather more effective than acknowledged merit. There is, besides this misfortune, the ignorance that cannot judge, can vote, and is far more frequently guided by the designing than the honest. Now, a high-minded man, conscious of his powers,

will hesitate before he submits his claim to any tribunal, not fully impressed with the moral responsibility of the uttermost justice in decision. He will not be judged also by his inferiors, nor by men suspected of partial views. But in this case, we must endeavour to secure the artist, not only the "perfect competence" but the "perfect honour," he has a right to claim in the selection of the judges, to whom his designs are submitted. In Greece, the judges of the Olympian games were invested with a dignity almost sacred, and subject to a responsibility of the greatest strictness and severity. Some were appointed by the Archons, and confirmed at the public assemblies, and these held their office for a term of years. At other times, a director of the works was elected; and the individual whose taste and integrity were thus acknowledged, was called *ἐπιστάτης τῶν ἔργων*, "Superintendent of the Works." Pericles filled this office; and thus nominated Ictinus and Callicrates to conduct the building of the Parthenon, and Phidias to execute the sculpture. The Theseum, the docks, arsenal, the Dionysiac Theatre, and the Panathenaic Stadium, were completed upon this system. Some interesting information may be obtained upon this point, in the introduction to the Catalogue of the Designs for the New Houses of Parliament; and from this it seems perfectly possible to appoint a competent tribunal, in which the artists should be as a body represented, and the public interest protected. To endeavour to secure such a result, is better than not to compete. Vacillating, too, as public opinion may appear, in the end it is generally just; it confirmed the decisions upon the New Houses of Parliament, and it has reversed some later, upon other public works. "The multitude," says Aristotle, "is the surest judge of the productions of the Arts." We are willing also to admit, that when, for national purposes, we claim the competition of men of acknowledged celebrity in their profession, that a fair remuneration should be made, and that of nine competitors, eight should not be subject to an entire sacrifice of time and thought. Any other system is defective; it makes one fortunate, eight discontented; the rejected as a matter of self-respect, considers himself ill used, and does not compete again; it is, moreover, to confiscate, and not to reward genius, and to make a lottery of established reputations. What we desire to possess we should afford to pay for; and to obtain one, and that the best design of the ablest men, is cheap even to the commercial system of our institutions in this respect. We say then, in competition appoint the ablest, limit your number as you please, and remunerate those you appoint—but exclude none whose freewill and genius urges him to appear and combat in the lists. The youth who does so is to be welcomed and honoured as the greatest.

non tam  
Turpe fuit vinci, quam contemdisse decorum.

With respect to the results hitherto obtained, we may observe, that the design for the New Houses of Parliament was the consequence of competition, that of the *National Gallery*—we believe—of a commission. To us it has ever appeared as an appropriate frontispiece to the "History of Public Jobs;" and Trafalgar-square might be becomingly consecrated as the burial-place of the genius and good taste of the nation. Two great states at the head of European civilization, erect two public buildings at the same time, each characteristic of the progress of Art amongst them—the *National Gallery*, and *La Madeleine*!

Now, considering therefore the importance of the rules laid down by F. Schlegel, with regard to public works, how naturally suggestive, too, the Cartoon competition must be, of the noblest conceptions of the mind: the rise and progress of the social state, the heroic actions of the great and brave, of the adventurous spirit which roamed unchecked in its high daring though fallen on evil days, and evil tongues; of the lofty mind, which, nothing unabated, still maintained its struggle for

the mastery of right; of the very greatness which casts at intervals a false halo round the deed of ill, of scenes upon which Shakspeare has written, of which Milton formed a part, of Poitiers, Cressy, the Peninsula, and Waterloo; of the memory of great men; the establishment of a religious faith, and the misfortunes of fallen greatness; we trust, we hope, and as a "NATIONAL CALL," we require—that amid the names of those who compete, those of several Royal Academicians will be found. Let us not be misunderstood. Upon the Continent the result of the Cartoon will be held decisive as to the state of Art in England; we may be able, and it is not difficult, without the aid of an elephant's foot, to crush its critics; but who can refute a fact? Therefore let great artists appear. The Government has now done so, modestly, it being for the first time;—as the encourager of Art, if those who have at every opportunity taunted that Government for its inertness, now hold back, will it not be said they feel that

Tutius est fictis igitur contendere verbis  
Quam pugnare manu.

Or that yielding to personal motives, they have the leaven of the pride of Ajax during the first competition upon record, and feel, as well as exclaim—

Et mecum confertur Ulixes.

However unwarranted, or ill-mannered, who can refute a sneer? We never will become an abettor, or adherent of the abusers of the Academy. Very much of this may be readily understood; it is flattering to our vanity to indulge in censure, as that infers the possession of superior powers, and mediocrity is always malicious. It is the general result, and not some minute, paltry, and particular evil that, in regard to such institutions, must be considered. An Academy cannot bestow or create genius, but it may elevate and guide it. You may plant a bramble beneath an oak, it will always remain a bramble; but as such it may even be improved. The only useful protection an academy can give, says Parini, is to provide excellent pictures, examples, and models—the best and most zealous masters, the means and the establishment requisite for study and practice. In a dearth of medical skill would the fault be exclusively imputed to the rules of the College of Physicians? Is the oratory of the House of Commons the consequence of the education pursued at the University? Nature creates her own great minds; it is for man only to guide them. General education and the state of public feeling are for the most part the best and chief excitements and instructors of genius; but the discipline of a public institution, which collects the facts and records the traditions that tended towards the perfection of works of Art, is requisite to the majority of men who are anxious to attract, and desirous to win, the esteem, rewards, and the honourable reputation of their age. The sun will never set upon a generation that has forgotten Homer, Virgil, Dante, or Milton; and from the books of human life, what hand can erase the names of Phidias, Apelles, Michael Angelo, or Raffaele. They were born to be great, and were so; and of the latter, be it remembered, all entered into, and none feared, a COMPETITION.

We feel it a duty to be earnest upon this point, for the honour of the Arts of our country, their progress, and becoming protection. Mr. Wyse has well and eloquently said, "The opportunity which will be furnished by the decoration of the New Houses of Parliament—not to one Art, but to all Arts, from the lowest to the highest of its forms, for every display of talent, and, I trust, of excellence—will, I need not say, open new channels, hitherto obstructed or unknown, and be, in fact, the commencement of a new era for the country. I have never heard a foreign artist speak of the subject, without envying us the most glorious opportunity (so they consider it) that was ever opened to the Arts of any country. And now, gentlemen, it is for you, not less to do your

parts, and to justify the hopes reposed in you. Exclude the interference of others, not by prohibition, but by superiority; and raise, by your own exertions and merits, Art to that station amongst us, that you shall not need the patronage of the country, but the country shall need you. It is in the hands of the artists, in combination with the great opportunity now offered, to work a thorough revolution. Let them perform their share of the duty, and I have no fear that the State and the public will not do theirs. The decoration of the Houses of Parliament is not intended to be a job got as hastily as possible out of hand, *but a great permanent school*. It is the beginning, but do not imagine it is the end. It will do more, I am thoroughly convinced, to effect the two great improvements we all desire, to elevate and diffuse Art, than any scheme yet attempted in this country." In this we entirely concur. It can be no selfish motive that induces us to urge it upon public attention; it is the wish, rather, to raise the artist, by elevating the direction of Art, and to instruct and refine the people, by the lessons inculcated through their public monuments. The conquests of a victor, however extensive, may be lost, his own fame eclipsed or forgotten in the ceaseless tide of time; the laws of the legislator may be rejected, or disannulled; the poet may cease to please, and the orator, who once charmed us, vainly attempt to reanimate the passions that his genius raised. But it is otherwise with the great productions of Art. They are not for an age, but for all time. With them there is no change; they stand before us in their eternal majesty, the awful evidence of the greatness of the past,—eloquent witnesses of the moral supremacy of man. The gauntlet has been thrown down; earnestly we hope many a well-remembered name will be entered in the lists, to boldly take it up. If the terms proposed be unbecoming or unjust, let it be stated; but if not, we trust the Government will be fairly met; for who would wish to have it said of him—

too late  
I thus contest; then should have been refused  
Those terms, whatever, when they were proposed;  
Thou didn't accept them; wilt thou enjoy the good,  
Then cail the conditions?

Let but one case be supposed, and all further argument we imagine is unnecessary. Let us contemplate for one moment the failure of the Cartoon Competition: nevertheless, the Court, the Parliament, and the People, determine upon the employment of fresco as *one* of the means of decoration for the new houses. Will it be pleasant to hear the Teutonic dialect prevalent at Westminster? to witness strange forms, "unshaved, unkempt, unwashed," at work upon English historical compositions in the neighbourhood of the Abbey? or to see the name of HERR CORNELIUS affixed to the eastern door of the Academy?

Will this thing be,  
Nor overcome us like a sudden cloud,  
Without our special wonder?

We think not; but we have done. From the first announcement of the Government intention, with respect to the Houses of Parliament, we have given, as it was our duty,—to the Prince who presided at the inquiry;—to the great artists, of whom we are justly proud;—to the student now entering into life;—and to the public, whose interests were at stake, our warmest, earnest, and most assiduous support; true, it may have been, may be still, unavailing—but it is and was sincere. The state of the Arts can never be a matter of indifference; they are held as luxuries only by the idle and the sensuous, to whom the wonders of heaven and the beauty of earth are but as dross; they are, and we repeat it, a part of education, the sign of the social state; and to assist and to promote them is to provide the youth of both sexes "with one gentle and unrepublishing friend," whose voice is in alliance with goodness and virtue, and which, when once understood, is able both to soothe misfortune and to reclaim from folly.

## OBITUARY.

T. C. HOFLAND, ESQ.\*

Thomas Christopher Hofland was born on Christmas-day, 1777, at Workop, in Nottinghamshire. His father was a skilful and extensive manufacturer of cotton-mill machinery. He removed to Lambeth about the year 1780, where he became a partner in a very important business, which unfortunately failed, when his son (who continued an only child) was in his 19th year.

After this time, the subject of this memoir devoted himself to landscape-painting as a profession; but he never had the advantage of any instruction, save what he received in three months from Rathbone, then an artist of considerable celebrity; but, in consequence of these lessons, he produced two pictures, which were favourably hung at the Royal Academy. He did not exhibit for ten years afterwards, as he soon found that, by teaching alone, he could ensure the means of existence; for there was at that time no British Gallery for the disposal of pictures, and it is well known that the great exhibition was no place of sale.

At this period every man was a volunteer, and young Hofland was in the King's Own company, at Kew; being fugleman, his singular agility and soldier-like carriage attracted the attention of the Sovereign, who, on learning his profession, desired the Rev. Dr. Willis to bring him and his drawings to the Palace, and he had the honour to receive his Majesty's commands to prepare a series of drawings of new plants and flowers then newly received for the Royal gardens. One of these I still find among his numerous sketches; it is very beautifully executed, and, though torn and dirty, evidently in its colouring true to nature. The King rewarded him by an appointment to be his Majesty's draughtsman on board a vessel about to set sail on a voyage of discovery, but his mother's extreme distress prevented him from profiting by it, and he was superseded by W. Westall, Esq., A.R.A.; the King also designed him a commission in the army, which was lost to him by a mistake in the name, and fell to the lot of the late Colonel Haverfield, a brave officer and good man.

Having an opportunity of entering on a very superior line of teaching at Derby, he availed himself of it, and resided several years in the country, where he married; but after visiting London, for the purpose of copying in the British Gallery, the desire of entirely devoting himself to painting became irresistible. The flame was so fanned in the following year, that he resolved on removal; and, after settling all his affairs, he arrived in town at the close of 1811, the house he had taken at Hampstead not being ready.

His copies made in the gallery had sold well; his pictures, which were views of the lakes, which he had closely studied two preceding summers, did not sell immediately, but they were much spoken of, and occasioned him to receive many commissions from Miss Richardson Currie, at whose seat in Yorkshire he spent most of the ensuing summer, and for whom he painted, amongst others, two views of night scenes, in which fire of extraordinary truth and brilliancy was introduced, and which were much praised when hung at the Royal Academy the year following. In this season of exhibition he was very fortunate; and, eager to seize every medium of improvement, he spent between three and four months in the Highlands of Scotland. One picture, the fruit of that exertion, remains with me: it is a view of Stirling Castle, and is much improved in colour since then, being indeed beautifully clear and mellow in tone. I can have no doubt many others are equally benefited by time.

In 1814 he had the honour to receive from the Governors of the British Gallery the award of one hundred guineas for the best landscape, 'A Storm off the Coast of Scarborough,' purchased by the Marquis of Stafford. His lake views, painted about this time, were considered very excellent, and the copies he continued to make at the British Gallery of Claude, Wilson, Poussin, and Gainsborough, were purchased with avidity, being considered (particularly the Claudes) as perfect facsimiles of the originals.

In 1816, he removed to Twickenham, being always so passionately attached to the country that he considered pure air and sunshine as the life of life; and

\* Communicated by his widow.

being engaged by the late Duke of Marlborough to paint a series of pictures intended to illustrate a description of his seat of White Knights, a residence in London seemed no longer strictly necessary. During several successive years he was principally engaged in this business,—to his great loss in every sense of the word; for his health, always delicate, became decidedly bad, in consequence of his having (confiding in the Duke's assurances) given his own bills to different engravers, all of whom he was compelled to pay. In fact, no man could be more cruelly circumstanced than he was for many—yes! *many*—years; nor can this portion of his history be dwelt on further than to say, that the integrity of the poor painter was as decisively proved as that of his noble patron was deficient.

Driven by this circumstance back to London, he both painted much, and extensively engaged in teaching. His most remarkable pictures were a 'Lake View on Windermere,' bought by the Earl of Durham; a composition 'Jerusalem at the time of the Crucifixion,' commissioned by Lord de Tabley, and repeated for the Earl of Carysfort, the original remaining with himself; several much admired moonlights, and numerous views in the Lakes of Scotland, Cumberland, Wales, and Ireland. It was somewhat singular, that having been so successful in his pictures where fire was a prominent object, he did not renew them, but the difficulty of obtaining studies in the country prevented him.

In his 63rd year he set out for Italy, which he had long desired to visit with all the ardent solicitude so natural to an artist, being enabled to do so by the commissions given to him by the Earl of Egremont. He made at Naples, Castellamare, Pompeii, Rome, Tivoli, and Florence, between 70 and 80 beautiful sketches, but became at the latter city so exceedingly ill that he set out suddenly, in a hope which appeared almost vain of reaching home again. Happily as he passed through France the fever left him, but its ravages were terrible, more than twenty years seemed added to his age during five months' absence, nevertheless his spirits were elated; and he hastened to lay the fruit of his labours before his noble patron, of whose judgment he had the highest opinion, and whose approbation was most important.

But from this time he was sensible that, in addition to his usual affliction of distressing pain in the stomach, he had also the infirmities which belong to age, though his energies remained unimpaired, and therefore tempted him to exertions beyond his strength. His passion for angling, known from the book he wrote on that subject, still existed in its wonted force; and it is consolatory to remember, that during the last two summers (in which he resided at Richmond, a place to which he was fondly attached), he still enjoyed it. But, alas! in October last he suddenly became incapable of any fatigue, and he lost not only appetite (which was in him always delicate), but even the power of swallowing anything save liquids. After ten or twelve weeks of suffering, being earnestly requested by our excellent medical friend, Dr. Grant, to change the air and the scene, he suddenly resolved on going to Leamington, having for the last twenty years desired to know Dr. Jephson, of that place, in consequence of his services to several of our friends.

The doctor was most kind and valuable, but the waters disagreed with him; and in the third week all hope ceased even with *me*—with himself it had long been gone; but the circumstance of my own recovery under Dr. Grant's care, though several years the elder, had rendered me too hopeful. Violent hemorrhage (showing the true cause of my dear husband's severe sufferings for more than thirty years) revealed the truth—he died of cancer in the stomach.

I think it my duty\* to add, that Mr. Hofland, in conjunction with Mr. Young, originated the "General Benevolent Society of Artists," though he always belonged to the *first* excellent Institu-

\* Mr. Hofland had the great and somewhat singular satisfaction of saving the lives of three of his fellow-creatures at the risk of his own life. One was the wife of a drummer at Kew, a suicide who chose a place in the river that rendered rescue extremely difficult. When taken out, she seemed dead; but, the persevering humanity of the present King of Hanover, restored her. For this, the Society gave them two medals. Another was a child saved at Brentford. The third, a youth, taken out of the Trent, near Nottingham.

tion. He afterwards, together with Mr. Linton, projected, and with the assistance of Messrs. Glover, Holmes, &c., carried into effect the building of the Gallery in Suffolk-street, by which many of his brother artists were much benefited; and when it is remembered that such painters as Hurlstone, Stanfield, Roberts, and Linton, have emanated thence, shall we not say, that his country was benefited also?

Of his pictures it does not become me to speak; they belong, perhaps, somewhat to a time that is past, and not less, but *more* I trust, to a time which is to come, when the great, the gifted, and the good, may probably estimate the nature and truth of his colouring—the faithfulness of his detail, that tone of simplicity devoid of pretension, yet not of poetry, which must secure admirers among congenial minds, and enable them to gaze with calm delight on the interesting pictures of Hofland.

B. HOFLAND.

Richmond, Feb. 25.

[In printing the communication with which this estimable lady has favoured us, we cannot avoid making some reference to her own most honourable and beneficial career in life. Her name is, indeed, identified with the literature of her country—with the most useful portion of it; for her pen has been exerted chiefly to inform the young, to train the mind, to teach the heart, and to cultivate the affections of "rising generations," of whom she has seen more than one in her, happily, lengthened life. The works she has produced—and they number, we imagine, upwards of half a hundred—have been of incalculable value in the great purpose of education; and to her much is owing for modern improvements introduced into the system of teaching, by which dry and uninviting modes have given place to alluring and interesting methods. It is, we believe, nearly 40 years since Mrs. Hofland began to write; and within the last year she has produced a work in three volumes, as healthful, vigorous, and attractive as was the earliest of her productions. May she long continue in her career of quiet glory, cheering and benefiting mankind—still performing with exemplary exactness and perfect rectitude the several duties of social life; they have become less in number; but all who have been of her acquaintance know full well how tenderly, disinterestedly, and devotedly she discharged those of a wife.

We had the privilege of ranking among the friends of the late Mr. Hofland; and, with all who knew him very deeply lament his death: his loss will not be easily supplied either to society or to the Arts. In reference to his position as an artist, we gladly adopt the opinions of a brother artist—one of Mr. Hofland's oldest and most accomplished friends—who conveys to us in these terms his notions of Mr. Hofland's professional reputation:—

"With whatever peculiarities of manner the critics may charge some of his more recent works, when in the decline of health, there was an elevation both of style and thought which pervaded his larger compositions not unworthy of Poussin, which all admirers of landscape Art must recollect, whose memory can serve them for twenty or five and twenty years back. His 'Richmond Hill' is a bold and effective landscape, and will be esteemed as long as the material endures; his 'Jerusalem' had a solemn and unaffected grandeur about it which, I well remember, impressed all who saw it on its exhibition in the British Gallery. Hofland was a man of reading, and did not confine all his hours to the drudgery of the easel; he had a high idea of his Art, and sought to convey an impression of its mental power in all his compositions. He had very little value for the prettinesses so indispensable in the landscapes "painted for the eye," which are now so much in vogue. It was not little displays of taste here, or bits of execution there, which he aimed at, but a well-studied and poetically-conceived whole. His conversations upon Art were always highly intelligent, and he was ever an eloquent advocate of its claims on the respect of the educated and the refined; while no one could discourse more fairly and unprejudicedly respecting the deserts of his contemporaries. He was an enthusiastic lover of the Angle, and a first-rate practitioner, and he invariably united his Art with it in all his piscatory expeditions; and in the

Artistical Sketching Clubs, held, not at Mr. A's or Mr. B's, but *sub dio*, in nature's own drawing-room—on Hampstead Heath, or Greenwich Park, Richmond, or Windsor Forest—he was ever a necessary member. He did much to implant a right feeling for high landscape Art in his day—a feeling which, when once entertained and appreciated by the public, must stimulate the artists of Britain to rival the best days of Claude and the Poussins; if, indeed, they have not rivalled them already."

JOHN RHODES, ESQ.

This promising young artist (for some particulars concerning whom we are indebted to a provincial paper) died in December last, at Leeds. His father was also a painter of established repute in Yorkshire. From his earliest youth Mr. Rhodes showed strong indications of that taste and application in the Arts, by which he afterwards distinguished himself. He was a close and accurate observer, and an admirable imitator of natural objects, even in his childhood. These indications of talent were not, however, encouraged by his father, who had experienced the uphill work of a professional artist's career, and the blighting disappointments arising from inadequate remuneration for the labours of his pencil. He therefore endeavoured to direct his attention to some more lucrative and certain means of obtaining a living; but when the time of decision came, no persuasion could prevail upon the boy to be anything but a painter. He was then allowed free scope with his pencil and crayon (for as yet he had not been allowed the use of colours), and assisted his father in making lessons for the use of his pupils in teaching.

With his pencil, chalk, or sepia, he would luxuriate during the long winter's evenings; and sketches of wonderful power and beauty floated away from his fingers in a manner absolutely amazing.

But it was his oil paintings which established his fame, and brought out his full powers of colouring and design. The subjects he usually selected were from humble life—groups of cattle, with occasional figures of rustics in their ordinary garb. How he enjoyed in a green lane, with its wild weeds, brambles, and creeping plants! With what wonderful beauty and fidelity he painted the wild flower dangling from the old wall, or perched in the cottage window!

Many of Mr. Rhodes's pictures have appeared in the first exhibitions in the kingdom, and met with deserved encomium. Those of his works which appeared in the London exhibitions were highly praised by the London press. We believe that his principal patrons in his native neighbourhood were, Mrs. Jas. Brown, of Harehills, Mr. Stanforth Beckett, late of Barnsley, and Mr. Neale, of Newstead Hall, near Wakefield, who possess many of his best pictures. His shy and retired habits, however, rendered him far less known than he ought to have been.

Some years ago Mr. Rhodes moved to London his fame as an artist was rapidly rising, and he was himself buoyant with aspiring hope of future eminence and emolument, when, like Girtin, Liver seidge, and Bonington, he was attacked with inflammation in the eyes, and general bad health the consequence of his close study and application in his Art. He returned to Leeds in the hope that his native air would revive him. A partial improvement took place, and several beautiful pictures, painted in the neighbourhood during his sojourn, though under the most afflicting circumstances, bear ample testimony to his intense devotion to his Art. Like Girtin, he worked on in spite of his affliction, even to the day of his death when an attack of epilepsy overpowered his feeble constitution, and finished his career at the early age of thirty-three.

MRS. SEYFFARTH.

This accomplished lady, better known to the Arts as Miss Louisa Sharpe, died at Dresden on the 28th of January. Her paintings in water colour, exhibited during many years in the Gallery of the Society of Painters in Water-colours, have been greatly celebrated. Of late years she resided in Dresden, where her husband was settled as a professor.



## HAMPTON COURT.

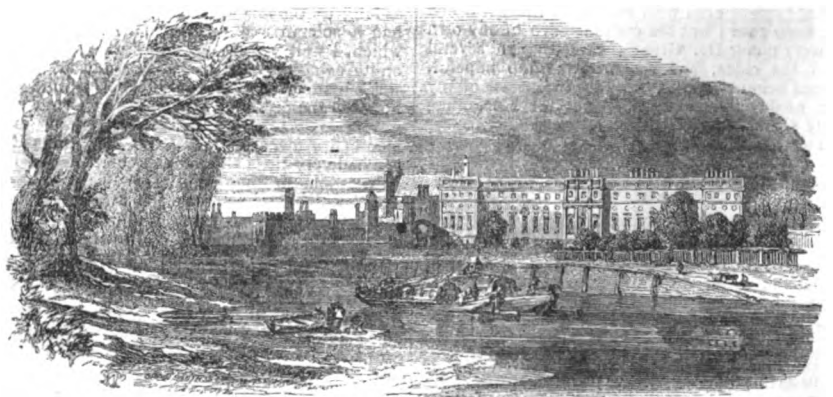
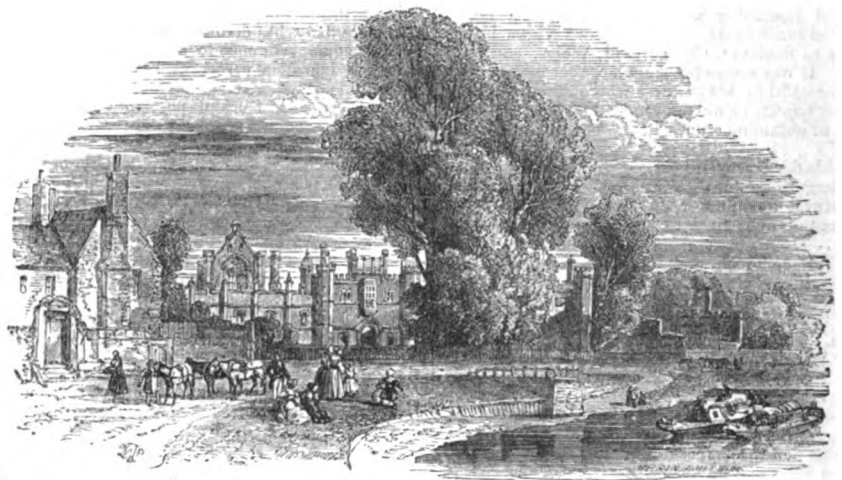
We are indebted to the kindness of Messrs. BLACKWOOD—the eminent publishers of Edinburgh, and of Pall Mall, London—for permission to transfer to our columns a series of wood-cuts to illustrate the existing character of the far-famed and long-famous Palace of HAMPTON COURT—one of the chief glories of Old Father Thames. Now that the summer is drawing near, it will, as it has done during past years, attract crowds of visitors. It is unnecessary for us to copy the valuable information and interesting details communicated by Mr. Murray in his book.\* The whole of its history, with full and ample descriptions of all its varied objects (and a sufficiently accurate account of the pictures) largely illustrated, will be found in the Third Part of the agreeable and useful work. As a guide or companion, therefore, it is preferable to either of the volumes that have been placed in our hands, not only as being cheaper, or at least equally cheap, but as containing engravings of the more striking points—with a bird's-eye view of the Palace.

We have selected six of the cuts. The first pictures the River about a mile below the Bridge; the second, the Palace as it existed in the time of the great founder, Wolsey; the third, "the Hampton Court of William and Mary;" the fourth, the Palace in its present state, "looking up the River;" the fifth, the beautiful Gate to the Private Garden; the sixth, the graceful and much-admired Archway.

It will be well to occupy the space here left at our command, in conveying some information concerning "the Picture Gallery"—the great source of attraction to Hampton Court. The twenty-four apartments shown to the public on every day of the week—*except Friday*—contain about 750 pictures. In 1830, the collection consisted of no more than 200; but it was augmented by removals from Kensington Palace, Windsor Castle, and Buckingham House—without, however, being greatly enriched; for it is notorious that the mass of recent acquisitions are unworthy to be hung anywhere. Moreover, it is most miserably mal-arranged, and probably affords instances of blunders almost as numerous as the works of Art exhibited. A time will come, no doubt, when some judgment will be exercised in the selection, and a degree of taste in the placing. At present Hampton Court is lamentably deficient in both. Mrs. Jameson, whose remarks are exceedingly judicious, has entered very fully into this subject:—in her "Handbook to the Public Galleries of Art, in and near London;"—her appeal in reference to the condition of the Gallery should be heard and attended to; in order that one of our national storehouses may be no longer a reproach to our national character—making it the laughing-stock of Europe.

When the metropolis of Great Britain possesses a National Gallery, and the present assemblage of closets, so styled, have been transferred to the keeping of some wholesale haberdasher, we shall labour that the gems of the Hampton Court collection may be transferred to London, where they can be made practically useful for the great purpose of education. At present, it is better that even "the Cartoons" should remain where they are. We hope, however, that all our artists who mean to enter into the pending competition, have been often to visit them. They will teach more in an hour than the Germans can teach in a year.

\* The Environs of London, by John Fisher Murray. Illustrated by numerous Engravings on Wood. Published by William Blackwood and Sons, 45, George-street, Edinburgh; and 22, Pall Mall, London. It is full of facts; too full perhaps; and the writer has not manifested a sufficient feeling for the picturesque. The drawings on the wood are by Messrs. LITCH and PAXON, and are highly creditable to the abilities of the artists. The engravings are in general remarkably well executed. We regret that there is no index to point attention to the works of the respective draughtsmen and engravers. This should never be neglected in an illustrated work. It supplies a right stimulus to exertion; and is moreover an encouraging reward that may be bestowed at small cost. The omission is, we are sure, not intentional; for the liberality of the Blackwoods is proverbial. The illustrations are useful as well as beautiful, for they are accurate copies of various interesting localities in the neighbourhood of London; and among them are several maps, engraved also on wood.





## MEMORIES OF PICTURES.

By Mrs. S. C. HALL.

NO. I. JAMES BARRY.

There are few pleasures so cheering or so invigorating as that which, when wearied of daily anxiety or labour, we derive from our memories of pictures. When the volume, designed to be read, is thrust aside, because fatigue forbids its attentive perusal; when the exhausted mind cannot its "thoughts call home;" when ordinary amusements offer no refreshing relaxation; when conversation wears; and even affectionate zeal becomes troublesome, instead of relieving—(and what worker out of the intellect has not felt all this, often?)—then come such memories as anodynes to the soul; memories of pictures beheld, perhaps, in childhood, or in youth, or in wiser, though not happier, years, recalled from the gulf of time, brought in their full force before us, claiming and obtaining a blessing upon

"the Art that can immortalize."

Blessings be with them—these unforgotten pictures—the "old familiar" friends, who are ever present with me when I need them; hanging upon these paper'd walls; crowding every vacant space. One by one, I summon them, and talk with them of gone-by things; they come at times together, but more often singly. Some particular memory is lord of the ascendant; some mighty one fixed in its place by a sort of mental Daguerrotype—suddenly fixed, and indelible; a thousand matters may cover and conceal it, but it will be erased alone by Death.

To what vast uses we may turn these shadows of the past. A little child looks upon the storied canvass, or framed print; or cons over the contents of her "picture book;" each "picture" giving her a new idea, an incident, or a story—a lesson without the aid of words. She has gained something which, if worthy, will remain with her through life—elevating her nature—teaching her to think, observe, and compare; the education of the eye has progressed, and intellect become expanded through it. This is, indeed, a mighty power by which to teach, and until lately, when pictures (such as they are) have been adopted into the system of infant school education, almost an unused one. I hope, humbly and earnestly, it may be worked out to some great end, so that every public and private school-room may be illustrated by PICTURES, tending to promote noble thoughts and noble actions. Let any one, who has observed the effect produced on the minds of the merest children by pictures, think upon this subject, and I am sure they will agree with me in seeing a wide and elevating field of useful and rapid culture, by pure and legitimate means, thrown open to our youths, who usually remember what they see far better than what they hear; and who, if trained to observe, through the medium of high Art as well as through that of books, would grow up with more just appreciations of the sublime and beautiful in life and character, than have yet been taught to those into whose hands the great FUTURE must be, in a few brief years, resigned.

But even admitting that no greater good were to result from pictures than filling the mind with pleasant memories, would it not be wise to add another delight to those which Letters bestow, so that there shall be no lack in the hours of fatigue, solitude, or sickness, of an additional balm—in the memories of pictures?

In that old rambling house, on the wild Irish coast, where, in my childhood, my winter's lullaby the sound of dashing waves against the dark and pointed rocks, and my summer's music the ripple of the waters on the rugged beach;—in that dear old house—every stone of whose mouldering walls is dearer to my heart at this moment than most precious gems—in that, my lovely childhood's home, there was one old-fashioned "little parlour," in which I learned my lessons out of old French books, and thrummed a narrow lean piano; the great charms of that small chamber, with its mottled chimney-piece of Kilkenny marble, and its queer painted cornices, were the pictures. "The family canvases," gentlemen in brown bob-wigs, and one very lovely quiet lady in blue satin, with a huge *bouquet* in her bosom, ornamented the cold blue walls of the grim dining-room. But the little parlour was "costed" with pictures.

I can recall them each and all; nay, so strongly have they left their impress, and so vivid are their memories, that I think I could trace every leaf upon every tree, and compare tint with tint, that composed the colours of every one of them. But beyond all the rest in my estimation, and the one now most strongly remembered, was a copy from a picture by my countryman Barry—the picture which I was told made Edmund Burke his friend. To have been the friend of the noble and eloquent senator, whose name is hallowed in every Irish heart, was enough to render me enamoured of it; but, besides, it was one calculated to interest a child in the legendary lore of her country.

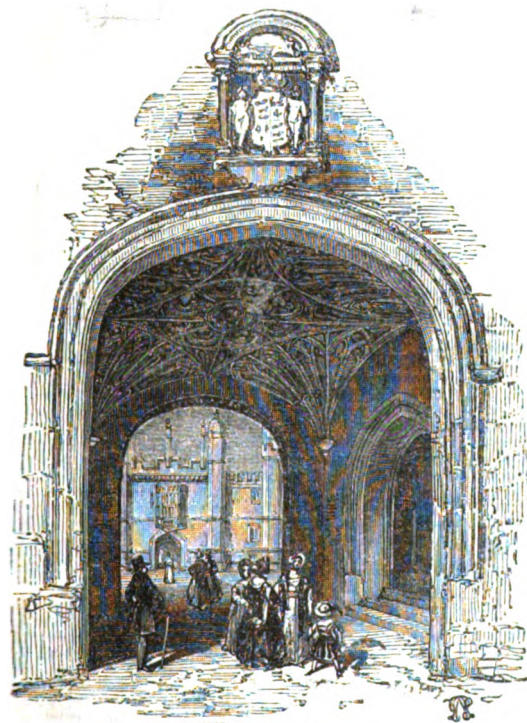
The legend illustrated by Barry, who had embraced at an early period of life his mother's Romish faith, is to be found in "Keating's History of Ireland." Aongus, king of Cashel, was converted to Christianity by the preaching of Saint Patrick, and consented to be baptized. The Saint was drawn leaning upon his crozier, the spiked point of which had transfixed the monarch's foot. The royal guards, inclined to avenge their master, are arrested in mute wonder, by seeing that Aongus is unconscious of the wound, as he stands absorbed in the regenerating sacrament of the Christian faith. The subject allowed ample scope for the expression of the highest species of heroism—the religious; and it was one of the favourite themes in our house—how that the baptism of the King of Cashel was painted by a young man, almost a boy, at Cork, a lad of humble parentage; for his uncouth father commanded a sort of half hooker, half fishing-boat, that coasted from Cork to Kinsale, or loitered about the exquisite scenery of the harbour and river of the "beautiful city." "Commanded" is a high-sounding word applied to one who worked the craft with his rough hands, sometimes assisted by a man and a couple of boys—one of them his own son, in after times the most self-sacrificing and devoted painter of whom the kingdom boasts.

The firm-hearted child drew inspiration from the beauties of the southern coasts, and copied the passing scenes with charred stick upon the deck of his father's vessel. "An idle young dog," he was called, and "an obstinate," for he would either do nothing, or do what he liked; and his only liking was to be along the deck, sketching, as I have said, with burnt stick the groups or effects which struck his fancy.

"It is you who have ruined him," exclaimed the rough sailor Barry to his wife. "As you brew, so you may bake. Keep him at home and make a scholar of him; he's fit for nothing else."

And so to school the boy was sent, where, if he did not learn the purest-sounding English, he acquired, as Irish boys do, even at hedge-schools, a knowledge and a deep love of classic poetry; while his love of Art, drawn in with the air he breathed upon his native shores, assumed daily a more tangible form, and he pictured forth, upon the doors and walls, rude sketches of *Æneas* escaping with his family from the sack of Troy, and other illustrations of classic subjects which, according to the vague memoirs that remain of his childish days, elicited the admiration of his schoolmates and the reproofs of his master. His mother's ambition, however, was the ambition of many of her class: she desired to devote the boy who had such genius to the service of the God who gave it. If she could only once see him "serve Mass," she had been often heard to declare, she would die a happy woman. But, though the imposing forms and ceremonies, its strict fasts and rigid observances, caught firm hold of the youth's imagination, and there can be little doubt but the ascetic denials to which in his first youth and his latter days he subjected himself grew out of his belief in the necessity for religious discipline, yet *his soul was Art*, and to its highest calling he devoted himself, with as much zeal as could be contained in one human heart. And a great strong-beating heart it was—impatient of control—impatient of repose—disdaining the cravings of animal existence—choosing the coarsest of the homely food of an Irish cottage—choosing the floor as his bed, hardening his nerves into iron, so that, casting off the coil of human wants as much as a human being can, he might be able to take his own path, a pilgrim without scrip or staff, trusting to the majesty and dignity of his CAUSE to reach the goal, to win the immortality—which he *did* win; but at great cost! His course is a glorious one to contemplate, but a most unsafe one to follow; for a heedlessness as regards the opinions of others, a disregard for the common proprieties of life, are what no one has a right to practise—or to affect. But, though Barry looked upon the delicacies and elegancies of life as inconveniences instead of comforts—if, indeed, he ever thought of them—he did so without affectation; his carelessness and coarseness was the growth of early habit, the result of hard, stern, iron discipline such as a Spartan would exult in. And his unfortunate disregard for the feelings and prejudices of his friends, upon which, in after time, Burke so wisely and eloquently decanted, was the overboiling of a rash, natural, and most honest heart, zealous for truth in Art and truth in all things, but rushing madly forward, and thinking that madness duty. Those who have attributed mean motives to this child of nature—and *Irish* nature also, the wildest of all natures—have done him wrong; he was as much above all meanness as those who would mimic his eccentricities are below him. People can overlook crimes in their associates rather than those ebullitions of temper which needlessly insult self-love and outrage received habits and opinions. This is sad to think of, but observation will attest the accuracy of the remark.

There are plenty who imagine that adopting a singularity is a proof of genius; but the style of affectation is not that of self-denial: on the contrary, it is display—the vanity of a girl. An open collar, a shock of lean, lank, dark hair, and an untrimmed moustache, because they are seen in some finely-painted portrait, must create a painter! Out upon such baby follies. *Do great men this! Do the*



A more delightful mode of passing a day in summer can scarcely be imagined than a "trip" to Hampton Court; an examination of its pictures; a stroll beside its canal, or through its gardens; and an inspection of its venerable architectural remains. And then it stands upon the banks of the noble and beautiful Thames—a visit to any portion of which in this delicious neighbourhood might justify a much larger sacrifice than that which dwellers in the metropolis will be called upon to make.

And then "THE CARTOONS!" with their mighty lessons in Art—and that is the proudest and noblest purpose of Art—the power which h Virtue.

r to teach

masters of Art, the few mighty ones we have, so walk abroad that boys may point at them and say, "There goes an artist!" Barry's eccentricities, painful as they were to those who loved him, were not assumed for the sake of notoriety, but were, he well assured, the growth of circumstances; a poetic feeling, that sought to out-brave poverty; a native dignity, needed and true to those who would wish to find poor talent humble and glove-like, to suit the whim of patronage. Necessity gave him habits; and habits, with such unyielding natures, become parts of the person; his active and unwearying mind maintained a perpetual war with circumstances, and became stronger in the contest. His father opposed him. His mother, from anxiety for his health or dread of fire, stole away his candle, so that he could neither read nor draw at night, and annoyed him with misplaced fears and foolish wishes. Parching for information, he had no money to buy books, and actually transcribed such as he could borrow. Seeking only the society of such as could give him information, his startling zeal, his industry, the influence, in every rank of life, which a feeling of self-dependence attains and exercises over subaltern minds, tended, unfortunately, to fix habits which had no opportunity of refinement, and whose influence marred his success all through life. His temper, soured by vexations and firm by nature, acquired the mastery over him, which he, by virtue of his genius, exercised over others; and looking, until his twenty-second year, all comparison with rival excellence—seeing almost nothing in the way of Art, and knowing how superior were his designs to any he had come in contact with—the only wonder, to me seems that he bowed with so much deference to the opinions which Burke so frankly gave after his first exhibition in Dublin, and which should be engraven in letters of gold over every school of design in England. When he accompanied his pictures to Dublin, and saw them—the work of his own untaught hand, the children of his creation—hung upon their wall by the Society for the Encouragement of Arts and Manufactures, he went back to his inn confident of success; and yet his heart surely beat more quickly than usual, when, on the first day of the exhibition, he mingled with the crowd, which, to his delight, he noted gathered round his picture of "The Baptism of the King of Cahoon." Here was cause for exultation. At first the people murmured their applause; then way was made for one—for EDMUND BURKE—whose fate was never disputed, whose eye was kind as keen, one in whom all men believed, as well they might; and then, again, the crowd enclosed the picture, and listened for his dicta. Warmly, generously, was it given, and murmur of approbation swelled into upraised tones of praise. One asked another, *who* was the painter? *Where* was he? Could no one tell who he was? And then the youth felt the hot blood rushing to his brow. He, the unknown stranger, the ill-dressed palid boy, small of stature, and whose expressive features were marked by that which destroy beauty, could contain his fierce delight no longer. "I am the painter!" he exclaimed from amid the crowd. "You, a boy, impossible!" was the reply from many lips. "It is my picture," he added, "and I can paint a better." But when Edmund Burke advanced to congratulate him, he was overpowered; the mob's congratulations, and astonishment, gratified his pride, but the praise of Edmund Burke shook his heart; he burst into a sudden gush of tears, covered his face with his hands, and rushed from the room.

One of the members of the old Irish parliament told me, that when the picture, which created such a sensation, was afterwards hung in the House of Commons, some complained that it interfered with the business of the House, drawing off the members from their duties. For once, Irishmen appreciated the produce of their own country. But there is no opportunity of judging of its merits now; it was consumed in a fire soon after its achievement of so honourable a distinction. It is impossible not to imagine how the young painter must have felt, in society with Burke and Langbrith, Lord Charlemont, Flood, Brough, and all the brilliancy of Dublin, as it was in that golden age of eloquence. What a change from the small tenement in Watergrass-lane, in Cork, which, when I visited it some months ago, it was great courtesy to call a house—what a change from his father's taunts, his mother's gentle, but wearying frowns—what a confirmation of the hopes of those who knew better than his parents—especially Doctor Sleight, who introduced him to Burke; and I have heard that Barry never presented the letter, until after his pictures had introduced themselves!

It is painful, though interesting and useful, to contemplate, after the lapse of a very few years, the turmoil of Barry's mind during his residence in Rome: now exulting in the glories of the fifteenth century—now, amid the debris of a past empire, quarrelling with the pitiful dealers in manufactured rubbish, whether of canvases or opinion, throwing down a scorching gauntlet amid a tribe of irritating mercenaries, who dared not take it up in fair combat, but who, stung in their only vulnerable part—the traffic of their calling—by the young impetuous Irishman's keen observation and brave exposition of their faults and forgeries, had ready hold of his want of temper and discretion, and worried the chafed lion until his dignity was forgotten. And then it was, when James Barry, yielding to the natural combativeness and bitterness of his temper—which, he it remembered in strong extenuation, had never been curbed or managed in his youth—then it was that Edmund Burke addressed to the young painter the letter which I have often heard read, by one whose mellow voice has long been silent in the grave, and who read it in the same small parlour where the picture hung, whose memory is with me at this moment. HE had seen Barry, and he

called Edmund Burke his own friend. He was an Irishman, proud of both, but used to term the letter a prophecy—and so it was. The letter runs thus:—

"That you have had such subjects of indignation always, and anger often, I do in no ways doubt. Who can live in the world without some trial of his patience? But believe me, my dear Barry, that the aims with which the ill disposition of the world are to be combated, and the qualities by which it is to be reconciled to us, and *acc to it, are moderation, gentleness, a little indulgence to others, and a great distrust of ourselves*, which are not qualities of a mean spirit, as some may possibly think them, but virtues of a great and noble kind, and such as dignify our nature as much as they contribute to our repose and fortune; for nothing can be so unworthy of a well-composed soul as to pass away life in bickerings and litigations, in snarling and scuffling with every one about us. Again and again, dear Barry, we must be at peace with our species; if not for their sakes yet very much for our own."

Here is the great senator's picture of a great painter's ruin:—"You will come here; you will observe what the artists are doing, and you will sometimes speak a disapprobation in plain words, and sometime in a no less expressive silence. By degrees you will produce some of your own works; they will be variously criticised; you will defend them; you will abuse those who have attacked you; expostulations, discussions, letters, possibly challenges, will so forward; you will shun your brethren; they will shun you. In the meantime scoundrels will avoid your friendship, for fear of being engaged in your quarrels; you will fall into distresses, which will only aggravate your disposition for future quarrels; you will be obliged for maintenance to do anything for anybody." This was Mr. Burke's only mistake. Barry NEVER degraded his Art "to order"; nor did "his talent depart for lack of hope and encouragement"; but he did "so out of the world fretted, disappointed, and ruined!" His tender and affectionate letters to his humble home show that he was anything but devoid of social affections; and the lofty designs of his pencil prove the rugged dignity of his mind. It would ill become me to play the critic. I have no knowledge for such a task. I seek only to convey to others more ardent than myself a firmer belief in the power that is within them to form, and instruct, and exalt their country, by elevating their Art and its high purpose. Oh! that any word of mine could stir up and excite a self-sacrificing spirit, such as, despite his ungovernable temper, his irascible nature, his stubborn pride, elevated Barry above so many others of his age; although the ever-perilous evils contracted his sphere, cramped his usefulness, fettered his genius, and destroyed his life.

After his return to England he became involved, as his friend had too truly anticipated, in various quarrels. Even Burke shrank from his side rather than lose the friendship of the "gentle Sir Joshua." His person was neglected, and he permitted slothful and uncleanly habits to disquiet others and enervate his mind—as they always do, and must do. Still, grieved as we are, and ought to be, to see part of anything so noble disarranged—far more in ruin—it is impossible to pause, with the light of his full glory upon us, to pick moats out of sublimities. Let us think upon the greatness of this man in what constitutes all that is great—self-denial.

I have heard some say "they cannot live and draw cartoons." Barry commenced his prodigious labour in the Adelphi with sixteen shillings in his pocket, with the previous and positive certainty that if the offer he was about to make were accepted he must live mean, dress coarsely, not for a week, a month, a year, but for many years of his life. You say, "He had done this before, and had learned to bear it." Ay, but he had so done when a boy, full of the bursting hope that seemed of itself heaven. That is not so much matter for marvel, there are even now—when men are more effeminate by fifty years than they were then—there are still plenty of youths who would bear privations for their own peculiar glory's sake. Barry had endured them, but he had since mingled with the highborn and wealthy, had at times lived luxuriously, and at all events, had arrived at that period when men sink into easy chairs and think of comfort. Yet, when his hot blood must have been cooled—when the world to him was waxing old, for he was one whose months were years—when he had proved the fallacy of hope to those who look upon it without considering its immortality—when he was to all lookers on a worn-hearted and worn-headed man, beset with enemies and reproached by friends—when he had the grim certainty that, to provide himself with the commonest necessities of life, he must steal hours from sleep after his hard day's labour ended, that he must take up the graver when he laid down the pencil—yet, with all this, HE, for the sake of that glory which should be the pole-star of Art, for the sake of the HEREAFTER, which, God knows, is the sole thing worthy the work of human life, bound himself to paint, free of all cost, pictures in the great room of the Society of Arts which we should take our children to see, that they may treasure in their memories Barry's offering to his country, and be stimulated to imitate his self-sacrificing spirit, so that selfishness may give way before love of country, and each English subject feel himself a great and influential unit of a mighty whole.

There can be no doubt that Barry was powerfully urged on to this noble sacrifice by the sneers and statements and assertions of a tribe, of whom Montagu, Du Bos, and Winckelmann were the spokesmen—who declared that the climate, soil, and food of England and Englishmen were natural drawbacks to our advancement, and that, however admirably we might execute, we were

incapable of reaching the highest region of design. [Have these foolish critics found no imitators in the middle of the 19th century? Does not the "en classe" bubble come to-day from Germany as it came yesterday from France?] Like some masters in the Art of our own time, Barry could use his pen as well as his pencil, and published an "Inquiry into the Real and Imaginary Obstructions to the Acquisition of the Arts in England." That such an "Inquiry" should be necessary seems allied to insanity; but out of it came the painter's resolve to paint a great epic poem, proving by the work of his own resolute mind that both design and execution could exist, and be combined in our misty island as well as under the blue vault of unclouded Italy. The nobility of the idea atones a thousand-fold for whatever faults are to be found in the execution. He lived through bitter privations to work out his plan, bequeathing to his country in this series of pictures, illustrative of the progress of man from a savage to a civilised state, the pure lesson, "That the attainment of happiness, individual as well as public, depends on the development, proper cultivation, and perfection of the human faculties, physical and moral, which are so well calculated to lead human nature to its true rank, and the glorious designation assigned to it by Providence." This, it has ever seemed to me, is the greatest object of the most noble "Art" to which we already owe so much, and to which I hope we shall become far more largely indebted. Beautiful and precious it is in all its branches, giving us fruit and flowers amid the sterility of winter, bestowing a perpetuity of blessings in those "silent selves" of what we loved, but can look upon no more; placing upon our town wall the freshness and foliage of the country—adding strength to the poet's song and practical value to our country's history. But when it takes the loftiest range of all, it becomes second only to that inspired word which leads to immortality. The more this power is felt and acknowledged, the greater shall we become. Barry knew that he should meet no reward here; doubtless, sooner though he was, his heart yearned for those social enjoyments from which his unhappy temper and disagreeable peculiarities had cut him off. A stricken and disappointed man, if his mind be lofty, is *never* a conciliator. Such a man will fight with his destiny, however he may have provoked it, till the last; and I do not envy the person who, knowing the history of those paintings, knowing that the painter's lifeblood was poured out in their execution, can contemplate them without a strange mingling of grief and veneration. He was a martyr to his morose, ascetic nature; but he was a still greater martyr to the theory that Art, before it can be honourable to England, required to devote itself fully to historic compositions. Imagine this man, strong-hearted and enthusiastic as he was, working from day-dawn until sunset at those pictures, which he, an artist, poor in all things save God's gift of genius, was *giving, presenting* for nothing, to the richest country in Europe. Fancy him, having wiped the damps of labour from his brow, returning to his wretched and dilapidated "home" in Castle-street, where the rent walls admitted the wind, and the shattered roof let in the rain, and there, accompanied by Poverty, in solitude, *enslaved* by the light of a solitary candle that he might not starve.

But, to my mind, the saddest thing of all was, when gaunt and yellow misery so stared him in the face that he was forced thereby to apply to one Sir George Saville, a leading member of this society for whose advancement he was pouring out his genius, to communicate his situation to his brethren for a small subscription to enable him to exist until he had finished the undertaking. *THE APPEAL WAS VAIN!* Nay, he could hardly obtain the stipulated allowance for models and colour. At last, perhaps, the dread of his funeral, or the degree of his starvation, stirred their blood, and they doled him out two fifty guineas—and two hundred, when his seven years' labour was completed. To have taken anything from them must indeed have crushed his generous heart; for generous his heart was. Think how he rushed to the Academy after the death of Reynolds, whom he had so opposed, and pronounced so eloquent a eulogium upon him, that Sir Joshua's niece sent him as a present her uncle's painting-chair. It is really beautiful to see how, even then, his enthusiastic nature glowed towards kindness, and to mark how, casting off all bitter memories towards one with whom he had waged so bitter a war, he carried his chair home to his desolate house with as much triumph as if it had been the throne of the Cæsar, and wrote one of his full characteristic letters to the noble giver, wherein he compared, with that classic taste which perfumed his mind, the chair of Reynolds to the chair of Pindar, shown so many years in the porch of Olympia; giving way to a nature prone to honour as the highest distinction whatever the Almighty had impressed with the stamp of moral glory. His sense of its value was enhanced by its "having been instrumental in perpetuating the negligent, honest exterior of the authors of the 'Rambler' and the 'Traveller,'" and pressed by Mrs. Siddons as the 'Tragic Muse,' adding, "that it should find a reverential conservator *whilst God permitted it to remain under his care.*" [Sir Thomas Lawrence afterwards had his chair. Where is it now?] I can fancy such a tribute as this rendering a man of Barry's nature gentle as a lamb, as long as the influence of the gift remained uppermost in his mind. Occasionally such things were done unto him: a few, appreciating the sublime sternness of the painter-hero, came forward with words and acts of kindness; but it is difficult to know how to serve men differing in their actions, and motives of actions, from their fellows—it is only a high mind that can understand a high mind—and a desperate combat—a single-handed battle with the Royal Academy, which he had beyond question grossly



insulted, made many forget what they owed to this man—as champion of historic art. I said his combat was single-handed, but, no; Joseph Nollekens did not desert him. His intemperate letter to the Dilettanti Society gave the Academy, whom he had frequently annoyed, a power over him—they brought various charges against him, without permitting him a copy of the indictment, or the means to offer a word in explanation or defence, ending their inquisitorial proceeding by degrading.—No, THAT they could not do—by dismissing him from their professorship of painting, and expelling him from their body. Oh that such a man as Barry should have suffered his temper so to triumph, as to be in the position that every puny daw could peck his eagle plumage, and exclaim, “See there!”

His friends hoped he had now done with debates, and raised by subscription a thousand pounds, upon which the late Sir Robert Peel granted him an annuity. Here was another heart-crushing to the painter—he who had lived upon what others would have died on, to be GIVEN what he would far rather EARN. Of all mortal cups this must be the hardest to drink up, even when held to the lips by the fleshless hand of stern necessity. Still it supplied what he considered competence; and, during the years which passed after his expulsion from the Academy, he had grown less ungentle and unyielding. His real character became better developed, for he had ceased to be disturbed by councils or committees. Still a large picture grew slowly under his hand; nor had he, at any time, that “dashing alacrity” of execution which distinguished many of the old Italian masters, and renders all but miraculous the rapidity of thought and execution of Macleise—the fellow-townsmen of Barry, and in many respects the superior of Barry as an artist. Barry laboured unceasingly at his engravings; but mused, more than he painted, over his pictures. Dining at a cheap house, he was seized with sudden and violent illness: death had given the unerring blow, and his great heart quivered under the shock. He was borne to the door of his lonely dwelling, and it could not be opened—some of those evil urchins who run about the streets had plugged the keyhole with pebbles. The night was dark and cold, and, shivering with disease, Barry was carried to another abode. He was one of those strong men who cannot bear their weakness to be known. In his strange room he locked himself for forty hours, bearing his physical agony, it would seem, unheeded. At last he strayed out to make his complaint—for nature will have way—and the physician sent him to his friends, Mr. and Mrs. Bonomi, who now managed to receive him into their house. The struggle was strong, but not terrible. He was a Christian hero to the last, talking cheerfully and kindly to those around him, anticipating, but not fearing, death. If he had summoned the same mild fortitude to his aid through life, he would have lived a happier man—happier and more useful, for his powers would have been doubled, increasing by the exercise of the proprieties and suavities which sway, and ought to sway, society; and, adding unto admiration love:—the combination would have given greater might into his single hands than was ever possessed by any British painter. He lingered for ten or fifteen days, and then expired. The monument erected by himself to himself is to be seen at the Adelphi; that generously set up by Sir R. Peel (honour to the name of a great father of a great son!), who paid the expenses of his funeral, stands in the cathedral of St. Paul.

The faults of this mighty master may serve to deter many from vain disputes and ill-tempered sarcasms, who have no pretensions to his talent, and therefore have no claim whatever upon the respect and sympathies of their kind. For myself, I delight to recal his greatness, his fortitude, his desire from boyhood—arising, one might almost imagine, from instinct, but deepening into a principle—to depict only what is dignified, magnificent, or sublime. His failing to reap the reward which ought to have waited upon him must be imputed, in a great degree, to his infirmity of temper, but in a still greater to the unawakened taste in the country for works of a high class of Historic Art. Is this last on the eve of remedy?

One word more, even though I have written words too many. The Academy did not forget their feud with the dead painter. He was borne to his grave by hands that had never touched a pencil!

His noble qualities stand out in bold relief from the mass of feeble indistinctness which surrounds him. When I recal the memories of his life and of his pictures, I honour him as a hero deserves to be honoured, whose chief failings and great errors arose out of an unpruned overgrowth of truth and fidelity.

And what a lesson does his life teach! It is needless to draw the moral. But may we not hope that many youths of genius will ponder over it; and, while they proudly and disinterestedly emulate the good, shun the evil of his example?

February 22nd, 1843.

#### ART IN CONTINENTAL STATES.

**ITALY.—ROME.—Victoria Colonna.**—It has been decided by the Senate, and by the votes of a meeting of the Arcadian Academy, that a statue in honour of the celebrated poetess Victoria Colonna, wife of the Marquis Pescara, shall be placed in the hall of the Capitol.

**T. Tasso.**—A society composed both of foreigners and natives of Rome have agreed to erect, in the garden of St. Onofrio, where the beautiful oak of Tasso stood, a simple monument to mark the spot.

**PERUGIA.—M. Del Rio.**—Cesare Masini, the painter and poet.—M. Del Rio, after his visit to Florence, in the course of his artistic journey for his work “L’Art Chrétien,” could not avoid visiting Umbria, where exists the works, and where existed the painters who are now the models of the German school. This is well shown in the classic work of the Marquis A. Ricci.

M. Del Rio, after having examined the beautiful pictures of Bonfigli, of Perugino, and of Raffaele (whose styles fraternize so much that their works are frequently mistaken for one another), paid a visit to the studio of the living painter and poet Cesare Masini, professor of painting in this city, and there our correspondent assures us that he found many works well worthy of his attention. Amongst these were a ‘Mater Dolorosa,’ painted for the Cardinal de Angeli; another of the same subject; ‘Dante, Ambassador to Pope Boniface VIII.’ and an Altar-piece (23 Roman palms in height, and 13 in breadth), painted for the Church of the Dominicans at Cork; the subject is the ‘Ascension.’ These three last works were executed by the order of Bishop Thomas Hynes.

**CORTONA.—Etruscan Statues.**—In the valley called del Dritto, excavations have been making lately, and have led to the discovery of some very important remains of antiquity. Besides vases and monuments in the most perfect state of preservation, there have been found Etruscan idols and allegorical figures, in a style that rivals the purest Grecian or Roman.

**SPAIN.—MADRID.—Exhibitions of Fine Arts.**—Among the exhibitions of works of Art which have been held in many of the large Spanish towns, that of Valencia stands pre-eminent. The Lyceum was the place of exhibition. It would seem as if the spirit of Art, which once inspired this famous school, was again to call it into existence, and that the blue sky of this beautiful country was once more to shine on the bright creations of our artists as of old. Of all the Valencian living artists, Raffaele Montesinos is the most admired.

There was an excellent collection of wood engravings and drawings with the pen exhibited by members of the Lyceum.

**GRANADA.—Ribeira’s Picture.**—No trace has yet been discovered of the robbers of the famous ‘St. Paul’ of Ribeira, called Spagnoletto, taken from our cathedral.

**FRANCE.—PARIS.—Duke of Orleans.—M. A. Scheffer’s Pictures.**—The two charming pictures of M. Ary Scheffer, known as ‘Les deux Mignons,’ which formed part of the collection of the Duke of Orleans, are now in the possession of Count Molé. They were bequeathed to him in a testamentary deed executed in 1840 by the Prince Royal, in the following words:—

“As it was Count Molé who married me—as he received my son at his birth—as he attached the great act of amnesty to my marriage being the first step to the fusion of all Frenchmen, by oblivion of the past in a common interest in the future—I wish to leave him a special mark of my feeling, and I beg him to accept the two pictures of Mignon, by my friend Scheffer, which are amongst those of my gallery I most prefer.” This bequest was fulfilled by the Duchess of Orleans, accompanied by a very affecting letter to Count Molé.

**Mr. Meyer’s Picture.**—Our readers may perhaps remember how much the paintings of M. Louis Meyer were admired at the last exhibition in the Louvre, when he gained the gold medal for his ‘Pêcheur de Normandie.’ His chief work for this season for exhibition is ‘Napoleon on his return from Egypt.’

**Agnado Gallery.**—The catalogue of the pictures and statues belonging to this collection is completed, and an immense number of copies have been printed. Besides richly-bound copies intended for distinguished persons, some in folio, ornamented with extraordinary magnificence, are destined for the Sovereigns of Europe.

**Hôtel de Cluny.—Museum Sommerard.**—It appears Government has determined to purchase the Hôtel de Cluny, and with it the famous collection of objects of Art of the middle ages which it contains, which belonged to the late lamented M. de Sommerard. We have before in this journal noted the importance and the variety of the objects which compose this collection, brought together by the most unwearied zeal and talent, and at a great expense of time and fortune by the illustrious Sommerard, author of the work entitled “Les Arts au

Moyen Age.” The purchase-money of the Museum and Hôtel will be, it is said, 400,000f.; this will be paid by Government, but it is also the intention of the city of Paris to expend a large sum in improving the exterior, and clearing away the buildings adjacent to the Hôtel de Cluny, to which will be added the adjoining edifice of the Palais des Thermes. It is said that in these improvements 700,000f. will be expended.

**Department du Loire.—MALESHERBES.—Column of Mazagan.**—On the 6th of February the ceremony of inauguration of the column, erected in honour of the defence of Mazagan, took place with much solemnity and great demonstrations of enthusiasm on the part of the spectators, chiefly caused by the presence of the Commandant Lelievre, one of the principal heroes of Mazagan, and a native of Malesherbes.

**GERMANY.—PRUSSIA.—BERLIN.—Greek Theatre.**—The King of Prussia has given orders to an architect for the construction of a Greek theatre at “Sans Souci,” where, during the fine weather, the *chef d’œuvres* of the Greek school are to be performed.

**Exhibition of Fine Arts.**—The exhibition closed some time since, and we regret that we must still defer a detailed account of it. It was on the whole considered equal to those of former years, and was rich in sacred pictures in the present style of the German school, where symbolical and psychological representation predominates, rather than powerful expression of passion or action. The picture which perhaps attracted most attention was a painting by Lessing, the figures larger than life, ‘Huss before the Council of Constance.’ There were many excellent pictures *de genre*, and many good landscapes especially, characterised in general by being faithful representations of natural, we might say individual effects, rather than *beau idéal* imaginations.

**Winckelman.**—On the 9th of December a festival was celebrated here in commemoration of the birth of Winckelman, an archæological celebration of much interest as well for the numbers as for the various remarkable persons who were present; we may name Herren Gerhard, Panofka, and Rauch.

**BELGIUM.—BRUSSELS.—Godfrey of Bouillon.**—It having been decided by Government to erect a monument to Godfrey de Bouillon, the Chamber of Representatives have voted as a first subsidy, 12,000 francs towards the erection of it. Count Meroze has marked his co-operation in the work by a personal gift of 3000 francs.

**HOLLAND.—WESTZAAN.—The Bell Tower.**—The ancient bell tower of the church of this place, one of the most remarkable remains of the middle ages, pretending to an antiquity of a thousand years, fell on the first day of this year. We grieve to say, eight persons were buried under the ruins, inhabitants of a house close to the tower, and none were taken out alive. For a year an inclination had been observed in the old tower, and means had been decided and commenced for strengthening the base; the contractor for the work taking up his abode close under the tower, notwithstanding it was observed that the leaning increased; as the neighbouring inhabitants were warned of the danger, all left their houses but the unfortunate persons who were killed, who persisted in remaining in theirs.

**BOHEMIA.—PRAGUE.**—In the year 1796, the friends of Art here formed themselves into a society, whose object was the improvement of painting, and the awakening and extending the taste for it. Later, it united with the Academy of Painting in the formation of a permanent gallery for works of Art, which of late years has been much forwarded by the purchase of pictures from the yearly exhibition and by the lotteries of the Art-Unions. The number of subscribers to the Art-Union proves the extending of the love of Art; and the works of our artists, amounting this year to 341 objects, are the best testimonies of its progress.

**RUSSIA.—SIMPHEROPOL.—The Monument to Dolgorouski.**—This monument, which will be soon uncovered, consists in a Doric obelisk, with bas-reliefs in white marble. On one side is seen the bust of the Prince, with his weapons; on the other sides are represented his famous battle against the Tartars, the triumph of the Cross, and the blessings of peace under a just and mild government. These beautiful bas-reliefs are the work of Herr Streichenberg, a German artist, who brought them himself here from Rome.



## THE BRITISH INSTITUTION.

## THE EXHIBITION—1843.

ON opening the Exhibition Catalogue, the reader will be startled by an announcement that

"THE DIRECTORS REGRET THE NECESSITY OF RETURNING UPWARDS OF FOUR HUNDRED AND SIXTY PICTURES FROM WANT OF ROOM."

Now, with all due respect for the honourable and right honourable Directors, who superintend this Institution for "the exhibition and sale of works by British Artists," we must enter our protest against the introduction of the words "regret the necessity" into their two line preface. If there has been "regret," there has been no necessity; or rather, there need have been none; and, consequently, there would have been no regret. Regret, at all events, there is among the artists who have been excluded from the rooms. The number must be great. The four hundred and sixty pictures were, probably, transmitted by two hundred and thirty painters. It is not common for a junior candidate for admission within the walls to send more than two proffered contributions—many send but one; and although, no doubt, in several instances a moiety was taken and a moiety rejected, we do not think we are far out in estimating that the productions of two hundred and sixty artists have been excluded.

This is "TOO BAD!" Let us consider the class of painters who are thus unhappily situated. Among the rejected pictures, there was *not one* that had been forwarded by a member or associate of the Royal Academy—the men who have achieved fame, and its almost invariable concomitant, ample employment—and who enjoy the best facilities for exhibiting their works. With few exceptions, indeed, the whole of their contributions had been previously seen "along the line" of their gallery in Trafalgar-square, and the majority of them are of large size; such, for examples, are Danby's 'Vale of Tempe,' Howard's 'Staying the Plague,' Herbert's 'Brides of Venice,' Redgrave's 'Bad News from Sea,' Patten's 'Hymen burning Cupid's Arrows,' Collins's 'Welsh Guides,' Hollins's 'Juliet and Paris,' Witherington's 'Ferry,' Chalon's 'Summer,' &c. &c. Added to these are many other pictures that have been "well hung" elsewhere; or have been sold previous to exhibition. Here are the 'Scene from Henry VI.' and 'The Widow of Edward IV. delivering up her Children,' by E. M. Ward, (exhibited at the Royal Academy); 'The Duel from Twelfth Night,' by W. P. Frith (sold at Birmingham); 'Dolly Varden,' by the same artist (sold also); three or four works by Etty (all sold previous to exhibition); 'Scene from the Devil on Two Sticks,' by A. Egg (sold at Birmingham); 'The Reverie of Alnaschar,' by T. Brigstocke (exhibited at the Royal Academy); 'The Beggars,' Giambelli, ditto; 'Lay of the Last Minstrel,' W. D. Kennedy, ditto. We call these to memory as the more prominent of the works that have been fairly seen—and either have been (as many certainly have been) actually sold, or have had all reasonable chances of sale. There would be, of course, no objection to their respective producers being supplied with other and new means for the disposal of their works,—provided that, in according to them such advantage, we did not deprive other parties of the *only* opportunity within their reach of parting with theirs.\* But we speak within our own knowledge, when we assert that a vast proportion of the pictures "cast out" had never been seen beyond the studies of the painters. We say therefore that such a procedure is unjust and unwise—unjust for obvious reasons, and unwise, as withholding the temptation to give novelty and variety to the annual exhibition, by producing pictures expressly to

\* It cannot be forgotten that one of the express stipulations in hanging pictures is, that the works hung shall be the *bona fide* property of the artists. Now we can, if required to do so, enumerate at least 50 out of the 430, in the sales of which the producers have no interest whatever: some of them, indeed, are said to be "of the goods and chattels of picture-dealers;" and some of them, to our own knowledge, were sold to their present proprietors years ago. The artists send them, no doubt—and why? Because they have no others to send. And this is the strongest reason for their exclusion, because they have sold all they possessed. We earnestly entreat the attention of the Directors to this point hereafter. They are imperatively bound to admit none that are not *bona fide* the property of the artists, unless they cannot make up their exhibition without them.

be shown there. For it is clear that our more popular artists will not send thither their new works, when they know that their old productions will be accepted in preference to the fresher offerings of men of comparatively minor note. Be it remembered that we consider the British Gallery in the light of an establishment for the express aid of artists. Unhappily there is in London a sad want of some depository in which artists may place their productions with a view to sale. Against many of them the gates in Trafalgar-square and even Suffolk-street are shut; for their abilities may not be of a sufficiently high order to render their admission certain. It is a too common and far too cold-blooded a course, to answer this fact by an assertion that such men had better take up another trade; that painters are already too numerous; and that mediocrity merits no encouragement. Such arguments should be reminded—first, that mediocrity is usually, if not always, the earliest step of genius. Genius will make its way, no matter what may be the difficulties that oppose its progress at the outset; will make its way, that is to say, if it do not sink in the struggle, where keen sensibilities, a weak constitution, and embarrassing circumstances are arrayed against insult or neglect. But to lessen discouraging obstacles, and remove, as far as possible, the "stumbling-stones" from its course, is the duty of all who would aid it or sympathize with it. Timely help may prevent its extinction, or at all events render it more early beneficial, and secure for it a more early reward. We have heard it said, and that by several who ought to have more consideration, that such exclusions as we complain of are to be justified on the ground that the profession is already too full, and that wisdom suggests the policy of preventing further accessions to it. We know, indeed, that this feeling very largely prevails among those whom it cannot affect. But surely it should be recollected that precisely the same reasoning applies to every other profession. The church is overstocked, so is the bar; and in many of our streets every second house is inhabited by a "medical man," physician, surgeon, or general practitioner. In fact it is sufficiently notorious that every source by which employment can be procured is completely choked up—from the very highest to the very lowest, even down to that of the cotton-spinner and the delver in the field. The argument we refer to is, therefore, not only idle but cruel.

We return to our lament over the excluded artists. Had the Directors postponed their visit from the private view day to the day of first public exhibition, and stood for a few minutes in their entrance hall, we say with confidence that this evil would never again occur. For it was impossible to mark the dejected countenances of the disappointed artists who were removing their rejected works, and to know that inconceivable wretchedness might follow the affliction, without feeling an earnest desire and a strong determination to prevent the recurrence of so pernicious an event. No one will for a moment imagine that, among these outcast pictures, there were not many of very high merit. We know indeed that there were, and could easily point out their producers; men whose names would be a sufficient guarantee that their productions were entitled to claim prominent places on the walls of any gallery in the kingdom. We should do them disservice if we alluded to them more particularly; and yet we are strongly disposed to do so, in order to establish our case. We may speak of one, however—Mr. ALFRED CLINT—because his reputation stands too high, and his abilities are too extensively appreciated to render such a course prejudicial to him. He sent several contributions; but his name does not appear in the catalogue. He is far, very far indeed, from being the only one—of equal rank and of proportionate talent—in precisely the same position.

Are we arguing against an evil that has no remedy? Do we make manifest an injury without pointing out a mode of redress? By no means. The redress is at hand; the remedy may be easily provided. The British Institution was founded in the year 1805. Its first annual exhibition took place in 1806—thirty-seven years ago. The space then supplied was no doubt sufficient. We are not in possession of its early catalogues; but we imagine the list of exhibitors did not greatly exceed three-score. This year they number just three hundred. Yet exactly the same quantity of wall is assigned to the three hundred that was given to

the sixty. There is no excuse for this. The Directors are, nearly without exception, the wealthy aristocrats of England; men to whom a sum of £10,000, or even £20,000, divided among them, amounts to a mere nothing. But it is unnecessary that we ask them for this. Let them but declare their readiness to extend their premises *sufficiently*, and we undertake to procure whatever sum *MAY BE NEEDFUL* within half a year. We do not reckon without our host. Sure we are that the country would be ready with its grant in aid; that the artists generally would augment it; and that no one, whose picture was disposed of there, would hesitate to make some sacrifice for the sustenance of the establishment.\*

We call earnestly, but most respectfully, upon the Directors to consider this matter. We are aware that the majority of them do us the honour to consult these pages; and it is neither our interest nor our inclination to write a line that may seem offensive. But we must entreat them to bestir themselves—to be no longer satisfied—as assuredly most of them are—with lending their names to the periodical catalogues of the Institution; paying it a visit during the year, to be pleased with its appearance—ignorant that the flushed cheek may indicate the constitutional disease that works within, and leaving the weighty interests of hundreds in the keeping of, at most, half-a-dozen individuals—*responsible to no one*.

The exhibition, 1843, contains 440 works of Art (eight of which are in sculpture), contributed, as we have said, by about 300 artists. The collection cannot be characterised as above the ordinary merit. It affords no matter upon which to congratulate the country or the profession. We sought in vain for indications of rising genius—a point to which our attention ought to be always scrupulously directed; and the established painters have, with one or two exceptions, furnished no proofs of progress.

## NORTH ROOM.

No. 1. 'Not so easily Caught,' E. LANDSEER, R.A. It may be remarked of the pictures of this accomplished artist, that no object without meaning has a place in any of his compositions. A discourse is here held in the manner of a fable between a fox and a trap; the latter is baited with a rabbit, but the former, who is evidently far beyond his cubhood, declines the invitation. The bit of foreground is painted with infinite skill; and the fur of the animal seems here and there dank with the dew, for it is morning, and the drops are yet heavy on the grass. The spectator approaches this scene cautiously, desirous of seeing the farce to an end; but it turns out to be only a picture by Landseer.

No. 2. 'The Lammas Meadow,' J. STARK. A composition of the simplest materials, but not the less acceptable when agreeably treated. It shows everywhere the most elaborate finish, occasionally, perhaps, amounting to hardness in parts where there is a marked opposition of tones; and the good intention of the painter is somewhat frustrated by the crudity of the lights. We are all aware that in "screwing up" a picture it is most difficult to know where to stop; but it should be borne in mind that a free and a close manner equally command success. We rejoice to see the post of honour this year accorded to Mr. Stark. He has justly earned it by pursuing a course thoroughly and essentially English—Truth rendered pleasant and becoming.

No. 3. 'Interior of a Cottage, Brittany,' F. GOODALL. This little sketch is finely balanced, and harmonized with grey and warm tones. It is, as its title imports, only an interior; but, in its liquid perspective, equal to anything so unpretending we have ever seen.

No. 5. 'Scene from the Devil on Two Sticks,' A. EGG. Of this work we have one or two remarks to make, which will apply to many of its

\* We have heretofore referred to the adjoining building, "St. James's Theatre," as comparatively easy of attainment for this great national purpose. The theatre is notoriously a bad speculation—indeed, now-a-days the public have grown indifferent to this source of enjoyment, while that derivable from the Arts is wonderfully on the increase—and, we imagine, it might be purchased for a sum very far less than its cost; perhaps for one no very great deal larger than the value of the premises which the Directors now occupy. But the requisite amount of money we treat as of no moment—*whatever it may be, it may be had*.

class. It is not because the personal character of a nation may have been successfully drawn in certain instances, that it is to be continually painted in one approved method and no other. The various races of the great human family are definable by colour and feature, the latter of which is open to endless modification without injury to its nationality. It is better to attempt originality at every risk, than to model from hackneyed materials, for the distance between Nature and Art is yet sufficiently great. It is curious to observe the particular manners set apart as belonging to those authors most prolific of subjects; a picture from Le Sage may be distinguished almost as far as it can be seen; as can also pictures from Goldsmith, Shakespeare, Spencer, Cervantes, and all who are popular among artists. We have written of this work in terms of high praise, when noticing it as the leading attraction of the exhibition at Liverpool. They were justly merited. Mr. Egg is on the sure road to fame; let him summon to his aid more of the inventive faculty, and he will achieve it.

No. 7. 'A Pastoral,' H. LE JEUNE. The figures here are two children, the elder teaching the younger to "modulate upon the oaten reed." It is a small picture made out in the manner of the dark landscapes of the Italian schools—resembling more particularly the small pictures of Schidone. The little incident is told with much natural feeling, and the elder of the two, to use a phrase of Sir Percie Shafton, is "a most bucolical juvenal," but somewhat too English for the spirit of the story.

No. 8. 'Belshazzar beholding the Handwriting on the Wall of the Palace,' H. BOUGHTON. A study of a crowned head, but without any of the circumstances necessary to make out the fearful agitation with which the King sees the mysterious hand—his knees smote each other and his joints were racked asunder; the features should therefore have indicated this excessive emotion.

No. 11. 'Fruit Piece,' G. LANCE. The fruit pictures of this artist still excel those of all others who have practised this department of Art. The fruit here lies upon an old mat, which is painted with extraordinary nicety. The down and texture of the coat of the peach are imitated to perfection, and we learn that the pine is not freshly cut, because the points of the leaves are turned and becoming sere.

No. 12. 'The Toilet,' W. FISHER. The title here is unfortunate—the composition would not suggest 'The Toilet.' It is a large picture, and the principal figure is a gipsy, apparently in a profound reverie: who, but for the lines which appear in the catalogue, might have been pronounced an Odalisque, so strong is the Eastern leaven which pervades the work. The work, however, possesses very considerable merit; the character is well preserved, and the expression is admirably given—in reference to the darker nature of the two figures which occupy the background.

No. 17. 'Scene from King Henry VI., Part II.,' T. VON HOLST. This is a large picture, and painted in a manner different from that which has been generally seen in the works of this artist. The scene is that occurring at the moment when the folding-doors of an inner chamber are thrown open, and the body of Gloster is seen on a bed—the dialogue is between Warwick and the King.

Warwick—Come hither, gracious Sovereign, view this body.  
King Henry—That is to see how deep my grave is made.

The work seems to be an experiment on the powers of middle tones. It is not satisfactory; and by no means an advance upon the picture exhibited by Mr. Holst last year—the 'Raising of Jairus's Daughter,' for which he obtained one of the Institution premiums. We wish it were possible to give more unqualified praise to this picture; but to us it appears more like a stage arrangement for a melodrama than anything else. The figures are placed so as to produce a certain amount of picturesque effect, but with very little discrimination, whether as to sentiment or action. The King is invited to look at the body of his murdered relative, but he sits without the slightest sign of excited attention, like one brooding over some long-settled grief. King Henry was certainly a passive being, and so Shakespeare has drawn him; but, consistently with that character, everything he says or does in the play is just and appropriate. The execution of the picture is somewhat woolly, the colouring monotonously brown. The figure of

the Queen is the reclaiming point: she stands like one preparing for the contemplation of a terrible spectacle—conscious of guilt, but stringing up her nerves to prevent any betrayal of it. We have said often—and say again—that Mr. Holst has more real genius than half the modern painters put together; but he will not school it, and train it, and curb it; preferring rather to let it run riot, as if he scorned restraint. In the picture exhibited last year he gave promise of a departure from this—folly; and manifested a resolve to paint so that spectators might be gratified and instructed. Let him return into a path where wisdom is the guide, and glory is the goal.

No. 18. 'On the Thames,' W. ETTY, R.A. The composition is as simple as anything that can be found on the river, and the whole is treated in the known free-and-easy manner of the artist—a passage of nature, written down in running hand. The peculiarity of Mr. Etty's flesh-colouring extends even to this picture.

No. 19. 'An Italian Girl,' J. INSKIPP. A head in the decided style of this artist, but rather English than Italian. It is exceedingly graceful, natural, and pure—a passage of poetry.

No. 21. 'View of Dindarra Castle, and Head of Loch Fyne, Argyllshire,' COPLEY FIELDING. A charming admixture of warm and cool tints prevails throughout this picture, which is executed with a breadth undoubtedly acquired from the flat washing in water-colour. The foreground is water; the background is closed in by high land; and the whole is broken by comparatively minute objects, in a manner which must be familiar to all who know the artist's pictures.

No. 23. 'Relics of the Olden Time,' W. S. P. HENDERSON. A collection of objects of still life; as, for instance, pieces of armour, an antique cabinet, and furniture—all painted with much care.

No. 24. 'Cottage Children,' MRS. CARPENTER. We may say of this lady that she is rather an accomplished master than a finished mistress of her Art, as her touch and manner give no indication of the hand feminine. This little work consists of two children, with an open background; both (but especially the younger) abound in natural grace, and the success of the colouring seems to have been attained without an effort.

No. 25. 'Composition—Evening,' E. GILL. It cannot be denied that there are rules to assist the painter in an approach to the effects of nature, but it cannot be maintained that a picture can be brought to a successful result without a reference to nature. The effect of this composition is a very common but a very agreeable one—dark masses telling against light clouds; part, however, of these masses are heavy from want of transparency.

No. 30. 'Harry Hall, the Ratscatcher of Land Guard Fort,' G. G. BULLOCK. The ratscatcher is seated, and surrounded by the implements of his craft. This is a picture of a kind which, to be at all valuable, must be painted in no common style.

No. 31. 'Scenery on the Borders of Dartmoor,' F. R. LEE, R.A. An oasis in waste; a picture constituted of the commonest items, to which abundant interest can be given when thus brought forward. A rustic bridge and a babbling stream, closed in by a screen of trees, and more distant high land, is all we have. The sky is clouded, but not stormy—an effect to which this artist gives singular reality. The water is muddy from recent rain, from which everything seems yet wet. Nay, we may hear the chuckle of the blackbird so loud in the copse, as to induce some of us to look behind the picture. This is the poetry of Art sung in the vulgate of Nature.

No. 33. 'Interior of a Cottage—North Wales,' W. J. MULLER. This picture presents an extraordinary change of style in comparison with others which have acquired a high reputation for this gentleman; indeed, so different is it in everything, that it would be impossible to recognise it as by the same hand as the 'Mussulman Sketches.' It is an interior, every utensil of which is made out with an extreme care which is prejudicial to the effect, as much that is brought forward in this way ought to have been in shadow.

No. 34. 'Bathers,' W. ETTY, R.A. One of the exquisite works of this accomplished painter. It contains portraits of two girls, one of whom encourages the other, who exhibits something of trepidation in advancing further into the cold stream. It is a rich example of the usual manner of the artist in dealing with flesh tints.

No. 35. 'A Mother and Child,' B. R. FAULKNER. These are portraits, and treated in a manner much practised by this artist. We have seen better.

No. 37. 'Moses returned with the Gross of Green Spectacles,' MARSHALL CLAXTON. This picture wants the *déjà* style of the book whence it is taken. It is assuredly one of the greatest difficulties of the painter to place his figures at ease with themselves, and on a good footing with the others around them; it is most difficult to avoid a sort of *mise en scène*—a dramatic effect—from a desire of making his characters indirectly address, and make an impression upon the beholder. The vicar's family remind us of a very famous personage, on the occasion of his last walk in these parts—at least the last celebrated in verse—they are "dressed in their Sunday best;" and although they are all simple hearts, yet ought they here to have shown themselves acquainted with the saying, that people of a certain cast, when dressed, do not feel themselves to be so.

No. 38. 'Landscape, with Water-fall,' F. W. WATTS. We have seen, by the same hand, better works, even less elaborately painted. The general effect of this would be good, were it not for a distracting spottiness, the result of not knowing where to stop.

No. 39. 'Mouth of the Thames—Vessels off the Maplin Lighthouse,' E. W. COOKE. One of the best works we have ever seen by this artist; the waves, however, are painted in somewhat of "a manner" (against which he must scrupulously guard), and cut the picture too decidedly across; the clouds, too, are heavy, from being overwrought.

No. 40. 'Sketch for a large Picture of Christ blessing the Children,' W. ETTY, R.A. It is a sketch of the kind called "spirited," and draws largely on the intelligence and imagination of the spectator. The tone throughout is so low that, even as it is now placed, much of it is with difficulty made out; and if we were to suppose that the large work was to have been similarly painted, the picture, as an altar-piece, would have been scarcely visible. But this we have no right to do; the inquiring and considerate mind of the great painter would have been exercised upon "the proprieties." As a composition we may judge of it. It is *happy* in the most extensive meaning of the term. It brings the striking and interesting scene before us; reads the most beautiful of all the lessons taught by the Redeemer, and leaves the strong impress of a powerful sermon, delivered with reasoning, eloquence, and grace. Who could doubt that such a work, placed in one of our churches, would become a powerful aid to piety and virtue; that such an auxiliary to pure faith might instruct tens of thousands? This little sketch is a gem of rare value. For our own parts, we covet it above any other contribution, large or small, to the gallery, and envy its possessor. By what obtuseness of intellect could it have been placed upon the ground?

No. 41. 'Scene in the Apennines between Tivoli and Subiaco, &c.,' R. R. REINAGLE, R.A. The foreground, with the figures and cattle, is sufficiently characteristic; but it is oppressed by the heavy and cold uniformity of the distances.

No. 42. 'Bad News from Sea,' R. REDGRAVE, A.R.A. Rather over-finished and hard, but well composed, and with passages of deep pathos. Nothing can be better than the expression of the little girl, who, perceiving that her mother hesitates to break the black seal of the letter she has just received, looks in her face with ominous apprehension. An infant sleeps in its cradle, and a young boy pursues his sports, happily unconscious of fear or calamity. These are touches of Nature, and would give value to a work of far less pretensions as to pictorial skill.

No. 43. 'Dead Game,' W. ETTY, R.A. A pheasant and partridges, which have been painted with the plumage, unsettled by travel and close packing. Mr. Etty's touch, as may be conceived, is not sufficiently light for this kind of subject. It is a specimen of genius in sport.

No. 45. 'The Avenue—Shobrooke Park,' F. R. LEE, R.A. Were we asked to show one department of Art in which our school excelled all others, we should in-stance as chiefest that to which this picture belongs. The masses of the foliage are painted with a cool and verdant freshness, everywhere strikingly imitative of reality. For the surpassing beauty of the work, the artist is nowhere

indebted to trick; the object and effect are copied precisely as they are familiar to the commonest observer. This is a style of Art which is understood in no country but our own; and yet we have nothing to be proud of in painting! All visitors to the gallery will pause before this charming work. It speaks to the memories of all; will come home to every heart by its truth. Yet what is it? A double row of trees, with a gravel walk between. Suggest the subject without seeing the treatment it has here received, and you will laugh at the notion of making a picture out of such inauspicious materials. See how great a thing genius can do!

No. 46. 'The Jew Merchant,' A. MORTON. The title and arrangement of this picture will remind the spectator of Rembrandt's work, although, of course, the points of difference are yet striking. We sympathise with the author in his objection to paint the vulgarity of the Hebrew features; the head he has painted is sufficiently Jewish to be so. The figure is advantageously studied and brilliantly painted, and secures the best support from the skilful treatment of the background.

No. 61. 'Welsh Guides—Llanberris,' W. COLLINS, R.A. A charming copy of a natural scene and incident. The picture was one of the attractions of the Royal Academy two or three years ago. It has lost none of its value with time.

No. 62. 'An Old Earth Stopper,' J. SIMPSON. An extraordinary power of self-denial with respect to colour is here shown. Every thing is sacrificed for the head, which stands forth one bright spot upon the canvass. If this be not a portrait, it is to be regretted that it should have been so large, since it is sufficiently apparent that such a subject is not fitted for a three-quarter length canvass.

No. 65. 'The Village Common,' W. SIMSON. So inartificial is the appearance of this production, that it looks very much like an uncompromising view of such a place as the title indicates.

No. 66. 'A Dying Warrior,' C. LANDSEER, A.R.A. A subject from "Castle Dangerous," consisting of two figures, one of which, the wounded and dying soldier, is extended upon some straw, apparently in one of the vaults of the castle, and before him is a monk, who holds up the crucifix, and offers ghostly comfort. The expression thrown into the features of both is sufficiently well maintained. In those of the confessor there is earnestness and truth, as if the soul of the exhausted man were about to escape him. The other lies heavily on the straw; his limbs are already rigid; his face is wan, and his groan is almost audible. Why, we would ask, is the man equipped like a trooper of the seventeenth century? If a subject be worth painting at all, it is worthy of being painted without anachronism.

No. 67. 'A Window in Rome during the Carnival,' W. A. ELMORE. The production of an artist who, having given good promise at home, has been studying in Italy. This work, although of comparatively humble pretension, sustains the expectations very generally entertained concerning the future fame of the young painter. It is full of point and character. At first view, an air of affectation seems to pervade it; but, upon reflection, it will be seen that such is in perfect keeping with the scene, the occasion, and the parties pictured. It is coloured with much skill and judgment. It may have been thrown off, perhaps, a little too hastily; but it is of a right good class; keeps up our hopes of the producer, and was undoubtedly worthy of a better place.

No. 68. 'The Cottage Door,' P. A. MULREADY. A capably painted cabinet bit; savouring a little too much, it may be, of the school in which the artist has been taught; but that school is a good one, and good only can come out of it.

No. 69. 'The Duel Scene on Twelfth Night,' W. P. FRITH. We noticed this picture as one of the leading gems in the Birmingham exhibition, where it was sold. It is in all respects worthy the most rising artist of the day. It may be objected to it that the principals in the affair are overdone in cowardice. Although the licence of the stage may in some degree mediate between the artist and nature, we lean rather to the latter in looking at scenes thus brought before us, and are so led to the conclusion that the characters would have been better supported had their disinclination to the encounter been less conspicuous.

No. 70. 'View on the Rhine,' C. F. TOMKINS. We find in this little picture less of the

trick of Art and more of the truth of Nature than we have been accustomed to see in the works of the artist.

No. 71. 'In Wharfedale, Yorkshire,' T. CRESWICK, A.R.A. One of those glimpses of river scenery which are among the best of the admirable works of this artist, who possesses, in a wonderful degree, the faculty of selecting such spots as look very much as if their histories would fill the mind with strong emotions. The water is not broad enough to give pathos to the wail of the Kelpie, but the woods seem deep enough to give tone to mortal romance of the most inveterate hue. Beautiful as is this picture, we miss the wonted freshness of tint in the foliage—the effect is sombre, but the same effect has been painted with more truth by the same hand.

No. 72. 'The Highland Repast,' A. JOHNSTON. This is a retiring passage in the adventures of one Edward Waverley in the Highlands. The 'Repast' is in preparation by a daughter of the Gael, well enough known to us all—"in a sunny recess, shaded by a glittering beech-tree, and carpeted with a bank of firm white sand." The female figure is drawn with inimitable grace—and so light that the footfall of such a creature could never be heard. A little beyond there is a figure listening to the song of the damsel—but he is not our Waverley—his aunt brought him up to wear his hat with a better grace.

No. 73. 'Stony Ford Castle,' F. R. LEE, R.A. This picture is made out in a manner which seems to be much in favour with this artist. Some of the foreground objects tell against a screen of foliage, so finely rounded and deepened that the spectator looks round it, being desirous of seeing as much of it as possible. The sky and background are painted with singular skill, and present one of the most beautifully retiring effects we have seen.

No. 80. 'Head of Judas,' W. ETTY, R.A. There is enough of the sinister lurking in the shadow of the eye to create distrust of a man with such an expression. In this head we see nothing but the eyes, the scintillations of which sufficiently display the interior workings. Judas is frequently painted wild and raving, but by this method of treatment he is more truly portrayed.

No. 82. 'View on the Coast near Hastings,' F. GREENWOOD. Constituted of the usual materials of beach scenery—a cliff, distant sea, and a few objects thrown in as auxiliaries. It is well executed.

No. 83. 'Dolly Varden,' W. P. FRITH. A small picture distinguished by many of the highest attributes of the Art—consisting of a single figure brought forward by a wooded background. The incident is taken from "Barnaby Rudge"—Dolly Varden admiring the bracelet on her arm—a theme sufficiently simple, yet here invested with graces of which it might have been thought incapable, without affectation. The artist has felt his subject, and worked it out in a manner to place his production among the gems of his class.

No. 84. 'Château Bourg, on the Rhone, &c.," C. R. STANLEY. A large landscape, in which is well preserved the character of the country which furnishes the subject. The objects are made out with perhaps more regard to form than effect, a circumstance which has produced a degree of hardness in the execution.

No. 85. 'A Highland Feud,' R. R. M'LAN. The feud is of very ancient date, and the rancour and hostility of the parties militant is such as to leave no hope of peace. We read, in brief, that the depredations of a couple of eagles have determined (in legend phraseology) "the suffering inhabitants of the district"—to an attempt upon their eyrie. A man is therefore let down from the overhanging cliffs by the usual means of a rope—but he is surprised by the old birds, one of which fixes upon his neck, while the other is about to attack him with equal fury. The birds are extremely well painted, and the narration is so forcible, that you feel a wish to fly to the rescue. It is a capital characteristic work; a bold transcript of an "original" incident.

No. 93. 'Water Mill on the Roc, North Wales,' C. BENTLEY. The mills, trees, and the bed of the rivulet constitute the picture. It is most carefully painted, but in nowise a brilliant production, much of the freshness of the colour being lost by over-toning.

No. 94. 'The Baths of Caracalla and Part of the Campagna of Rome,' W. SCROPE. Gene-

rally well executed, but yet with a strong inclination to Italian mannerism. The best effect lies in the middle and background of the work. In a scene like this there is no such thing as being alone—not a nook without evidences of the hand of man—there is not movement enough for social life, and yet too much for retirement. Here is breadth enough for the play of the noonday sun. Albeit, commend us to the fresh verdure of some shaded nook painted in the feeling of our own schools.\*

No. 96. 'The Flower Girl,' J. F. PASMORE. A girl lying on a shaded bank with flowers spread before her. The back-ground of this picture is admirably wrought and coloured, but the drawing of the face is faulty.

No. 97. 'Distant View of Rivaux Abbey, Yorkshire,' COPLEY FIELDING. The abbey is seen in the distance, softened by a watery sunshine most skilfully managed, against which the foreground is forced with shadow. The pencilling of the trees here is extremely like the manner in water-colour drawings by the same hand.

No. 99. 'Ecce Homo,' J. FOVEY. A head of the Saviour with the crown of thorns, and bleeding—a subject we would gladly see entirely dismissed by our artists. It recalls remembrances that must be injurious to most modern painters.

No. 102. 'Rebecca resolves to give her Jewels to the Lady Rowena and leave the world,' J. SEVERN. Rebecca is standing, and the casket is before her. The dress and circumstantial detail is effectively managed, but the flesh is "leathery;" it needs clearing up.

No. 103. 'The Way across the River,' T. CRESWICK, A.R.A. A dark group of trees telling against a light sky: the river spreads out into a shallow, and the tranquil and limpid current is most poetically described. This method of composition is frequently repeated by the artist, but we must confess we are never weary of such pictures, although, perhaps, this is surpassed by others which have preceded it.

No. 107. 'Helena,' F. STONE. This is a single picture, embodying the lines of Shakespeare:—

"It were all one  
That I should love a bright particular star  
And think to wed it, he is so above me."

The artist succeeds in the expression thrown into his faces. The drapery of this picture is too much cut up, and there is a parallelism created by the wall, the building, and the horizon, which is destructive of good effect.

No. 108. 'Nourmahal,' F. STONE. This is a better production. Nourmahal is a dark, joyous, witty-eyed beauty, with whom you feel immediately at home. The whole is skilfully painted, especially the face, which is like a piece of ripe fruit. Mr. Stone assuredly reads the poet thus—

"And the life of his harem was young Nourmahal."

No. 109. 'Portel, Coast of France,' E. W. COOK. A heavy fishing lugger is left on the sands by the receding tide; on the right of the picture we have a glimpse of the coast—and a stiff breeze is blowing off the sea—*Voilà tout*. This arrangement, although so often repeated, is yet pleasing; the appointments of the boat and the wet sand are finely imitated.

No. 111. 'Scene near Bala, North Wales,' D. COX. This is a picture with a wild and threatening effect: the scene is shut in by trees and high

\* The painter of this picture is an amateur, a gentleman of large fortune, and one of the Directors of the British Institution. We feel assured that he was ignorant of the fact that it was found necessary to "return upwards of 460 pictures for want of room;" if he had been aware of this difficulty, he would, no doubt, have called back one of them to hang in the place his production now occupies. True, it would have been but one—yet it may have chanced that to the artist upon whom the fortunate lot would thus have fallen, the consequent sale would have brought a year of independent comfort, instead of another year of struggle against evil destiny. To Mr. Scrope the exhibition of his picture can render no service of any value; he may be indifferent to praise, because he is indifferent to that which praise usually brings—fortune; and we can have no question that the knowledge of his having retired from a prominent station to give place to a professional artist, whose sole dependence is on his profession, would have been infinitely more satisfactory, and a far greater reward, than the small celebrity to be acquired by an amateur seen in competition with the matured painter or the eager neophyte.

land, the whole being characterised by a most portentous gloom.

No. 114. 'Rustic Music, Brittany,' F. GOODALL. This is a charming composition; the French cannot dazuerreotype themselves thus! Two itinerant artistes are amusing an audience of *paysannes* before the door of their home. One, the elder, does the hurdy-gurdy to a ballet and tambourine accompaniment, both done by the other; these figures are exquisitely rich in life and action, contrasting effectively with the smiling women and children seated around. This is the finest picture we have seen by the artist; the touch is free yet clear, and the colour is everywhere sweetened by the most judicious variety. Taken altogether, it is the most satisfactory work in the exhibition. The artist has, we believe, not yet seen twenty summers, yet here is a production that would do honour to a veteran in Art.

No. 118. 'On the Campagna of Rome,' W. D. KENNEDY. A small picture brilliant with local colour, of which it entirely consists. In the foreground is a fountain, at which are two peasants, a man and woman, the former proffering the homage of his love.

No. 120. 'View of the Islands of Ischia and Procida, from the Rocks called Le Schiave, &c.,' C. STANFIELD, R.A. This is an unqualified daylight effect, always so airily described by this distinguished painter. Immediately before the spectator is a rolling sea, triumphantly liquid and transparent, on which is a boat, the "hands" of which are endeavouring to pick up their rudder. Near the boat, and in the middle of the picture, a rock rises boldly out of the sea, behind which are seen the islands. The picture is remarkable for the extraordinary purity of the sky. The power of colour cannot go beyond this.

No. 123. 'Port Hoogan, North Wales,' W. J. MULLER. This is a close scene, the substance of which is a mill, a rivulet, with its stony bed, and a group of trees. The picture is most carefully painted, but is distinguished throughout by a flat tint, as if it were an experiment on the effect of neutral colour. It bespeaks, however, the master hand; and upholds the high reputation of the artist—a reputation second to that of very few living painters, and which increases as he progresses.

No. 124. 'The Lord of the Manor,' W. SIMSON. Portraits of a sportsman and his gamekeepers, the former mounted on a grey shooting pony, and the latter busied in sorting the game, of which there is an abundant show—nothing more.

No. 127. 'Over Hasty,' C. RUNCIMAN. It is a matter of surprise that experience in Art does not generate a taste for subject-matter beyond this—a butcher's boy burning his mouth with hot soup. That the picture is well painted is so much the worse, as evidencing the power of doing something better.

No. 129. 'On the Dutch Coast, near Katwyk,' E. W. COOKE. Composed of the same objects as all the other coast-scenes by the same hand—a boat aground, a glimpse of the beach, &c. An artist may live half a century upon one idea; but in such a case he is no friend to himself.

No. 133. 'Jacob deceived by Joseph's Coat of many colours,' JOHN BRIDGES. This is a well-executed work; the drawing is skilful, the touch fresh and firm, and the positions are natural and expressive.

No. 134. 'The Sisters of Bethany,' J. HARWOOD. The manner of this work is free and unaffected, but the colour is extremely muddy and opaque.

No. 135. 'Shepherd and Children of the Abruzzi,' E. V. RIPPINGILLE. The shepherd is a figure wearing the modern Italian steeple hat, the ancient sheepskin of the days of Hesiod, and the leg bands of our own Saxon times. He stands before us a miscellany of the fashions of thousands of years. The roundness and substance thrown into this figure declare it at once to have been painted from a man whose clothes were his own; even the manner of his leg bands have been studied from the life. The ease and firmness of the position are admirable, as are also those of the children. The wild landscape background is of a character with the figures, and the whole is painted with the highest finish.

No. 137. 'Diana Vernon and Francis Osbaldeston in the Library,' T. SMART. In this picture there is too much of the profitless part of model painting. In both figures there is a lack of

life and spirit; they neither commune well between themselves, nor with the spectator. We could say much more, but this is enough. The library and its appurtenances are well painted: the higher tones of the picture are excessively crude and cold.

No. 138. 'Neapolitans Gipsying in a Wood,' J. SEVERN. The subject is one rather of gaiety than gravity; two figures extended on the grass—one (the cavalier) helping the lady to wine. It is a graceful and pleasant example of the peculiar "manner" of the artist; that manner is too frequently wiry, cold, and, in a word, "foreign," and materially detracts from the vigour and delicacy of his compositions.

No. 139. 'A Stream from the Hills,' T. CRESWICK, A.R.A. This is a striking picture, but it does not belong to the class upon which Mr. Creswick's fame rests.

#### MIDDLE ROOM.

No. 143. 'The Infant Chief,' J. W. KING. A child sleeping watched by his nurse, or mother it may be; a composition of that indefinite class extremely difficult to work in a manner at all advantageous to the author.

No. 144. 'Roman Cattle,' C. JOSI. An ox, sheep, goat, &c., which are all remarkably well painted; but the sky and landscape want clearing up, which would add to the effect. A title were scarcely necessary to this picture, for the features of the sheep proclaim their country, having

"Noses hooked like that of Antoninus."

No. 146. 'Scene from James's Novel of Philip-Augustus,' C. S. BROCKEY. This picture is firmly and unaffectedly painted, but the artist is too late in his costume. It is sentimental, and in this essential successful; but it is most singular that in every picture executed with the German taste, the *frausiness* of the women cannot be relieved. The lady here is distinguished by the usual immensity of bust, and, like the monk in the German story of the Spinning Chair, seems as if fixed to her seat never more to rise.

No. 147. 'Moorland Scenery,' T. CRESWICK, A.R.A. A picture made out of as little as may be—a rock in the foreground and moorland distance; yet the effect, being true to nature, is admirable.

No. 165. 'Hagar and Ishmael in the Desert,' MARSHALL CLAXTON. This is a large picture of a subject very often painted. We have frequently had occasion to remark, that our artists are unjust to themselves in selecting subjects which have been so frequently resorted to that it is impossible to invest them with any new interest. Mr. Claxton is a painter of very great talent; but he is not often fortunate in choosing topics for his pencil.

No. 168. 'The Water Witch,' T. VON HOLST. Although, perhaps, the treatment of his subject might have justified a freer exercise of the ideal faculty, the work must be classed very high among the productions exhibited in the gallery. It is the work of a master mind; the countenance of the 'Water-Witch' will haunt the memories of those who look long upon it, like an uneasy dream. It is of earth, and yet most unearthly; a woman—but undoubtedly one who has no sympathies in common with humanity.

No. 170. 'Il Canzone di Sera,' T. BODDINGTON. Two figures seated in shadow, opposed to an evening sky, always a pleasing effect when carefully painted. The title is absurd and affected.

No. 172. 'Jeanie Deans's Visit to Reuben Butler,' A. T. DERBY. The face of Butler is covered by his hand, his elbow resting on a table, while Jeanie Deans is in the act of earnest expostulation. The attitudes are commonplace, but the effect of the picture is good at a distant view.

No. 173. 'C'est lui,' B. R. HAYDON. The Duke of Wellington as he *now is*, standing with his back to the spectator. This is a little epigram of Mr. Haydon's, who hereshows our "faithful allies" over the water what they have never seen—his Grace's back. We do not like the picture; few will like it. It is at best a piece of foolish sport with a grave subject.

No. 174. — G. E. HERING. This seems to be a scene in Italy, embracing reliques of the time when Italy was Roman. The objects compose well, and the evening effect is well painted, but in the colouring there is a want of cool tints—incident perhaps to the time and the climate. The artist is one of the most agreeable of our school,

and always succeeds in giving pleasurable sensations to a spectator.

No. 175. 'A Young Bacchante,' Mrs. SALEER. This is a portrait with little of the bacchante character about it; it is, however, painted with more spirit and freedom than ladies usually manifest.

No. 180. 'The Missal,' A. J. WOOLMER. A maiden of the by-gone time seated in an antique chair perusing "The Missal." But for one or two defaults, this would be an excellent little work—these are bad colouring in the flesh; and the infelicity of the fair (?) student's pose—she looks as if she did not understand what she saw: this latter arises from a want of caution on the part of the artist, in copying the restless or fatigued position of his model.

No. 181. 'The Temptation,' E. M. WARD. A natural, true, and inartificial copy of nature; drawn with skill, and effectively coloured. A little village lass is tempted by the fruit she is carrying to market. We dare swear she will yield to the evil councillor before her mission has ended.

No. 183. 'Dorothea,' A. D. COOPER. Another threadbare subject, which would incline us to think that, instead of reading for themselves, many of our artists seek their subjects from catalogues. Were they to paint from Johnson's Dictionary, they might be original; but they cannot be so in pursuing a course like this.

No. 184. 'Chambre à Coucher de Louis XIV., à Versailles, d'après Nature,' P. LAFAYE. This is one of the most perfect *chambres à coucher* we have ever seen upon canvass: in drawing, effect, and execution, it is beautiful. The *grand monarque* himself is seated at a table examining an architectural drawing laid before him by two officials. This is an exact representation of the room, with the exception that it is a little freshened in the painting. The artist says it is *d'après nature*—we know what he means; but cannot help remarking that the French abuse the term by calling drawings of interior embellishments works *d'après nature*: the misapplication is general, and is applied to furniture, armour, &c. We have no overweening love for foreign pictures, merely because they are foreign; but when such a work comes before us with claims to commendation, we can do it justice.

No. 188. 'The Dying Cateran,' Mrs. M'LAN. The Cateran has been mortally wounded, and is dying in the arms of his wife. The main incident and all the circumstances are most effectively related. He has been engaged in a recent fray, in which it appears there has been some hard fighting, for his claymore is broken, but the hilt yet remains in his dying grasp. The head of the wife is turned—she gazes convulsed with grief and terror at some distant object; whence we learn that there is pursuit, or that the combat is still going on. This picture does infinite honour to its authoress: in subject as well as execution it puts to shame the productions of many who are wont to be considered learned in the Art. There is one fault, however, in the composition we are induced to mention: the juxtaposition of the two parts of the sword make it appear that the weapon has been broken since the man has fallen to the ground; and we may add, perhaps, that the dress of the Cateran appears much too fresh and new. Mrs. M'lan can afford to hear objections so small and unimportant; for her picture as a whole will justify the highest praise. It is a large step in advance of former productions; yet these productions were unquestionably good.

No. 190. 'Prince Charles Edward in Adversity,' F. PICKERING. This little picture possesses in a high degree many qualities by which larger ones would be eminently benefited. We do not remember what particular incident in the wanderings of the Prince are here illustrated; but there is a good understanding between the figures: they are free and expressive, and the whole is most agreeably coloured.

No. 195. 'Sheep and Donkey reposing,' T. SIDNEY COOPER. The sheep are lying, but the donkey is standing. At a certain focus this little picture has all the appearance of enamel. We have for years observed this chance in progress, which is destructive of that freshness which in former years distinguished the works of the artist, and against the encouragement of which he will do well to guard.

No. 196. 'A Brigand Family,' E. V. RIPPINGILLE. The figures are the father, mother, and two children, one of whom is a child in a sort of portable



cradle. The principal figures are seated, and the scene is open landscape; the group comes out in bold relief against a light sky. The manner of this picture is especially free and decided, and its character cannot well be questioned, as this gentleman, like "savage Salvator," seems to have sought the bandit in his close retreat.

No. 197. 'Hagar and Ishmael,' J. STEVENS. The head of Hagar is fine both in character and expression but certainly there is nothing of the incipient patriarch in the figure of Ishmael; he is not one of those children who *teem with the man*. Artists, assuredly, before they attempt works of high historic pretension, should well consider the essential qualities belonging to that class of Art. The painter of familiar life has little occasion to draw on his imagination: it is sufficient for him to copy what he sees; but it is absurd to fill the historic canvass with mere transcripts of ordinary models. The boy in this picture is nothing more, and is as unideal in colour as in form. Mr. Stevens, however, has acquired a considerable command over his materials, and may expect to be more successful, if to his painting he adds a little more poetry. The picture undoubtedly manifests *thought*, and is therefore entitled to respectful consideration. It is, however, a gallery-picture, and it is well understood what powers are requisite for the treatment of this subject on so large a scale. It is by no means agreeable to be compelled to speak in terms of censure of any production, but we trust that our remarks are received as they are intended. Defects which, in small compositions, are comparatively insignificant, are magnified at a fearful ratio in larger ones: thus the weakness of this would have been perhaps entirely veiled, had the picture been smaller. To justify these observations, it is only necessary to point to the drawing of the limbs of the child; their emaciated appearance ought not to have been so prominent a feature of the picture.

No. 198. 'Vessels off Burlington Pier,' COLLEY FIELDING. A tempest threatening, with a sky as black as night. The composition is simple to a degree, and the truth of the scene must be evident to all by whom a storm on the waters has been witnessed.

No. 203. 'The Water-Cart at Gran, on the Danube,' J. ZEITZER. A fortress towers out of the water, against which the cart and surrounding figures are skilfully relieved; the whole is harmoniously coloured, more than usually so in the works of this artist, who is generally more happy in the arrangement of a picture, its grouping, and peculiar character.

No. 205. 'La Cava, in the Kingdom of Naples,' the late T. C. HOFLAND. A *mélange* of buildings and trees, forming an agreeable subject; the whole is very retiring in tone, and bears evidence of the care with which the lamented artist studied natural effects in Italy.

No. 210. 'Rouen Cathedral, from Place Notre Dame,' H. GAITTEN. This work presents a very faithful view of the Cathedral and adjacent buildings. There is, perhaps, too much space given to the Place. A too great desire of finish has injured the breadth, and the shadows about the cathedral are too green; the picture, however, bears out our anticipations of the artist's future fame.

No. 211. 'Goldsmith's Hermit,' J. MARTIN. There is a remarkable sameness in the composition and effect of the pictures of this artist. A valley in deep shadow, between two backs of rocky highland, the cliffs on the one hand reflecting the light of the declining sun, and those on the other opposed to it. The perspective of this picture places the Hermit and the Pilgrim at some distance from the spectator, which, together with the prevailing gloom, does not justify the nice finish of the two figures, and the distinctness with which they are seen. The extreme background is painted with marvellous skill. In this particular part of a picture, Mr. Martin is of unrivalled excellence.

No. 217. 'View on the Rhine, near Andernach,' C. F. TOMKINS. The nearest objects in this work are wrought with a hard, crisp touch, and contrast somewhat too rudely with the distance, which is soft and melting; it is otherwise a graceful production.

No. 218. 'Scene from Taming of the Shrew,' F. R. PICKERSGILL. With all his eccentricities, Petruchio is a gentleman; there should not, therefore, in any impersonation of the character, be any-

thing to gainsay this truth. It should not be forgotten, that his extravagant humours are assumed; he should not, therefore, in a picture, be so wholly given up to them, as to convey the impression of natural violence. The scene is that in which a servant is relieving him of his boots, and his manner of chastising the man is rather that of a tavern swaggerer than what it should be. The composition is good, and the picture is by no means without merit.

No. 220. 'The Virgin Mary,' T. C. THOMPSON, R.H.A. This is not an ideal portrait of the Virgin Mother. The character and expression are by no means such as to realise our conceptions of the original. The face, indeed, reminds us more of a fair Irish maiden, whose solemn feeling of a moment subdues the natural bias of her mind. It is, however, a beautifully-wrought picture, pure in design, graceful and effective in arrangement, and of a delicate yet forcible tone of colour. Few modern works, of the class portraiture, have been more entirely successful.

No. 225. 'The Gulf of Gaeta,' W. LINTON. The middle of the picture is occupied by a fortress, and some very effective pines and other trees; beyond these is the gulf, bright with the reflected light of the sky, and the horizon is bounded by some backs of high land, yet further distant. The nearest parts of the picture are thrown into shadow, which is painted with much feeling. The spirit of the work is in unison with that of the land where the scene lies.

No. 226. 'Study from a Hindoo,' A. MORTON. The head and upper parts of the body made out with an extraordinary command of natural effect. The flesh seems warm with life, as if it would yield to the pressure of the fingers.

No. 228. 'Shakespeare's Cliff, Dover,' J. B. PYNE. The composition is closed by the cliff in the distance, which rises out of a bank of mist. The sun is in the lower sky, and of its light, softened by the hazy atmosphere, the artist has availed himself, to describe one of the most delicious effects in nature; and this he has accomplished with the most perfect success.

No. 229. 'Windsor Castle, from the Fishery at Black Pots,' J. STARK. One of the best of the late productions of this artist. The Castle is a distant object, and is seen over a group of trees, which close the more immediate parts of the composition. These trees are better than the pollards, so often repeated.

No. 238. 'Salmon Trap in the Leder, North Wales,' W. J. MULLER. This is a large work, bearing in every part evidence of profitable study. The trees are somewhat flat in tone; but they are, together with the sky and background, most effectively painted. The works of Mr. Muller, in this exhibition, are all seen here for the first time; a circumstance upon which no common stress should be laid. They are generally well placed, or, at all events, better placed than his productions have been in former years—a distinction to which they are entitled. He is an artist of most undoubted genius; and the country, if not already proud of him, will be so ere long. The versatility of his mind is remarkable—his powers are as varied as they are extraordinary.

No. 239. 'Scene from Twelfth Night,' H. O'NEIL. The scene is between Olivia and Viola—the latter standing, and the former seated. The position and manner of Olivia are easy and graceful, and her face is full of language. But there is an ill-assorting *gaucherie* in the address of Viola. She has been studied from a bad model, as witness the leg. Upon the dresses and finish much care has been bestowed, with the best results.

No. 240. 'Forest Scene from Nature,' J. LINNELL. A spot seems to have been cleared in the forest by the axe, and the main feature of the view is the huge trunk of the tree by which the place has been shaded. The title is accompanied by a line from Dryden's "Virgil," which we confess we cannot well understand as allusive to an English scene (if such it be): something from our own poets had been more applicable, but if Virgil it must be, why not Maro's Virgil—

—cuneis et fissile robur  
Scinditur.

No. 244. 'Scene near Plumstead Common,' J. TENNANT. A work of great ability, without the slightest affectation. The production of a genuine artist, who has studied in the best school—the school of nature.

No. 245. 'Queen Elizabeth, Widow of Edward IV., delivering up her Children,' &c., E. M. WARD. We noticed this excellent work during its exhibition in the Royal Academy. It is the production of an accomplished mind, which aims, and successfully aims, at departure from the beaten track of Art, to essay one more difficult but far more honourable.

No. 246. 'The Education of Gil Blas,' J. GILBERT. Gil Blas and his uncle Gil Perez, who in teaching his nephew materially improved himself. The future glory of Oviedo stands playing with a dog, while the canon pores intently over the book open before him. This is a work distinguished by great power, originality, and truth; in short, it is a prize essay.

No. 250. 'Sheep-washing in the Webber, South Devon,' S. R. PERCY. This seems to have been studied industriously from the place itself—the objects sustain each other very effectively.

No. 252. 'Fortune Telling,' N. J. CROWLEY, R.H.A. A work of great merit—the merit of which will be most fully appreciated by those who understand something of Irish character. It tells the story of an aged woman reading the future fortunes of a young girl by consulting the grounds in the tea-cup. The heads are admirably painted—just the right expression is given to each; the nature of the prophecy is told by the girl's alarm approaching to horror, while the crone is searching out some remnant of a leaf that may afford clue to consolation. In all respects the picture deserves unqualified praise. It should be seen by the Committee of the Irish Art-Union, who would do well to engrave it. It is worth a score of 'Drowned Children,' such as that they design to issue as one of their annual gifts; and Mr. Crowley is as infinitely superior to Mr. Burton—the adopted and spoiled child of the said Committee.

No. 255. 'Effie Deans,' J. G. MIDDLETON. She is in confinement, "seated on her little flock bed, plunged in a deep reverie." The light enters from the barred window, and falls broadly on every part of the figure, even to the feet, a treatment which is productive of a tame and insipid effect. This defect is to be lamented, as there is much nature and thought in the head, and all the accessories are well painted.

No. 260. 'The Reverie of Alnaschar,' T. BRISTOCK. This work also we noticed in the Royal Academy. It is a capital reading of the fine old story. The expression thrown into the countenance of the castle-builder is inimitable.

No. 261. 'Tempe,' F. DANBY, A.R.A. This too we commented upon in reviewing the Royal Academy. It is here seen to the highest possible advantage, and is undoubtedly a work of rare merit—redolent of the luxury of the happy valley. Every part is clearly and distinctly made out; yet all is in perfect harmony.

No. 275. 'The Sailor's Home,' J. HOLLAND. A finely painted picture of the Palace Hospital; liable to the objection of exceeding mannerism, but very excellent as a portrait, and meritorious in the mode of treatment.

No. 277. 'A Visit from Old Nurse,' R. T. LONSDALE. A modern apartment with its abundant upholstery, all elaborately painted, and a lady handing "old nurse" a glass of wine.

No. 278. 'The Love Test,' T. M. JOY. Two girls auguring "the course of true love," by the burning of two lights. It may easily be determined which is the maiden most affected by the result, from the intensity of interest thrown into the countenance. The tone of the picture is of a subdued character—accuracy rather than brilliancy seems to have been the object.

No. 284. 'Sunday Morning,' C. MARTIN. A naturally graceful, but simply-dressed, female walking alone, "with solemn step and slow," to the village church. The picture is beautiful, and is painted with matured ability. We shall look again for the artist's name as one that promises much.

No. 285. 'A Walk in Kensington Gardens,' H. M'MANUS, R.H.A. A very clever sketch; manifesting an accurate acquaintance with nature, and a proper study of Art.

#### SOUTH ROOM.

No. 289. 'Alcon,' E. V. RIPPINGILLE. Alcon, the son of Erectheus, King of Athens, was so skilful an archer, that he slew a serpent which attacked his son without injuring the child.

Alcon has just discharged the arrow which has passed through the head of the snake, that falls writhing to the ground; such is the action of the works. Its *morale* discourses eloquently of the force of human affection; the mother of the child crouches at the feet of the father in a paroxysm of fear lest the child should be pierced by the arrow. The figure of Alcon is noble and commanding; he is distinctly like the patron of Horace, descended of ancient kings.

No. 298. 'A Barge off Tilbury Fort,' J. C. GOODEN. A small picture full of agreeable colouring.

No. 305. 'In Devonshire, Dartmoor in the Distance,' H. JUTSUM. Another small picture with a pleasing effect, and very firmly painted.

No. 316. 'River Scene—Moon Rising,' E. CHILDE. The moon is surrounded by dark and heavy clouds, with which the rest of the work is in good keeping. The picture is dark, but the effect is well made out.

No. 326. 'The South Downs, near Lewes,' COLEY FIELDING. A small clouded view with distant rain forcibly described.

No. 333. 'An Osteria, near Rome; Peasants preparing to cross the Campagna,' J. NOBLE. A work of very considerable excellence, painted with rare truth. It is a long and narrow picture, standing in an out-of-the-way position, and will escape general notice. Those who go to examine it, however, will be amply repaid. There are in it much careful study, matured thought, and attentive observation of nature; and the characteristic groups are remarkably faithful to the scene.

No. 337. 'One of the Olden Time,' MORRIS MOORE. We see now but few pictures of this class; it is a study of a man in an antique costume, darker than anything by Giorgione—as dark as Diego Velasquez; it is such as we see in the marble halls of the Venetian palaces, and is as worthy of them as many that are there. As for the author—*Vixit Romæ et Venetiis*—it is sufficiently evident.

No. 340. 'Rural Life,' A. JOHNSTON. A composition full of talent, but mannered somewhat more than usual. It is a favourite method with this artist, when he has two figures, to throw them in opposition of light and shadow.

No. 346. 'Scene in Devonshire,' H. JUTSUM. A mill embowered in trees, which form the principal feature of the picture, being well rounded in their masses. The objects are closely transcribed from nature, and the colour is happily balanced. In the water is the weakness of the work.

No. 347. 'The Hampshire Farmer,' W. SHAY-ER. A farmer's home, but so beset with injudicious lights, as to destroy all good effect. The subject, naturally coarse, has been coarsely rendered.

No. 348. 'Queen Berengaria soliciting Richard Cœur de Lion to spare the Life of the Earl of Huntingdon,' J. GOODRICH. This is a large picture composed from the "Talisman," one of Scott's "Tales of the Crusaders." The Queen and Edith Plantagenet are in the tent of the King, who is sitting up on his couch turned from the spectator. Artists are too much in the habit, it may be assumed, of *getting up* works for the mere purpose of exhibition. It is difficult to account, on any other grounds, for the vast discrepancies frequently seen in the same picture. Queen Berengaria, as shown in this performance, is really a very charming figure, and had the whole picture been executed in a similar spirit, we should have given it unqualified praise. But the other figures, we are compelled to say, appear to be mere figures *à let*, that of the King being the most objectionable of all; he appears wholly unconnected with the composition, and in his head there is not even an attempt at character. We shall be glad to see Mr. Goodrich again in a better digested work; he does not want talent; we recommend to him study and deliberation. We would fain accord higher praise to his picture—first, because his name is new to us, and may be new to the Arts, and next, because it is of a class that we desire to see encouraged. Mr. Goodrich may be a young man; if so, we doubt not all will be right with him hereafter.

No. 349. 'Lay of the Last Minstrel—Scott as the Minstrel,' W. D. KENNEDY. Considered as a concatenation of parts, this picture is very clever, but very deficient when looked at as a whole. It is impossible to discover which are meant for the principal figures, nor is there any predominating

mass of light. But, if the detail is examined bit by bit, there is much to gratify the connoisseur: expert pencilling, clear elaboration of parts, passages of pleasing composition, and great variety in the characters of the heads. Still it must be observed that a deficiency in general effect is a fatal one: the neglect or observance of this important quality makes all the difference between the dexterous mechanic and the great artist.

No. 353. 'Study from Nature,' H. LE JEUNE. A girl seated in a close woody scene. The figure is broken by too strong a shadow, but has yet many points of excellence.

No. 355. 'Market Boat on the Scheldt,' H. LANCASTER. The boats contrast strongly against a sky with a warm Cyp-like effect.

No. 356. 'Cornish Market People on the Beach,' W. SHAYER. The foreground is in shadow, and occupied by an assemblage of figures thrown forward by a light distance—a favourite arrangement of the artist. This is a far more agreeable and effective example of his abilities than the work that companions it.

No. 362. 'Guardian Cherubs,' J. P. DAVIS. A most pleasant picture, conceived and arranged with consummate skill—combining happily the class portraiture with the purely imaginative, and giving to the real all the charm that may be derived from a fitting use of the fanciful.

No. 363. 'Gil Blas at the entertainment given him by Camilla and Don Raphael,' T. M. JOY. Partout et toujours—te voilà encore, Gil Blas! He is perfectly happy in the discovery of the very significant looks of Camilla, into whom and Don Raphael is thrown much of the spirit of Le Sage's description. The understanding between these two is well sustained; but a man of Raphael's pretensions ought not to have been set down to table in gambado boots. Mr. Joy seems to have studied the works of the Flemish school with great success. His colouring exhibits much depth and clearness, and an attention to *tone* which gives evidence of an age not yet perverted by the practice of painting for public exhibitions. He has thoroughly entered, too, into the spirit of the delightful romance, from which he has taken his subject. For Raphael looks so palpable and thorough-paced a knave, and the lady so effectual a coadjutor, that we must perforce pity poor Gil Blas, while we laugh at his credulity.

No. 368. 'Silvia comparing herself with the Flowers,' J. SEVERN. A realization of the *Aminta* of Tasso. A beautiful composition, full of exquisite feeling; and coloured with more than usual truth to nature—and far less objectionable on the score of mannerism.

No. 365. 'Pond at Harlow, Essex,' E. J. COBBETT. The water wants relief in colour, it is too green—the group of trees in shadow on the left is forcibly painted, and very like nature.

No. 369. 'Abbaye St. Amonde, Rouen,' C. F. TOMKINS. A venerable front, extremely well-drawn, and laid in colour; it goes little beyond a *sepiâ* drawing, but it is nevertheless pleasing.

No. 373. 'The Fair Client,' F. P. STEPHANOFF. Highly burlesque, like so many other works by the same hand. The matter in question is perhaps a breach of promise—the 'Fair Client' is reading the letters, but the lawyer is evidently busied with other thoughts; he is a little caricatured, but is still very like life. This artist is often a pithy satirist.

No. 376. 'Blondel,' G. F. WATTS. This is the story of the discovery by Blondel of the place of captivity of Richard. Blondel has sung his part of the famous "Trobadour," and is now listening to Richard. The incident is well described, and the drawing accurate and forcible.

No. 381. 'The Pollard Oak,' E. W. COOKE. One of the subjects of our early school—an old hollow oak and a thatched cottage. The tree is extremely well executed: its foliage is accurately given, without any hardness of touch.

No. 384. 'Curtius,' B. R. HAYDON. This is a large picture; the horse and man look beyond life-size, and for such magnitude there is not space enough of canvass for the perfection of the terrible. The grand story of the Roman sacrifice is familiar to every reader—from childhood to old age; it was a famous subject to select, but a hazardous one to treat. Its selection, however, bespeaks a mind of no common order. The moment taken is that when Curtius has leaped into the gulf, down which he is falling, fully armed, and mounted

on his noble steed, as fully caparisoned. The action of the horse is one of great difficulty. It can have happened to few to have seen a horse in such a position; but we feel at once that it is correctly rendered. The retracted legs, the eyes turned back and wildly staring, the whole expressing that frantic terror of which the horse is so peculiarly susceptible. As some one observed, who had more matter-of-fact than romance—the horse shows more sense than his rider. There will be very opposite opinions concerning the noble Curtius. To our minds the expression is correct—true to fact; although the model has not been a good one, the countenance not being sufficiently heroic to correspond with previous impressions. Still, the absence of all alarm is a triumph. Curtius should assuredly not be seen, at the moment he is precipitating himself into the gulf, bracing up his nerves for the terrible exploit—all *that* is past. His face exhibits the calm determination of one who has resolved on self-immolation as the price of immortal glory. The picture betrays few of those errors of proportion into which Mr. Haydon sometimes falls; nevertheless, the right arm is somewhat too long; and the whole effect would have been greatly improved, if the abyss into which the figures are plunging had been glazed into more transparent darkness. The idea of an empty space would thus have been more effectually given; at present it looks merely like a smear of dark paint on a level surface.

No. 386. 'Nostradamus predicting the future fate of Mary Queen of Scots,' J. A. CASEY. A clever picture, supplying an apt illustration of a remarkable incident. The work manifests thought and careful consideration, and it is executed with considerable skill.

No. 387. 'Rocks at the Land's End,' T. CREWICK, A.R.A. Parts of this production are very like nature, but, as a whole, it is the least interesting of all the accomplished painter's works. The sea does not to our minds look like sea.

No. 391. 'On the Bristol Channel,' J. WILSON. The sea-beach, with a distant lime-kiln, and other objects, painted with a beautiful though somewhat artificial effect.

No. 400. 'Roman Beggar from the Life,' T. BRIGSTOCKE. The roundness and substance of the limbs sufficiently proclaim this a careful transcript from nature.

No. 401. 'The Procession of the Brides of Venice,' J. R. HERBERT, A.R.A. We see pictures occasionally which almost make us angry; and this is one of them; pictures which approximate so closely to excellence, without reaching it, that one cannot help wondering that the mark should have been so nearly approached without being hit. The mass of light formed by the white draperies of the young brides in the gondola should have been painted up into positive brilliancy; this would have formed a key for the *chiaroscuro* of the whole picture, so as to have given it vivacity, depth, and richness. As it is, there is an absence of all those qualities, the whole effect being cold and grey, notwithstanding the opportunity afforded by the subject for every imaginable variety of light, shade, and colour. But, as in another picture we have just mentioned, there is an exceedingly good accumulation of detail, tasteful pencilling, and an attention to correctness in costume, architecture, &c., which give an air of truth and reality, and atone, in great measure, for the absence of effect. As an *interesting* work, few pictures in the collection surpass this. But it is not a very late production of the artist—one of the most agreeable and able painters of our English school. He has since gone beyond it in many essential particulars, and is no doubt destined to occupy a still higher place than even that which he has hitherto filled.

No. 407. 'Evening,' W. LINTON. The principal object in this composition is a river lying between two perpendicular walls of rock; beyond this we look into the distance lighted up by the declining sun, the subduing and harmonizing power of which is most poetically described.

No. 408. 'The Hindoo and his European Charge,' W. SIMSON. The Hindoo is seated, and his charge is a child, which is seated on his knee. The heads are well painted, but the limbs are defective.

No. 410. 'Scheveling Beach,' R. J. HAMERTON. Scheveling seems to be a favourite watering-place with many of our artists. Of course a low sandy shore; very little of the town is seen. The

picture is pleasantly made out, although the foreground and distance are nearly of the same colour and tone.

No. 412. 'An Illicit Whiskey Still, near Tulla, County Clare, Ireland,' A. FRAZER. A work of which we are happy to speak in terms of high praise, the more especially because it is a large advance on recent pictures by the artist. Mr. Frazer has formed his style apparently on the best examples of Art; and although a whiskey-still has nothing appealing to one's feelings on the score of pathos or dignity, yet its accompaniments are not unpicturesque, and they are here shown up in a manner evincing that the rudest materials may be made interesting by the hand of skill and genius. We look with particular respect at the works of artists whose style is not contaminated by an abominable straining after exhibition effect, a feeling which has produced the most pernicious results on a large portion of the English school. Mr. Frazer's picture may be adduced as a proof that brilliancy is a widely different thing from crudeness; it says, indeed, as emphatically as Du Fresnoy's lines—

"Though he who colours well must colour bright,  
Hope not that praise to win by sickly white."

No. 413. 'The Translation of Elijah,' J. WOOD. This work is sufficiently large for an altar-piece. It is a most difficult subject to deal with; we have the "chariot of fire and horses of fire" painted in many ways, but never approaching the idea conveyed by the text.

No. 418. 'King Jamie conferring the honour of Knighthood on Richie Monoplies,' J. LAUDER. A genuine picture, successfully following the author in rich and discriminated character, and manifesting corresponding mastery in those qualities which belong more properly to the painter. Mr. Lauder's are not works "slabbered o'er in haste;" we perceive in them a sustained attention both to detail and general effect; we think, however, that a thicker and richer *impasto* in the high lights might be employed with advantage. This is a difficulty which we think our whole school of painters of familiar life are somewhat apt to shirk, and the consequence is, that their pictures have too frequently the appearance of water-colour drawings. Mr. Lauder's genius, we feel certain, has *stamina* enough to overcome this deficiency—we recommend it to his serious consideration.

No. 421. 'Ruins of Tintern Abbey,' W. P. ELEN. A small view, but firmly and effectively painted.

No. 425. 'The Fern Cutters,' J. INSKIPP. Two lads provided with sickles, and partly shaded by some overhanging branches—near them a donkey.\*

#### SCULPTURE.

This year a most important, but discouraged department of the Arts claims *addenda* in reviewing the collection. The nine works exhibited are all excellent.

No. 432. 'Eliza,' a statue in marble, by P. PARK, is very beautiful and touching in its pure simplicity; seeming to be as accurate a copy of reality as hand could make, even to a defect in nature; for the limbs are too "spare," to indicate the peculiar character of very early girlhood.

No. 433. 'The Wanderer,' by J. H. FOLEY, is of the highest order of merit. A young girl is shivering with the cold—absolutely shivering, for

\* The haunches of the donkey are marked—largely and very legibly—with the letters R.A. in a circle, as if indicating the owner's name. If this was a mere accident—which we would fain believe it to be—it was an unfortunate one. If it was designed as an insult to the members of the Royal Academy—and it seems generally to be so considered—the act is utterly unworthy an artist of ability as Mr. Inskipp undoubtedly is. It bears the aspect of a paltry and pitiful trick to take miserable vengeance for disappointment; and, viewing it in this light, the letters have been by many construed to mean R—rejected, A—associate. This is, however, giving change in the same coin. A better anecdote is told of a member of the Royal Academy, who, on being led up to look at the picture, coolly observed, "Well, for my own part, I would rather elect the *Ass* than the Painter." The circumstance is by no means creditable to Mr. Inskipp; if, that is to say, he really meant what he is by most people supposed to have meant. If it were an accidental coincidence, and he intended nothing more than to give, as is usual in such cases, the initials of the donkey's owner, the sooner he rubs out these the better. We do think it should have been done before the directors of the British Institution had allowed the picture to be placed in the gallery.

it is scarcely necessary to call on fancy to induce a belief that the knees knock together, or to hear the teeth chatter. The thinly-clad girl is a powerful appeal to sympathy. What a treasure this would be in the hall of some charitable institution. It would be an investment that would pay a hundred per cent. per annum; for who could look upon it without yielding to a demand for relief? In execution, too, it is perfect. A more exquisite statue, in all respects, has not been produced in England. Surely the merits of Mr. Foley must have been discovered, appreciated, and recompensed. Surely, when tributes, national and private, are "commissioned" by scores, this admirable sculptor cannot have been passed over. If he has been, the fact is discreditable to the age. He will make his way as M'Dowell has done, in spite of all obstacles. Honour and glory be to "the patron" who shall be the first to make that way smoother, easier, and safer.

No. 434. 'A Girl at Prayer,' by P. M'DOWELL, A.R.A. Beautiful, exceedingly! The Statue will become one of the chief glories of British Art.

No. 435. 'The Sick Child,' W. CALDER MARSHALL. A touching figure; faithful to nature and to fact.

No. 436. 'Whittington listening to the Bow Bells,' J. E. CAREW. A story was never more effectively told by a single figure. It is the very image of the friendless boy, who fancies that in the distant chime he hears a call to fame and fortune.

No. 437. 'Psyche,' H. TIMBRELL. A beautiful small model, of wonderful accuracy and freedom. It is the work, we presume, which elected Mr. Timbrell the "Travelling Student" of the Academy. If he turn his time to account, he will be a member of the body—and that not long after his return.

We have thus gone somewhat minutely through the collection of the British Institution; and our remarks occupy no inconsiderable space. Still there are many works unnoticed, of merit amply sufficient to demand observations. We trust their producers will attribute our inattention to our utter inability to consider all—to the positive exhaustion incident upon so much lengthened detail—rather than to their absence of right to demand notice at our hands.

#### PICTURES SOLD AT (IN) THE BRITISH INSTITUTION.

135. 'Shepherd and Children of the Abruzzi,' E. V. Rippingill; Her Royal Highness the Duchess of Cambridge. 1. 'Not so easily Caught,' E. Landsaer, R.A.; W. Wells, Esq. 3. 'Interior of a Cottage, Brittany,' F. Goodall. 114. 'Rustic Music, Brittany,' F. Goodall. 79. 'The Evening of Life,' A. Morton; 30 guineas. W. Wells, Esq. 39. 'Mouth of the Thames,' &c., E. W. Cooke; 65 guineas. Lord Charles Townshend. 45. 'The Avenue, Shobrooke Park,' F. R. Lee, R.A.; 85 guineas, the Marquis of Lansdowne. 18. 'On the Thames,' W. Etty, R.A. 34. 'Bathers,' W. Etty, R.A. 40. 'Sketch for a large picture of Christ Blessing the Children,' W. Etty, R.A. 43. 'Dead Game,' W. Etty, R.A.; 15 guineas. Charles Hawker, Esq. 80. 'Head of Judas,' W. Etty, R.A.; 10 guineas. 219. 'The Terrace, Haddon Hill,' J. D. Wingfield; 220s. C. B. Wall, Esq. 381. 'The Pollard Oak,' E. W. Cooke. 5. 'Scene from the Devil on Two Sticks,' A. Egg; George Dudgeon, Esq. 69. 'The Duel Scene from Twelfth Night,' W. P. Frith; George Briscoe, Esq. 83. 'Dolly Varden,' W. P. Frith; C. O. Parnell, Esq. 25. 'Composition, Evening,' E. Gill; 25s. Sir H. Webb, Bart. 107. 'Helena,' F. Stone; 25s. Sir H. Webb, Bart. 108. 'Nourmahal,' F. Stone; Jacob Bell, Esq. 401. 'The Procession of the Brides of Venice,' J. R. Herbert, A.R.A. 72. 'The Highland Repast,' A. Johnston; 30 guineas. 'Hardie,' Esq. 249. 'A Dog,' C. Josi. 346. 'Scene in Devonshire,' H. Juteau; H. W. Alfrey, Esq. 238. 'Salmon Trap on the Leder,' N. Wales; W. J. Müller. 123. 'Port Hoogan,' W. J. Müller. 58. 'From Dibdin's song of the Bacco Box,' J. C. Schetky. 60. 'From Dibdin's Song of the Bacco Box.' 382. 'The Discovery,' Mrs. Salter; 10 guineas. Sir W. Eden, Bart. 317. 'Scene in North Wales,' P. W. Elen; 7 guineas. Sir W. Eden, Bart. 388. 'The Love Letter Detected,' T. Ellerby; 10 guineas. Right Hon. Sir James Wigram. 11. 'Fruit Piece,' G. Lance; 80 guineas. J. Broderip, Esq. 26. 'Fruit Piece,' 80 guineas. J. Broderip, Esq. 344. 'H.M. Brig Nautilus and Revenue Cruiser Dec, in Hull Roads,' J. Ward; 22 10s. Sir J. White. 30. 'Harry Hale, the Rat-catcher of Languard Fort,' G. G. Bullock; 30 guineas. W. Wigram, Esq. 255. 'Effie Deans,' J. G. Middleton; 50 guineas. 352. 'Lillington, Warwickshire,' T. Baker; 7 guineas. G. Faulkner, Esq. 299. 'Ehrenbreitstein,' H. Gritten; 15 guineas. Colonel Wyld. 120. 'View of the Islands of Ischia and Procida,' C. Stanfield, R.A. 354. 'Ponies,' G. Morley; Lady Burdett.

#### THE ART-UNION OF LONDON.

SINCE we last gave our readers note of the proceedings of this Society, the committee have made strenuous efforts in furtherance of their great object—the advancement of the fine arts and the improvement of public taste. Mr. Doo has been engaged to engrave in line Mr. Mulready's picture, the 'Convalescent,' and Mr. Goodall to engrave Mr. Stanfield's 'Castello d' Ischia.' A medal to Sir Joshua Reynolds is arranged to follow that commemorative of Chantrey, which is making rapid progress under the hands of Mr. Wyon, and the committee contemplate such steps regarding the distribution of them as will ensure them a large circulation among the subscribers, and tend greatly to increase the number of admirers for this branch of Art. The head of Chantrey, which Mr. Wyon has modelled for the purpose, is certainly the most striking likeness of that eminent man which has been produced.

The subject of the next bronzes is the 'Nymph and Child,' by Westmacott; it is expected they will be ready previous to the distribution. Another is to be chosen from models for that purpose, which will probably be exhibited at some of the Galleries, in reply to an advertisement to that effect issued by the Society; and we hope sincerely, that our sculptors will be found to have responded efficiently to the call. Anxious to direct public attention to sculpture, and to afford every aid in their power to its professors, the Committee of the Art-Union of London have recently altered their regulations so as to authorise prize-holders to commission, for their prize, the execution in marble of any model exhibited at the various London Galleries, provided the price of the work, when so executed, was left with the proper officer at the gallery at the opening of the exhibition—an arrangement which, we are disposed to think, will act very beneficially. Sculpture in England labours, unfortunately, under so many disadvantages, and is so little encouraged or appreciated by the people generally, that it needs every assistance which can be afforded it.

Too much praise can hardly be given to the committee, for the steady course they are pursuing, and for their desire to allow no opportunity to slip of advancing the Arts, in which it is hoped they will be well supported by all who feel interested in the same noble end.

A paragraph has been extensively circulated to the effect that every subscriber to an Art-Union is liable to a penalty, recoverable by any common informer. We have no hesitation in stating that this is incorrect, even as applied to gambling transactions, inasmuch as the 46th of Geo. III., c. 148, provides, by section 59, that no pecuniary penalties inflicted by any law touching or concerning lotteries, shall be recovered excepting by the Attorney-General for her Majesty's use. Art-Unions, therefore, are not at all affected by any existing legislative enactments. This opinion is borne out by the fact, that the establishment of such Societies was recommended by a Committee of the House of Commons on Arts and Manufactures previous to the formation of the Art-Union of London, as they would hardly have suggested an illegal proceeding. "These Associations for the purchase of pictures to be distributed by lot," says the Report in question, "form one of the many instances in the present age of the advantages of combination. The smallness of the contribution required brings together a large mass of subscribers, many of whom, without such a system of association, would never have become patrons of the Arts."

[Very considerable alarm seems to exist on this subject—the assumed illegality of Art-Unions. We have received at least twenty letters on the subject. Our correspondents may be thus answered. They may be assured that in subscribing to an Art-Union, they are infringing neither the spirit nor the letter of the law. Among subscribers to the London Art-Union are the heads of the church, a host of barristers, and two or three judges. The case is precisely similar as regards Scotland, and just the same in reference to Ireland. In Ireland, indeed, we know that a certain judge at first refused his name to the Society, suspecting its legality. He subsequently, however, looked closely into the matter, and, after due consideration, added his name to the list of Vice-presidents.]

## VARIETIES.

**THE ROYAL ACADEMY.**—On the 10th of February Sir W. C. Ross was elected a member of the Royal Academy. This selection from the candidates cannot be otherwise than satisfactory, although it is not a step in advance for "high Art." There is no other miniature painter in the Academy,—unless Mr. Chalon is to be so described; and that this branch of the profession is capable of marked elevation, the career of Sir W. Ross abundantly proves. He has already elevated it into great importance. His miniatures are indeed of such rare excellence, as to be altogether unparalleled in modern times. In his works, grace and delicacy, combined with vigour and effect, are absolutely wonderful. Moreover, he is the Court Painter—a circumstance very worthy of consideration, where the post has been earned by ability, held by merit, and is sustained by character as well as genius; for *character*, we rejoice to say, always forms a very important item in the claims of a candidate for election into the Royal Academy. Sir W. Ross began life, we believe, as an historical painter. We remember a lithographic print from a painting of his—"Christ casting out Devils"—if our memory serve us rightly; and we call it to mind as a production of no ordinary power. It is indeed understood that he has not abandoned this, the nobler path of the Art; but is actually preparing a Cartoon for "the competition." His master-mind may work out any purpose, to which it is directed. As a miniature painter, moreover, he is unrivalled in Europe; indeed, it is not too much to say the world has not yet seen his equal. We record therefore with exceeding pleasure his election into the Royal Academy. The vacancy thus filled up was caused by the demise of Sir Francis Chantrey.

Mr. J. T. WILLMORE was, on the same day, elected an associate engraver in the room of the late J. Bromley. This is also a good election. Mr. Willmore has adhered to *LINE*; a style in which he has produced many admirable works. He is a landscape engraver, of acknowledged ability and of considerable repute.

Mr. H. TIMBRELL, a young sculptor, has been chosen by the Royal Academy as "travelling student." He is an artist of right good promise. A very beautiful model of 'Hebe' by him was contained in the exhibition last year. The travelling student is allowed £80 to pay his expenses to Rome and back, and £130 per annum for three years. The following is the rule of the Academy, under which this election takes place:

"The Royal Academy will, in times of peace, enable a student from among those who have obtained gold medals, to pursue his studies on the Continent for the term of three years. He shall be elected from each of the classes, painting, sculpture, and architecture, in rotation, and shall be allowed the sum of £80 for his journey and return, and the sum of £130 annually for his expenditure."

**STATUE OF WILKIE.**—The sub-committee have assembled to inspect Mr. Joseph's model of the statue of Sir David Wilkie, to be executed in marble, in order to be placed in one of the rooms of the National Gallery—to be followed, we trust, by others in honour of our great national painters. The sub-committee expressed themselves fully content with the progress of the work; and they may well have been so, for it affords the safest and surest proof of the wisdom of their choice in selecting Mr. Joseph to execute the commission. It is, in design, a work of high merit, very simple in detail, but as eloquent of meaning and character as any statue yet produced by the British school. The figure is standing, a large cloak is thrown around the shoulders, the right hand holds a crayon. No composition could be more homely; yet the attitude is very dignified, and the countenance, although remarkably like, has that fine intellectual expression by which the painter was distinguished in his happier moods. It is, in fact, a pleasing resemblance, in which the features have been skilfully harmonised,

while preserving all their peculiar characteristics—a striking likeness, conformable to nature and truth.

**THE QUEEN AND PRINCE ALBERT.**—We have examined two new portraits—of her Majesty and her illustrious consort—at Messrs. Colnaghi and Co.'s, Cockspur-street. They are the production of a German artist, M. Winterhalter; and have been painted expressly as presents to the King of France. That of the Queen is a very meritorious work—remarkably striking as a likeness, and very natural and graceful in composition and arrangement. The Queen is described as walking: one hand is folded over the other, and she holds a bouquet of roses. The flesh tints are very true; the draperies are put in with free and judicious effect; and the attitude is simple, easy, and becoming. The portrait of the Prince is comparatively a failure—the artist has strained to produce something out of the common; and has given to the form an uneasy position, and to the face a sort of bravado expression, out of harmony with the character, although in keeping, perhaps, with the background of mountains, which, very unwisely, he has introduced into both the pictures. This would have been right if they had been designed to ornament some public hall in Scotland—which, by the way, we wonder has not yet been done, to commemorate the royal visit—but as gifts to the King of France, bits out of famous old Windsor would have been more *à propos*. We have no right to complain that a German artist has been employed to paint these pictures; and the artist is unquestionably of talent enough to merit the selection for so honourable and enviable a task. But, undoubtedly, they are not of sufficient excellence to discourage our British painters—we have several who could have surpassed them. Yet we may protest, with some reason, against the employment of two French engravers—M. Foster and M. Aristide Louis—to whom it appears has been assigned the duty of multiplying copies for the liege subjects of the British crown. There is surely not such a paucity of engravers in England as to have rendered this course necessary; nor can we regard it as wise. Art is certainly, or ought to be, republican; but there are many strong reasons why commissions of this kind should be given at home. We are now in a condition to export the best works from Germany and France—the establishment of a *dépôt* here will enable us to do this—and, as we have shown, we shall aid in promoting so desirable an object. But our engravers need shrink from no foreign competition; and the art, in line, is just now suffering under heavy discouragement in England.

**THE LATE SIR ROBERT KER PORTER, K.C.H., &c. &c.**—Having seen a notice, last month, of a proposed sale at Christie's, some time in the present one, of certain pictures and drawings, and the like, by the late Sir Robert Ker Porter—who, as an artist, was distinguished amongst us in the days of our youth and his own—and, subsequently, not less respected as a traveller of great research, and fidelity in his representation of all interesting objects he saw—and who, towards the latter part of his life, became equally esteemed for his diplomatic services to his country—we sought for, and had been led to hope, we might furnish our readers this month with a comprehensive sketch of his eventful, and indeed brilliant, career,—from the pen of a friend, who knew him from his earliest boyhood, when he commenced his studies as an enthusiastic aspirant of the pencilling honours in the Royal Academy at Somerset-house, till he showed their luminous effects in the execution of his wonderful picture of 'The Storming of Seringapatam,' painted when he was barely twenty years of age! Thence followed several other historical pictures, of similar magnitude and excellence; till his pictured battles won him to the real field itself, in Spain, Portugal, &c.; and, when universal peace hushed the belligerent world into repose, he then turned his sword into the "diplomatic plume." But

yet, in none of his varied avocations did he entirely lay down his artist pencil. It had recorded the objects of his travels: and from Russia and South America, where he severally resided on duty, he brought home historical, and landscape, and antiquarian recollections of those countries. In South America he painted a warrior-portrait of General Bolivar, its renowned liberator. And in Russia he painted, and left on the walls of its Admiralty Hall an historical likeness of 'Peter the Great planning his grand Port of Cronstadt, and his future Capital of St. Petersburg:' in which city our lamented countryman breathed his last sigh (after so gallant and meritorious a career), far from his own most revered land, last spring; leaving his only surviving sister to return to England without him—now, indeed, to be considered as almost the last relic of his name, and the talents of his family.

**THE SCHOOL OF RAPHAEL.**—A new print about to be issued in France has been shown to us by M. P. Hering. It is in process of engraving in mezzotinto by Jazet, from a painting by Horace Vernet, and will, undoubtedly, be classed as a *chef d'œuvre* of the art. Raphael is pictured surrounded by his pupils; the fair model with her child, from whom he is painting the virgin mother, is seated in the centre of his school. The leading incident of the picture, however, is that which depicts his great rival, Michael Angelo, departing in jealous wrath; and throwing a bitterly angry glance upon the young and triumphing competitor—a look that is returned by Raphael with gentle and tender goodness. The back ground is filled by eager and anxious watchers, among whom is the Pope. The subject is a full one—perhaps too full—yet the interest is not scattered; it concentrates upon the main object. In all respects this is a work of extraordinary merit. In design, grouping, and, more especially, in character, it will be regarded as one of the chief glories of modern Art; and cannot fail to elevate the honoured name of the great French painter even higher than it has yet stood—removing, at once, all our preconceived notions that he can attain excellence only in one particular walk. The engraving, although not yet finished, promises to be one of corresponding excellence; and, as we understand the print is to be dedicated to the Marquis of Northampton, we presume it is intended to issue it simultaneously in England and France. If our space permitted we should notice the work at greater length, for it is entitled to very elaborate criticism. Another opportunity of doing so will be afforded us.

**ROYAL ACADEMY LECTURES.**—We have found it totally impossible to give with any reasonable degree of fulness, reports of the lectures on Architecture and Painting delivered, or in course of delivery, at the Royal Academy. To render them at all serviceable to our readers, it would be necessary to assign to them considerable space, which we cannot do. We may, therefore, refer to the "Athenæum," in which sufficiently ample and accurate details are published weekly.

**AN ARTISTS' INSTITUTE.**—We have received several statements of a society said to be in course of formation, under this, or some such title. We are not at present aware of the nature of its design and purpose—whether it is designed to do things which the Royal Academy have been condemned for not doing; to manage Art-education on better principles; and to give to excellence more extensive rewards. We have as yet heard of no artists of high professional reputation as aiding in the plan. We shall no doubt know more upon the subject next month.

**SALES TO COME.**—Messrs. Christie and Manson will sell, on the 25th instant, the Collection of Dr. Franck, F.R.S. And, on April 8th, the Pictures of Joseph Bond, Esq., among which are Lord Litchfield's celebrated 'Ruydael.'

Mr. Phillips will sell, on the 14th instant, the Pictures of T. A. Patahall, Esq. And, on April 5th and following days, a Collection of Standard Works on Architecture and the Fine Arts.



### THE CHRISTENING OF THE PRINCESS ROYAL.

The Painting by C. R. LESLIE, Esq., R.A.

The subject of this picture is one that will touch the heart of every British mother. It portrays the queen of a great nation, not in her grandeur as a crowned sovereign, not presiding at some high festival, or throned among her peers, but at the most interesting moment of her existence, when, all state being laid aside, she stands at the foot of the altar, and presents her first-born to be "received into the congregation of Christ's flock." Under ordinary circumstances, the ceremony is the most impressive and interesting of all the ordinances of our church; ever hopeful, ever joyful, it is the promise of a glad future—the recompense of an anxious past; exciting only tranquil and unmingled pleasure. But the occasion here pictured created universal joy throughout these kingdoms; each individual felt as if Providence had bestowed a boon upon his own domestic circle; shared in the perfect happiness of the young mother and her husband, and fervently joined in their prayer for God's blessing on their child.

No incident of modern times is calculated to supply so important and valuable a theme for the painter. It commemorates the homeaffections—the pledge of that early and happily-placed attachment, the news of which was a universal joy-bell throughout Britain; gladdened the heart of every subject of the realm, and formed a connecting link between the cottage and the throne. The young mother at the baptism of her first-born—the husband of her choice beside her—dedicating their babe to the service of her Maker, and praying that she, "being steadfast in faith, joyful through hope, and rooted in charity, may pass the waves of this troublesome world, and finally come to the land of everlasting life."—A solemn prayer, responded to by millions of loyal and loving subjects.

The point selected by the painter in the beautiful and impressive ceremony is when the venerable archbishop called upon the godfathers and godmothers to "name this child;" and the Queen Dowager stepped forward to do so, the other royal sponsors of the infant standing by her side. The artist could not have obtained from his invention a group more favourable to his pencil. It comprises the mother of her Majesty, the King of the Belgians, the Duke of Sussex, the Duchess of Gloucester, the estimable Relict of the late King, and the great soldier of the age, who, by a fortuitous circumstance, was present as the representative of the Duke of Cobourg. On the other side of the altar are the Queen and Prince alone, the lords and ladies attendant, and the nurses. It is impossible to convey an idea of the gracious and touching expression of her Majesty; the painter copied that which is true to NATURE—the earnest hope, confiding trust, and unbounded love of the mother for the babe receiving the holy sacrament of baptism. The centre of the picture is occupied by the Archbishop of Canterbury naming the child, whom he holds in his arms.

The ceremony took place in the evening; a circumstance very fortunate for the artist, who was thus enabled to give the splendour of artificial light to his great work—a work most worthy of the interesting, impressive, and important occasion, and also of the genius of the accomplished painter. A picture of greater merit, or of higher value, has never been produced in this country. As a series of portraits of unsurpassed fidelity, representing persons each of whom forms an honoured portion of British history, it would alone appeal to the heart of the nation. It has other claims to that universal admiration it cannot fail to excite. As a work of art it nears perfection; the grouping is skillfully managed, the minor accessories are all so harmoniously introduced, and the execution in every part so thoroughly bespeaks the mind and hand of a master! The subject, indeed, so treated, would have been a triumph of the painter, and a glory of the art, and have been coveted by tens of thousands, even if comparatively little interest had been attached to the scene described and the persons delineated; but, picturing, as it does, a group of such distinguished persons assembled upon so eventful an occasion of our times, its value is augmented infinitely. The picture is about to be engraved by Mr. Moon, and a more desirable acquisition will never have been presented to the British public.

### REVIEWS.

THE DRAWING-BOOK OF THE GOVERNMENT SCHOOL OF DESIGN. Publishers, CHAPMAN and HALL.

This is one of the best offerings that has yet been made from the School of Design at Somerset House. The peculiarity of such a work in England is great, and, as regards Art, is one of the "signs of the times," for twenty years ago such a comprehensive digest of the principles of "design" would have attracted little notice except among the initiated few. Now, it finds a ready acceptance, not only among the members who are entering the ranks of ornamentists, but among others who, with different ulterior objects, are desirous of mastering the principles upon which ornament is applied to purposes of common practical utility. We therefore hail with pleasure the effort to promote the cultivation of design by this series of instructions, "published under the superintendence of the council" of the Government school. This institution, if it continue to be as well managed as of late, will be one of the few establishments which obtain a ready vote of the public money from all parties. Those who are the least capable of appreciating the beneficial effects of extending a love of beauty among the masses, will at all events comprehend the *A. S. D.* results that must accrue from the consequent improvement in our manufactures. Leaving the presiding council out of the question, we find, in this comparatively young institution, the directing agency of three individuals, whose talents are pre-eminently adapted for the stations they occupy. Where, indeed, could be selected more efficient heads of the posts they severally fulfil than Messrs. Dyce and Herbert, and Mrs. Mac Ian? It is gratifying to be informed that a due appreciation of this circumstance is evidenced by the large and constantly-increasing number of the classes. The benefits of graphic and ornamental instruction are thus conveyed through many channels into various ranks of the public, and among both males and females. Hence there is being created a source of increased perception and enjoyment of that which is beautiful, by the millions; of future wealth for the commercial world; and of happiness for thousands of ingenious individuals.

The "Drawing-Book" is strictly what its name implies, if it do not, however, rather pass beyond the estimate which the name might have led one to form of the probable nature of its contents. These comprise a mingled instruction, by literary description and by graphic example. The illustrations necessarily and usefully form the predominating section of the work, out of the five numbers which are now before us. They lead the student on from the simplest and most general elements of form, through various phases of "geometrical" and "freehand" design. They are executed with beautiful precision, and knowledge of the due inflexion of line which shall give the character to every part, and, as examples that are to form *exercises* on the principles conveyed in the text, are chosen with judgment, and arranged with a due foresight of the wants of the pupil. In introducing a notice of the letter-press portion of the "Drawing-Book," we cannot do better than quote the initiatory paragraph of the "Introduction." "The object of the following work," we are there told, "is two-fold. In the first place, to serve as an elementary drawing-book for schools, and, in particular, for those schools whose ultimate purpose is to educate young persons in the art of inventing and executing patterns and designs for the various branches of ornamented manufacture; and, in the second place, to be a handbook of ornamental art, for the use and guidance of manufacturers and pattern draughtsmen. The work will accordingly be divided into two principal parts, one having reference to the study of Design, the other to its application to industry." The introductory remarks proceed to enumerate the wants and direction of studies of the ornamental designer, making a lucid and proper demarcation of the objects of this portion of Art as distinguished from those classed under the title of "Fine Arts." The first division of the work, as far as it at present goes, comprehends separate sections on "geometrical," and "free-hand design." Space will not permit us to extract such large portions as would alone do justice to the

careful treatment of the subjects; we must, therefore, content ourselves with remarking that the style adopted is admirably suited to the intention of the work; and we would particularly direct attention to the excellent remarks on beauty, and on the observation of nature, which distinguish the second section.

We cordially recommend the "Drawing-Book" both to students of ornamental design, and to the cultivators of Art generally. Whether or not we are correct in ascribing this production to Mr. Dyce, as the Director of the school, we know not, but, from whatever quarter it originated, its conception and execution alike do credit to the author and to the institution. It manifests that rare but valuable combination of qualities—the possession of learning and the ability to teach.

CRITICISMS ON ART, &c. By WILLIAM HAZLITT. Edited by his SON. Published by JOHN TEMPLEMAN, Regent-street.

This volume of the new edition of Hazlitt's writings is full of most pleasant reading about galleries and pictures. So rarely now do we find anything in the shape of what is called "Criticism," marked by knowledge, thought, feeling, or perception, that we turn to Hazlitt once more to make the most of him, with a *gusto* sharpened by long inattention. Certes, your every-day critic is the very Van Tromp of writers: he has adopted the broom for his cognizance. But "*Sera nunquam est*," &c.; one word of apology—they must somewhere have been accustomed to "better bread than is made of wheat."

This volume contains all the late Mr. Hazlitt's notices of the public galleries, and most celebrated private ones. A paper is devoted to Hogarth's works, another to the Elgin Marbles, followed by his valuable remarks on Flaxman's Lectures. In addition to these and others, the volume contains catalogues of the National Gallery, of the Galleries of Dulwich and Hampton-court, of the pictures at Grosvenor House; Stourhead, the seat of Sir Richard Colt Hoare, Bart.; at Longford Castle, Burleigh House, Blenheim, and Oxford; constituting the book a most valuable *cicerone* on visiting any of these places.

ORIGINAL VIEWS OF OXFORD; ITS COLLEGES AND GARDENS. From Drawings by W. A. DELAMOTTE; in Lithography by W. GAUCI; with Historical and Descriptive Notices, by CHARLES OLLIER. Publisher, THOMAS BOYS.

This is really a superb work; of the highest possible interest, as preserving faithful and beautiful copies of a series of the most remarkable structures in the kingdom. It comprises 26 prints; and is issued both plain and coloured. The artist has aimed chiefly at accuracy—as he ought to have done; but he has treated his subject with no inconsiderable regard to pictorial effect. Not only has he transferred the buildings to the paper, but the gardens, and the picturesque "bits" about the noble old city, have formed favourite topics for his pencil. He has, indeed, placed us in the very midst of the venerable University; with its hallowed memories and soul-stirring associations. The volume opens with a clever title-page, into which the armorial bearings of the several colleges are skillfully introduced; it is followed by all the leading points of greatest interest—"High-street, with University College," "Christ Church," the other colleges—each and all—with their gardens and "walks."

The letter-press which accompanies the collection is of no ordinary value. The subjects are not dismissed, as is too frequently done, with a line or two of meagre and barren description. What an important addition to "Nash's Mansions," and similar works, would be a proportionate quantity of explanatory details. Here we have them amply; the History of the College, and a number of leading anecdotes connected with it are given; so that knowledge is communicated while enjoyment is received, and that without burthening the mind or deducting an iota from the pleasure obtained from an inspection of the series as works of Art. If our space permitted, we should gladly transfer one of the pages to our columns.

THE FALCONS. Painted by E. LANDSEER, R.A. Engraved by C. G. LEWIS. Published by H. GRAVES and Co. Although only the "counterfeit resemblance" of

two birds, there are few prints calculated to give greater pleasure than this companion pair—the one hoodwinked, the other fixing his brilliant eye upon a distant prey. They are in truth models of the race; their portraits are the very perfection of poetical accuracy, and go far to induce regret that the noble sports, of which they are suggestive, is only a topic of history.

"Pity 'tis  
That villainous salt-petre should be dug  
Out of the bowels of the harmless earth!"

The paintings have received ample justice from the engraver. Every feather seems to be distinctly made out; and the expression in the countenance of the unmasked hero of the morass has been rendered with admirable skill.

**PORTRAIT OF SIR ROBERT PEEL.** Painted by J. W. WALTON. Engraved by C. E. WAGSTAFF. Publisher, T. BOYS.

Another full-length portrait of the Premier—a sure indication of popularity; for publishers have an instinctive knowledge of statesmen who may be, in one sense, bought. This is a good and pleasant likeness: one of the best resemblances, if it be not the best, we have yet seen. Sir Robert is standing in a curtained hall, his right hand resting upon one of the Acts of Parliament to which he owes his fame. The accessories are all skillfully introduced, and the production is sure to be a favourite with the tens of thousands whose hope of national prosperity, honour, and glory mainly rest upon his judgment, ability, and integrity.

**AN ENCYCLOPEDIA OF ARCHITECTURE, HISTORICAL, THEORETICAL, AND PRACTICAL.** By JOSEPH GWILT. Illustrated by more than a Thousand Engravings on Wood. In one volume, 8vo, 1089 pp. London, 1842.

It is only a portion of this work which calls for notice from a journal like our own, namely, that which relates to architecture in its quality of a Fine Art, which is altogether distinct from building, for this last merely furnishes the means to the other. Every day experience convinces us that there may be building, and as such good enough, without architecture, although architecture cannot exist without building; unless we choose to admit into the ranks of the former those unexecuted ideas which occasionally surpass the executed works of the same artists, as is the case with Inigo Jones's magnificent palace at Whitehall, on the designs for which his reputation mainly rests at the present day.

The Encyclopædia before us embraces both branches of the subject; and, by devoting much greater space to the practical than to the æsthetic one, is not so popular in its character as it might have been; on the contrary, the greater part of it is now in danger of being considered as dead weight and encumbrance, by those who require merely an encyclopædia of architecture, apart from the theory and practice of building. Had the usual dictionary or alphabetical arrangement been adopted, the relative proportion allotted to the respective divisions of the subject would not have been so apparent; but as the work is divided into separate treatises, it is seen at once that the bulk of it is altogether of a technical nature; which is the case with the illustrations likewise.

The work is one of considerable labour, for it contains an immense mass of letter-press; but it is not so satisfactory as it might have been in regard to fresh matter, which is naturally looked for in an encyclopædia, where readers expect to find the very latest information that can be supplied. Unfortunately, however, Mr. Gwilt has contented himself with bringing down the history of modern English architecture to only the commencement of the present century, thereby passing over nearly forty years, during which more has been done in it than in the whole of the preceding century. Nor are we the better reconciled to this by the motives alleged for it: to deprive his readers of so much interesting, and what might have been rendered instructive, historical matter, merely because his opinions might not always have been favourable, but have given offence to parties still living, seems to us an over refinement of delicacy and scrupulousness. At that rate, nothing ought to be said of either artists or literary men, and their works, until they and all their friends are gone quite off the stage, which suits neither with the impatience of the public, nor exactly with the wishes of the other parties, few of whom have any particular dislike to

be noticed. At all events, having laid down such a rule for himself, he should have been more consistent than to violate it as he has more than once done by rather unnecessarily animadverting on certain individuals. He has not scrupled to reflect rather freely—we do not say unjustly—on the new Royal Exchange, in that part of his volume where he speaks of the different classes of buildings, and of Exchanges among the rest. And with reference to it we may observe that nothing is said of one class which is not a little important, for it comprises some of the handsomest of our recent structures, we mean that of Club-houses, which have more the air of *palazzi* than is possessed by any other of our town buildings. Indeed, besides such addition, that chapter on "Public Buildings" might have been greatly more extended in other respects, for it is certainly interesting as far as it goes, and contains much that is valuable. By not favouring us with more of such matter, Mr. Gwilt has been rather unjust towards himself, and deprived his work of what would have served to render it more attractive. It is in fact far more adapted for the professional student and practical man than for the general public. If such was his aim he has accomplished it, and with the credit thereupon attending he will doubtless be satisfied. Considered in that light his "Encyclopædia" may be recommended as a very useful work, bringing into a small compass a great deal of sound instruction. Still we think there might have been infused into it what would have rendered it more attractive to a larger class of the public—ourselves included.

**SYNOPSIS OF PRACTICAL PERSPECTIVE.** By THEODORE H. FIELDING. Published by ACKERMANN and Co., Strand.

In this treatise perspective is taught by a series of the usual diagrams, circles, elliptic arches, &c. &c., which are followed by the perspective of shadows, aerial perspective, and instructions relative to sketching from nature. We would gladly see a more general attention paid to aerial perspective, which is so often overlooked by men even of eminence, when certain effects are to be obtained. The author quotes with good effect Leonardo da Vinci, whose fragments evince his extraordinary acumen and ingenuity in establishing natural facts, although sometimes a little loose, if the following passage be rendered correctly:—"The air which is between the earth and the sun, when it rises or sets, will always dim the object it surrounds more than the air anywhere else, because it is whiter." It is sufficiently clear that the old Florentine understands the effect, but seems to have had some odd crotchets about the cause. This book contains much valuable information of that kind indispensable to any degree of excellence in drawing and painting.

**THE HAND-BOOK OF WATER-COLOURS.**—By W. WINSOR and H. C. NEWTON.—Published by TILT and BOGUE.

This little book describes the effects of colours as employed in water-colour art, the sources whence they are derived, their sympathies, &c., but does not anywhere assume the tone of instruction with respect to their application. We are persuaded that the colour manufacturers could offer much valuable information to the artist: all the great colourists were manufacturers of their own colour, and in many instances chymists; hence their particular excellence. In the first sections of the little work the colours are arranged under the three heads, mineral, animal—and vegetable, after which they are separately treated. In speaking of the three primitive colours, this passage occurs:—"The theory, that the three primitive colours afford all the compound tints by admixture is doubtless philosophically correct, and is very useful in its reduction to practice as a means of instruction, but if we suppose that by selecting three known colours we shall be able to match by their means the tints we observe in the works of a finished artist, we shall find ourselves in error. In order to carry out this theory completely, we must suppose ourselves in possession of pigments much more perfect than any yet discovered, and so absolutely transparent, that a compound formed of all three shall have no turbid or milky appearance, otherwise the deep tones so valuable to the painter are not attainable. For instance, to form a compound brown of three primitive colours equal to Vandyke brown, we should require a red

as pure in tint as the finest vermilion, and perfectly transparent—a description of colour to which we make no approach.

**A HAND-BOOK FOR WESTMINSTER ABBEY.** By FELIX SUMMERLY. Publishers, BELL and WOOD.

A valuable companion to the Abbey, written in a pleasant style, full of useful descriptions, and abounding in old traditions. We refer to it chiefly to notice the interesting fact, that the "fifty-six" illustrations—an unusually large number for so small and cheap a book—are engraved from drawings on wood, exclusively by ladies. They are all creditable, while some are of a very excellent order. A more agreeable or suitable employment for ladies it would be difficult to find; and in these days, when occupations for them, short of those that are menial, are very limited indeed, we rejoice to find such unequivocal tokens of ability.

**TITIAN.** A Novel, in 3 vols.

It is a rare event for us to be called upon to notice a work of this class, but the novel in question is intimately connected with Art, and especially interesting to artists. It is from the pen of Shelton Mackenzie, LL.D., and is an attempt to direct the growing feeling of the public towards the Arts into a wholesome channel, by blending reality with fiction. A more eloquently written, or a more deeply exciting story, we have never read. We shall endeavour to do it justice next month.

Our remarks upon the Exhibition at the British Gallery have been so much extended, that we are compelled to postpone the insertion of several reviews in type. Among them are those of the 8th part of "Roberts' Holy Land;" the volume of "Sketches by Sir David Wilkie;" Haydon's "Duke of Wellington on the Field of Waterloo," &c. &c.

#### TO CORRESPONDENTS.

**VIGILANS.**—We cannot agree with our correspondent in considering Mr. Eastlake bound to answer any queries that may be put to him by any anonymous writer. It is, we think, amply sufficient if he express himself willing to do so (which he has done in most explicit terms), when he has assurance that information is required for a useful and not a harmful purpose. We trust our correspondent will see this matter in its proper light—and, if he really require to have his doubts cleared up, he will take the only proper course open to him. We are, however, justified in stating, upon authority on which we can rely, that THE NAMES OF THE JUDGES WILL BE MADE PUBLIC.

We have to acknowledge the receipt of a letter signed "James Fahy, Hon. Sec. to the General Meeting of Artists." It was received on the 23rd (its date is the 21st) the day but one before our going to press. We cannot, therefore, give it insertion in this number; neither should we think it right to do so without accompanying it with some remarks, which must be the result of inquiry that will take time.

A paragraph in our last number having seemed to Mr. Moon to have reference to him, we were called upon by that gentleman to examine the documents in his hands, in order that we might satisfy ourselves of the utterly unfounded nature of a suspicion that he kept to himself certain royal gifts, intended for other persons. We have done so; and cannot for a moment hesitate in according to him the full justice he demands. The gifts are two—one from the Emperor of Russia, the other from the King of France; and both were undoubtedly transmitted to him as the "publisher" of the works he had presented to their majesties; they were sent and delivered in a manner that cannot leave the remotest doubt on the subject. All who know Mr. Moon will know this "inquiry" to have been needless.

The artist who looked for the "Studio in Tottenham-court-road," would have found it by turning round the corner.

The poem on "Cunningham's Burial" is in type.

It is in the power of any anonymous scribbler who can write—after a fashion, to offer an insult under the signature of "Fair Play," or any other; but such persons, generally, would as soon eat their shoes as sign their real names.

We are requested to point attention to the fact, that in the list of pupils who received Premiums at the Royal Dublin Society there were three who received MEDALS FOR SUPERIOR MERIT—their names were ROBERT GEORGE KELLY, CHARLES V. KELLY, and EDMOND FITZPATRICK.

A correspondent will feel obliged by receiving information concerning a Portrait Painter of the name of J. LINTON—one of whose works, painted in 1683, is in the possession of our correspondent.

We must decline printing the letter of "W." We should have enough to do, if we were to publish opinions, *pro* and *con.*, upon every topic that comes under our notice.

Mr. Fairholt will next month reply to two letters respecting "Costume."

**THE CHINESE COLLECTION**, Hyde Park-corner.—Consisting of objects exclusively Chinese, surpassing in extent and grandeur any similar display in the known world, entirely filling the spacious Saloon, 225 feet in length, and embracing upwards of Fifty Figures as large as Life, all fac-similes, in their native Costumes, from the highest Mandarin to the blind Mendicant; also many Thousand Specimens, illustrating the Appearance, Manners, and Customs of more than Three Hundred Million Chinese, is NOW OPEN, from Ten till Ten.—Admittance, 2s. 6d; Children under Twelve, 1s.

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2. Each Candidate is required to put a motto or mark on the back of his drawing, and to send, together with his drawing, a sealed letter containing his name and address, and having on the outside of its cover a motto or mark similar to that on the back of the drawing. The letters belonging to the drawings to which no premium shall have been awarded will be returned unopened.

3. The title of the subject of each drawing, together with the quotation, if any, to illustrate it, must be affixed either to the back or front of the drawing.

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Works—15, Wellington-street, North Strand.

### CALIGRAPHY.—NEW DECORATIVE

ART.—JOHN CRAIK, Teacher of Caligraphy in the Academy of the Royal Burgh of Dumfries, begs most respectfully to announce to the Nobility, Gentry, and Public in general, that he continues to compose and execute varied Ornamental Designs in Caligraphy with the common pen, in a manner peculiar to himself, without being guided by the pencil, consisting of figures of Animals and varied Ornaments of all kinds. The great facility J. C. has acquired in producing these designs (from Twenty Years' practice) is such, that he can design, compose, and execute, in the short space of 48 hours, 30 yards of Room Papering, suitable for internal decorations of Drawing Rooms, Lobbies, Libraries, Fire Screens, &c. &c. &c. Examples of these novel designs can be forwarded to any part in Great Britain, free of charge, by a remittance of half a sovereign.

Ladies' Albums, decorated with the pen (or designs forwarded to any part) by J. C., with varied Ornamental Figures of all kinds and colours, Plain and Ornamental Caligraphy, &c. &c.

P.S. J. C. had the honour of dedicating a Specimen of his Art to the Queen and Prince Albert, which was most graciously received and much admired by her Majesty and the Court.—See Literary Gazette, 1218, 23rd May, 1840; 1st August, 1840; and 14th May, 1842.

Nith Lodge, Dumfries, 9th March, 1843.

## THE ART-UNION.



LONDON, APRIL 1, 1843.

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NOTES ON BRITISH COSTUME.  
PART THE FOURTH.

BY FREDERICK W. FAIRHOLT.

## YORK AND LANCASTER.

The effigies of Henry IV. and his Queen, Joan of Navarre, in the Chapel of St. Thomas-à-Becket, Canterbury Cathedral, are elegant instances of a style of royal costume, uniting richness, grandeur, and simplicity. The king's dalmatic is ornamented by a simple border, and has at the sides an opening similar to a pocket-hole, surrounded by a richly-wrought border; a sort of tippet, or cape, envelopes the shoulders and reaches to the waist; the sleeves of the dalmatic are wide, and display the tighter sleeve of the under tunic, with its row of buttons and its rich border at the wrist. The royal mantle is full and flowing, with a plain narrow border, fastened across the breast by a richly-jewelled broad band, secured to lozenge-shaped clasps of elaborate workmanship, and from which descend cords and tassels. But the most beautiful portion of the "Glory of Regality" exhibited on this effigy is the crown, surrounded by oak-leaves and fleur-



de-lis, and which could scarcely be more appropriately conceived as the diadem of a monarch claiming territory in France as well as Britain.

To this splendid bauble Henry clung with characteristic fondness, and, although so indirectly obtained, endeavoured to sooth his latest hours by ordering it to be placed upon the pillow of his deathbed. Few monarchs could cling to the outward display of power with greater pertinacity and more unfeigned delight than Henry; under this influence he adopted for his motto or device the word "Soverayne," and introduced the collar of SS., the initials of that impress, to be worn by his nobles; an ornament and a motto frequently repeated on his tomb.

The Queen's dress is simple—a long gown, open at the sides, and displaying the jewelled girdle beneath, and ornamented by a row of large buttons richly chased, with a flowing mantle secured by a cord, a collar of SS. round the neck, and the hair incased in a caul of jewelled network, from which a veil descends, complete her costume, which, like that of the king, is rich and majestic. The crown is similar to that of her husband.

The very singular gown, open at the sides, and displaying the dress beneath, and the girdle that confined the waist, as worn by Queen Joan, is first observable on monuments of the time of Edward III. It is clearly seen on the effigy of that monarch's daughter, Blanche de la Tour, in Westminster Abbey, and also upon one of the females on his tomb. The effigies of Beatrice Countess of Arundel, Lady de Thorpe, the Countess of Westmoreland, and others in Stothard's "Effigies," display the fashion with great perspicuity. A fine example has been selected for engraving here, from the Royal MS. 16, G 5. It will be



seen that the figure to the left in this cut is habited in one of these singular dresses; while the female confronting her wears a simple tight-fitting gown or cote-hardie, with a girdle loosely encircling the waist, and joined in the centre by circular clasps, from whence hangs an ornamental chain. This may be considered as the fair average costume of a person of the better class; and the lady beside her displays that of the wealthy and noble: it is the same in form, but has, in addition, the sideless gown, with its facing and border of fur; it appears to cover the front of the body similar to a stomacher, a row of jewels running down the centre, in colour green, blue, and red, alternately. \* The ermine appears also to line this robe, and it may be seen distinctly where it is lifted. This dress, in the original, is coloured of a deep ultramarine blue, while the tight-fitting gown beneath, similar to the one worn by the other female, is of "Baudékyn," or cloth of gold; † the girdle round the

\* It is sometimes confined to the hip on each side by a jewelled brooch, as in the effigy of Lady Beauchamp of Holt, in Worcester Cathedral, engraved by Mr. Hollis in his "Monumental Effigies."

† Cloth of Baudékyn was cloth of Baldach, or Babylon, whence it was originally brought. It was the richest kind of stuff, the web being gold and the wool silk, with embroidery.

hips is seen at the opening on each side of the dress, which is long and capacious at bottom, trailing on the ground and completely hiding the feet. This peculiar costume continued in fashion until the reign of Henry VI.



The male costume of Henry IV.'s reign is here delineated from the illuminations in a little calendar of the year 1411, preserved in the Harleian collection, and numbered 2332. In the original MS. they represent a winter and summer month. The elder figure, seated in his chair, is an interesting example of the costume of that class of the community whose lives were in "the sere and yellow leaf." He wears a dark cap or hat, turned up behind only, so that it forms a projecting point or shade for the eyes in front: such hats were worn until the latter part of the period of which we are treating. \* A close-fitting hood envelopes his head and shoulders, having buttons down the front. A long gown, very similar to that worn during the reign of Edward I., already engraved in part 3, but tighter in the sleeve, completely envelopes the body; it is fastened by a row of buttons in front, and the sleeves are secured by a similar closer row from the elbow. By looking at the younger figure we shall perceive that the great excess of cloth in sleeves and gowns, so glaringly visible in the previous reign, had a little abated. The gown or tunic reaches only to the knee, where it is cut into the form of leaves; in the original delineation it is of a dark chocolate colour, and is secured round the waist by a close-fitting ornamental girdle. The wide sleeves are of a different colour, and are generally light when the body of the dress is dark, or *vice versa*; the juncture at the shoulder being slightly ornamented. Tight hose, and boots reaching above the ankle, which are deprived of their enormous *crackoives*, or long-pointed toes, finish the dress, which is much less foppish than that worn during the reign of Richard II. The hair is parted in front, and curls at the sides; and in some instances we find the gentlemen confining their locks across the forehead by a very feminine jewelled band.

Sumptuary laws of a stringent kind, for the regulation of excess in apparel, were revived with considerable additions during this reign, by which the costume of the members of the community was sought to be regulated by the rank or riches of the wearer. No person of lower estate than a knight banneret was by these enactments permitted to wear cloth of gold or velvet, or to appear in a gown that reached to the ground, or to wear large sleeves, or use upon his dress the furs of either ermine or marten; while gold and silver ornaments were strictly forbidden to all who were not possessed of two hundred pounds in goods and chattels, or twenty pounds per annum. Gowns and garments cut into the form of leaves and other figures at their edges, or or-

\* During the recent rage in France for all things connected with the "Moyen Age," these hats were resuscitated; and two years ago, were pretty commonly worn in Paris; they were formed as above described, and accorded better than might be expected with modern costume.



namented with letters or devices, were altogether condemned, and declared forfeit to the king, while the unlucky tailor who manufactured such finery was rendered liable to imprisonment during the royal pleasure!

The effect of these severe enactments very much resembled stage-thunder, which may startle us at first by its loudness, but its utter harmlessness soon composes the nerves. The perfect inattention showed by all classes of the community to any of these laws, rendered them complete dead letters on the Statute-book, where they lay "all sound and fury, signifying nothing." Occleve in his valedictory poem on the pride of serving-men and their wastefulness in clothing, declares his horror at seeing them walk in robes of scarlet twelve yards wide, with sleeves hanging to the ground, and bordered or lined with fur to the value of twenty pounds or more, declaring that they see no merit or virtue in any man but him whose array is outrageous. He adds:—

"Also there is another new jett,  
A foul waste of cloth and excessive;  
There goeth no less in a man's tippet  
Than a yard of broad cloth by my life."

He then asks how such menials are to assist their masters, if they should be suddenly assailed, when their

"—arms two have right enough to do,  
And somewhat more, their sleeves up to hold?"  
He declares they have thus rendered themselves as unserviceable to their lords as women, and satirically declares what he considers to be their only utility in the words—

"Now have these lords little need of brooms  
To sweep away the filth out of the street,  
Since side \* sleeves of penniless grooms  
Will it up lick, be it dry or wet."

These literary gentlemen of the middle ages at least practised what they preached, as far as we can judge from their "lively effigies" still remaining to us. John Gower—"the moral"—who died in the year 1402, lies buried in St. Saviour's, Southwark; he is habited in a plain gown, tightly enclosing the neck, and having sleeves fitting easily but not widely; this gown hangs to the feet, which it completely covers, being secured down the front, from the neck to the bottom, by a single row of large buttons. He wears no girdle, and no other article of his dress but this simple gown is visible. His only ornaments are the collar of SS. and a fillet confining his hair, upon which is inscribed, "Jhu. mercie," the clasped hands and simplicity of figure and face admirably portraying, in obvious truthfulness, a man who did much good in his own day, and who looked upon God's gift of poesy, intrusted to him, as a high and holy thing not lightly to be used, but for his glory and the good of man.† Geoffrey Chaucer, who

\* Side-sleeves are wide sleeves. The word is still used with that signification in Northumberland among the commonalty, the tailor being admonished, when a capacious garment is wanted, "to myke it *eyde* enough." I have this on the authority of a resident in that part of England.

An ignorance of this meaning of the word has rather puzzled some commentators on our old poetry. In Ellis's "Specimens of the Early English Poets," is printed a curious poem on the power of money, personified under the form of "Sir Penny," and, among many other instances, his success with the ladies is declared:—

"Long with him they will not chide,  
For he may get them *trail side*  
In good scarlet and green."

The editors inquire in a note whether the phrase in italics means that they may "wear trailing gowns." It plainly means that a superabundance of finest cloth may be procured through the intervention of this puissant knight.

† I remember—and it is always a painful remembrance—Gower's tomb, in its original station, in the nave of St. Saviour's, on the north side. It might be truly called "magnificent in decay;" the entire tomb and its ornaments was elaborately painted and gilt, while elegantly-designed figures of Charity, Mercy, and Pity were painted in fresco behind, encircled by scrolls, upon which the inscriptions were painted that now appear upon that part of it where these figures once were; for the tomb has been moved within the last few years, and every trace of painting and gilding obliterated by a ghastly coat of white colour, that has for ever destroyed this interesting and beautiful relic of antiquity, "by guardian hands depraved," in the progress of ignorant improvement—"a deco for the phrase!"

alludes to him with that affectionate respect which true genius can always afford even a humble fellow-labourer in the same field, is depicted by Occleve from his own memory of this master-spirit of the age. His dress is similar to that of Gower, except that his gown is scantier (showing his short boots), and his sleeves wider; he also wears a hood. This portrait has been frequently engraved, but the best one in existence is that in Sloane MS. 5141, and which has been beautifully engraved and coloured after the original, in Shaw's "Dresses and Decorations." Occleve is also very soberly habited, as befits a scholar and a gentleman.

Strutt has copied, in his "Regal Antiquities," pl. 39, a very curious illumination from the Digby MS., No. 233, in the Bodleian Library, at Oxford. It represents Henry seated on his throne, and receiving a copy of Occleve's "Regimine Princeps" from its author; he is surrounded by his courtiers, one of whom is particularly remarkable for the dress he wears, which is party-coloured, diagonally across the body, the upper half dark, with its sleeve; the lower part light, with the opposite sleeve; and he also wears a hat looking two centuries more modern than the era of the fourth Henry.

Of his son and successor the monumental effigy still remains in the Abbey; but, unluckily, the head was formed of silver, and was, therefore, too tempting a bait for the ecclesiastical spoliators of the 17th century, who ruthlessly consigned it to the melting-pot. The robes worn by this figure are similar to the ordinary regal costume of British sovereigns at this period, but are void of all ornament or embroidery. Above the tomb are suspended (after the usual fashion of interments during the age of which we are speaking) the helmet and shield of the king, with the saddle upon which he may have sat during some of his glorious victories; the helmet is a tilting-helmet, such as was usually worn over the bascinet, in times of peace, during a tournament or joust; and therefore we must not, in this instance, imagine we gaze upon

"—the very casque  
That did affright the air at Agincourt."

We are not however without a likeness, small and minute though it be; for among the MS. in Bennet College Library, Cambridge, there is one volume which was presented to Henry by John de Galopes, Dean of the Collegiate Church of St. Louis, in Normandy, and which has an illumination representing the presentation of the volume to the sovereign on the throne, attended by his courtiers. It is a curious and valuable picture, and has been engraved by Strutt in his "Regal Antiquities," pl. 40.\* The king's dress is chiefly remarkable for the singular girdle he wears, which has suspended from it, at regular intervals, by ornamental chains, a series of circular pendants; a fashion which appears to have been indulged by the gentlemen of the day, and to have continued until the reign of Henry VII., for we meet with similar rows of hanging ornaments surrounding the waist in illuminations during the whole of this period.

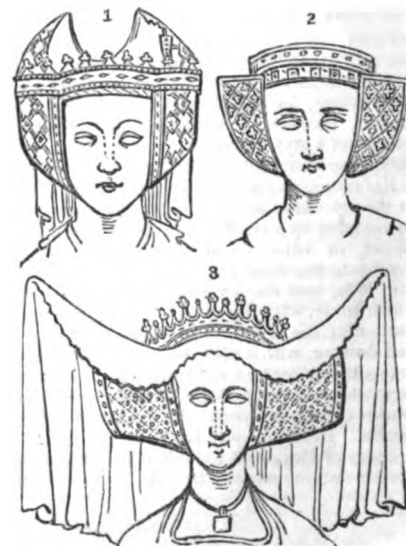
A curious example of these odd decorations occurs in the engraving here copied [next col.] from Royal MS. 15, D 3. The gentleman wears a baldric slung across his person from his right shoulder, and reaching to his left knee, which is decorated in its entire length with a series of small bells, hanging by loops, so that the gallant gentleman must, upon the slightest motion, have rivalled a team of waggon-horses, to whose bells those upon his baldric bear an exact resemblance. It will be seen that his dress, with this excep-

\* There is a portrait in the British Museum, bequeathed by Dr. Andrew Giffard, said to be of Henry V. It of course is not so old as the era of that prince, but it bears marks, in the cut of the hair and other minor peculiarities, sufficient to warrant a supposition that it was copied from some authentic original, of a more perishable character, perhaps, and which this might be intended to perpetuate. It is worth consideration, but perhaps may not thoroughly be relied on, although it has been frequently engraved.



tion, varies in no essential particular from the dresses of the previous reigns of Richard II. and Henry IV.; while that of the lady is similar in the head-dress, which had become decidedly square in its shape; the tight-fitting long-waisted gowns were pretty generally discarded, and the waist became gradually shorter, while the sleeves were again extravagantly wide and long.

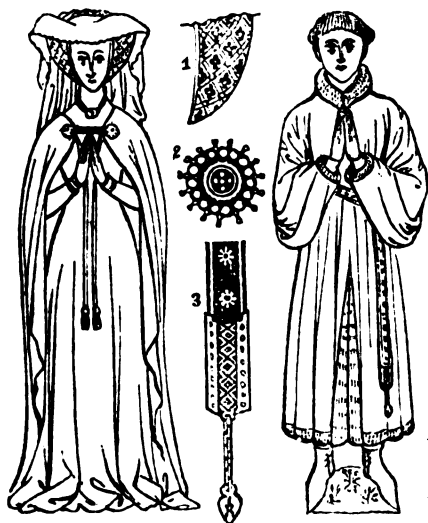
The head-dresses of the ladies during this period were the most remarkable and striking novelty in fashion adopted, and which continued varying in absurdity and monstrosity until the death of Richard III. It is impossible to conceive anything more preposterous and inconvenient than some contemporary representations of this fashionable head-gear. The annexed engraving will however convey an idea of these things much better than pages of description, selected as they are from effigies of "ladies sayre," who gloried in displaying such inventions surmounting their fascinating countenances when they walked the earth. Fig 1. is from the tomb of Lord Bardolf (circa 1408), and his Lady Joan,\* whose head-dress very clearly



shows the horned additions to the golden caul at the sides of the head, which had remained so long in fashion, and which is now surmounted by these ugly elevations, from which hangs a small veil behind the head. Fig. 2 is a little less ugly and unassuming, and is worn by Catherine, Countess of Suffolk, and wife of Michael de la Pole, who died during this reign at Harfleur, while serving in Henry's French

\* Described in Stothard's "Monumental Effigies" as the supposed effigies of Sir R. Grushill, but which have been, since that work was finished, correctly ascribed to Lord Bardolf by Mr. Kempe.

war. This lady's dress is altogether simple and unpretending. No. 3 is, on the contrary, as extravagant an example of the fashion carried to excess as now remains to us, and is exhibited on the effigy of Beatrice, Countess of Arundel, in the church at Arundel, who died 1439. Her head-dress is altogether in the extreme; the side ornaments of the face are preposterously large and ugly, while the veil that covers them is stretched out to its full extent, and supported probably by wires. The coronet above, of equally enormous proportion, descends from the forehead down the back of the head, and completes a head-dress that in size endeavouring to be sublime, has certainly taken the one step farther, and reached the ridiculous.



The engraving here given, from a brass in the church of Kingston-on-Thames, will afford a good example of the costume of the middle class and gentry of this period. It has been engraved from a sketch I made about twelve months since, when it was uncovered, after very many years' concealment, and it has not been before engraved that I am aware of. The gentleman and lady are in dresses plain, but elegant in some of their details, which have been engraved on a larger scale between the figures, fig. 1 being one side of the caul of the lady's head-dress; fig. 2, the brooch confining her mantle; and fig. 3, the end of the gentleman's girdle, with its beautiful pendent ornament attached by a chain.

During the troublesome period that succeeded the death of Henry V., until peace was again established by that of Richard III., it would appear as if the minds of the English nobility and gentry sought relief in the invention of all that was absurd in apparel, as a counter-excitement to that feverish spirit engendered by civil war. All that was monstrous in the past was resuscitated, and its ugliness added to by the invention of the day, until ladies and gentlemen appear to be mere caricatures of humanity. To detail or depict one-half of their doings, would be impossible in thrice the space I have to devote to the subject. It has been done, however, by a contemporary hand; and any person who can obtain a sight of a very curious volume in the Harleian Collection, marked 2278, may see enough to convince him of the lengths to which the votaries of fashion now carried their whims. The volume is a small quarto, full of splendidly-coloured and richly-gilt illuminations, and is the very volume given to Henry VI., when he passed his Christmas at Saint Edmundsbury, by William Curties, who was then abbot of the monastery there. The volume is a life of St. Edmund, by the famous John Lydgate, written in tedious rhymes, for his Majesty's especial gratification.

Specimens have been selected from the costume exhibited in this volume, for the use of those persons who may never see the original, and which give a fair idea of that generally depicted.



"*Hommage aux dames*," let us consider the ladies first, who seem to have had a fixed determination to render themselves the most conspicuous of the sexes, by the variety, size, and capacious form of their head-dresses. The group here engraved is exactly copied from the volume described, without the slightest attempt to correct it in any particular, and well exhibits the fanciful variety indulged in by the fair wearers. The most unpretending head-dress is that worn by the foremost of the group. The heart-shaped one of the lady to her left is of very common occurrence; which is also the case with the turban worn by the farthest figure of the group. The other lady, whose forehead is surmounted by a pointed *coiffure*, is by no means so ungraceful as many of her contemporaries. The dresses, it will be observed, are worn long and full, with sleeves wide, and tight at the wrist, or in the opposite extreme; of both which fashions we see examples here. The ladies' gowns are trimmed with fur at the wrist, round the neck, and sometimes round the seam at the shoulders. Their waists are exceedingly short, giving a very long and ungainly appearance to the lower part of the figure, at the expense of a compressed look to the upper portion.

The head-dresses of the ladies can, however, be but slightly understood by a single engraving; they exist in so many varieties, and appear to have been constantly on the change, while vari-



ous patterns were adopted by various gentlewomen; and a group of them collected together on any great public occasion, must have presented a very singular assemblage of forms. A few more are accordingly given of the most ordinary kind, all selected from the same manuscript. Fig. 1 is a horned *coiffure*, which may be said to be "strangely and fearfully made," and of a pattern that excited the ire of the sober-minded satirists of the day to an irrepressible pitch. The ladies were declared to carry about with them the outward and visible sign of the father of all evil, proudly, triumphantly, and without shame! Lydgate, the monk of Bury, the most celebrated poet of the day, set his never-wearied pen to the task of condemnation, and produced a ballad against them—"A Ditty of Women's Horns"—the gist of the argument, and burthen of every verse being an announcement that

"Beauty will show, though horns were away."

He declares that—

"Clerkes record, by great authority,  
Horns were given to beasts for defence;  
A thing contrary to femininity,  
To be made sturdy of resistance.  
But arch wives, eager in their violence,  
Fierce as tigers for to make affray,  
They have despite, and act against conscience.  
List not to pride, then horns cast away."

He then excuses himself to the ladies for what he considers a justifiable condemnation, quoting the example of Scripture characters, his last verse alluding to the

"Mother of Jesu, mirrour of chastity,  
In word or thought that never did offence,  
True exemplar of virginity,  
Head spring and well of perfect continence;  
There was never clerk, by rhetoric nor science,  
Could all her virtues rehearse until this day;  
Noble princesses of meek benevolence,  
Take example of her—your horns cast away."

Nothing, however, that could be said, sung, or written, appears to have had the effect of preventing these fashions from becoming universal.

The turban of fig. 2 is pretty frequently seen of true oriental form, and certainly much less extravagant in its proportions. A simple roll of cloth sometimes encircles the head, the hair being brought through its centre, and allowed to stream down the back, as in fig. 3. A front view of a forked head-dress, with its small hanging veil, is seen in fig. 4; and fig. 5 exhibits another variety of the same fashion, less acutely pointed, and modified in the centre.



The dress of the gentlemen may be comprehended by an examination of the above figures, selected with a view to display the most ordinary and least whimsical and extravagant costume then worn. That of the gentleman with the dog varies but little from the fashion that had commenced so long previous, except in the cap, which is composed of a thick roll of stuff encircling the head like a turban, and styled a roundlet, having to its inner edge a quantity of cloth attached, which covers one side, while a broad band of the same material, secured to the other, hangs down to the ground, unless tucked in the girdle or

wound round the neck with the end pendent behind. The cap is frequently seen suspended by this band at the back of the wearer, and thus preventing it from falling, which would appear to be the legitimate use and intention of the invention. The figure opposite has a similar cap with its band or "tippet;" his sleeves are remarkably wide, and cut into ornamental escallops; the girdle confining the waist being remarkably low, in contradistinction to that adopted by the ladies, and which sometimes is seen encircling the hips, giving the body an exceedingly swollen and ungainly appearance. The central figure behind exhibits the fashion, now universal, of closely shaving the face and cropping the hair above the ears, giving an amount of meanness and harshness of feature, to the effigies and delineations of the period, very unpleasant to view. This gentleman wears the sleeves "shaped like a bagpipe," which come in for their fair share of monkish censure, as receptacles for theft, when worn by servants and fashionables of questionable character, who haunted public places in the pursuit of what Falstaff calls their "vocation."

There is no monumental effigy of the unfortunate Henry VI., who, loving retirement and religious seclusion, was denied their enjoyment living, and knew no rest in the grave. The body was conveyed from the Tower to St. Paul's, and then buried at Chertsey, whence it was again removed to Windsor, to allay the uneasiness of Richard III., who was annoyed by the popular belief of miracles effected at his tomb. When Henry VII. wished to remove it to Westminster, it appears that it could not be found.

Of the representations of this monarch, his queen and court, the best is that to be found in the Royal MS. 15, E 6, which depicts John Talbot, Earl of Shrewsbury, presenting a volume of romances to the king and queen. It has been engraved by Strutt, in his "Regal Antiquities," and by Shaw, in his "Dresses and Decorations;" the tapestry supposed to represent these illustrious personages in St. Mary's Hall, at Coventry, also engraved in this work, is of a later date, probably of the time of Henry VII. In the volume we have used for our examples of costume there is also a representation of Henry. The painting formerly at Strawberry Hill, and supposed to represent the marriage of Henry with Margaret of Anjou, is certainly of a later date, if it does represent the marriage of Henry at all, which is not positively ascertained.

[We are reluctantly compelled to break this division of the subject, and postpone its continuation until next month. A variety of matters are pressing upon our attention, and demand space. At the same time, we must admit that we are scarcely rendering justice to Mr. Fairholt, whose train of argument and illustration is thus prejudicially interrupted.]

#### ART IN CONTINENTAL STATES.

**ITALY.—ROME.—Mr. Wilson.**—The English architect, Wilson, came here making researches into the old manner of painting in fresco, with a view to its being applied to adorning the new buildings for the English Parliament.

**Mr. E. Hauser's Cartoons for the new Basilica near Birmingham.**—Edward Hauser, the painter, of Basle, has designed the cartoons intended to be painted in oil in the new Basilica erected by the celebrated architect Pugin, by desire of Lord Shrewsbury, near Birmingham. The principal design is a Last Judgment.

At the feet of the Saviour appear the seven angels, four of them blow trumpets, while the other three unfold rolls, on which words from Scripture are written. One of the blessed receives from an angel a crown of life, while another brandishes the rod of condemnation. The newly-risen form beautiful groups, among these are the wise virgins, and a soul yet in the grave is holding the emblem of salvation. The designs are greatly admired; the artist has shown much talent in adapting them to the forms of the walls.

**The Fesch Gallery.**—Part of Cardinal Fesch's gallery will be sold publicly in April, the remaining pictures will also be sold by auction next season.

**Camuccini.**—The well-known and admired artist Baron Vincenzo Camuccini having, on account of declining health, resigned his chair and appointment as general inspector of the public paintings at Rome, the Pope has appointed in his room, to the first chair in the academy of St. Lucca, the Cavalier Filippo Agricola.

**BOLOGNA.—Statue of Rossini.**—The city has decided that the monument to Rossini shall be placed in the Liceo Filarmonico. It is to consist in a statue representing the genius of music crowning the bust of the celebrated composer. On the pedestal is the date of Rossini's admission, as student of music, in the Liceo Filarmonico of Bologna, and that of his appointment, by the city, to be the perpetual director of that famed establishment. Near the base appears a winged child opening a book, where are inscribed the names of all Rossini's works. The whole is to be executed in white marble, and the design and execution are both placed in the hands of Professor Barruzzi, of the Bologna Academy of Fine Arts.

**J. Sohn's New Plastic.**—The Bavarian sculptor and modeller, Julius Sohn, of Munich, residing here, has discovered a plastic material, admirably adapted for modelling or copying works of sculpture. It is extremely soft, pliant, and capable of taking a form. When dry it does not crack; it receives any colour, and becomes tolerably hard. The works of Swankhale have been rendered popular here by means of the copies made by M. Sohn. The Academy of Sciences had ordered this plastic mass to be proved by the chemists Dumas and Gauthier, and their report has been pronounced so favourably to the invention, that its general adoption is anticipated. The Bavarian ambassador sent an account of it to the Royal Academy of Fine Arts at Munich.

**FRANCE.—PARIS.—M. Brian's Bust of M. de Lamarline.**—This sculptor, who obtained the grand medal at Rome, has finished the bust of the poet Lamarline for the city of Arles, where it will be placed in one of the principal squares.

**Tomb of Napoleon.**—We omitted last month to mention that the foundation-stone of the tomb of Napoleon in the Invalides was laid by the King early this year. Coins were placed in a box sealed within the stone; about two hundred workmen are now employed in the works under the direction of the architect, M. Visconti.

**The Homograph.—Mechanical Drawing.**—M. Burnier, formerly a pupil of the Polytechnic School, has submitted for the examination of the Academy of Sciences an instrument for drawing in perspective from nature, which he calls "The Homograph." Nothing can be more simple than the composition of the homograph, and the facility of its application distinguishes it from all other instruments of the same kind. It can be used to produce drawings on any scale up to the natural size of the object. Should this account be fully realized by further experience, the invention is indeed a great one.

**The Painter David.**—A petition has been presented to the Minister of the Interior by M. David, of Angers, having for its object to remove the remains of the celebrated painter David from Brussels to Paris.

**BELGIUM.—BRUSSELS.—Coloured Daguerreotype.**—The painter Lechi, of Milan, who has discovered a mode of preserving the colour in copying pictures by the daguerreotype, is now here making copies of the best pictures of Rubens, Vandyke, &c. Many miniature copies of an oil picture are produced in one day.

**BERLIN.—Prof. Rauch's Model of the late Prussian King.**—A most interesting sight was exhibited here; but alas! only for two days, in the studio of Professor Rauch. It was the clay model of the monument of the late King, to be placed in the mausoleum of Charlottenburg, beside that of his beloved Queen Louisa. Like that celebrated one, which was the first step in the increasing fame of Prof. Rauch, this monument is extremely simple. The dying sovereign is extended on a couch, wrapped in the military cloak it was always his custom to wear, a symbol of the long struggle for freedom which distinguished one part of his life. The features have a mild and earnest expres-

sion; and in the whole there is a character of solemn simplicity which is very affecting.

**The Shield of Hercules.—Max Wideman.**—The attention of the artistic world here and at Munich, where the work was exhibited, has been strongly attracted by a model for the Shield of Hercules, the production of a young sculptor, Max Wideman. The model is intended to represent the Shield of Hercules, as described by Hesiod; whether taken from reality, or his own fancy, remains, we believe, undecided. Classical scholars consider its design to be by a series of cosmogonical types to present a history of the world, and, taken in this view, Herr Wideman has erred in altering, in some degree, the position of the series of subjects as laid down by Hesiod; but the execution of the work, the invention, and the manner in which the proportions are preserved, has met with general admiration; and if the critics find some faults, they seem willing also to hail a new star arising in the horizon of Art. The middle of the shield represents the great dragon and serpents, emblems of the early state of things; then come combats of wild beasts, gods and heroes; lastly, the Arts and happiness of civilized life, typified by a marriage procession round the last circle of the shield; the rim is the ocean, emblematic of its power to extend the blessings of civilized existence by intercourse with other countries. The place of the combats of wild beasts is altered in Herr Wideman's design.

**BAVARIA.—MUNICH.—The House of Castor and Pollux.**—The King intends to erect at his villa near this city, a fac-simile of the house called the house of Castor and Pollux, considered the most perfect found at Pompeii; fac-similes of every article found in it will be placed in their original positions, as they were in the various apartments when first excavated.

**RUSSIA.—Arts and Artists.**—Scarcely anything can as yet be said to be known in regard to the state of the Fine Arts in Russia, for, as far as they are concerned, travellers and tourists have made no inquiries, or, if they collected any information of the kind, have kept it entirely to themselves. Beyond a few names and meagre notices, apparently only got out of ordinary guide-books, they have communicated very little indeed. All the more welcome will be the publication lately announced by Nestor Kukolnik (the father, if we mistake not, of the popular dramatist and novelist of that name), which is to give a lithographic series of historical pictures, executed by Russian artists for various churches; and which will include an essay by the editor on the "Russian School of Painting." The term "school" sounds somewhat presumptuous, for what is at all deserving of such name seems hardly to exist at present, even admitting that there are some individual artists of ability in that country. At all events, however, the work will prove a contribution to the history of Art; and the illustrations will be recommended by novelty, if by nothing better. Another publication of equal, perhaps of greater general interest, is Sokolov's "Portrait Gallery," containing the likenesses and biographical notices of Russian artists and literary men; of these, the majority are still living, consequently, distinguished as some of them are by reputation, very few particulars are to be met with in print relative to the individuals themselves. Even of some, or, we might say, of most of those belonging to this department of biography who are deceased, scarcely any satisfactory account is to be obtained; although of field-marshal and generals, and other "illustrious obscures," the lives have been recorded with fatiguing minuteness. Among the artists to be included in this "Portrait Gallery," are Basin, Karl Briulov, Bruni, Ivanov, Venetianov, Vorobiev, Yegorov, painters; and the architects, Alexander Briulov, Glinka, Sviyazev, and Constantine Thon, besides some sculptors and engravers. Of literary names the list is very extensive, and comprises those of all the most popular writers of the present day. Omissions there may and must be; yet, on the other hand, there will be no intrusions of military and official characters—of persons whose eminence consists in their place, and who never leave a gap in the world when they die, nothing being easier than to fill their places up again.

**AFRICA.—TUNIS.—Palace des Bardes.**—Achmet Pacha, Bey of Tunis, has sent through his ambassador, M. le Chevalier Raffo, at Paris, the

sum of 8000fr., and a diamond of great value, to M. Læderich, as a mark of his satisfaction for the equestrian portrait he has painted of his highness, and which adorns the hall of the throne in the Palace des Bards. The Arts penetrate everywhere—even through Mussulman prejudices.

### OBITUARY.

#### PROFESSOR VERMIGLIOLI.

The Chevalier G. B. Vermiglioli, Professor of Archaeology, is dead. He was an academician of the Fine Arts, and a member of almost all the literary and scientific societies of Italy, and of other countries. He published many works on antiquities and on the Fine Arts during his long and honoured life, and to him we owe the best and most complete "Life of Pinturicchio," which we possess. Pinturicchio is one of the old masters, whose works most frequently pass for those of Raffaele in his second manner.

#### M. PEYRE.

Paris.—M. Peyre, Knight of the Legion of Honour and of St. Vladimir, honorary member of the Council of "Bâtiments Civils," chief architect to the third division of works of the department of the Seine, formerly Colonel in the Etat-Major of the National Guard of Paris, died in his 74th year.

#### C. BOULANGER.

The *Smyrna Journal* of the 8th of October records the death, on the 28th of September, of M. Clement Boulanger, painter, and member of the Scientific Commission under the direction of M. Terier, sent from Paris to explore the ruins of Magnesia, on the Meander. The commission were occupied, at the time of the death of M. Boulanger, in excavating a temple to Diana, destroyed, in ancient times, by an earthquake. Great labour in removing immense blocks of marble was required, and part of the works were obliged to be conducted standing in water. The reward of these labours were some magnificent friezes, entirely covered with sculpture; but M. Boulanger sunk under these great exertions, aggravated by the heat of the weather, causing inflammation of the brain. He was buried in the Greek Church of Scala Nova. The funeral was attended by the foreign consuls and residents. The ships in the roads, the fort, and the consulate, lowered their flags. Achmet Bey, the governor, sent his carriage to Magnesia for the use of the sick man, but it came too late.

#### DR. BETTERMAN.

Berlin.—On the 25th of October, the Consistorial Councillor, Dr. Betterman, celebrated for the services he lent to archaeology, by his labours on the Abrasa Gems. He died at an advanced age.

#### DR. H. HASE.

Dresden.—Dr. Heinrich Hase, High Councillor and Inspector of the Royal Gallery of Antiquities, &c., died here on the 9th of November, aged 54. He had long delivered lectures, which were largely attended, in the Academy, on the history of Art in Greece and Rome. In 1839, he undertook a journey to Greece and Asia Minor, the fruits of which will be found, we trust, among his literary remains. He was attended to his resting-place by a numerous train of friends, pupils, and admirers, and laid beside his intimate friend Karl Forster.

### THE LIVING ARTISTS OF ITALY.

SKETCHED BY A TRAVELLER.

Milan.

MY DEAR \* \* \*,—I shall not attempt any description of the works of those illustrious men to whom, in bygone times, Italy owed the revival and splendour of the Fine Arts. I shall confine myself to briefly mentioning those artists now living, not unworthy successors of their glorious forefathers, whose names, although familiar in their own country, are, I conclude from what you say, unknown in England, unless to those who have passed the Alps.

I will begin with Milan, the capital of fertile Lombardy, the not unworthy sister of far-famed Rome, Florence, and Venice, which I visited last, after having spent many months in traversing the various states of the *antiqua mater* of Arts and learning, and unremittingly studying the present condition of the Fine Arts.

As I have no pretensions to deep technical arguments, I can only give you what may be a guide to

you or your friends visiting the *ateliers* of modern Italy.

FRANCESCO HAYEZ, a Venetian by birth, but settled in Milan, is considered the first historical painter in Upper Italy. His works are stamped with decided originality. He imitates none, but has a crowd of imitators. His favourite subjects are taken from the middle ages. Amongst the most remarkable are 'Carmagnola,' 'Romeo and Juliet,' and 'Mary Stuart'; but 'The Younger Foscari's Farewell to his Family' is universally considered his *chef d'œuvre*; and it is indeed worthy of Byron's magnificent drama which inspired it. It is free from the fault of too cold and gray colouring which is sometimes charged in his other works. His drawing is always correct, and his composition simple, well-imagined, and careful in the most minute details. He was a pupil of the Academy of Fine Arts in Venice.

PALAGIO PALAGI, a native of Bologna, has removed to Turin, but his studio, which contains a splendid collection of antiquities, still remains at Milan, where he resided many years, and is liberally open to strangers. He is considered the founder of a new school of historical painting.

GIUSEPPE MOLteni is a Milanese. He holds the first rank as painter of portraits and *tableaux de genre*. 'The Chimney-Sweeper basking in the Sun on a Winter's Day,' 'The Christian Slave in the Harem,' 'The Happy News,' delight all who behold them, from the exquisite grace of their composition and their delicious mellowness. Molteni is still young. His effects of light and shade recall the manner of Rembrandt. His studio contains a choice collection of ancient arms, armour, and specimens of Egyptian, Etruscan, and Roman antiquities.

MASSIMO D'AZEGLIO, a Piedmontese, is the first landscape painter in Northern Italy, and is also distinguished amongst the literati. 'The Vendetta,' 'Ferrol,' 'The Fight of Barletta,' 'The Death of Montmorency,' amply support his reputation.

GIUSEPPE CANELLA, of Verona, is eminent in the same style. I was charmed with the freshness of execution displayed in his 'Sunrise in the Roman Campagna.'

LUIGI BISI, a Milanese, and a very young artist, has displayed great skill in colouring, light, shade and perspective in an 'Interior of Milan Cathedral.'

Sculpture flourishes in Milan not less than painting, there are 18 or 20 studios, three of which I cannot but mention.

POMPEO MARCHESI stands at the head of the sculptors of Northern Italy. Some of his works are in the highest style of art. I was particularly struck by his 'Venus disarming Love,' 'Flora,' 'St. Magdalen,' 'Innocence,' and a basso-relievo he executed for that beautiful monument, 'The Arco della Pace.' He is now engaged on a colossal group of ten figures, a commission from the Emperor of Austria, who intends to present it to the City of Milan to be placed in the new Temple of St. Charles.

ABRONDIO SANGIORGIO, (best known by the beautiful horses which draw the chariot of the goddess on the Arco della Pace.) BENDETTO, CACCIA-TORRE, and MONTI, of Ravenna, hold the next place.

'The Arco della Pace,' unrivalled in its kind, and the arch of 'Porta Ticinese,' both by Caguola; the 'Arcua,' a circus capable of containing thirty thousand spectators, the 'Galleria de Cristoforis,' by Pizzata, and the 'Temple of St. Charles,' by Amati, are noble specimens of modern architecture, worthy of the City of the Duomo.

The eminence which Milan has attained in the Arts, although only a provincial capital, is due not only to the Imperial Academy of Fine Arts and its enlightened professors, but to the refined taste of the wealthy citizens, in whose dwellings of many galleries may be seen the productions of modern artists, side by side with the glorious legacies of the old Italian school.

If the traveller should, as I had, have the good fortune to visit Milan at the time the annual exhibition of Fine Arts takes place, he will see a course of pictures and statues highly honourable to the old Lombard city, from Venice and Bologna, from Turin and Florence, nay, even from distant Rome.

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(To be continued.)

### CORRESPONDENCE.

#### THE "MEMORIAL" TO PRINCE ALBERT.

TO THE EDITOR OF THE ART-UNION.

SIR,—I quote the following paragraph from your last number:—"The artists have, we humbly think, carried their hostility much too far: they should have been content with expressing their dissent from the new system, and their confidence in the old. In memorializing the Prince Albert to change his mind, they acted, to say the least, indiscreetly, and they ought not to have been surprised to find it was of no avail."

If, Sir, this be asserted in ignorance, could you not easily have been better informed? But I confess I find it difficult to persuade myself that it proceeds purely from error. I presume, the editor of a paper professing to advocate the interests of Art should, where the character and motives of artists are attacked, be the first to defend them; that he should not, at all events, seek to place their actions in a disadvantageous point of view; and, least of all, that he should misrepresent them.

I am sorry it has fallen to the lot of one so inadequate as myself to make this reply; but the character of those gentlemen who deputed me at the general meeting alluded to demands, that I explicitly deny their having acted so "indiscreetly," or that they did so far forget the duty and respect due to the exalted station of his Royal Highness Prince Albert, as to ask his Royal Highness "to change his mind." Unacquainted as artists frequently are with matters of business, they are not so ignorant of the courtesies of life to have adopted such a proceeding; even their gratitude for the exertions his Royal Highness has made to elevate the Arts would, alone, have suggested a contrary course; and I shall be strictly speaking the truth in stating, that they did not memorialize his Royal Highness at all.

Their conduct being thus mistaken in your last number, you will doubtless do them the justice to insert this in your next. Unwilling as they would be to publish a correspondence that their own sense of honour dictates should be regarded as a private communication, the projectors of the scheme you advocate would be little honoured, and their cause less promoted, by dragging it before the public.

I confess it would have given me more pleasure to find you defending the large mass of the profession, present at, and represented by, the general meeting of December 17th, from the insults heaped upon them by the projectors of the National Art-Union, who, in advertisements on the 19th, instead of using the honoured name, granted them expressly to promote Art for its legitimate purpose, perverted it to the abuse of artists;—such a course would have secured you the esteem and gratitude of all, and the artists would have been convinced that they had an advocate willing, as they know he is able, to assert their right.

Yours, &c.,

JAMES FAHEY,

Hon. Sec. to the General Meeting of Artists.  
15, York Place Fulham-road, Feb. 21, 1843.

[After considerable hesitation we have resolved upon printing this letter addressed to us by Mr. James Fahey. We hesitated—not from any dread lest the insult it conveys should militate against our interests or excite ill-feeling towards us; but lest the discreditable style our correspondent has adopted should prejudice the great body, of which he is a very minor member. At the outset of our comments, we beg to apply to Mr. James Fahey a few lines from Shakespeare:—

"You the great too of this assembly!"

"For that, being one of the lowest and the poorest  
In this most wise rebellion, thou go'st foremost."

Mr. Fahey, it is clear, knows but little of the courtesies of society. The mode in which he addresses us goes far to convince us that, if to him was assigned the task of corresponding with his Royal Highness the Prince Albert, the correspondence was not so conducted as to be to the credit of the profession. Mr. Fahey may assert that his letter to the Prince was not a "memorial," and that it did not request his Royal Highness to "change his mind." He might have known that all official communications to royal personages are usually styled "memorials," whether so headed or not; and he will not deny that the design

\* In reference to the obnoxious advertisement of the 19th December, we direct Mr. James Fahey to the following passage in the Art-Union of January 1st:—"As if to prevent any after-concession, the projectors (of the National Art-Union) followed up the day's proceedings by the concoction of an advertisement which the artists could construe only into a deliberate insult to a large proportion of their members." That we "did defend the large mass of the profession present at, and represented by, the general meeting of the 17th," is evidenced by the following passage from our remarks on the subject:—"The meeting was in all respects creditable; the proceedings were conducted with system and dignity, strong expression was given to strong feelings, but with a degree of decorum which cannot but add to their weight. The artists felt they had a duty to discharge, and they did it boldly, firmly, and honourably."



and purpose of the letter was to induce the Prince to withdraw his patronage of "the National Art-Union," although we may fully admit that such a request was not formally and explicitly advanced. Our notice of so ill-advised a step was given with sufficient delicacy: we little expected it to call forth so offensive an answer from Mr. James Fahey—as "hon. sec. to the general meeting of Artists." If that gentleman has acted upon his own responsibility, he has acted very foolishly; if he is backed by others, and the letter we have printed is "by authority," we beg to say we utterly scorn the insinuations it conveys. If, after upwards of four years of toil, our motives could be effectually assailed by a group of small items, we must be miserably weak indeed. We might easily place against this protest of the body, of which Mr. James Fahey is "the great toe," a mass of cheering and encouraging communications—from nearly all the really important artists of the country; many of them have cordially aided us, and, with scarcely an exception, they have all testified their approval of our course and conduct from their commencement, have rendered the fullest justice to the purity of our intentions, and borne ample testimony to the earnestness and sincerity of our desire to advocate the artists' "Rights." Our "ability" any person is justified in questioning, but our "integrity" no person shall dare to question without receiving a reply. There are, we feel assured—and that assurance we ground upon abundant and safe proofs—very few members of the profession who consider, with Mr. James Fahey, that our notice of the "Memorial" was written—not in ignorance, but with a malicious design; that we have wilfully misrepresented "the artists," and deliberately sought to place their conduct "in a disadvantageous point of view." Mr. James Fahey may have fallen into the not uncommon mistake of supposing that he and five other gentlemen, who, we understand, signed the letter to Prince Albert, constitute "THE ARTISTS OF GREAT BRITAIN." But Mr. James Fahey can scarcely expect that we should recognise his claim. We shall continue to discharge our duty, unappalled by the reproaches heaped upon us by this gentleman, who was, and it seems is, "Honorary Secretary to the general meeting of Artists." A public man who makes no enemies, deserves no friends. To have succeeded where so many have failed is, at least, something. Our integrity may be subjected, we think, to a safer test than the opinion of Mr. James Fahey—that of our own conscience. It is necessary that we apologize to our readers for occupying so much space with this subject.]

#### ARTISTS' ANNUITY FUND.

SIR.—The letter which appeared in your journal of December last, recommending limits to be put to the admission of members to the Artists' Fund, is now verifying its predictions in the decline of the benevolent branch of it, which we may take as a mere precursor to what must assuredly follow in the Joint-stock Fund. I trust it will now be seen (before it is too late) whether the failure is owing to the *diseases* which gentlemen are endeavouring to provide against, or to a society half-employed and over-populated; and whether the present diseased state of Art is not of itself sufficient to produce more paralyzing effects than are even anticipated in their catalogue of prohibitory complaints. I know your good feeling towards Art too well to believe you would withhold what is publicly due to its vital interests; and therefore avail myself of this consideration to entreat of the society that it would look to the real cause of the evil, instead of inflicting a medical scrutiny upon the members, the worst effect of which would be to divert the attention from it. I do not mean to say that the society should not be protected from imposition; but there seems a marked inconsistency in shutting the society against a few unfortunate artists, and leaving it open to the mass, with all the temptations and sicknesses arising out of the necessities of the times, and who are crowding into it as for their lives. Yours, &c.

A MEMBER OF THE ARTISTS' FUND.

March 16.

[We have received other letters on this all-important topic; it concerns a vast proportion of the members of the profession, and it is our duty to direct their attention to it. Truth is easiest to be obtained by discussion.]

#### MODELS FOR TEACHING.

SIR.—Will you allow me to make one or two remarks on the system of teaching drawing from models, which appears now to be coming into vogue, or is, at least, warmly advocated by some professors, and applauded by many plebeians in Art, as evidently supplying a "royal road" to perfection. I do not presume to think that anything I can say on the subject will be likely to enlighten the world, but if I can draw the attention to it of those qualified to discuss its merits, my purpose will be accomplished.

A principal object in the study of Art is to cultivate

the taste, to give a keener relish for *beauty*, and a quicker and more intense appreciation of the principles on which it depends. In order to estimate correctly the merits of the practice of drawing from models, it ought to be considered both with reference to the method adopted and the object aimed at—for instance, the drawing from the best casts from the antique must simultaneously improve both the taste and the hand—must inculcate sound notions of taste, and impart manual dexterity and accuracy. But it seems to me that the practice of drawing from blocks of wood of various geometrical forms, or purporting to give vague (puerile) imitations of buildings, must, so far as the exercise of taste is concerned, have an opposite effect, and be likely to generate a frigid, mechanical style, which may prove radically prejudicial. It is of great importance that the first steps be taken in the proper direction. If merely mechanical drawing be the object ultimately aimed at, then it may be consistent and advantageous to adopt such means of acquiring it: but it is questionable how far such a method will lay a foundation for proficiency in a department of the Art in which beauty is a prevailing element.

In a class which I have, consisting of a dozen pupils, there is one who, previous to his entering the class, had been initiated into an excessively hard, stiff manner—so much so to pervade every drawing he executes: his eye appears not at all offended by the most violent and harsh combinations of lines; in fact, his drawing looks like a number of pieces of wire intersecting the paper at all angles. I know not whether the habits already acquired can be entirely eradicated, but it appears to furnish absolute demonstration that they impede a progress, which there is every reason to believe would otherwise equal that of his companions. Allow me to mention a little circumstance in my own experience, which will show something of the power and permanency of early impressions. The first opportunity I had, after emerging from scholastic bondage (no disrespect to the worthy order of pedagogues), I made a pedestrian tour through Westmoreland and Cumberland. When on my way thither I accidentally saw a small lithograph of HARDING'S—the first I had ever seen by him—which made such an impression on my mind that the recollection of it haunted me even in the midst of the beautiful scenery through which I afterwards traversed; and though I have since then seen many excellent pictures, and collected very many of the lithographs by the same hand, there are few things which have made, or left such a vivid impression on my mind, as that small lithograph.

One may imagine that the study of strict geometrical forms, relations, and combinations, may be of great benefit to the advanced and experienced artist; for I am much inclined to suspect that the principles of beauty depend upon mathematical *proportion* more than is generally supposed. A connexion, for instance, has not unfrequently been remarked between mathematical talent and musical taste. Mozart himself, who possessed, perhaps, the most transcendent musical genius, the most subtle and ethereal musical temperament that ever fell to the lot of man, at one time threw aside his musical pursuits, and devoted himself as passionately to the study of mathematics as he had previously to that of music.

The system of model-drawing is advocated on the ground of its being considered the first step in drawing from nature. With reference to the time when it may be proper and profitable to commence the study from nature, Harding, whom you will esteem no mean authority, in his work on the "Use of the Lead Pencil," after urging the great advantage of drawing from memory, says—"Many believe they cannot too soon study from nature. This is a great mistake; for, until by contemplation of the works of others, we have had our tastes cultivated and refined—have obtained the experience of others as the foundation on which to build our own—can understand the principles of Art, and carry them into operation—we are not supplied with the requisite ability to gather instruction from the study of nature. That student can hardly fail to draw well from nature, who, whilst copying the works of others, carries into operation the principles of nature there displayed; and by the same principles of Art, satisfies himself that he has gained these, by endeavouring to do the same for himself, from memory, before he practices them from her."

March 16.

A COUNTRY ARTIST.

#### RECENT AND LIVING FOREIGN ARTISTS.

##### NO. II.—LESSING.

THE name of Lessing, heretofore so illustrious in German literature, is now one of considerable eminence in German Art, and is borne by a member of the same family, Karl Frederick, the painter, being the great nephew of J. Gotthold Ephraim Lessing. Though there may be among his countrymen some whose names are more familiar to English ears, Lessing stands very high, not only as one of the leaders of the so-called Dusseldorf school, but as an artist of great power and original mind. Besides which, some account of him just now may prove more especially acceptable to our readers, in consequence of the

"sensation" produced by his picture of 'Huss before the Council of Constance,' at the late Berlin exhibition. (Vide p. 63, col. 3.)

Lessing was born at Breslaw, Feb. 8th, 1808, but passed his earliest years at Wartemberg, in Silesia, where his father about that time received the appointment of *Justiz-rath*. As a child, he did not exhibit any precocity, for he did not begin to speak until he was four years old; nor did he afterwards display any sort of quickness, or aptitude for instruction of the usual kind, nevertheless a strong fancy for everything in the shape of prints and drawings, and for imitating them;—which might now pass for a sure prognostic of his future destiny, and that he was born to speak to the world, and give evidence of his intellect by his pencil. While at school he was far from distinguishing himself by his brightness, or by "taking kindly to his learning;" in consequence of which incurable dulness, as it appeared to be, his father determined to follow Martial's epigrammatic advice, and make him—let our architectural friends shut their eyes at this passage—an architect! thinking that he might then turn his fondness for drawing to some account. He was accordingly sent to Berlin, there to commence his professional studies; he had, however, very little relish for them, and, becoming acquainted with Professor Rösel, a landscape painter, from whom he received some further instruction—while at the Gymnasium at Breslaw, he had been allowed constantly to take lessons in drawing,—he determined to abandon the study of architecture for that of painting, very much against the wishes of his father, who at first refused to listen to any proposal of the kind, but, when he found that whether he withheld or granted his consent, it would make little difference, he had the good sense not to oppose the youth's inclinations any further.

It was as a landscape painter that Lessing made his *début* before the public, at the Berlin exhibition, 1828, with a composition of his own, representing a churchyard in ruins, and which at once brought him into notice. So great was considered its merit, that the Berlin "Kunstverein" purchased it at double the price he himself had set upon it, no doubt equally to the agreeable astonishment of both himself and his father, who was probably, by this time, pretty well reconciled to his son's waywardness and dulness. In the same year he produced his cartoon of the 'Battle of Iconium,' which he afterwards executed in fresco for Count von Spee, in his villa at Heltorf. On Professor Schadow's being appointed Director of the Academy at Dusseldorf, Lessing accompanied him, and by his advice began to apply himself to historical composition. In the meanwhile he gave proof of most peculiar and extraordinary talent of a different kind, in his 'Klosterhof in Schnee.' This piece, exhibited at Berlin in 1830, is a winter scene, representing the small court and cloister of a convent, with the monks seen through the open arches of the further end going in procession to their matinal devotions. The effect of this picture is truly magical: never was winter, with snow, and icicles, and frost, depicted more characteristically, and at the same time so attractively and poetically. The snow looks flaky and crisp, and the effect of it on the branches of the two trees, and on the statues which adorn the porch of the cloister, is truly admirable. The very air seems impregnated with intense cold; yet, so far from chilling, the picture itself rather warms and kindles the imagination. One happy artifice in it is the contrast produced by the light of the tapers in that part of the cloister where the monks are seen, and which is managed not only with exquisite truth, but with the still more exquisite charm of profound and touching sentiment.\* A similar species of intense poetic feeling stamps more or less all his productions of this class. His landscapes awaken in the spectator that frame of mind and cast of thought which the scenes themselves excite in the lover of nature. Character—either romantic, or pensive and melancholy—is so legibly impressed upon them, that, even if we never did so before, we are conscious that we look upon nature, for the time, with the eyes of a painter and the enthusiasm of a poet. The artist breathes his own spirit over the scenes he depicts, and communicates it to all who possess the least degree of kindred

\* Of this subject a small sketch is given by Raczyński, in his "Histoire de l'Art Moderne."

sensibility; and he, consequently, stands in a far higher sphere of Art than those who are content with transcribing literally the mere external features of nature.

He next proceeded to a different class of subjects, combining historical or dramatic action with landscape scenery; and among his productions of this kind 'The Hussite Preacher' is one of the most celebrated. In this picture, which was first exhibited at Dusseldorf in 1836, he has delineated every shade of religious feeling, from the energetic wildness and fanaticism of the preacher, to the devout humility and confiding reverence manifested by some of his auditors. The figures—which are nearly the size of life—are chiefly men, some of whom are on horseback, while others have just alighted. The landscape, where a village that has been set on fire is seen in the distance, is masterly in itself, and serves materially to heighten the impressiveness of all the other circumstances. In 1838 he produced his 'Ezzelino, Tyrant of Padua,' who, imprisoned in a cell, is visited by two monks, who fruitlessly exhort him to repentance. This work is now placed in the Städel Museum at Frankfurt.

Instead of enumerating other productions of Lessing, we will now come at once to his two subjects in the late Berlin exhibition. One of them represents the Emperor Henry V. ordering the Pope, Paschalis II., and his cardinals, to be seized as prisoners, for refusing to acknowledge his right to the privilege of investiture. The sudden tumult succeeding the solemn ceremonial of an interview between two such mighty personages, is well expressed; and the two principal figures—the Emperor starting up from his seat, unable any longer to control his violence, while the Pontiff sits calm and undismayed, are admirable in themselves, and finely contrasted. Of the rest, some are—we need not say inferior, for that would not be a defect—but hardly satisfactory in themselves, and apparently introduced only to fill up the scene. This picture, however, obtained but little notice, in comparison with that of 'Huss before the Council of Constance,' which last, admired and applauded as it was both by the public and by artists, did not escape quite free from the censures of criticism. Some objected to the subject itself—and of course to all similar ones—that it was wholly unfitted for the pencil. In an art which addresses itself to the eye, it is indiscreet to attempt to compete with the stirring interest of eloquence. Reasoning, argument, debate, cannot be represented by forms and colours. Unless, therefore, there be also some sort of dramatic action—some incident that speaks to the eye—what we behold is scarcely at all more satisfactory than would be a drama of Shakspeare's performed in dumb-show.\* One not altogether unreasonable objection urged against this production of Lessing is, that he has rendered the want of action and incident all the more striking by making the figures colossal—that is, considerably above the size of life—owing to which the whole looks like a dwarfish subject magnified to gigantic dimensions. So exaggerated a scale can be adopted with propriety only where there is a very great deal of bustle and motion in the composition, or else where there is no action at all, but merely symbolical personification, as in the case with the representation of 'Prophets,' 'Sybils,' 'Virtues,' and other figures of that kind, in which exaggerated size comes in aid of poetic signification. In Lessing's 'Huss,' on the contrary, historic—dry historic—*reality* has been attended to more strictly than historic *truth* required. The scene is a bare, vaulted chamber, where the Reformer stands in the middle of the picture, resting a Bible in his left-hand upon a table, while the other figures are seated on each side, except a few in the back-ground. Yet, though such arrangement is not at all a favourable one for making a "picture" of, there is a great deal of variety in the attitudes, physiognomies, gestures, and expressions of the different figures. Their characters display themselves both in their demeanour and features: yet all, though from different motives, have predetermined to reject the defence and oppose the doctrines of the Reformer.

\* Considerable difficulty of this kind will probably be felt in selecting historical subjects for the new Houses of Parliament. While events comparatively trivial may be excellently adapted for pictorial representation, many of the most momentous may be precisely the reverse, and afford nothing whatever that speaks in any way to the eye.

Great as are Lessing's powers in oil-painting, and that in more than one branch of it, it is from his drawings and water-colour sketches (for the most part in a very original and masterly style of execution,) that an adequate idea can be obtained of the fertility of his imagination and the extent of his invention.

#### ART IN THE PROVINCES.

##### THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY, EDINBURGH.

THE walls of the exhibition rooms contain very little to divert one's attention from the visitors. We doubt whether it contains one picture of a very high class—one of those works which, once seen, is never forgotten—and to which we recur as we do to a fine passage of music or of poetry, to discover a deeper significance and rarer beauty. Much ability there is, no doubt—much dexterity of drawing—much good colouring; but there is little of the power to achieve the elevated in Art—little even of the effort to do so. Laurels are too easily won in these days of Associations and Art-Unions, and it is only natural, where artists can command a high price and sure sale for pictures which cost them little time and less exercise of mind, that they should care very little about working for fame.

Judging of this exhibition by a high standard—and our previous exhibitions warrant us in doing so—it is comparatively a failure. We do not remember to have seen upon the same walls so many bad pictures, so few good ones. It is really time to denounce the everlasting recurrence of domestic scenes of the most vulgar kind; and splashes of colour that only by a courtesy of the most expansive kind can be called landscapes. It is an abuse of the term Art, to apply it to such productions, for example, as No. 121, 'The First Visit of the Grandchild,' or to No. 433, 'A View of Fair Head, county of Antrim, from Bally Quay,' which not even the fact of its having been purchased by the Association for fifty guineas, will allow us to recognise as anything but a miserable daub. We do not select these from any pre-eminence in inferiority which they exhibit; on the contrary, we could point to many even worse; but we do so, because they occupy prominent positions on the walls, and because we see the mystic letters R.S.A. annexed to the artists' names. We have said that the Association has purchased one of them—for what reason, except to maintain its character for perversity, it is hard to discover; and we believe, that if the subscribers were polled, they would, to a man, complain of this gross misdirection of their funds. What benefit can such an institution do to Art, when it gives a higher price for a picture so totally worthless than it does for pictures of undoubted merit?

The most interesting picture of the exhibition, as certainly it is the greatest, is Wilkie's unfinished work, 'John Knox Administering the Sacrament at Calder House,' a picture admirable in expression and grouping, as it is masterly in texture and colouring. Opposite to it hangs Allan's picture of the 'Death of Colonel Gardiner at the Battle of Prestonpans,' exhibited at the Royal Academy last year. This picture is painted with great spirit, and with more life and reality than any of the recent pictures of the same artist. It is, however, already familiar to most of our readers. Mr. David Scott has contributed three pictures, two of them marked by all the peculiarities which overlay his very considerable powers. In almost every picture which Mr. Scott paints, there are manifestations of undoubted genius; but he just as certainly mars them by some perversity of drawing or colour that destroys their general effect. He is never content to see nature as other men see it. His most ambitious picture in this exhibition, 'The Interview between Richard the Third, the Queen of Edward the Fourth, and the Princes, her Sons,' is a strong illustration of this. Gloster is finely conceived. His deadly purpose speaks through his sickly smile—the hand quivering along the hair of his intended victim, the contraction of the feet, with the violence of his self-constraint, are admirable. The form and visage of the man, too, are of a piece with his history. His very soul is livid as his face. Again, the elder prince is finely imagined. In him is seen majesty shrinking instinctively from the touch of baseness. The attitude of the young Duke of York is highly characteristic of the sharp-witted garrulous boy of Shakspeare; and, as the grouping prevented the artist from showing his face, we consider the production of this result more to be admired. But here our admiration stops. The queen is a mere display of vulgar melo-dramatic suspicion; the proportions of the figure, the drawing of the hands, are faulty in an extreme degree; indeed the hands are of a most Punch-like woodenness. The other figures are, if possible, worse. One gentleman, at the right hand of the picture, must have been a court curiosity, as he wants the part which cherubs want, to which deficiency may be added, item, a thigh. The other figures are representations of extreme degrees of ugliness, which reaches its climax in the persons of two figures in green chain armour on either side of Richard's throne. There is something to be said, however, in favour of these latter, as expressing the iron despotism of which they are the instruments. With all its faults, however—and we have only touched a few of them—this is a mark-worthy picture. But what shall we say of the same artist's 'Belated Peasant,' from Milton? This consists of a gigantic

figure stretching from end to end of the picture, which, upon a narrow scrutiny, turns out to be a peasant lying asleep in a quagmire, while, between him and the moon, certain tiny figures are seen disporting to the admiration of a mannikin of their own species, who is squatted on the top of a wheat-stalk, and nursing his knees, obviously to the tune of, "Oh, 'tis my delight in a shiny night," &c. Now, what but the utmost perversity of mind could have conjured such a scene out of Milton's lines?—

"Elves  
Whose revels some belated peasant sees,  
Or dreams he sees."

Mr. Scott, a poetically-minded man, has fallen into the sorriest matter-of-fact in construing these lines. The poet uses the word "dreams," and, therefore, Mr. Scott sends his belated peasant into a sleep. Milton never meant any such nonsense. He knew better. For who ever saw fairies in dreams? Nobody. They are always seen by people who are wider awake than usual. For our own part, we remember once to have seen an eightsome reel performed by the "Cannie folk," in a style that would have astonished Fox Maule or Davidson of Tulloch, and it was when our eyes were as wide open as they are now. We had been overtaken by nightfall in a lonely valley far away among the hills, the moon—but we shall not be tempted into a description. Suffice it, we saw them, or *dreamt* we saw them, which was quite the same thing to our belief. But as to Mr. Scott's 'Belated Peasant,' nothing but the most hopeless intoxication could have stretched him in such a morass, and, if he ever awoke, which we strongly doubt, we venture to say that a violent fit of lumbago banished all idea of elves from his head for six months at least. We are glad to be able to speak in terms of unqualified praise of Mr. Scott's other picture in four compartments, illustrative of the four great Italian painters—Michael Angelo, Raffaele, Titian, and Correggio, each at work upon one of their *chefs d'œuvre*. This is a charming picture, and would grace any collection.

Duncan has contributed some excellent pictures. His portrait of 'Mr. Patrick Robertson' is the finest portrait in the exhibition, as a mere work of Art, and as a portrait, must have a high value in the eyes of the friends of the most numerous of Deans of Faculty. His other pictures, 'Water From the Fountain,' No. 59, and 'Phoebe Dawson,' No. 436, are distinguished by great harmony and simplicity of colour, and, in the latter picture particularly, there is a repose and truth of nature which comes nearer the perfection of Art than any picture in the rooms. It is a beautiful embodiment of Crabbe's lines—

"The joy of youth and health her eyes displayed,  
And ease of heart her every look conveyed."

We hope to see many more illustrations of Crabbe from the same hand.

Mr. Robert Scott Lauder's pictures do not equal those which he exhibited last year—"The Trial of Elsie Deans," and 'The Glee Maiden.' His 'Ruth,' No. 48, is not the Ruth of our imaginations. Why has Mr. Lauder selected so "marvellous ill-favoured" a damsel, for one whom we all picture as the perfection of all that is gentle and fair? We might also object to some very equivocal drawing in the bosom and figure, and to the absurdity of clothing Ruth in a garment of the richest Tyrian dye. We can only account for the presence of such gems by supposing the name of Ruth to have been entirely an afterthought. The picture of 'Meg Merrilies and the Dying Snuggler,' No. 324, by the same artist, has been spoiled by the same anxiety to produce certain favourite effects in colour, which led to his clothing Ruth "in purple and in pall." The dying smuggler, with the crimson and green cloth thrown across his half-naked body, is a reflex of the colouring of the dead Christ in Titian's well-known picture of 'The Entombment,' but the soft and almost womanly texture of skin and absence of muscularity, which is true and beautiful in that picture, is here absurd. The other parts of the picture however, particularly the effect of the moonlight upon the snow at the open door, and the awe-struck figure of Harry Bertram peering into the vault, convey the grim and ghastly character of the scene with much effect. Mr. Lauder's other pictures are only noticeable for their richness of colour, of which he is a great master. In this respect his brother, Mr. James Eckford Lauder, follows closely in his footsteps, with a closeness, indeed, which occasionally amounts to servile imitation. Mr. Lauder should avoid this, more especially as his pictures show that he has original powers of no mean order. His 'Ailie Gourlay showing Lucy Ashton the Vision in the Mirror,' is a picture of great merit. In the face of Lucy Ashton we think the artist has failed. The expression is feeble and undefined. He has been more successful with that of Ailie Gourlay—in which the brute heartlessness of the hag is well expressed. The drapery of the figures and management of the light are highly artistic, and the figures in the mirror have a shadowy mystery about them, that might well appal a stronger mind than poor Lucy's. Inferior in power to this, but still displaying considerable knowledge of his Art, is the same artist's picture of 'Mariana,' No. 365. But we miss in this picture the poetical feeling which pervades the other; and here again the artist has failed in conveying any depth of expression to the face of the deserted Mariana. Are we right in supposing the face and neck of this picture unfinished?

M'Nee contributes two very pleasant pictures—"The Bathing Pool," No. 94, and "Burns and his First Love," No. 421: both of them characterized by the same truthfulness which is preserved in all this artist's pictures. He paints most closely after nature. In both these pictures you seem to see the play of the sunshine among the leaves, and their shadows fluttering to and fro upon the turf. The Association have bought the first of them. They would do well to secure the other. M'Nee has also some excellent portraits.

Harvey's only picture is so far beneath him, that we should be sorry to be forced to speak of it.

Of the pictures of the younger artists, that of 'Cain,' by Mr. James Archer, whose name we do not remember to have seen before, is, perhaps, the best. The tone of the picture is excellent, and reminds one of the works of Gaspar Poussin. No. 464, by the same artist, gives indications of an ambition of the right sort. We shall expect good things of him hereafter. In Alexander Christie's 'Oliver Cromwell,' No. 250, the figure of the Protector is full of character. We are not able to explain satisfactorily to ourselves where or how the other figures are standing. But for this defect, the picture, so far as it goes, is a good one, although looking too much like a mere portrait. We have seen and heard a great deal of commendation of Bonnar's 'Peden at the Grave of Richard Cameron,' No. 110. We confess we cannot discover its merits. A vast mass of iron-coloured sky and moorland, with a grim-visaged convict in ribbed stockings, sitting upon a knoll in one corner of the picture, and apparently suffering from some internal disorder—whether of mind and body is doubtful, though, from the dampness of the vicinity, most probably the latter—is not, in our notions of things, the best possible subject for a picture. The quotation in the catalogue tells us he is exclaiming, "Oh, to be wi' Richie!" We can only say, we wish he were. The same artist's picture, No. 438, may be 'Lady Margaret Bellenden in the Cottage of Mause Headrigg,' but it may as well be anything else, for any individuality of expression in the characters represented. 'David, Duke of Rothsay,' by James Drummond, No. 80, though rather brick-dustish in the colour, shows considerable powers of invention as well as execution, and is a great advance upon this artist's former works. Of all the young artists, however, none has made a more signal stride than Alexander Johnston, whose 'Wolf and the Lamb,' No. 330, is the most popular picture in the exhibition. It certainly is a very charming work—in tone and colouring unexceptionable, and managed with great delicacy of feeling. The conception is the same as that of Retzsch's 'Faust and Margaret in the Garden.' The treatment, however, is entirely different. The fault we find with the picture is, that the male figure has not enough of the wolf in him. He is not sufficiently a scoundrel. He has too much heart—a strange fault certainly—but still we think it is one. At the same time, had the artist infused more of Mephistophiles into this figure, he might have produced a picture truer to the title, but less beautiful in itself. This picture is, perhaps, the completest and least exceptionable in the rooms.—M'lan contributes a spirited picture of a 'Highland Whisky Still.' William Johnston, Gourlay Steele, Houston, and Blackburn have done nothing this year to merit particular notice; and it would be only "to chronicle small beer" were we to enumerate the other limners who have spoiled good canvas.

Our landscape painters this year have hardly maintained their reputation. M'Culloch's pictures are pleasing copies from nature—faultlessly true; but they exhibit none of the imaginative power which is necessary to produce a fine landscape. D. O. Hill's pictures have more of this quality, but they are by no means fine specimens of his powers. Montagu Stanley has produced a great number of pictures, all possessed of considerable merit, but wanting, to our eyes, both that truth of nature which is M'Culloch's forte, and the power of embodying a sentiment which D. O. Hill possesses in a great degree. Stanley, we should say, does not keep his eye sufficiently on nature. We are much pleased with J. C. Brown's landscapes, particularly a small one, No. 107, called 'The Mountain Tarn.' He will put his seniors to their mettle, if they do not take care. Crawford has some very pleasant landscapes and sea pieces, and M'Neill M'Leay revels among the Highland mountains and lochs as usual. If to his great power of representing nature, he could only add a little of what John Williet called "imagination," his pictures would be admirable indeed. Mason and Perigal, and Simson contribute several tolerable pictures. When the first of these acquires a greater power of finish, he will be among our best painters. He grapples boldly with nature, and never shuns a difficulty in detail. Charles Lees has produced one fine landscape—'A Moonlight View of the Church of San Giorgio, at Naples,'—a glowing, poetical picture.

As to the portraits, we presume, the parties for whom they were painted are satisfied with them, and that is the chief matter. Colvin Smith and Watson Gordon are, as usual, excellent. We observe a new name in this line, a Mr. James R. Swinton. It is a pity that none of his friends should have prevented his putting forward such a mass of execrable daubing as his full-length portrait of 'Mrs. Campbell, of Blythwood, and Child,' No. 13, in which every rule of colour and perspective is violated. Mr. Swinton seems to have his studies yet to begin, while he is, no doubt, fully satisfied that he has concluded them.

There are some admirable water-colour portraits by

Kenneth M'Leay, whose works appear to marked advantage even beside Sir William Ross's miniature of 'John Sobieski Stewart,' which is exhibited in the same room. There is a breadth and vigour in M'Leay's pictures, which, in our apprehension, place him above any miniature painter in this country. Mrs. Musgrave and Mr. Faed also contribute some graceful portraits. The other water-colour pictures present nothing remarkable.

The collection of sculpture is small, "but choicely good." Calder Marshall's 'Fountain Mirror' would charm a solitude. It is truly a gem of Art, and, of course, the Association never dream of purchasing it. Mr. Marshall's 'Head of Ophelia' is a rare piece of beauty, but it does not seem to us to realize the poet's idea—

"Oh heavens! Is't possible, a young maid's wits  
Should be as mortal as an old man's life!"

Next in excellence to these, is a marble 'Bust of a Child,' by Patrick Park, a work full of life and exquisitely cut.

It is possible we may have, in this hasty review, omitted to mention many pictures which others may think ought not to have been passed over in silence, and of which, had we space to go more into detail, we might have had something to say in commendation. But the line must be drawn somewhere, and we are of opinion that, in the criticism of Art a high standard should always be adopted. We tolerate no mediocrity in poetry, nor in romance. We neglect, and justly, a bungling doctor or an incapable lawyer. Who willingly listens to the drowsy morality of an imbecile priest? So should it be with Art, in even a more especial degree. No encouragement should be held out to moderate abilities. What may be a very graceful accomplishment in an amateur, is but a sorry stock in trade for one who is to make Art a profession.

We are daily called upon to remark, that in Art as well as in literature, this truth is forgotten; and the consequence is, that the public is overwhelmed with a profusion of mediocrity, amid which it is difficult to detect anything which is fitted to give an enduring satisfaction to the mind, or which bears upon itself the impress of immortality. If we had less cleverness, we should have more genius.

## ART-UNIONS:

### THEIR LEGALITY OR ILLEGALITY?

THIS question has been brought to something like an issue—"the general issue," for the matter is left pretty nearly where it was found. That "doctors differ" is an adage; and who has ever gone to law without discovering that lawyers differ also? We have before us two "OPINIONS"—and is it not indeed strange—although in an opposite sense from that conveyed by the couplet—is it not "Strange that such difference should be  
Twixt Tweedledum and Tweedledee?"

Both the consulting lawyers are learned pundits—each is on his way to "the Bench"; Mr. Sergeant Talfourd and Mr. Fitzroy Kelly, Q.C., are skilful and practised untwisters of knotty points. Yet let us see what these explainers of the law say upon the cases submitted to them. First, Mr. Sergeant Talfourd is questioned concerning the legality of Art-Unions; and has submitted to him the three prospectuses of three societies—i. e., No. 1. "The Art-Union of London;" No. 2. "The National Art-Union;" No. 3. "The Scheme of Mr. Boys."

\* The opinion of Mr. Sergeant Talfourd purports to have been taken by "the print-sellers and publishers of the metropolis," who believe that the many "Art-Unions," lately established in London and the provinces, are very prejudicial to their interests generally, and that they do not really contribute to the advancement of the Fine Arts as they profess. We may also be permitted to express our "belief." It is this—that the publishers are altogether mistaken in their narrow view of the subject. Such societies, at least extend and increase a desire to make Art an intellectual luxury. This is undeniable. And they may be assured that no plan could be devised so effectual for the *ultimate* benefit of publishers. It may, and we hope will, have the effect of diminishing the prices of prints—but it will as certainly lead to the issue of thousands, where heretofore hundreds would have been sufficient; thus, with an augmented sale, there will be an augmentation of profit. The publishers allege that they have assumed an attitude of hostility in self-defence. This is explicitly stated by Mr. Boys. They imagine that Art-Unions, as publishers of prints, interfere materially with their business, and that they are, consequently, not only justified, but imperatively called upon by duty to themselves, to oppose them; but such an argument would have equal weight against any public improvement; and the current, in our age, has set strongly in against monopolies of every description. On the same principle—and with infinitely greater force—the publishers will exclaim against the invention of the electrotpe. A similar outcry has indeed been raised against every new process by which Art might render any desired acquisition easier of procurement.

The Polytechnic Union was not included—why we cannot say; but it differs in no essential feature from the others. Upon these the learned sergeant decides.\* He is of opinion—first,

"That all the schemes are lotteries, or such distributions by chance, as are in direct violation of the Statutes 12 Geo. II., c. 28, s. 1, and 42 Geo. III., c. 119, s. 2." He adds, "Having referred not only to those statutes, but to others *in pari motu* with them, from 10 and 11 Wm. III., c. 17, downwards, I think that a scheme by which any valuable things, whether money, lands, or chattels, are offered as prizes, to be determined by lot or other machinery of chance, among parties who obtain a right to share in the chance by payment of money, is in the nature of a lottery, and within the penalties of the statutes." He adds—

"Secondly and Thirdly. I am, therefore, of opinion, that the managers and projectors, and the printers and publishers of these schemes, are liable to the penalties inflicted by 12 Geo. II., c. 28, s. 1 and 4, and 42 Geo. III., c. 119, s. 2 and 5; and that the parties subscribing to, or purchasing shares in, the proposed distributions, and who proceed to take their chances of prizes at the drawing of the lots, are liable to the penalties of 12 Geo. II., c. 28, s. 3. But although such, in my judgment, are the respective liabilities of these parties, I think these liabilities—except so far as a forfeiture of the prizes may be obtained by information—can only be enforced by the Attorney-General; for by 46 Geo. III., c. 148, s. 59, "all pecuniary penalties for an offence against any law touching or concerning lotteries, are directed to be applied to the use of the Crown; and all proceedings to recover or enforce them are prohibited, and made liable to be stayed, unless prosecuted in the name of the Attorney-General, in the Court of Exchequer. There is, however, a subsequent Act (6 and 7 Wm. IV., c. 66), entitled, "An Act to prevent the advertising of foreign and illegal lotteries," whereby it is enacted, that "if any person shall print or publish, or cause to be printed or published, any advertisement or other notice, of or relating to the drawing of or intended drawing of any foreign lottery, or of any lottery not authorized by some Act of Parliament; or if any person shall print or publish, or cause to be printed or published any advertisement or notice concerning or in any manner relating to any such lottery, or any ticket, chance, or share thereof or therein," the offender shall forfeit £50, to be recovered with costs in any of the superior courts, one moiety to the use of the Crown, and the other to the informer. Under this Act, I think any party, who can be proved to have published, or ordered the publication, of either of the three prospectuses before me, is liable to the penalty there created, at the suit of any person; so that each act of publication is made only the ground of one penalty. There will, no doubt, be a strong disinclination to apply the acts against lotteries to associations for the advancement of Art; but I think if they have a valid ground of exemption from the penal restrictions of the law, they should seek it from the legislature, whence only, in my judgment, it can be effectually procured."

So far this is conclusive; but let us have the dictum of other gentlemen "learned in the law," Mr. Fitzroy Kelly, Q.C., and Mr. Charles Clark, barrister, are questioned by the proprietors of the "Polytechnic Union." Both these authorities are high, fully on a par with that of Mr. Sergeant Talfourd. Their opinion is as follows:—

"Two questions have been submitted to consideration; first, whether the Royal Polytechnic Union of London, as described in its prospectus, is 'in violation of the several statutes against lotteries and gaming.' Secondly, if this Union is in violation of the statutes, then to what legal proceedings are the members liable? A careful review of all the statutes passed upon the subjects of gaming and lotteries, leads to the conclusion that it was the intention of the legislature to protect the unwary against fraudulent schemes of gambling set on foot by interested persons, who, offering what appeared to be the chance of tempting advantages to subscribers, such as should, in a few instances, give a great return for a small outlay, encouraged a spirit of gambling, but who yet arranged their whole schemes in such a manner, that though some subscribers might benefit to a large amount, most of them would lose all, or nearly all, that they subscribed, while the schemes themselves, even if all the nominal prizes were fairly distributed, would inevitably obtain a very considerable profit. In such cases there were two parties, having

\* The learned sergeant draws a marked moral, but no legal, distinction, between the Art-Union of London and societies established for private and personal profit. The following are his words:—"Societies like 'The Art-Union,' having for their direct object the encouragement of Art, were, doubtless, not contemplated by the Legislature, when providing, by repeated and cumulative enactments, against the temptations of gaming;—and possibly the good resulting from that encouragement, may counterveil the evil of the means adopted; but it cannot be concealed, that the lovers of Art have, in such a plan, condescended to borrow aid from the love of chance, the principle of gaming, which it was the object of the law to repress;—and I do not think that the end can, in the construction of the statutes, be holden to justify the means."

opposite interests, the schemers themselves on the one hand, the public on the other: the benefit to the former was certain, it was to be obtained at the cost of the latter. The Legislature has declared all such schemes, no matter by what means they are carried into effect, to be illegal. The statutes in which the Legislature has thus declared its intention do not apply to cases where no two parties with such conflicting and irreconcilable interests exist. A scheme such as that of the Royal Polytechnic Union does not appear ever to have been contemplated by the Legislature—certainly has never been prohibited by it in terms. If three men, each of whom was unable to purchase a certain picture, should agree together to subscribe the amount required for its purchase, and should further agree that, when purchased, they would determine by lot which of them should become the possessor of the picture, or which of them should obtain the credit of presenting it to a public institution, they might do so without incurring any of the penalties directed against those who infringe the provisions of the Lottery Acts. It makes no difference, in principle, that the subscribers, instead of three men are thirty thousand, nor that the purchase, instead of being confined to one picture, is made to extend to hundreds; it is the absence of the conflicting interests of schemers and of the public, and therefore the absence of any necessity for legislative protection, that renders the statutes inapplicable.

"The answer to the first question, therefore, is,—That the Royal Polytechnic Union, as its means and objects are described in its prospectus, is not in violation of the several statutes against lotteries and gaming—it consequently becomes unnecessary to answer the other question; but we may observe that, even if the letter of the statutes did extend to the Royal Polytechnic Union, we are satisfied that no proceedings against them within the control of the law officers of the Crown would be permitted."

For ourselves, we do not hesitate to express our opinion—and as two learned brothers so widely differ, we feel justified in doing so—that these societies infringe neither the spirit nor the letter of the law. But we take higher ground than either of these learned gentlemen have taken. We contend that they are in no degree lotteries, although certain contingent advantages are left to chance. That each society is neither more nor less than a JOINT-STOCK COMPANY for the publication of prints. They give, in every instance, twenty-one shillings in change for a guinea; in other words, they supply to each subscriber a print of the character and value of that for which one guinea—at least—has been always charged by an ordinary publisher; and the profit thus accruing by publishing for themselves, they divide among themselves, not in equal proportions, but (by consent previously obtained of the whole company) into "heaps" of various sizes; and determine by drawing (as the most convenient mode) to whom among the company each of these several "heaps" shall belong. The only feature in common with lotteries is the mode of dividing the profits made; but the essential difference consists in the fact that no risk of money is incurred; each contributor to the joint stock has the full value of the sum he subscribes; the profit that would have accrued to the publisher may by chance come to him, but at all events he will have lost nothing whatever, being not a penny loser if he gain nothing but his print for his guinea, or his fifty prints, if he think proper to subscribe fifty guineas.\*

We are perfectly willing to test the accuracy of our views by subscribing to any Art-Union, or by advertising the prospectus of any; although the case made out certainly applies more strongly to the Art-Union of London—and other societies having no view to individual gain—than it does to establishments devised for personal profit: more, yet not much more strongly, for all these institutions give the guinea's worth, or contract to give it; before the guinea is paid; and all profess to make over to the subscribers the profits realized

by the trade—deducting certain sums to cover incidental and necessary expenses.

That such institutions were not contemplated by the acts of the 12 Geo. II., c. 28, s. 1, and 42 Geo. III., c. 119, s. 2, or by the 46 Geo. III., c. 148, s. 59, 6 and 7 Wm. IV., c. 66—seems to be admitted, on all hands. These acts were passed to supply salutary checks to a spirit of gambling (the principle is well laid down by Mr. Fitzroy Kelly), and were in no degree designed to operate against a wholesome mode of distributing certain valuable articles, where there was literally no risk and no sacrifice. That they are not opposed to the spirit of the law Mr. Sergeant Talfourd himself thinks; although he considers they are so managed as to bring them within the letter of the law; and he evidently opines that no prosecution would follow the offence—"There will no doubt," he says, "be a strong disinclination to apply the acts against lotteries to associations for the advancement of Art." His addenda, for so it seems to us, about bringing them within the grasp of the common informer—by the 6 and 7 Wm. IV., ch. 66, amounts to nothing. Mr. Sergeant Talfourd indeed thinks that, "Under this act any party, who can be proved to have published, or ordered the publication, of either of the three prospectuses before him, is liable to the penalty there created (viz. £50), at the suit of any person; so that each act of publication is made only the ground of one penalty." It is by no means unlikely that one of these prospectuses will be published in our journal—we shall print it with our eyes open, and defy the informer.

The *Athenæum*, we perceive, takes an opposite view of the subject, and considers "discretion the better part of valour." We find this passage in that journal of March the 18th:—"Having read over again the passages which we formerly quoted from the several Acts of Parliament relating to Lotteries, we will take especial care that no informer shall have it in his power to try the question at our expense." It is somewhat singular that the very number which contained this announcement should have contained, also, an advertisement of the London Art-Union, which, according to the opinion here given, might have enabled "any informer to try the question at the expense" of the *Athenæum*. We dare swear, however, that no informer will do anything of the kind; and we might be equally positive in opinion, that the proprietors of the *Athenæum* know they incur no more risk of a prosecution in advertising the Art-Union of London than they do in advertising Mr. Bielefeld's 'Frames for the Saint's Day.' The hostility of the *Athenæum* to all projects of the kind is certainly a monomania—evidence of which would be of vast importance in case its editor should be tried for shooting a Prime Minister, and would secure an acquittal if the said Prime Minister could be shown to have paid his guinea into the funds of any one of the "societies." He is absolutely raving whenever his pen is dealing with the subject—mixing up hams and pictures, prints and little-goes, bronzes and plum-cakes, prizes and penalties, in one heterogeneous mass, and frightening himself, if not "the isle, from its propriety." The course adopted by the *Athenæum*, all along, has savoured indeed more of private spleen than of public duty; and the feeling manifested throughout has been anything but creditable. This is greatly to be deplored. If the source of these societies has been impure, the proper way to purify it has not been taken. If they are injurious to Art, the cause of injury is left unexplained. If such societies ought to be eradicated as mischievous, they are not to be destroyed by unmeaning ridicule, bitter sarcasm, and utterly groundless insinuations. The avowed object of the *Athenæum* is so to confuse "Art-Unions, Lotteries, and Little-goes" (we are quoting the title of a paper in the journal of March the 4th) in the public sight, that one shall be thought just as deleterious as the other; to establish (we quote from the same paper) "the identity of Art-Unions and Little-goes."—"The moral distinction between the projects is obvious enough," says the writer, "but we suspected from the first there was no legal difference;" and so he proceeds to argue that "the nuisances will now be abated," for "we cannot suppose that the parties will set the law at defiance, and hazard the penalties." This was on the 4th of March. On the 24th of March we find the "nuisance" triumphantly progressing to a

public meeting; courting subscribers; advertising its designs; setting, in short, "the law at defiance, and hazarding the penalties"—being actually advised so to do by the highest legal authority in the realm—the Lord Chancellor of Ireland, who, according to the following statement—which we copy from a Dublin newspaper, and which we know to be substantially correct—happens to interpret the law very differently from the "legal friend" at "the elbow" of the *Athenæum*.

"A short time ago Sir Edward Sugden, the present High Chancellor of Ireland, was at the Royal Irish Institution, examining some pictures about to be sold by auction. Mr. Stewart Blacker, the honorary secretary of the Irish Art-Union, being in the room at the same time, spoke to him relative to the assumed illegality of Art-Unions, when Sir Edward stated his opinion that the laws which have been referred to did not in any way apply to such societies. Mr. Blacker having expressed his gratification at hearing this, Sir Edward said 'If you like, I will give you that opinion in writing,' and, taking a pen, wrote an order on the Royal Bank to pay the Art-Union three guineas annually until further notice: thus giving his opinion in the most satisfactory manner, by joining the society.

If the *Athenæum* had drawn a distinction between Societies instituted for private gain and those which could have been actuated by no view but one that is generous and honourable, the journal might have assumed at least a show of liberality. But it has seen no difference, or, at all events, explained none; having treated the Committee of the Art-Union of London with quite as little courtesy as the party it styles the Polypicnic, and the managers of the project it decries as one for the sale of cast-off prints. This is most unjust; and we lament to say that a considerable portion of the London press has followed so unfair an example. Whatever suspicions may exist as to the motives, plans, and results of private bodies, striving for their own advantage, and actuated mainly, if not solely, by a desire of gain, no suspicion can be rightly directed against the Committee of the Art-Union of London. That body is composed of gentlemen of high standing and unsullied reputations—men who might be safely trusted with infinitely greater powers than they have assumed; for, in reality, their "powers" amount to nothing. They have no interest whatever in augmenting the list of subscribers; no patronage whatever to accord; no possibility of personal profit, honour, or distinction, by the bestowment of labour inconceivably large. The attacks that have been made upon them are disgraceful to the Metropolitan press. Our only astonishment is that they have not long since resigned their self-imposed duties in disgust that their exertions should have been either so shamefully misunderstood or so scandalously misrepresented. This view of the matter is strengthened by the fact that, during the five years they have been acting, the shadow of a charge of wrong-doing has never been advanced against them. Their proceedings have been closely and jealously watched throughout, yet no solitary case of partiality, favouritism, or injustice, has ever been discovered upon which to ground an excuse for hostility, or to urge as a reason for depriving them of the confidence of the public and the profession—the only recompense they have asked for or can, under any circumstances, receive. We say, without hesitation, that no body of men ever existed who were actuated by purer motives, or who have worked out a great plan with less liability to censure.

It is scarcely necessary for us to add that we are as independent of the "Art-Union of London" as the *Athenæum*, or any other journal; but we have had better opportunities of watching its progress, of ascertaining the mode in which it works, and of arriving at just opinions as to its ultimate results.

But we must resume the argument from which we have extensively digressed.

Let us examine the several acts, now on our table, upon which Mr. Sergeant Talfourd founds his "opinion" (always bearing in mind that Lotteries were authorized by the legislature, and a large income derived from them, long subsequent to the 46 George III.). The 12 Geo. II. is entitled "An Act for the more effectual preventing of excessive and deceitful gaming." The preamble recites the Act 10 and 11 William III., by which it is declared that "several evil-disposed persons having set up many unlawful games, called Lotteries, and had thereby most unjustly and fraudulently gotten to themselves great sums of money

\* It is vain to assert that the prints are not value for a guinea. Some of them certainly do not please us, and we would give very little for them. But we may say the same of many prints issued by publishers. On the other hand, may not this argument be met by the fact, that the print issued by the Irish Art-Union is worth more than the guinea paid for it? Nay, we understand that a good impression will find many purchasers at the price of three guineas. Sure we are that every copy of 'The Convalescent'—engraving by Doo, for the Art-Union of London, from Mulready's famous picture—will be of thrice the value of the guinea subscribed. It is sufficient to bear out our view that each of the engravings issued by Art-Unions have been of the size and character for which one guinea, at least, has been always charged by publishing houses.



from unwary persons, to the utter ruin and impoverishment of many families," such lotteries are "common and public nuisances." It recites also the Acts 9th Queen Anne and 8th George I., for the suppression of "unlawful lotteries." Yet both these acts were expressly passed "for raising money by way of Lottery." The lotteries they, and the 12th Geo. II. were designed to suppress, were "lotteries not sanctioned by law," the prizes in which were to be divided among the adventurers, "by the chances of the prizes in some public lottery established or allowed by act of Parliament," i. e., the prizes and blanks in the illegal lotteries were to be determined by the same numbers as the prizes and blanks in some legal lottery; in other words, it was a spirit of gambling that was to be suppressed; and so the act (12 Geo. II.) is styled "An Act for the more effectual preventing of excessive and deceitful gaming." The act of Geo. I. visited offenders with a heavy penalty—a forfeiture of £500 for every such offence. The act of 12 Geo. II. reduced that penalty to £200. But it is clear that the act 12 Geo. II. neither contemplated nor specified any such lotteries as those we are considering; and,

It is difficult to conceive how Mr. Sergeant Talfourd could have arrived at the conclusion that under this act "parties subscribing to, or purchasing shares in, the proposed distributions are liable to the penalties."

We proceed to consider the 42 Geo. III. It is entitled "An Act to suppress certain games and lotteries not authorized by law." By it all games or lotteries called Little-goes—"by which great sums of money had been fraudulently obtained from servants, children, and unwary persons, to the great impoverishment and utter ruin of many families"—were declared public nuisances; and it provides that "every person so offending shall be deemed a rogue and vagabond," and "be punishable as such rogue and vagabond accordingly." It confers a power upon all justices, on information, to break open, either by day or night, the doors of places where such offences shall have been committed, and it inflicts a penalty of £100 or six months' imprisonment.

We are still more at a loss to conceive how Mr. Sergeant Talfourd could have arrived at the conclusion that, under this act, "parties subscribing to, or purchasing shares in, the proposed distribution, are liable to the penalties."

The 46 Geo. III. is entitled, "An Act for granting to his Majesty a sum of money, to be raised by lotteries," and bears little upon this subject, except that, inasmuch as the former acts quoted, adjudged certain portions of the penalties to informers, this act provides that "all pecuniary penalties for an offence against any law touching or concerning Lotteries," are to be applied to the use of the Crown; and all proceedings to recover or enforce them are prohibited, and made liable to be stayed, unless prosecuted in the name of the Attorney-General, in the Court of Exchequer.

But there is another Act—the 6th and 7th William IV.—upon which the learned sergeant mainly grounds his case. This Act was passed in 1835—the very year, be it noted, preceding that (1836) when the formation of Art-Unions was deliberately recommended by the House of Commons, as we shall presently show. This Act is entitled, "An Act to prevent the advertising of foreign and other illegal lotteries." It is so brief that we may copy it entire. It is as follows:—

"Whereas, the laws in force are insufficient to prevent the advertising of foreign and other illegal lotteries in this kingdom, and it is expedient to make further provision for that purpose: Be it therefore enacted by the King's Most Excellent Majesty, by and with the advice and consent of the Lords spiritual and temporal, and Commons, in this present Parliament assembled, and by the authority of the same, that from and after the passing of this act, if any person shall print or publish, or cause to be printed or published, any advertisement or other notice of or for the sale, of any ticket, or tickets, chance or chances, or of any share or shares of any ticket or tickets, chance or chances, or of any such lottery or lotteries, as aforesaid, or any advertisement or notice concerning or in any manner relating to any such lottery or lotteries, or any ticket, chance or share, tickets, chances, or shares, thereof or therein; every person so offending shall for every such offence forfeit the sum of fifty pounds, to be recovered with full costs of suit, by action of debt, bill, plaint, or information, in any of his Majesty's Courts of Record, in Westminster or Dublin, respectively, or in the Court of Session in Scotland; one moiety thereof to

the use of his Majesty, his heirs, and successors, and the other moiety thereof to the use of the person who shall inform or sue for the same."

No one can read this Act without perceiving it to be merely "an act to prevent the ADVERTISING of foreign and other illegal lotteries." It says nothing whatsoever of the subscribers to any lotteries, or of the proprietors of them—unless they are also *advertisers* of them. Unless, therefore, Art-Unions are made "illegal" by previous acts, this act bears upon them no more than do the acts for preventing cruelty to animals. If then, they are not amenable to the 12th George II., and the 42nd George III., they are surely not amenable to this. We shall best test the sincerity of our conviction of the view we have taken by advertising the Art-Unions of Germany, the accredited agent for which is Mr. H. Hering, of 153, Regent-street.

One fact, then, is indisputable and is admitted—as it must be admitted—by Mr. Sergeant Talfourd, that SUBSCRIBERS to an Art-Union can be prosecuted only by the Attorney-General.

Is it necessary to point out to the intelligent reader the purpose of these enactments? Surely not. Unless he be a lawyer, "fee'd"—legitimately, of course—

"to make the worse appear  
The better reason,"

can he hesitate to perceive that the law interposed between the sharper and the victim; between "evil-disposed persons" (we quote the 12th George II.), "who have set up many unlawful games called lotteries," and the "children and servants" (again we quote it) "of several gentlemen, traders, and merchants, and other unwary persons;" between those "who" (we quote it again) "have most unjustly and fraudulently gotten to themselves great sums of money," and those who had been "the utter ruin and impoverishment of their families?"

In order that no doubt upon the subject should exist, when time had removed the fears of evil-doers, and the system had revived in all its dangerous strength, the Act of the 42nd George III., usually styled the "Little-go Act," was passed.

Of the design and purport of these enactments, then, there can be no question; but those who contend for the illegality of Art-Unions are content to stand upon the tottering and unstable ground supplied to them by the few words, "or any other lottery whatever, not authorized by Parliament." This occurs in the two acts referred to; but these arguers have altogether lost sight of the fact, that the passage is introduced merely as a provision against CASES OF A LIKE CHARACTER which may not have been distinctly laid down. In the Act 42 George III., the sentence follows immediately after an enumeration of the modes by which Little-goes are conducted; and in the 12 George II., the games of "the Ace of Hearts, Pharoah, Bassot and Hazard," are especially mentioned, as classing among lotteries which are "common and public nuisances"—and it is here added, "Whereas, in order to suppress all such lotteries," &c.—i. e., lotteries expressly characterized as deceiving "unwary persons," and "utterly ruining and impoverishing many families."

There are no precedents by which to determine a possible case of prosecution; and, if one were tried, it would be tried for the first time. Of the result of any such trial we do not entertain the remotest doubt; and we hereby, deliberately and advisedly, challenge, to a legal test of the matter, any person or party who, considering either the subscriber to, or the advertiser of, one of these Art-Unions alleged to be "lotteries," within the meaning of the Act, may look upon himself or themselves as aggrieved or injured by their establishment.

SURE WE ARE THAT THE CHALLENGE WILL NOT BE ACCEPTED.

At the outset of our remarks we assumed high ground; and that ground we are not disposed to relinquish. We maintain that Art-Union Societies are NOT ILLEGAL, inasmuch as they are NOT LOTTERIES; that they are not lotteries, inasmuch as they involve no hazard whatever, stimulate no spirit of gambling, and can prejudice neither the mind nor property of any subscriber—in a word,

Although there is a chance, there is NO RISK! But if we did admit—which assuredly we do not—that they are illegal according to the strict letter of the law, and the Attorney-General might

—if he saw fit so to do—prosecute the projectors, subscribers, or advertisers, by whom they are promoted, it will be obvious to all thinking men that he will do nothing of the kind. Such a step would be not only highly prejudicial to the interests of the Arts and the country, but directly opposed to the spirit of the age, and the explicitly declared wish of the House of Commons, by whose solemnly recorded recommendation such institutions were, if not established, augmented and promoted in this kingdom.\*

It is certain that the alarm created by the industriously-circulated statement that Art-Unions are illegal, and the carefully-studied rumour that each subscriber subjected himself to a penalty—such penalty to be enforced by any common informer—has had the effect of inducing many who intended to subscribe, to hold back; and we have little doubt that the list of "the Art-Union of London" will be materially affected by it; for unfortunately the Committee had arranged to close that list before the alarm had sufficiently subsided. This evil is greatly to be deplored.

By this time, however, the public are beginning to feel that the "OPINION" of Mr. Sergeant Talfourd is worth nothing, even to the publishers, who bought and paid for it; and within a very short period we have no doubt the effect of the three Acts quoted, including that terrible one of the 6th and 7th Wm. IV., which threatens vengeance upon ADVERTISERS, will neither frighten nor injure any person—save and except the proprietor of the *Athenæum*.

#### VARIETIES.

ROYAL COMMISSION OF FINE ARTS.—It will be perceived, by an advertisement in our first page, that the Cartoons for competition must be sent to Westminster Hall, during the first week of June—and that in Westminster Hall they will be publicly exhibited. It has, no doubt, been found impossible to find a place more desirable; for, as may be supposed, the drawings, many of which will be of huge size, will require immense space; and we are assured that this point has been duly weighed and considered. But, certainly, the light in the old Hall will not be such as to exhibit many of the competitors to advantage; and, as usual, there will be terrible complaints about the "hanging." The number anticipated is about 70; and, if each averages 12 feet (the minimum is 10 feet) in length, no less than 720 feet of wall will be required. Candidates are required to send in with their contributions "sealed letters containing their names." This is all very well, as a matter of form; but the subjects in hand, by all the principal competitors, are even now as well known as London-bridge. We might ourselves undertake to chalk the producers' names upon the corners of 50 out of the 70. The "Judges" are appointed. They consist of Sir Robert Peel, Bart.; the Marquis of Lansdowne; and Samuel Rogers, Esq.; and Sir R. Westmacott, R.A.; R. Cook, Esq., R.A.; and W. Etty, Esq., R.A. It is stated that "Sir M. A. Shee, P.R.A., and Sir A. Calcott, R.A.,

\* In 1836, a committee of the House of Commons was appointed "to inquire into the best means of extending a knowledge of the Arts and the principles of design among the people (especially the manufacturing population) of the country; also to inquire into the constitution, management, and EFFECTS OF INSTITUTIONS connected with the Arts."

The committee accordingly reported; and their report contains the following remarkable passage, to which we beg the particular attention of the reader:—

"Among exhibitions connected with the encouragement of Art, the attention of your committee has been called to the institutions established in Germany under the name of 'Kunst Vereine' (Art-Unions), and now becoming prevalent in this country. These associations for the purchase of pictures to be distributed by lot form one of the many instances in the present age of the advantages of combination. The smallness of the contribution required brings together a large mass of subscribers, many of whom, without such a system of association, would never have been patrons of the Arts."

Be it remembered that this was not the opinion of a single member, influenced by momentary feeling, but is that of a committee of fifteen members of the legislature—solemnly recorded and deliberately adopted as a basis of legislation by the House of Commons.

were asked, but declined—the latter on the score of ill health;” the former, cause not stated.

**THE ROYAL ACADEMY.**—The Professor of Painting—H. Howard, Esq., R.A.—has delivered three of his course of lectures. As we have intimated, finding it impossible to lay before our readers anything like a sufficient and satisfactory abstract of these lectures—and feeling that they would be materially injured by compression into our limited space—we prefer referring the reader to the *Athenæum*, where they will be found very fully and ably reported.

**THE VAN EYCK** will be added to the national collection in the course of a few days. The sum of £600 was paid for it; it will be a valuable addition to the gallery, especially to the student, who will have excellent opportunities of guessing at his “medium”—concerning which we, and others, have speculated so much—for the picture is said to be “in an almost immaculate condition.”

**ART-UNION OF LONDON.—PRIZE FOR TEN DESIGNS.**—In Oct. last the committee of the Art-Union of London advertised for a consecutive series of ten designs in outline, 12 inches by 8 inches, illustrative of some epoch in British history, or of the work of some English author. Simplicity of composition, beauty of form, and good drawing were the qualities desired. Sixty pounds were offered as a premium, with the understanding that if the selected compositions were engraved, the artist would receive a further remuneration for superintending the execution of them. The 25th of March was the day named for receiving them, and we are gratified at being able to say, that by that date THIRTY SETS OF DESIGNS, each consisting of ten or more drawings (in the whole, therefore, more than three hundred,) were sent in. There are six sets from Milton's “Paradise Lost,” four from “Comus,” three from the “Pilgrim's Progress,” three from “Early British History,” two from Shelley's “Prometheus,” and two from the “Fairy Queen;” the remainder of the subjects are, “Griselda,” “Polyphemus,” “The Rise and Progress of Religion in England,” “The First Psalm,” Scripture Subjects, “Ode to the Passions,” “The Tempest,” Scenes from Shakspeare, “Alexander's Feast,” and “Vita Æli-fredi.” The majority of the drawings have very considerable merit, and many of them are exceedingly beautiful. Without going into particulars, which the lateness of the date prevents, we would especially mention, as amongst the best, a series from the “Pilgrim's Progress,” marked with a lamp; “Prometheus Unbound,” marked with a triangle; two sets from “Comus,” one marked as the last, and the other with an S. within a C.; “Griselda,” “Polyphemus,” “The Rise and Progress of Religion in England,” and a set from the “Tempest,” marked with a star within a square: any one of which would form a most interesting publication, honourable alike to the artist and the Society. The committee will not decide until the 4th of this month. We shall look to their decision and its results with considerable anxiety, feeling assured that it will give general satisfaction.

**THE ELECTROTYPE.**—Although we propose in our next number to give a detailed history of the new invention, with all the information we can collect on the subject, we have it now in our power to communicate its entire and perfect success—so far, that is to say, as concerns the multiplying copies of an engraving. We have seen two of the Art-Union prints—one from the original plate, the other from the electrotyped facsimile. It is impossible to distinguish the one from the other; the closest scrutiny, with the aid of a powerful magnifier, leaves it impossible to determine “which is which.” Such is the result, not alone of our own comparatively limited experience; but to our knowledge (we have the fact on the safest authority) one of the best engravers of the age could not only not perceive any difference, but actually selected as the one he believed to have been from the original plate

the one that was taken from the electrotype. The only question now to be resolved concerns the number of good impressions that may be taken from the plate. We entertain little apprehension on this score; the impression we saw was after about 100: but, as by the end of next month the result will be no longer an “opinion,” we postpone our final “report” till then.

**BUST OF MISS HELEN FAUCIT.**—We have been rarely more gratified by any work of Art than by a bust which Mr. Foley has just completed of this accomplished actress. We have frequently observed the play and power of Miss Faucit's features, which, when in repose, have an expression of sadness, deepened almost into sorrow, as if the young face had a premature acquaintance with the hard ways of thought and knowledge, supposed to belong exclusively to riper years. Mr. Foley has not only preserved the likeness, but managed to impart a happy and yet thoughtful expression to the countenance—one of those which, though seen but once, is never forgotten. Miss Faucit's hair grows low upon her forehead, but the forehead, in reality, is full and expansive—a noble brow, and a deep thoughtful eye—which Mr. Foley has compelled his marble to express. He has managed the closed mouth and dimpled chin to admiration, and the disposal of the hair adds considerably to the beauty of the composition. He has in fact, in this instance, done with the chaste marble what Lawrence did on canvass—he has given the ideal of the real—without trick or seeming effort; and we sincerely congratulate him on a most perfect triumph.

**NEW HOUSES OF PARLIAMENT.**—Those who have not been over the works, can form no idea of the careful and revised study bestowed on every part of the design—the richness of the detail, and the beauty of the execution. What will be the general effect of the River-façade, as seen either from Westminster-bridge or the opposite shore, can hardly be judged, in the present unfinished and encumbered state of the building; but there can be little doubt that, viewed from the terrace, it will be highly satisfactory, whether considered as a whole, or with regard to particular portions. Most certainly it will be found to bear the minutest examination, for the details leave nothing to be desired, either as regards design or execution. Some of them are exceedingly rich in point of sculptured decoration—a species of it which is rarely suffered to appear at all in our modern Gothic buildings, or, if at all, as mere patches, and as a reproach to the parsimony shown in other respects. Some niches, with figures of ancient sovereigns, are in a style that would perhaps be thought too prodigal even in a mere fancy design. The tracery of the window-heads is not only very beautiful in itself, but also remarkable for the head of each window being not jointed together, but carved out of a single piece of stone—a mode which, while it affords proof of the great skill in workmanship now attained, will be attended with far greater durability than that hitherto practised. *The Tower, par excellence*, for there will be about 13 altogether, has been commenced, and is already several feet above the ground, although it will be yet sometime ere its lower part or the royal entrance porch will plainly show itself, since the arches will be 60ft. high. The central octagon hall (60ft. in diameter) has also been begun, but is not yet sufficiently advanced to enable us to judge at all what it will be. We question whether, for architectural beauty, it will at all surpass the vestibule (36ft. square) in the centre of the principal floor of the river front, which, although in a very unfinished state, there being, at present, no other floor than a few planks to walk upon, is a most exquisite architectural bit—all the more delightful, because we can safely take it as a promise of other merits and beauties which do not yet show themselves. One great excellence in all Barry's designs and buildings is that, let the particular style be what it may, they

are always all of a piece and consistent: nothing in them is passed over as of comparatively little importance. He always seems to accomplish whatever he aims at; which may, perhaps, be owing to his never aiming at more than can properly be accomplished under the circumstances of the particular case. And herein, if not in everything else, others might profit by his example. That they would do so is greatly to be wished, for then we should less frequently be offended by that mixture of parsimony and ostentation, which is, at least hitherto has been, one of the besetting sins of our modern architecture. As regards the “New Houses,” we suspect they will put us out of conceit with a good many other public edifices, and will provoke a good many comparisons not at all to the advantage of Windsor Castle, which we now think was rebuilt and improved a score of years sooner than it ought to have been.

**LINCOLN'S-INN.**—The building for the new dining-hall and library is about to be commenced forthwith on a site at the south-west angle of the garden, so that its west front, or side, will come upon the terrace overlooking Lincoln's-Inn-fields, and its south front, or that of the hall, will be towards “New-square.” The style adopted by the architect (Mr. Hardwick) is that of the latest Tudor, previous to the corruptions introduced into it by what is called Elizabethan; and will, therefore, resemble that of the older parts of Hampton Court. The materials also will be similar, viz., red brick, interlaced with darker glazed bricks, and with stone quoins and dressings; thereby producing both a good and characteristic effect as to colour, very greatly superior to that attending a mixture of either white or yellow brick with stone. The general plan of the building will run north and south, but not in a formal unbroken line; for the library at the north end will be placed transversely to the hall and other parts, in the direction of east and west, with an oriel and gable in each of those fronts, and three windows towards the north. The dimensions of this apartment will be 80ft. by 40ft., and 48ft. high; those of the dining-hall 120ft. by 45ft., and 54ft. high; and both will have open timber roofs, with carved beams, &c. Between these two principal portions of the general plan, there will be an intermediate one consisting of a corridor of communication, on the east side of which will be a council-room, and on the west a drawing-room, or benchers'-room. Thus there will be a good deal of contrast and play in the exterior, and also of variety of outline, owing to differences as to height in the roof, and to the gables being turned in different directions. That over the south end of the hall will be flanked by two turrets, between which will be a single large window, of “perpendicular” character. There can be no doubt that the whole will be a very great improvement, and will help to redeem the architectural credit of Lincoln's-Inn, although it is also likely to render the modern “gothicizings” in some of the buildings there still more offensive than they are at present.

**ROYAL INSTITUTE OF ARCHITECTS.**—The principal papers read at the last three meetings of the Institute were, on Church Building, by Mr. G. Godwin; on the Walhalla, near Munich, by Mr. Woolley; on the Principles of Architecture as laid down by Vitruvius, by Mr. W. Pocock; on the Holy Trinity Church, Hull, by Mr. Granville; on the Chapter House of Salisbury Cathedral, by Mr. T. Wyatt; and on a double spiral staircase at the Church of St. Editha, Tamworth, by Mr. B. Ferrey. Mr. Godwin's paper was an exposition of the present views on Church Architecture, as propounded by the Cambridge Camden Society; and as the subject is just now exciting some attention, it has been printed in several of the journals. Mr. Pocock's paper was in defence of Vitruvius, whose orthodoxy has been of late years questioned by Mr. Hosking and others. That we owe

much to Vitruvius there is no doubt; nevertheless, the study of that author alone would do but little towards making an architect. The investigation of the Holy Trinity Church at Hull, served to prove the use of brick buildings in England as early as the reign of Edward I., instead of Richard II., as supposed. From Mr. Wyatt's communication it appeared that the dean and chapter are about to restore the chapter-house at Salisbury, which is now in a bad state of repair. It is to be hoped they will not retain the present flat roof, which analogy shows cannot be original, but construct one of high pitch, in accordance with the spirit of the remainder of the building. Medals have been awarded to Mr. F. Saunders and Mr. Papworth, for Essays on the Synchronism of Architecture, and to Mr. A. Johnson for the design for a "Princely Palace," as described by Bacon.

"BARONIAL HALLS OF ENGLAND."—An advertisement in our journal announces a new illustrated work under this title—to consist of a series of prints, chiefly in lithotint, from the pencils of Harding, Pyne, Muller, and others, and accompanied by letter-press descriptions, by the Editor, S. C. Hall, F.S.A. We may, perhaps, be permitted to direct to this subject the attention of our artist friends in the Provinces. Although books, and, to some extent, practical knowledge may enable the editor to work out his plan, there are scattered throughout the country vast treasures, of the existence of which he cannot be aware; and our object in this brief notice is to state that he will feel much indebted to any artist or amateur who will point out for inquiry and examination such structures in their several neighbourhoods as they may consider it desirable to make him acquainted with. We feel that we need offer no apology for the introduction of this paragraph. The great utility of a journal such as ours is to bring knowledge to bear upon a given point, and to facilitate the attainment of a beneficial purpose by joining to it the many aids—that are willing and ready—in order to give it completeness. Secluded nooks of England comparatively unexplored by the writer are often familiar to the artist, who would gladly make them more generally known, if opportunity offered; and it is notorious that some of the richest graces of our island are not to be encountered by travellers upon highways. It is needless to say more than that Mr. Hall will be very thankful for any hints that may be conveyed to him concerning this matter.

CARTOON PENCILS.—A decided improvement in lead pencils has been produced by Messrs. Reeves and Co., of Cheapside. The lead is remarkably pure; but the main advantage consists in its being introduced into the cedar in a triangular shape, so as always to present a point without scraping. It is designed more especially for those who use the pencil with a bold free hand. A trial may be safely recommended: to us it seems unquestionably a great advance upon the material hitherto adopted, and we have no doubt there are many who will thank us for directing their attention to the subject.

THE "ART" OF WRITING.—We have received from Mr. Craik, a writing-master, or—according to the modern reading—"a teacher of calligraphy," in Dumfries, a series of specimens of his art. We had no previous conception of the extraordinary grace and beauty to which it was possible to carry it. We refer not alone to those portions which are "written," but to the ornamental designs introduced into his examples—produced with a degree of ease and facility absolutely wonderful. Some of the elaborated sheets submitted to us, he states, did not occupy his pen above five minutes each, including pictures of birds and animals, and "flourishes" that seem as grand as if they were those of a trumpeter. It is impossible for us to convey an idea of the exceeding delicacy and boldness of the style which characterizes the parts more immediately illustrative of penmanship; and it is really as-

tonishing to find such perfect accuracy attained by mere sweeps of the pen over the paper. Mr. Craik contemplates directing his skill towards more ambitious projects than the mere production of letters, and seeks to use it in the decoration of rooms, &c. Of his success in this respect we entertain strong doubts; but there are many "wants" which his ability might supply.

EARLY CHRISTIAN SCULPTORS.—In 1841 Mr. Godwin laid before the Society of Antiquaries some observations on the fact, that the stones, both inside and outside numerous ancient buildings in England and France, bear peculiar marks or symbols, apparently the work of the original builders. In a second paper on the same subject, recently communicated, and which proved that in Germany also the same marks are to be found, reference was made to the religious character of associated masons in very early times; and Mr. Godwin described a very curious MS. account (in the Arundel collection at the British Museum) of four sculptors, who worked "in the name of the Lord," during the reign of Diocletian:—they were called Claudius, Castor, Simphorianus, and Nicostatus. According to the MS., when they had completed one column and foliated capital, ordered by Diocletian to be cut out of the porphyritic rock, the philosophers of the day, who were indignant at their success, required them to cut another. To which the sculptors replied, "Do ye wish to learn the Art from us? Nevertheless, in the name of our Lord, in whom we trust, we will shape this other column like the first." And, applying themselves diligently, they finished the second column within 26 days: in consequence of which, the philosophers exclaimed, those mysterious words could only pertain to Art-magical.

SALES OF THE MONTH.—MANCHESTER.—COLLECTION OF THE LATE R. HICK, ESQ.—This collection has been sold by Mr. Winstanley. The sale occupied four days; during the two first, the pictures, 110 in number, were disposed of; on the third, the 101 drawings; and on the fourth, the 184 engravings. On the first day, 59 pictures were distributed. After some small pictures were knocked down, including Rhodes's 'Cobbler,' which fetched 10*l.* 15*s.*, and Barker's 'Children playing with an Ass,' 18 guineas—Beverley's 'Shipwreck' fetched 15 guineas; Linton's 'Caribbrook Castle,' 14*l.*; Poole's 'Bo-Peep' (a small but excellent picture), 32*l.* 11*s.*; Knight's 'Young Juggler,' 30*l.* 19*s.* 6*d.*; Bradley's 'Rosebud,' 26*l.* 15*s.* 6*d.*; H. Andrews's 'Lady Russell pleading to Charles II.,' 22*l.* 1*s.*; Herbert's (A.R.A.) 'Pardon,' 27*l.* 6*s.*; Stephanoff's 'Discovery,' 50*l.* 8*s.*; Howard's 'Oberon and Titania,' 50*l.*; and his 'Noma Pompilius and Egeria' (companion picture), 21*l.*; Eastlake's 'J. Contadini,' 46*l.* 4*s.*; Westall's 'Wayside,' 20*l.* 9*s.* 6*d.*; Patrick Nasmyth's 'Woody Landscape with Waterfall,' 39*l.* 18*s.*; Shayer's 'Girls at a Spring,' 33*l.*; C. R. Stanley's 'View at Amiens,' 45*l.* 3*s.*; a 'Sea Piece,' by Carmichael, 31*l.* 10*s.*; 'A Watery Place,' by F. R. Lee, 38*l.* 17*s.*; Boarden's 'Flower Girl,' 21*l.* 10*s.* 6*d.*; 'Cottages on the Banks of a River,' by Ewins, 23*l.* 10*s.*; Bradley's 'Bride,' 31*l.* 2*s.* 6*d.*; 'A Seaport with Vessels in a Breeze,' by John Wilson, 20*l.* 9*s.* 6*d.*; Tennant's 'Shrimpers,' 28*l.* 6*s.* 6*d.*; Drummond's 'Minna Troil,' 25*l.* 14*s.* 6*d.*; two 'Coast Scenes,' of Shayer's (companions), 31*l.* 10*s.* each; and Stanley's 'View of the Old Exeter Change, London,' 28*l.* 17*s.* 6*d.* There was considerable competition for some of the best pictures of the late William Liversedge, to whom Mr. Hick was a liberal patron. No fewer than nine pictures by this artist came in succession under the hammer, and most of them realized very good prices. His 'Captain Macheath,' which many, including ourselves, regard as this lamented artist's most finished picture, fetched 77*l.* 14*s.*; 'The Inquiry,' 57*l.* 15*s.*; and 'The Benediction' (a monk bestowing his blessing on a kneeling and veiled lady), fetched the sum of 94*l.* 10*s.* 'The Black Dwarf,' and 'The Popkins Family,' were knocked down at 34*l.* 13*s.* each; a sketch, 'Salvator Rosa in the Brigand's Cave,' 16*l.* 5*s.* 6*d.*; another, 'The Widow,' 17*l.* 6*s.* 6*d.*; and 'Travellers attacked by Banditti,' Liversedge's first exhibition picture, seven guineas. His 'Ghost Story,' the original sketch, was knocked down at 30*l.* 9*s.* The remaining five pictures, of larger dimensions, and all by celebrated English masters, fetched upwards of 90*l.* each. 'A beautiful Sunny Landscape,' by Sir A. W. Calcott, R.A., 94*l.* 10*s.* A sketch on panel, by the late Sir David Wilkie, of 'John Knox administering the Sacrament at Calder House,' being a sketch for a large picture of this subject, was knocked down at 99*l.* 15*s.*; Linton's 'Return of a Greek Armament' fetched exactly the same amount; and Martin's extraordinary companion pictures, 'The Rivers of Bliss,' and 'Pandemonium' (six feet wide by four in height) fetched each 94*l.* 10*s.*

On the second day, works by the old masters were sold. One of Cuypp's Landscapes, with Cattle and Figures, fetched 28*l.* 7*s.* 6*d.*; and another, 'A Young Man with a Hare,' 23*l.* 2*s.*; a 'Fête Champêtre' (Piattzer), 39*l.* 18*s.*; the 'Young Birdcatchers' (Gerard Poter), 40*l.* 8*s.* 6*d.*; a 'Cottage and Sheep in a Landscape' (Van Stry), 44*l.* 2*s.*; a 'Rocky Scene' (Louthborough), 59*l.* 17*s.*; 'Interior of a Stable' (George Morland), 43*l.* 1*s.*; 'Interior of a Cabaret' (Teniers), 63*l.*; a 'Landscape,' by Wouvermans, 60*l.* 18*s.*; a 'Sunny Landscape' (Paul Potter), 52*l.* 10*s.*; a 'Landscape, with Cabaret' (D. Teniers), 53*l.* 11*s.*; a 'Madonna,' by Jasso Ferrato, 81*l.* 18*s.*; 'Moses and the Midianite Shepherds' (Nicolo Poussin), 55*l.* 13*s.*; 'Cupid and Psyche' (Benjamin West), P.R.A., 94*l.* 10*s.*; 'An Italian Lake' (Richard Wilson), 84*l.*; and 'The Lake of Nemi' (its companion), 84*l.*; 'The Holy Family with St. John' (Carlo Maratti), 97*l.* 13*s.*; 'Italian Seaport' (Vernet), 63*l.*; 'The Wagon' (Rubens), 85*l.* 1*s.*; 'Virgin and Child' (Murillo), 73*l.* 10*s.*; Raphael Mengs's portrait, by himself, 49*l.* 7*s.*; 'St. Cecilia and Angels' (Carlo Cignani), 46*l.* 4*s.*; 'Dutch Seaport' (Backhuysen), 64*l.* 1*s.*; 'Italian Village Festival' (Jan Miel), 97*l.* 13*s.*; 'Painting,' an Emblematic Portrait of the Artist's Daughter (Carlo Dolce), at 52*l.* 10*s.*; 'Landscape, with Figures' (Louthborough), 112*l.* 7*s.*; 'View of Draden' (Canaletti), 262*l.* 10*s.*; 'Lake of Nemi' (Wilson), 46*l.* 4*s.*; 'Head of Christ' (Annibale Carracci), 136*l.* 10*s.*; 'The Virgin and Child, with the Magdalen' (Correggio), 189*l.*; 'The Virgin, with the Child in her Lap' (Raffaello), 115*l.* 10*s.*; 'Interior, with Figures Singing and Regaling' (Egbert Hemskirk the younger), 157*l.* 10*s.*; 'Caernarvon Castle' (Richard Wilson), 99*l.* 15*s.*; 'Horses in a Landscape' (Morland), 25*l.* 4*s.*; a 'Cabinet Picture, containing a number of Heads' (Albert Durer), in unusually fine preservation, 35*l.* 14*s.*

On the third day the drawings were sold. 'A Peasant Boy' (Poole), fetched 10*l.* 5*s.*; Henry Liversedge's original drawing of 'The Popkins Family,' 13*l.* 10*s.*; his 'Touchstone and Audrey,' 18*l.* 18*s.*; Martin's 'View on the Coast of Guernsey,' 6*l.*, and his 'Last Look at Paradise,' 14*l.*; one of Catermole's interior, 14*l.* 3*s.* 6*d.*; Stanfield's 'View of Tenerife,' 12 guineas; Liversedge's 'Old Falconer,' 18*l.* 10*s.*; his 'Falstaff and Bardolph,' 17 guineas; his 'Falstaff and Dame Quickly,' 23*l.* 10*s.*; one of T. S. Cooper's cattle pieces, 21*l.*; the original sketch of Sir David Wilkie's 'Presentation of the Keys to George IV. at Holyrood Castle,' 14*l.*; and his 'Studies of Three Hands,' 4*l.* Of the framed drawings, an 'Interior of St. George's Chapel, Windsor,' fetched 29*l.* 8*s.*; 'The Surprise of the Castle,' by Catermole, 42 guineas; 'A View of Cologne,' by Austin, 23 guineas; 'The Harvest Home,' by Stephanoff, 14 guineas.

Our informant—a safe authority—states, "It was highly gratifying to find in the sale (as indeed it is generally) that the modern pictures and drawings fetched exceedingly good prices, many much more than they cost the late proprietor at the time of purchase, but not more than their present worth—a circumstance, even in a pecuniary point of view, highly satisfactory to collectors of modern works, when selected with judgment, as showing them to be of increasing value."

On the 15th of March were sold the proofs, plates, and other effects of the late Abraham Rainbach, Esq., the engraver of Wilkie's pictures. Among these were progressive proofs of 'The Cut Finger,' 'The Parish Beadle,' 'Blindman's Buff,' 'The Chelsea Pensioners,' 'The Spanish Mother,' 'The Village Politicians,' and 'Distressing for Rent.' One proof of 'The Village Politicians' was sold for 13*l.*; one of 'The Rent Day' for 15*l.* 4*s.* 6*d.*; and another of the same for 16*l.* 5*s.* 6*d.* On the 17th were sold the pictures, etchings, &c. &c., of the late Rev. E. T. Daniell; among which was the 'Madonna di S. Sisto,' engraved by Müller after Raffaele, which realized 49*l.* 7*s.*; 'Harnes Terrace,' by Turner, R.A., 90*l.* 6*s.*; 'Sans Souci,' by Stothard, 50*l.* 8*s.*; and a Repose, previously supposed to have been a genuine Titian, 52 guineas.

The pictures, engravings, and antiquities of the late Sir Robert Ker Porter were sold on the 30th, among which were many valuable curiosities brought from various parts of the world by this distinguished traveller. Among the pictures by Sir Robert Ker Porter, were 'St. John Writing the Apocalypse,' and 'Christ Blessing the Cup and Bread,' together with specimens of modern and ancient masters; also, a variety of drawings made in different quarters of the globe.

SALES TO COME.—An extensive collection of pictures, etchings, &c., the property of Robert Bell, Esq., will be sold at Edinburgh on the 3rd inst. and following days, by Messrs. C. B. Tait and Co. This property is remarkable for the number and value of etchings, of which it principally consists; containing specimens in all stages, by Ostade, Paul Potter, Rembrandt, Swaneveldt, Bartsch, Guido, &c. &c.; and pictures by Bellini, Gainsborough, Jan Steen, Salvator, Cuypp, Domenichino, &c. This sale will occupy six days.—On the 1st inst., a small collection, the property of Mr. Sutherland, containing a landscape by Hobbema, the *chef-d'œuvre* of Van der Neer, a landscape by Camphuyzen, &c.—On the 7th, the pictures, &c., of Joseph Bond, Esq., containing the Ruysdael of the Earl of Lichfield; a fruit piece, by 'Rachel Ruysch,' from Sir Simon Clarke's collection; an interior by Jan Steen; a picture by Cuypp; 'Musidora,' by Gainsborough, &c. &c. This sale will occupy two days.

## MEMORIES OF PICTURES.

By Mrs. S. C. HALL.

NO. II.—EDWARD BIRD, R.A.

I REMEMBER, many years ago, being charmed by a picture painted by Mr. Edward Bird. I saw it in Bristol: it was one of the earliest works of Art that left a "memory" with me after I came to England, probably from its peculiarly English aspect. It was called "THE COUNTRY AUCTION." I was told it was not inferior, in any respect, to the more celebrated productions of that most amiable man and most excellent artist; that the persons in the pictorial drama were delineated with rare truth, and manifested most correct discrimination of individual character. To me it was a new volume of English rural life. I venerated the patriarchal soberness of the elder peasant, who had secured the volume he loved best—a Bible; the matronly providence of his partner, who wishes her son-in-law to bethink himself of the cradle rather than the punch-bowl; the meek joy of the young wife, proud of the provision for her tea-table; the hesitation amounting to suspicion of the gamekeeper—one of the bidders for a fowling-piece—contrasted with the blustering self-will of the butcher, resolved that the disputed weapon should be his; the exquisite coquetry of the little maid, who, before a looking-glass, places on her head a burnished cullender; the prying curiosity of the country connoisseur, examining the merits of an old picture. But the merry group of "little ones," amusing themselves with a kitten they had confined in a warming-pan, delighted me as much as "pussy" did them. The sportive character of that little episode was delicious; so full of life and child-like nature—so different in its moods and exercises from the grown-up nature of "big people." It was evidently painted by an artist who both understood and loved children—not as models, but as portions of his own heart. There were other pictures by the same hand, I remember, in the room: "The Surrender of Calais," "The Burning of the Bishops,"—a subject full of painful interest, one of the last the painter ever undertook; and it must have been a trying scene to a man struggling with illness and those distressing nervous affections, which shatter intellect and stimulate beyond the bodily power of exertion or endurance.

I transferred my interest, naturally enough, from the picture to the painter, and became anxious to see the artist who had afforded me so much pleasure. At that time to have looked upon a man capable of producing such works would have made me happy beyond conception; but they told me he was dead, that he had been benevolent to the poor, a devoted husband, an affectionate yet judicious father, a most admirable son, a faithful friend, and an earnest lover of, and labourer in, his Art, to which he had won his way by steady and undeviating perseverance, gaining respect by conduct in domestic life so praiseworthy that he commanded esteem no less than admiration. His genius was enshrined in home affections and home duties. The Bristol people (I was then informed) were so rightly proud of this good man and good painter, who had elevated the reputation—restored it, I may say, for it had been lost—of their moody city by his virtues no less than by his talents, that they—gentlemen of Bristol—had honoured his remains with a splendid funeral. I was shown the spot where he was buried in the cathedral, and assured it was their intention to erect a monument to his memory!

I rejoiced to think that this people had grown wiser as well as more generous, since the fate of Chatterton—

"The marvellous boy who perished in his pride"—

had left a blot upon their character. I rejoiced to learn that wisdom had followed experience, and that the warning bequeathed by the unhappy child of genius had produced its anticipated effects; that the "Bristolians," no longer the Boetians—though neither as wealthy nor as prosperous as in the times of yore, when Bristol sent forth and received her golden argosies—had rendered their sea-city a queen among the provinces for justice and liberality. We shall see!

It was not, however, until very lately, when recalling the "Memories of Pictures," that of Mr. Bird (although it had often floated over my mind) returned vividly before me. And what I had heard of his gentle nature contrasted so strongly with the resolute and stormy character of James Barry, that it was a relief to contemplate the career, despite its few gloomy passages, of a domestic painter—a man painting in the midst of his children: instructing and regulating their minds while conveying to his canvases the knowledge and power that supplied them with food; a man whose whole life proved the compatibility of high talent with the Christian virtues; a man who, like Sir David Wilkie, made his Bible his guide-book,\* whose life was an illustration of his faith—a faith without cant or severity.

I know one of Bird's oldest companions. It is pleasant to hear him talk of the friend over whom the grave has closed more than twenty years, and whom he characterizes as "straight-minded and sound-hearted among his fellow men." "Edward Bird," he tells me, "evinced his talent at a very early period. To keep him quiet, when not more than four years old, his mother would suffer him to have his liberty in a whitewashed garret, which he decorated according to his fancy with two armies in battle array—the one party drawn in red, the other in black chalk; and he would every now and then, as he executed a figure, start back, clap his hands, and

\* "I have shown you all my preparations for foreign travel," said this admirable man to one of his dearest friends, "and now I must show you my GUIDE-BOOK"—he produced his Bible.

exclaim, "Well done, little Neddy Bird!" But it was not only with red and black chalk that "little Neddy Bird" did well; his heart developed itself as much as his mind. Ned was sent to a dame's school about a mile from his home; and his tender mother, to prevent his walking too much, folded up his dinner in a little basket. One day the good school-dame came to inquire why her "favourite" was so frequently de-patched with an empty wallet; and "Neddy" was compelled to confess that whenever he met a hungry-looking beggar on the road, he parted with his dinner. In this it seems "the child was father to the man," for a touching story of a widow's child is recorded of him; and my venerable friend assures me the only incorrectness in the record is, that the incident occurred at Bristol and not at Wolverhampton, the painter's birthplace. The bereaved widow, after her child's death, brought a token of gratitude, a pin cushion and a pair of scissors, to Miss Bird, mementoes which her feeling mind appreciates to this day. What a heritage of high thoughts and heartfelt blessings does such a father bequeath unto his children—the noblest heritage of all!

"He died—and bequeathed to his child a good name!"

The early and industrious life of Mr. Bird calls for little notice. His first professional practice was with a tea-board painter in Birmingham; but he removed, after a brief novitiate, to Bristol—his home for the remainder of his days. Here he commenced a drawing-school. During intervals of teaching, he designed, and sketched, and painted, pouring out his thoughts, giving vent to his ardour, and at the same time disciplining his own mind. Sometimes he showed his productions to his friends, but not often. Mr. Murphy, the father of Mrs. Jameson, an artist whose heart was as warm as his judgment was sound, appreciated them as they deserved, and persuaded Bird to send them to the Bath exhibition, desiring him to mark their price. The modest painter noted them at ten guineas each; the judicious friend wrote them down at thirty, and they were immediately sold. His sketches were pictures—full of subject, and every figure true. The reputation of his genius brought around him friends; and strangers, who multiply, with prosperous men, into acquaintances. He was never extravagant, but shared unostentatiously with new and old the simple hospitality of his house; painting away while conversing gaily with those about him, and instructing his children while developing some historical event.

Of his "Chevy Chase" the old gentleman speaks with raptures; says it was far and away his finest historical picture; full of the appropriate mournful feeling—that there was waiting in the very atmosphere—that it was a wonderful picture—that people could not look on it for their tears. The Marquis of Stafford gave 300 guineas for it; and Mr. Bird gratified his own feelings by presenting the original sketch to Sir Walter Scott. The reply of the Northern Magician is surely worth transcribing, and has never been read in print.\*

Honours and money flowed in together; but though Mr. Bird received large sums for his pictures—the pictures were large. The "Chevy Chase," which the noble Marquis purchased for three hundred guineas, brought only two hundred to the painter, simply because three gentlemen of Bristol, friends, saw it when it was commenced, and agreed to give him for it two hundred guineas. Fair enough that; and there can be no doubt they wished to possess a work of his producing. Such, I believe, being the exact meaning which the term "Patronage" signifies, when applied to Art.

He finished the picture—they paid him the two hundred guineas—good honest men, that was in the bond—and they sold it for three hundred to Lord Stafford. Nothing wrong at all in their retaining the hundred realized by their picture-dealing speculation—it was perfectly fair "in a business-like point of view." Mr. Bird, who was generosity itself, was glad his friends profited by him, for he believed that in the first instance the burghers of Bristol wished to inspire him with confidence; and such was doubtless the case, but their business habits were stronger than their generousities. He declined a second "commission"—of a like nature—and the "Patrons" of Edward Bird only realized the sum of one hundred guineas; it appears good interest both for their money and their friendship. The same nobleman paid him five hundred guineas for the picture of "The Death of Eli," and the British Institution awarded him their three hundred pound prize for the same painting. The Princess Charlotte promised him her "protection," and accepted his offering of "The Surrender of Calais." In the heavy times that followed his death, Mrs. Bird applied to Prince Leopold for a loan of this picture to exhibit, and his

\* "Sir,—Two days before leaving Edinburgh for this cottage, I was particularly gratified by receiving the sketch of the 'Battle of Chevy Chase,' which, in my opinion, does the highest honour to the artist, in point of composition and effect. As I am merely an ignorant admirer of the Art, I should hardly venture to mention my own judgment were it not confirmed in the fullest extent by the friends to whom I have had the pleasure of showing it. I have destined it, when suitably framed, to hang over the chimney of my little library, among broadsword, battle-axes, and targets, to which it will form, from the subject and execution, a very appropriate companion. It would do me great pleasure, Sir, in any manner in my power, to acknowledge my sense of your kindness, but particularly if you should ever give me an opportunity of personally expressing how much I feel myself, dear Sir,

"Your obliged and faithful servant,  
"Abbotsford, near Melrose, "WALTER SCOTT.  
12th March, 1814."

Royal Highness generously returned it with a present of a hundred pounds. Am I wrong in the opinion that our greatest men have erred in straying out of their natural paths? One cannot imagine Thomas Carlyle writing "Pickwick," or "Boz" indulging "Hero-worship." Yet how wonderful are they in their several spheres. Will not the observation hold good with regard to painters? In rural English life, in pleasant scenes, in delineations of home and its affections, Mr. Bird was at that time alone. Such of his pictures have, I am told, an "original and unborrowed air, which mark an artist who thought and felt for himself, and sought the materials for his pictures in the living world around him rather than in the galleries of Art." In these he was eminently happy; but he was per-suaded into scripture and pageant painting, and the last picture of this kind he attempted was so vexatious in its progress, that it increased an illness brought on by the loss of one or two of his children, and terminated in his death. It was "The Embarkation of the French King and his Attendants." Louis and his courtiers were *sware*, and kind, and punctual; but our nobility were not so gracious; answering his applications and making promises of sittings which they never gave; thus retarding the completion of his labours, and depriving him of bread, by wasting his time.

But the painter's days were numbered. Fame soon grows weary of sounding her clarion, and those whose hearts are stirred within them at its earlier blasts, quickly discover that the sound is air. His spirit was saddened by illness, and he felt with all the acuteness of a sensitive mind the civil rudeness of many who ought to have understood what they owed themselves and others. The damps of our English November clung too closely around him; his manhood was in its strength, for he had just completed his forty-fifth year; yet his kindly voice was silenced—his soft and gentle smile was hardened into the marble of death—his children were fatherless—his wife a widow!

His old friend loves to discourse of his many virtues, proving the truth of the exquisite lines—

"Only the actions of the just,  
Smell sweet and blossom in the dust!"

I bethought me to inquire concerning the monument which more than twenty years ago I had heard was to be erected to his memory.

The good man shook his head. "Alack!" he said, "facts are facts, and should be plainly told. The truth is this, that many in Bristol really loved the artist; others mourned for the man, and regretted a loss which deprived their locality of a distinction. Others—but I would rather not talk about them, for I love the fair side of human nature, and somehow, whenever Bristol is mentioned, the fate of Chatterton strikes upon my heart; and the bitter rhyme of Savage and Lovel force their way into my mind." Yet the cutting and searing couplets of the poets are as milk and honey compared to the single fact that must be written or spoken by all who write or speak of Bristol and Bird in association.

The widow of Edward Bird designed that the funeral of the painter should be modest and plain, in virtuous and prudent accordance with her limited means, for they were narrowed to bare sufficiency. Moreover, she wished to lay the remains of her beloved husband, companion, and friend, in the churchyard grave, where her own might one day repose beside them—a natural and rational wish, which may not be abandoned without a hard struggle. But a proposal was made that he should be interred in the cathedral—that the funeral should be a public one, such as to honour dead genius and encourage living genius; and, above all, that a monument should be erected to his memory, to tell to aftertime that Edward Bird, the artist, was a glory and a benefactor to his kind. The widow felt it was her duty to yield; but she objected on the ground of the additional expense. That objection was overruled at once, by the assurance of it not falling upon her. No other presented itself, and she ceded the point; in melancholy pride that the husband she honoured with a full heart was to be thus honoured by others. Well, the "public funeral" took place; between two and three hundred "gentlemen" of Bristol followed the hearse, and stood about the aisles of the old cathedral while the "earthly tabernacle" of the painter was consigned to its last rest. It was a noble spectacle; one that might well have made us forget the doom of intellect in mercantile England, where it is too usually rated in precise proportion to the weight of the purse associated with it. It was a great chance for the city of sugar-bakers and ship-brokers, which half a century before had been marked with a black cross in "Fame's Eternal Volume." The name of Bird was to stand in the traders' ledger as a set-off against that of Chatterton—a debtor and creditor side of the account would appear in the same book. The two or three hundred "gentlemen" having performed the stipulated bargain, separated, and—what next!

The long illness of the artist, and the "hope deferred" that made the "heart sick" had left an embarrassed family, and not a small one. The widow sold her furniture—for the vast sum of £200—to augment her resources for payment of debts; she regarded as blots on her husband's memory; and she was rejoicing that, although homeless, these blots were, at least, to be removed, when—the undertaker's bill for the funeral expenses of Edward Bird was handed to her. IT WAS PAID AT ONCE—out of the proceeds realized by the sale of household rods—chairs, tables, and featherbeds—it was paid! There is no mistake at all about this matter. The burghers of Bristol had had their "show;" they had given loud and low expressions of sympathy to the young boy, the artist's eldest son, who attended as chief mourner; the ceremony and the liberal "givers" had been trumpeted by all the journals! The "gentle-



men of Bristol" loved the laudation, but they were unwilling to pay for it; it was an article that would not sell again, and realize a profit of 50 per cent.\*

So the widow paid for the honour of her husband's "public" funeral; and thus, most unwillingly, either deprived his creditors of their due, or his children of the weak staff that was to aid them in traversing the dark valley.

But the monument that was to perpetuate the name, commemorate the genius, and recompense the long labours of the artist—surely the monument was erected by the "gentlemen of Bristol," in accordance with a promise to the living and a pledge to the dead?

A monument, indeed, marks the spot; and this is the inscription it contains:—

"SACRED TO THE MEMORY OF  
EDWARD BIRD, ESQ., R.A.,  
WHO DEPARTED THIS LIFE  
NOV. 2, 1819,  
AGED 45 YEARS.

HIS DAUGHTER CAUSED THIS STONE TO BE PLACED  
AS A TESTIMONY OF RESPECT AND AFFECTION  
FOR HER REVEREND PARENT."

Reader, if ever you visit the cathedral of Bristol, look at that small and simple "slab," for it is nothing more; look well upon it, and do not shame to see it through tears; for, although a plain bit of unadorned marble, to me it seems the noblest and holiest mausoleum in broad England. Let me tell you why. His daughter earned by the labour of her own hands the money that paid for it! It was not much—many among the three hundred gentlemen expended a greater sum upon a dinner on the afternoon of the "public" funeral—but it was her all; the savings out of privations; the accumulated "heap" of days and nights of toil; the working out to completion of a high resolve, formed not long after her father was buried, when she was a young child, but with wit enough to perceive what might be looked for from those who had suffered the widow and the fatherless to sell their furniture, rather than let an "undertaker" protest that he was cheated into burying a man of genius upon credit.

Many years passed, indeed, before this solemn compact with her own heart and her dead father was fulfilled; but it was fulfilled at last; and let it be carved upon the corporate seal of Bristol city, that, although James Bird was interred with pomp in its cathedral,

The widow paid the funeral charges, and the daughter earned the money that placed a tablet over her remains.

#### LOCUS SEPULTURÆ.

"When Chantry was building the mausoleum in which his mortal remains now lie interred, he proposed to Allan Cunningham to make the vault large enough to contain those of his friend also. 'No,' said Allan, 'I should not like, even when I am dead, to be so shut up. I would far rather rest where the daisies will grow over my head.'"—ART-UNION, Jan. 1843.

When I am dead, I would not lie  
Within the stately tomb,  
Whose outward beauty seems to mock  
Its deep internal gloom.  
Dear as I love the sculptor's art,  
And rich cathedral-pile,  
For resting-place I covet not  
Marble, nor cluster'd aisle.

On fancy's wing my spirit roves,  
Like tenants of the air;  
O'er the wide world with glory fraught,  
And drinks in rapture there.  
From the bright forms on nature's face,  
The purest joys I reap:  
They must surround the narrow bed  
Where I may shortly sleep.

Give to the conqueror, whose sword  
Hath won himself a name,  
And link'd the record of his deeds  
Unto his country's fame:—  
Give to the noble, wise, and great,  
The "animated bust,"

Tablet of brass, and sepulchre,  
Which may survive the dust:—

Mine be the lowly, quiet grave,  
Far from life's busy hum;  
Where flowers appear in summer-time,  
And sounds harmonious come.  
Ambition seeks to lay her dead,  
Mid things of kindred worth;  
The child of nature only claims  
Part of his mother-earth.

J. DAFFORNE.

\* It is only just to state, that of those who followed the painter to his grave, many were in utter ignorance of the circumstances under which his funeral was a "public" one, and who, perhaps, to this day are not aware of the "arrangement" that had been made. Unfortunately, in such cases it is difficult to separate the innocent from the guilty; the reproach must fall, and it falls heavily, upon them all.

#### COMMISSIONS AND COMMITTEES "OF TASTE."

We are induced to the following observations by a letter\* addressed by John Bacon, Esq., F.S.A., to the Premier on this subject. The tone of this letter is temperate, and its substance is characterized by judgment, knowledge, and experience; but this it is scarcely necessary to remark, considering the reputation of the author, who has, as he states, laid aside "his professional chisel for twenty-five years"—a circumstance which at once warrants the perfect disinterestedness of his views, did he even yet mingle in the throng of artists and amateurs; but from this he has also retired. As his views on the subject of commissions are precisely our own, and ours are identical with those of every section of the profession of Art, we seize the opportunity of speaking rather through him than with him, because the manifest truths to which we would gladly open the eyes of all concerned in committees of Art, come more gracefully from one who has done with the interests of his profession—who seeks only to elevate its character—than from others whose position could in any way raise a supposition that they were quickened into debate by selfish motives.

In speaking of a committee under whose direction the author was working, he complains of their utter inefficiency—shows plainly enough their incapacity, and perhaps somewhat naively expresses surprise that they displayed in their direction so little mastery, although having made the grand tour of the cities where Art has rested and been fostered. Upon these committees appear the names of excellent and accomplished men; but with names we have nothing to do, and if we had, such names are not to be lightly dealt with—names of men who, (mark it, Cesario!) if they knew a little of Art, would know a little of everything. But it is this same seeing of sights which is so embarrassing to a judgment unprepared by what is called "the education of the eye," and uninstructed by the sympathies brought forth by cultivation.

It is matter of grave surprise to the committees themselves, and also to the public, that the names of artists of the highest rank do not generally appear upon the competition-lists; but these gentlemen are fortunate in having commissions enough to relieve them of the necessity of submitting their works to the root and branch emendations of a committee. They do not broadly state their reasons for declining competition; even were they to do so, the tribunal of taste would not believe them. We know perfectly the reply of all self-constituted committees to argument of this kind—"We are," say they, "self-appointed if you like; we claim the right of pleasing ourselves, in the fashion of that for which we are ready to pay"—a most athletic and straightforward English replication as applied to all matters of every-day life, but with respect to monuments in Art, a mere imbecility; for here they have clearly not the right they assume to themselves. It would be most difficult to persuade him who professes to have read the written principles of *το καλόν*; who, as he himself says, has "loured" through the most celebrated galleries of Europe; and who, thus qualified, is placed upon a committee of taste—it would be difficult, we say, to persuade such a one that he did not know anything of Art—but much more difficult to convince an artist that he did. There is, therefore, no reason to marvel that men who have taken honours, as it were, in their profession, will not place their hard-earned reputation at the mercy of those who, to sustain themselves in the opinion of their friends, think it necessary to cut somewhere, which they too frequently do in the wrong place. The artist of established reputation is above the necessity of competition; but with what heart can the rising sculptor or painter, whose bread, in so many instances, is scattered, as it were, in crumbs on the highways—with what confidence can he look forward to the judgment of such a superintendence? He knows, as we all do, that in a majority of instances he is obliged to send forth works of a character he is ashamed to acknowledge. There is truth, it is said, in the voice of the multitude; there must be, therefore, and is truth in these observations, which we put not forth as our own, but

\* A Letter to the Right Hon. Sir Robert Peel, Bart., M.P., on "The Appointment of a Commission," &c. &c.—Hatchard and Son.

as the sentiments of all who have been subject to the dictation of committees.

Mr. Bacon having retired from the profession, and all the members of the committee who directed the execution of his works being dead, he considers that seal removed from his lips, which prevents the complaints of others, yet in the exercise of their profession. Describing the prejudicial nature of interference, Mr. Bacon says—

"The twofold injury to which I unhesitatingly refer, arose from that right of dictation assumed by the committee, which went the length of commanding the sculptors to alter, to re-compose, to add, or to abstract from, to divide, or set adrift, what had purposely been combined; in short, to re-arrange, or rather disarrange, in certain instances, all, or much, that the artist had intended to convey in his design. And when this had been obediently submitted to, the interference referred to did not then cease, but the artist was followed into his study (at least so it was with me), and there he was subjected to the torture of doing violence to all his better knowledge of the principles of his own art, by making his work bend to the opinions of these gentlemen, without even being allowed a voice in the question. I do not recollect a single instance in which any alteration they suggested, either in a design presented or work in progress, was submitted to my consideration and my reply waited for; on the contrary, it was invariably communicated as the result of a previous determination formed on their part, and which must necessarily be obeyed with all dutiful submission. On one or two occasions, I remember venturing to point out wherein the alterations proposed would materially injure the composition, and consequent effect of my work; and one instance wherein the execution of their commands was all but impracticable; and was surprised to find my respectful representation instantly overruled in such terms as left me no hope of prevailing by any further argument. If the other sculptors were, in like manner, subjected to the dictation of gentlemen who, however intellectually endowed, had no practical knowledge whatever of the particular science on which they were now sitting in judgment, it will sufficiently account for the asserted inferiority of the sculpture in St. Paul's, compared with what I venture to assert it would have been, had the artists been left to the unfettered exercise of their own powers."

The leaven of a little learning in Art is not only a dangerous but a most obtrusive qualification; those who have not acquired it are yet reasonable creatures, while those who know a little are altogether unmanageable. This is forcibly illustrated by Mr. Bacon's experience. He speaks of a colossal group in honour of the late Marquis Cornwallis, sent to Bombay. The agents appointed to realize the views were military men, who, being diffident of their own qualifications for selecting a design, delegated this part of their duty to five members of the Committee of Taste.

"But it so happened that, as usual, they had sundry alterations to point out in the successful design; and, in visiting my study, to lay their commands upon me, I found I was required so seriously to dismantle and curtail my design, that, remembering I was responsible in that instance, not to the umpires, but to my military employers, I did not feel at liberty to follow the directions given me without their sanction; and, on submitting to them what had been proposed by way of alteration, they at once perceived the injury that the work would sustain, and therefore instructed me to follow the original design, remarking, 'We are indebted to the judgment of those gentlemen for selecting the design they considered preferable; but we now look to your knowledge and experience in your own profession, and to your regard for your own fame, as our best security that the work shall be what we are given to expect.'"

We would have it understood that we draw a marked distinction between this kind of affectation and opinions arising from feeling and conviction—to these artists are always ready to listen, and willing to profit by; they are always natural, and consequently valuable; while, on the other hand, the suggestions and transpositions of pretension are often absolutely impracticable, not because a composition might merely suffer in character, but because nothing short of utter disruption could reach them.

The motto of these committees was "Simplification;" and while they flattered themselves that they were "simplifying," they were cutting down the richest designs to the condition of poverty and insignificance. Of this the pages before us bring forward many examples and many comparisons, tending to show that, generally, the propositions of committees are regulated by no fixed principle; indeed the author complains that, for proposed alterations, no reason could ever be given, but that it was the will of the Committee that such should be done. Every artist can afford a reason for his manner of treating his subjects; and if no sufficient argument can be adduced against his composition,

he is decidedly right, however lame his deductions—and the critic is wrong. If an artist think deeply, to afford narrative and effect in his works, the labours of the human mind cannot be so readily followed and construed as to be pronounced upon in anything like the impromptu criticism professed by committees; indeed, in the whole round of human nature, one mind, however refined, is not so much raised by cultivation above another, albeit in a state of barbarism, as at once to define its operations from external signs at a mere glance. Mr. Bacon gives an instance of the criticism from which he suffered. A certain part of one of his designs was disapproved and condemned to be altered; but he, knowing the injury which the work would sustain, left it *unimproved*, in which state it was afterwards approved, as if altered. He says—

"After some hesitation I adopted the latter alternative, founded on the perception that they had no fixed principles of criticism,\* and I therefore deemed it possible that what they thought offended them at one time might not displease them at another, provided the interval should be long enough to allow of their forgetting their previous objection; and so, in this instance, it fortunately turned out—my disobedience was never discovered; I had the pleasure to meet with their entire approbation of the monument when completed."

It is to be apprehended that the spirit of existing committees differs but little from this; yet complaints are not loud, for obvious reasons. Such are the causes why the names of our most celebrated artists do not appear upon the lists of competitors, and they will continue to operate as long as similarly-constituted tribunals exist.—It is not with the desultory application of the amateur that the artist has qualified himself into distinction, but it is by laborious study from youth upwards, not only in the production of his own works, but in deeply considering the operation of the mind in the works of others—by investigating the causes of excellence in some and of failure in others; works therefore resulting from such a course of education and laborious effort, cannot be critically estimated by mere pretension.

#### SOCIETY OF BRITISH ARTISTS.

##### TWENTIETH ANNUAL EXHIBITION.

THE Exhibition this year is certainly an improvement, manifesting not only an advance on the part of the members, but a better judgment in selection and arrangement, and a fairer spirit in "hanging" the collection. We do not regret to perceive that the contributions of strangers to the advantages and "responsibilities" of the Society are fewer in number than heretofore. The exhibition is gradually approximating to an exclusive character, which it will be the better, all circumstances considered, of assuming altogether; inasmuch as the chances in favour of volunteers are marvellously small. This has been so obvious from year to year, that their appearance above doors, behind doors, and in other hidden places, can excite no surprise. Such contributors are, or ought to be, fully informed as to what they are to expect; and if they send, in spite of repeated warnings, they must take the consequences. We make this remark because, as heretofore, we have received several complaining and angry letters on the subject. The writers demand some sympathy, inasmuch as they are, for the most part, thus literally excluded from every means of showing their works in the Metropolis. Driven from the British Institution "from want of room;" from Suffolk-street, from want of will; and from the Royal Academy from want of sufficient merit—where are they to go? Landscape-painters and painters of history cannot even do as some portrait-painters have done—hire a shop-window in the Strand, and write up "Painted in this style." We know there are many who meet this difficulty by exclaiming, "Let them break stones;" but such counsellors forget that, as we have before said, genius will be mediocrity during its first essays. There is wanting in this great and wealthy city a *permanent* exhibition-hall;—and such we hope yet to see.

The twentieth annual exhibition of the "Society of British Artists" was opened to the public on

\* "Of this I was persuaded, from the fact that they never gave a reason for any alteration they required. They did not seem to know why a thing displeased them, or for what reason any proposed alteration would be an amendment. At least they did not condescend to favour me with any explanation."

Monday, the 27th of March. At so late a period of the month we are unable to review it in detail, and must content ourselves with noticing only the more prominent pictures it contains. During the past year the number of "members" has increased, although two losses have been sustained—one by the death of Mr. Hofland, the other by the retirement of Mr. Linton. The artists recently elected are C. BAXTER, T. CLATER, A. CLINT, R. J. HAMERTON, J. HOLLAND, A. MONTAGUE, H. I. PIDDING, and J. WILSON, jun. New and healthy blood has therefore been infused into the constitution.

The collection, as a whole, although certainly above the average merit, cannot claim rank far beyond that of the respectable. There are among the members several artists of very inferior ability, and as they are prone to send their full number, and have a right to prominent places, the perpetual blots to be encountered, let the eye turn where it will, grievously deface the aspect of the gallery. This is an evil inseparable from the present state of the Society; but if it be true that greater discrimination is to be exercised over future elections, it is also an evil that will, in time, wear itself out. Still there are many pictures exhibited of very high excellence, and a large proportion of them are pleasant and meritorious works. The number amounts to 749, of which 15 are in sculpture, and 142 in water-colours.\* We shall not be sorry to see water-colour drawings excluded; they are out of place here. The best professors in this branch of the Art belong to one of the two "Societies;" and it is not likely that good examples will be often contributed. A manifest improvement, however, has this year been introduced into the water-colour room. The drawings are not now, as they used to be, mixed up with oil paintings. The entrance to the gallery has also undergone a change for the better; and in all respects a more rational and sensible spirit seems to have come over the working of the Society.

No. 6. 'The Country Bait Stable,' J. F. HERRING, sen. The most has been made of the simple materials composing the picture; the horses are extremely well painted, and in perfect consonance with every thing around them—they are clearly the property of utilitarian masters. The horse, of whatever character he may be, is always an interesting object when thus naturally painted. It would be a perfect picture of its class, if the artist would paint out the stable-man.

No. 7. 'A Blowing Day on the Sands at Whitby,' A. CLINT. In the lower part of this picture, the windy effect is as well described as we have ever seen it. The sea—figures—vessels and appropriate toning, all contribute powerfully to the effect; but the sky is of that kind which more frequently precedes wind than accompanies it—there is too much repose in this part of the picture.

No. 10. 'A Sponge defined,' J. PRENTIS. It must be admitted that, such as it is, the popular satire of this artist is sufficiently piquant—few, we apprehend, will dispute with him his pre-eminence in this walk of Art. We have here the farce, "Where shall I dine?" in four acts—that is, in four distinct pictures, wherein are shown the proceedings of a "sponger" (according to Johnson, "One who hangs for a maintenance on others,") in search of a dinner. Anent this style of subject we have a few words to say. It is true that Hogarth, and, since his time, others of our school (with what success, in comparison with him, we will not now inquire), have bitterly lampooned prevailing vices and follies; but every tale of depravity, of self-degradation, is wound up with a moral so profound and heartfelt, that such works would take rank among the didactic classics of any school: they are remotely distinct from unredeemed coarseness and pointless vulgarity, which, however pungently rendered and pithily elicited, can by no means command a place by the side of much humbler attempts at poetic narrative.

No. 14. 'Beach Scene, with Figures,' W. SHA-

\* The total number exhibited this year is less by 55 than last year, and the great room contains fewer by 70 works. We notice this fact chiefly because it supplies an unanswerable comment upon the repeated statements of the *Athenæum*—that the establishment of Art-Unions would have the effect of inundating exhibition-rooms with small and cheap pictures, such as prize-holders would be likely to buy. It is clear that the Society of British Artists have not acted upon this principle, although it is notorious that there the great mart of prize-holders is expected to be held.

YER. The composition is not so *uniquely* his own as that of many other works we have seen. The effect is injured by a deprivation of lights—a default observable to a certain extent in many pictures by the same hand. If this is a progressive change, it is decidedly for the worse.

No. 25. 'On the Tal-y-bont, North Wales,' J. WILSON, jun. A muddy stream is rushing down amid rocks, and overhung by trees of various foliage, which are finely made out without anything like offensive individuality; but it must be observed that the rocks in the water fret the eye and break the unity of the picture.

No. 31. 'The Rescue of Madame Dunoyer,' J. DANBY. A painful but interesting story, cleverly and even eloquently told. It is the promise of fame hereafter.

No. 34. 'Dorothea,' J. HILL. The subject is unfortunately far too hackneyed. Genius itself could not give it originality. There is here, however, much ability; the tone of the picture is rich, deep, and harmonious, its texture varied in a masterly manner, and the figure is chaste and graceful.

No. 43. 'A Ravine in the Neath Vale,' J. B. PRYKE. In such scenes this artist is powerful and effective. Distance is entirely shut out, and the whole composition is laid in with a breadth and harmony of feeling which place the reality before the spectator.

No. 46. 'A Magdalen,' C. BAXTER. This picture would have been benefited by being called by any other name. The expression is very sweet, the colour modest and natural; but the model is unfortunately commonplace, at variance with all preconceived notions of the penitent Magdalen, and does not rise above the simple country or servant girl.

No. 48. 'A Scene and Characters in a Spanish Posada in Andalusia,' F. Y. HURLSTONE. This is a large picture, composed of many figures, all kept down in their character respectively to simple life. A party of guests are playing cards, while the hostess, a dark-skinned woman of Moorish descent, superintends the supply of their wants. Without any essay at extravagant circumstance, the author of the work succeeds in describing men who do not live by the recognised avocations of more civilized communities. Among such men one could not feel otherwise than among those whose motto in political convulsions is "War to the knife," and whose more *peaceable* calling may be that of smuggler or bandit. The style of this artist is by no means what it has been; he has seen too much to remain original.

No. 54. 'Going to Market,' H. J. BODDINGTON. This picture exhibits a marked improvement in the feeling and execution of its author. A fine group of trees, a rustic bridge, a shallow stream of water, about to be crossed by cattle and sheep going to market, are the every-day items of the work; but the whole are, we may say, exquisitely put together.

No. 67. 'Cappella del Rosario, Chiesa dei SS. Giovanni e Paolo, Venice,' J. HOLLAND. This chapel is painted with simply its own sober light, which is managed with a success equal to Peter Neefs; the gilded ceiling and marble floor are most effective studies.

No. 70. 'Portrait,' J. J. HILL. To say that this is the finest portrait in the gallery, would be saying very little. To say that it is one of the finest portraits that have of late appeared, is justly due to a masterly outlay of talent, which has produced so admirable a disposition of pictorial forces as appear here. The flesh is of a full, yet clear tone.

No. 71. 'Outskirts of a Country Fair,' A. MONTAGUE. The colouring is extremely harmonious; fresh without coldness, vernal without being too green. The broken lights streaming through the foliage, and their consequent shadows, are expressed in an easy, natural, and playful manner. The figures are far too unfinished, with regard both to correct action and detail, for a subject of low life in particular.

No. 74. 'Hungarian Fruit Girls at Devotions,' J. ZEITZER. They are adoring before a road-side image of the Virgin. This usually loose and easy manner of worship is well portrayed. The picture would have been improved by a little warmth in the sky.

No. 77. 'Interior of a Country Stable,' J. F. HERRING, sen. Life-like, and very striking; a remarkable advance in the Art. The horses are capitally painted.

No. 84. 'Scene in the Isle of Dogs, Thames,'

**J. B. PYNE.** Another of the familiar views of this artist, painted with his usual skill, delicacy, and judgment. We have here literally nothing but a dilapidated house and a broken-up boat; yet see what talent of a high order can make of such poor materials. There are few pictures in the exhibition we should more earnestly covet.

No. 85. 'Landscape and Cattle,' **J. WILSON**, jun. There is a truth and unqualified earnestness about this picture, which pronounce its author gifted with rare talent for landscape-painting. This is a picture to which time will give value.

No. 104. 'A Light Breeze,' **J. WILSON**. The title is unnecessary, for the wind seems to be felt by every object in the composition. There is movement in the clouds and in the water, the cross-cutting waves of which give the appearance of a powerful current, such as is seen at the *embouchures* of rivers.

No. 106. 'The Enchanted Garden of Armida,' **F. Y. HURLSTONE**. A large picture, the subject of which is from Tasso—that part of "Gerusalemme" wherein Rinaldo is described as in the power of the enchantress, Armida. The arrangement of colour and the effect of the picture are good, but its better qualities are deteriorated by a certain degree of hardness. Although the magic power of Armida be understood, yet we would have had her painted with dark hair, for many cogent reasons we could advance. All compositions are faulty which do not at once convey to the mind the tone of the subject.

No. 128. 'Shillingford Bridge,' **J. TENNANT**. Painted with all the force and sweetness which give value to so many works by this excellent artist.

No. 135. 'Scarborough Town and Castle,' **A. CLINT**. One of several pictures in a different tone of colour from those by which we know and admire this artist. The general character of the picture in colour is scorched, unpleasant, and deficient in the harmonies necessary to render a hot picture a pleasing one. We much prefer No. 7, which is in his usual mode—grey, clear, and forcible.

No. 140. 'Corn-field,' **A. MONTAGUE**. A fine mellow tone of colour pervades this very beautiful little work, which is thrown together with a masterly and rapid execution.

No. 144. 'Edinburgh and the adjacent Country, from Leith Roads,' **J. WILSON**. The distance of this picture is in colour quite equal to anything that has been done in this country even by the great *Richard Wilson* himself.

No. 149. 'The Story of Cosmo de Medici and Don Garzia,' **J. F. HEAPHY**. A work of very high merit, manifesting great power; the subject is, however, a revolting one—and scarcely within the province of Art.

No. 150. 'Emigrants receiving News from England,' **R. J. HAMERTON**. The character of the scene and of the people, with their avidity to hear the contents of the letters, tell at once of comparative solitude, a father-land, and distant friends. The work is far too unfinished, and must be judged only as a design.

No. 158. 'Wreck on the Coast of Normandy—stormy Sunset,' **H. LANCASTER**. If we can turn Mr. Lancaster aside from this repulsive arrangement, or, we should say, non-arrangement of colours, we may save him the loss of many years' labour. He had better throw away red from his palette than prostitute it in this manner, without either its natural or pictorial equivalents.

No. 165. 'Devonshire Scene,' **J. W. ALLEN**. The foliage in this picture is wrought into somewhat of stiffness; and the distant heather is as strong in hue as that of the foreground; there are, however, many beauties in the work, of which the background is, perhaps, the most striking.

No. 175. 'Hayradden, the Bohemian Guide,' **J. ZEITZER**. The famous Guide in "Quentin Durward" is conducting the hero of the novel and the two ladies through one of the defiles in their route. Few artists could so well have imparted to this figure the character by which it is distinguished; it bears out well the description of the text.

No. 186. 'A Scene in the Middle Ages,' **A. J. WOOLMER**. This is decidedly the best picture by this artist. The composition is one of much grace, and the figures are woven together with an elegance which, if not wholly Mr. Woolmer's, is seldom reached by the practised figure-painter; while a tendency to more natural tones than is usual with this painter, furnishes an unlooked-for charm to the work. Still, even here, we have to urge the

objection we shall urge more strongly in noticing others of the artist's productions.

No. 201. 'Going to Water,' **J. TENNANT**. Very like Albert Cuyp done into English. The subject is the herd driving the cattle to their evening draught; the whole is most effectively made out; but the purity and tenderness of the toning suffers from the hardness and determination of manner with which the trees are painted.

No. 219. 'Portrait of James Montgomery,' **T. H. ILLIDGE**. A capably-painted portrait, and a striking likeness of the estimable poet.

No. 227. 'London, from Greenwich Park,' **J. B. PYNE**. The view is presented to us in a warm summer afternoon; and London, the Thames, and distant objects, lie in the sunshine gleaming through the veil of smoke which is thrown over them. One well-defined purpose is obvious, and it is prosecuted throughout the picture with the best results. We have often seen this view painted, but never so felicitously as in this production.

No. 254. 'Scene from the Devil on Two Sticks,' **A. SOLOMON**. A clever picture of an insane lady, but a palpable copy from a French wood-cut.

No. 274. 'Tour de Marché Rouen,' **E. HASSELL**. The town itself is firmly and substantially painted, but it stands alone—it is unsupported by the other parts of the picture.

No. 285. 'Gipsies,' **R. HUSKINSON**. This work is distinguished by much nature, even such as is most appropriate. It is well coloured and composed.

No. 316. 'Basse Ville, Ronen,' **C. F. JENKINS**. Too great an attention to finish has destroyed the breadth of this work; but it yet affords a valuable description of Norman street-architecture as it may have existed for centuries. It is very like the place.

No. 327. 'The Goatherd,' **W. SHAYER**. Throughout the whole of the works of this artist one form of grouping prevails, which we believe is termed the pyramidal. Years ago this was his favourite arrangement, and is so still; it is undoubtedly effective, but looks artificial, and is certainly monotonous when so often met with in the composition of one painter. This picture is more pure and less mannered than usual.

No. 334. 'Calais Roads—a Fresh Breeze,' **F. A. DURNFORD**. Fort Rouge has been a subject for every French and English sketcher "time out of mind;" it is easily recognisable here. The water is too much cut up; had it been painted with more volume, the main circumstance had been better supported.

No. 353. 'Cattram Common, Surrey,' **J. W. ALLEN**. The objects here compose admirably, and the picture generally is painted with a clear apprehension of some of the best points of landscape-painting; but some passages of the work exhibit an over-anxiety for cleanliness and flatness of tone, which has been productive of insipidity and tameness.

No. 370. 'Earning a Pound,' **R. B. DAVIS**. This is a horse story, and the *pound* is earned by the animals breaking into a corn-field. The last to cross the fence is a miserable jade, nearly akin to some of Morland's. This artist discusses very tritely the equine *physique* and *morale*, but his pictures would gain in value by more breadth.

No. 371. 'Brighton Boats, Fishing,' **J. C. GOODEN**. A mackerel breeze is here described, but the water is too much fretted into ridges. The colour is clean, and the picture throughout carefully studied.

No. 421. 'The Valentine,' **W. TAYLOR**. A pleasant composition—wrought with much ability.

No. 427. 'Study of a Head,' **J. BAXTER**. A simple but most beautiful work—though small, of very great value. We augur from it the future fame of the painter.

No. 451. 'Anty M'Queen asking a Blessing of Gray Lambert,' **T. CLATER**. A subject from Mrs. S. C. Hall's "Irish Sketches"—treated with truth and feeling.

No. 467. 'Dogana da Mare, Venice,' **J. HOLLAND**. We have in this picture one of those subjects from fallen Venice, which, from incessant repetition, must be considered as always overdone, if ill-done; but with the pearl of the heaven and the emerald of the sea, as given here, bursts upon us with all the charms of novelty and natural beauty.

No. 479. 'On the Coast of Dieppe,' **H. LAN-**

**CASTER**. The old chateau is a prominent object in the picture. The distant mist under the sun is very blue—too cold, and the foreground is much broken, otherwise the work possesses many merits.

No. 490. 'An Awkward Playfellow,' **H. J. HAMERTON**. A beach scene, with a group of children in the foreground, with near and distant circumstances telling of the occupation of those whose bread is gathered from the waters: the foreground is painted with much firmness, and puts the middle and remote distances in their places with the best effect. The awkward playfellow is a newly-caught lobster, with which a puppy is amusing himself.

No. 507. 'The Fifth of November,' **T. CLATER**. A capital and highly characteristic group; the interest of which is rather too much scattered.

No. 511. 'Lady—there is the Prisoner,' **J. GRAY**. This picture is placed too high; it is well worthy of a lower place. The incident is common enough in novels and romances: the visit of a lady to her lover or husband, who is confined in a dungeon. It is not only easy of interpretation, but conveys perfectly the sentiment intended.

No. 512. 'Tower on the Rhine, near Andernach,' **C. F. TOMKINS**. This tower is a very old acquaintance of the picture-loving public. Every river has peculiarities in its scenery, and that of the Rhine is not to be mistaken; the identity is sufficiently marked in this picture, which is of great excellence.

No. 516. 'Moonlight,' **Late J. B. CROME**. This work is better worthy of a lower place than many which have been so favoured; it is characterized by a tenderness and poetic feeling which proclaim a deeply-seated veneration for the beautiful.

No. 544. 'Maria—vide Tristram Shandy,' **F. STACKPOOL**. The old subject, and with no originality; but still a very pleasing picture, painted in a very able manner.

No. 553. 'Peasantry of the Kingdom of Naples,' **A. W. ELMORE**. A man and woman, the former drinking wine from a *fiasca*, in the manner of the people of Naples, that is, by holding the bottle at some distance from the mouth, and directing the stream into it. The picture is somewhat flat in colour, but the description is accurate and complete.

No. 557. 'Footway over a Marsh,' **A. MONTAGUE**. This is in treatment very like a water-colour work, or a low-horizoned Dutch picture, which surprises because so much is made of materials so slight. There is a degree of flatness in the colour, unlike nature, but, as a whole, the production is a successful effort.

No. 562. 'Morning,' **W. A. KNELL**. This is a marine composition; the sea is in shadow, telling against the morning light in the distant sky. A pilot is about to board a ship, which bears evidence of having passed a very stormy night.

No. 566. 'Relieving Guard,' **W. BARRAUD**. The scene is laid amid the wild haunts of the buck and the roe. A full-grown antlered stag has been shot, and left upon the heather in charge of a terrier until means of transport could be obtained; and the dog welcomes his master, whom he sees approaching. The incident is impressively related.

No. 578. 'A Coast Scene,' **W. H. BACK**. In short, a portrait of a huge rock, looking like one of the natural bastions of a perpendicular sea-wall. It seems to have been copied from nature, and has, consequently, sufficient substance and weight. The "scene" is by no means interesting, although much has been made of it.

#### WATER-COLOUR ROOM.

No. 612. 'May Day,' **A. D. FRIPP**. This we consider one of the most extraordinary work of a young artist produced this season. The great difficulties are completely overcome (varied modification of the expression of delight, and structural variety in the faces acted on). There are one or two faces here which resemble a nest of smiles, which are all at home, and all "lending a hand" to light up an expression, of more naturalness and vitality than one often sees expressed on paper.

No. 688. 'Lake of Geneva,' **J. HOLLAND**. A drawing on which much care has been bestowed with the most profitable results.

In commencing this notice we referred to our inability—at so late a period of the month—to render to the exhibition the full justice it deserved. We have been compelled to pass over many pictures, which merit not only comment but high commendation.

## REVIEWS.

WILKIE'S SKETCHES IN TURKEY, SYRIA, AND EGYPT. Lithographed by JOSEPH NASH. Published by GRAVES and WARMSLEY.

These sketches, twenty-six in number, are a selection from Wilkie's Eastern portfolio, and among them are many pictorial indices directly pointing to recent events in Turkey and Egypt; but their chief value is centred in their striking "character." The subjects, it may be conceived, are brought forward in the very purity of their nature; and, inasmuch as they are different from everything else of the kind that has been attempted, so are they proportionably more excellent. Although we consult the finished picture for the true calibre of genius, yet the slightest sketch may abound with evidences of vast power; and thus it is with the series before us, every line of which is in close relation with temperament and habit. Rembrandt was much struck with the personal points of the Osmanli, and he painted those that fell in his way with such truth, that Wilkie no sooner had opportunity of commencing his observations than he exclaimed, "Surely Rembrandt must have been in Turkey."

Had Sir David Wilkie lived to execute his contemplated works, this tour would have afforded another marked epoch in his career, as he purposed painting religious subjects from such fitting materials as he should collect; and the soundness of his views on the subject are incontrovertible, for the characters in almost all scriptural compositions are, according to circumstances, Italian, French, German, or English. This single circumstance—though only one of a hundred—proves that there is yet much to be done. To show with "how little wisdom the affairs of Art are managed," it is only necessary to observe, that any originality of character exhibited in a work is immediately transferred, under various modifications, to others. If, throughout the human race, there were no distinctive national characteristics, then might the European stand for the Asiatic; but since national distinction is so strong, he who seeks particular impersonations on that soil to which they are indigenous, must approach truth as nearly as can be done by human means.

The sketches are lithographed by Nash with all the force and spirit of the originals. We know no other artist who could have followed Wilkie with greater success.—No. 1 is 'Mehemet Ali' (a portrait exhibited in the Royal Academy), in whose cat-o'-mountain eye we read the last chapter of the history of Egypt. Assuredly no man has ever been better portrayed, morally and physically. A portrait of the present Sultaun was exhibited at the same time; and this also is in the selection. 'The Turkish Letter-Writer' consists of a public scribe of Constantinople, and two women—one Greek, the other Turkish—to whom he is reading a letter. The composition is most effective, and all the incident novel and striking.—No. 7 is 'A Portrait of Halakoo Mirza,' a Persian Prince resident at Constantinople; it is one of the most remarkable heads we have ever seen,—of a character altogether unknown in Western Europe. On this drawing Wilkie has bestowed much care, with the intention of painting from it a head of the Saviour. In seeking an impersonation of Christ from the region of his birth, he was much more consistent than the great masters, who have never gone beyond accepted classicities.—'Group in a Café at Constantinople.' This is a quiet *conversazione*, at which coffee and the chibouk assist.—'The Travelling Tatar to the Queen's Messenger,' the man who brought to Constantinople the news of the fall of Acre. There is much that is picturesque about him, being presented in the full Tatar costume.—'Sotiri, principal Albanian to the Consulate at Bucharest,' and a fine fellow he is—so much so, that Wilkie, on meeting him in the streets of Constantinople with Mr. Colquhoun, the British Consul at Bucharest, immediately requested permission to sketch him.—'Dragoman of Mr. Moore, British Consul at Beyrout.' This is an admirable figure; its character would render it, perhaps, the most remarkable in any composition in which it might sustain a part.—'Christ before Pilate.' This drawing is composed under the impressions which Sir David Wilkie entertained of religious painting. Pontius Pilate is here correctly drawn with Arabian features: we find him constantly painted as a Roman. If the artist wish thus to point out his country, it were better to do

it correctly, as Wilkie has done, for he was an Idumean.—'The Tatar relating the News of the Capture of Acre.' The scene of the Tatar's narrative is a *café*, wherein he is surrounded by an audience of diverse nations and creeds. This is indeed a picture; the Tatar is the only composed figure of the group, and the centre to which all eyes are directed. Such faces could never be conceived; they are only to be found on living shoulders.—'Hebrew Women reading the Scriptures.' This sketch has been intended for a picture, without, perhaps, any change in the composition; and, had it been executed, it would have been one of the gems of our school.

Of the twenty-six sketches, we mention but a few; and we do not speak especially of these because they surpass the others in beauty, for every one would form a prolific subject for a lengthened essay. They are unlike everything that has preceded them; each is in itself an achievement, and yet the whole constitute but the foundation of a structure which can never now be perfected.

PAUL AND VIRGINIA. Two Prints. Pient par SCHOPIN. Gravé par EUGENE JAZET. Publishers, GOUPEL and VIBERT, Paris. HERRING and REMINGTON, London.

The importation of foreign prints is a new feature of the age. It is one of the signs of the times; a sure token of the onward "march of Art." We shall rejoice to welcome them, as opening another source of intellectual enjoyment and profitable study. However ready we may be to dispute with continental schools their claim to pre-eminence as colourists—a claim, we think, which admits of no question—we must concede to them supremacy in the art of drawing—the foundation of all excellence. Many of our artists are in the position of "scholars" who write books before they have learned the grammar of the language; the natural consequence being, that they commit perpetual blunders, which are insufficiently atoned for by brilliancy of imagination, boldness and vigour of composition, and even grace and elegance of style. We may render, therefore, very essential service to the British artist by directing his attention to these acquisitions, which are now arriving in numbers from abroad; and for the due and proper circulation of which, a depot has been, at length, established here—the depot of Messrs. Hering and Remington, 153, Regent-street. This salutary arrangement will, we trust, have the effect of preventing the unscrupulous robberies that have been perpetrated, from time to time, in this country, and which arose solely out of the fact that hitherto the things coveted here were not to be obtained here, without considerable and embarrassing difficulties.\* It is only just that we raise our voices against a system which strikes at the root of all just dealing. In literature, there has been a general outcry for international copyright: surely it is only equally right that the principle should be applied to the Arts, and that a dishonest person should be liable to punishment for appropriating what does not belong to him, whether he picks his neighbour's brains or his pocket. For our own parts, we shall do our utmost to prevent such thefts for the future; thefts which are no longer to be excused, even upon the weak argument of necessity. The best productions of the Continent are now within our reach, and at prices scarcely larger, if at all larger, than the forgeries.

The two prints under more immediate notice are illustrative of the famous story—perhaps the most popular of our translations from the French, and as universally known in England as it is in France. "Paul and Virginia" has originated a vast number of pictures in every country. These conceptions of M. Schopin are from the gentler episodes.

\* As examples, we have now before us the two prints, engraved by Martinet and Dupont on the two famous pictures of Delaroche—'The Death of Lord Strafford' and 'Charles the First in the Guard-room' (transmitted to us by the courtesy of Messrs. Goupel and Vibert); and two base copies of them—which have been, to our knowledge, extensively circulated in England—engraved by Mr. Sanders. We prized the bad copies until we examined the original prints. The former are now, to our minds, worthless; while the latter will class among the most cherished and valued adornments of our home. They are line engravings of the most exquisite order, and may give practical lessons in the art. It is impossible, indeed, to praise them too highly, or to recommend them too strongly.

In the one, the boy and girl lovers are lost in the forest; in the other, the separation is about to take place, the farewell being indicated less by the vessel in the offing than by the mournful countenance of the young maiden as she presses the youth's hand. They are touching readings, such as appeal to memories and reach the heart. Although, as works of Art, they do not reach the highest grade, they are beautiful and interesting, true in design, and finely executed in mezzotinto, and will be desirable acquisitions to all by whom excellence in painting and engraving can be estimated.

COSTUMES. Par A. DEVERIA. Publisher, GOUPEL et VIBERT, Paris; HERRING and REMINGTON, London.

This series comprises 100 coloured lithographic prints, and exhibits the costumes of the various countries of the world. It forms a rich treasure-store to the artist, the amateur, the dramatist, the author, and—strange medley—the milliner; for those who call to mind the immense variety of draperies, and the highly picturesque dresses of the several European and Eastern states, will readily believe that an almost inexhaustible fund of information is supplied by the collection. Even to those who may not be able to estimate these prints as interesting and valuable works of Art, they may be strongly recommended as furnishing a continual source of instructive amusement; a delightful companion for the drawing-room during our dark winter evenings, and a pleasant aid to render profitable the long twilights of summer.

In the production of coloured prints the French have very far surpassed us; such a series as this could not be "got up" in England at less than thrice the cost; we have a case in point in "The Clans," by R. R. M'lan, noticed in this number, the price of which is necessarily governed by the estimated amount of sale and the expense of colouring.

Turn over this collection where we may, we are sure to meet a print of rare interest and value, a fine and accurate display of national character skillfully drawn, and the colours carefully and minutely laid upon the paper. They are not mere dry examples of portraiture; each is arranged as a picture; and though in most instances the print consists of a single figure, taste and judgment have been exercised in giving to it a pictorial effect by which its worth is enhanced considerably.

The number of female portraits is greater than are those of the other sex, obviously because the dresses are more peculiar and more picturesque. Here we have "Dames" of the several leading epochs of France; Spanish ladies in all possible varieties; fair Florentines, Venetians, Bohemians, Belgians, Greeks, Chinese, Polonaise, Swiss, Russians, Portuguese, Turkish, Flemish, and our own English maidens and belles Ecossais. We might advantageously fill a page with descriptions of the different costumes; indeed if we entered upon the task at all, a page would hardly suffice. We must content ourselves with referring the reader to the "Series;" he may select according to his fancy or his want, at a sacrifice of money marvellously small, considering the profit and enjoyment to be derived from the collection either as a whole or in parts.

ETCHINGS BY W. COLLINS, R.A. Published by J. HOGARTH, Great Portland-street.

Six is the number of the subjects, and they are wrought in the genuine and acknowledged manner of etching. Amid all the fluctuations of style and straining after novelty, the author is one of the few who are faithful to themselves. These figures are excellent examples of the life with which he qualifies his compositions—the simplest items in the whole category of humanity. 'The Fisher Boy' is a gem pure in its nature and beautiful in its execution. 'Fishermen waiting the Tide' is composed of two figures and accessories, the one seated and the other standing. 'The Landing Net,' another beach scene, wherein three children, having captured some small fish, are busied in removing them from their little net. In the next plate, 'The Begging Dog,' there is more finish; it exhibits a child seated at a cottage-door, and feeding "the begging-dog" with a spoon. 'Girl by the Fireside,' another is entitled, being a child seated looking at the fire, but there is a roundness and substance in the figure rarely to be found in works of



greater pretension. 'Buying Fish' brings us again to the seaside: the vendor is the fisherman himself, and the buyer is she who lives by the retail; these, with the two children of the fisherman, constitute such a group as we should covet in a picture. There is a fine feeling united to the simplicity of these etchings which imparts to them an inexpressible charm.

**THE POETICAL WORKS OF JOHN MILTON.** Two vols. Publishers, TILT and BOGUE.

This is unquestionably the most beautiful and the most perfect of all the editions that have been issued of the works of the great Poet. It is a brilliant specimen of typography, printed with exceeding accuracy—a credit indeed, to the English Press. It is prefaced by a valuable critical memoir, from the pen of James Montgomery—a kindred spirit; and it is very extensively illustrated by the pencil of William Harvey. The wood-cuts number 120; and are engraved by Thompson, Smith, Linton, and the brothers Williams. It is evident that no cost has been spared to render the volumes in all respects admirable. The drawings of Mr. Harvey are not of equal merit—in such an extended "set," how could they be? But they are worthy of his high reputation and uphold it. He is not perhaps the artist to illustrate the sterner scenes and characters in the "Paradise Lost," and is more "at home," where his imagination is less fettered, in the "Paradise Regained" and the minor poems; if such compositions as the "Comus," the "L'Allegro and Penseroso," and the "Lycidas," can be termed "minor." Few things in Art are more exquisitely beautiful than some of his illustrations; but the grand features of the grandest of all poems, are yet to be dealt with. In grappling with the mighty subject, how many have failed? how few have succeeded?

**THE CLANS.** From Sketches by R. R. M'LAN; with descriptive Letter-press, by JAMES LOGAN.

Part 1. Publisher, BOSLEY, Regent-street. There have been few more interesting works, in modern times, than this—which pictures the Clans of the Scottish Highlands, in the heroic and picturesque garb, which they have kept comparatively unchanged for centuries—preserving also their ancient language, manners, and customs with a degree of constancy absolutely wonderful. To render "pictorial" justice to our gallant and singular neighbours was not easy; poetical justice they have received often; but, the artist to describe them accurately, must be himself one of the "children of the mist," and must have studied the subject deeply, as well as have been an accurate observer. Such is Mr. M'lan—a Highlandman "to the backbone." He has, therefore, produced a series of portraits, the fidelity of which will not be questioned; and the design is to picture the particular costume of each of the leading clans; varied by several important details, for the particulars of which we must refer to the Introduction. The part before us—Part 1—contains three prints: 'Campbell of Breadalbane,' 'Macgillivray,' and 'Macdonnell of Glengarry.' They are capably drawn and skilfully coloured; while the accompanying letter-press explains to the uninitiated all the forms and ceremonies of the antique and honoured dress, and is full of racy and original anecdote.

We shall have other opportunities of noticing the work, when we may be able to afford larger space in order justly to describe it. We recommend it strongly, not only to our brethren of the North, but to those of the South, as a valuable and most interesting addition to our store of illustrated books.

**THE HERO AND HIS HORSE, ON THE FIELD OF WATERLOO.** Painted by B. R. HAYDON. Engraved by THOMAS LUPTON. Publisher, M'LEAN.

This print is far more satisfactory than our memory of the picture. Few modern works, indeed, possess so powerful an interest from a fortuitous combination of fancy with reality. It was a happy idea; and will be universally valued as a pictured poem—a far from unworthy tribute in honour of the great man who has lived to receive the homage usually postponed until death has rendered the ear "deaf to the voice of the charmer." The posthumous fame of the Duke of Wellington cannot sur-

pass that he has enjoyed in his lifetime. The artist has here imagined him visiting the latest field of his glory, twenty years after he fought and won it. The Duke stands by his old horse, "Copenhagen," who carried him on the memorable day; and, by a stretch of imagination, pardonable at least, if not laudable, the gallant steed is made to show a momentary triumph, as if "some vague ideas of the day have come back to him, while again finding himself on the scene of his former excitement." The attitude and expression of the horse are joyous; those of his noble master are contemplative, almost to sadness, as he looks upon the setting sun—setting over the tranquil plain of Waterloo, "in the presence of those monuments which forcibly recall to his recollection the features of many a warrior, who had fought by his side on other fields, but found in this a soldier's grave; the gallant chief may be supposed to meditate on the calamities of war, and contrasting them with the present aspect of the scene of deadly strife, where the contented peasant reaps his harvest unmolested, to reflect with satisfaction that such at length has been the consummation of a war, begun and prosecuted on the part of his own enlightened and powerful country, with equal honour, skill, and courage."

The subject was carefully studied; the Duke afforded the artist all facilities for the just completion of his work; and it is not too much to say that, taken altogether, it is the most interesting and characteristic portrait of his Grace that Art has yet produced. It might have been better engraved; there is a confused "muddiness" in some of the parts, which materially impairs its general effect.

**THE COLLEGIATE CHURCH, MANCHESTER.** Drawn by G. W. ANTHONY. Lithographed by G. HAWKINS. Published by the Artist, Manchester.

This is a very elegant copy of one of the most interesting structures in England. It is wrought with elaborate accuracy, yet with so much skill as to make a striking and pleasing picture. Several figures are introduced in the foreground; they are minutely pencilled, but by no means interfere with the leading purpose—a portrait of the venerable edifice. The artist is probably an architect, but he manifests a close and intimate acquaintance with pictorial effects, and does not neglect the minor accessories which so frequently now-a-days are made to render the exterior of a building attractive to a spectator. Mr. Anthony deserves much credit for the mode in which he has managed his materials, doing away with the unpropitious character of a long modern wall, which, of course, he could not remove. The drawing has been cleverly lithographed.

**THE NATURAL PRINCIPLES AND ANALOGY OF FORM.** By D. R. HAY, &c. &c. W. BLACKWOOD AND SONS, Edinburgh.

This is a treatise on the relations of sound, colour, and form, purposing to show that the last is subject to the same laws as the two former; and in order to prove that form, like sound and colour, has its three primaries; the elements of harmony in form, as here proposed, are reduced to a system, and compared with the scales of the harmonies of sound and colour. Without a combination of these primaries, which are the circle, the triangle, and the square, no perfect harmony can exist; and this quality is affected according to the predominance of the one or the other of these elementary parts. Such propositions lead of course to a consideration of harmony in architecture, prefaced by the statement of a fact so common as to be too commonly overlooked. "The melody"—we admit the term in the spirit of the author's application of it—"The melody of an edifice may enter into combination with surrounding objects, or the ground upon which it is placed, or it may form an independent melody of its own."

In illustration of his theory, the author reduces to the elements of their forms, some of the most remarkable buildings, as the Parthenon, the Pantheon, &c.; albeit with such and other examples architectural harmony seems with us to diminish in an inverse ratio to our increasing experience, leaving us to believe that the beautiful in early architecture owes much to a happy combination of accidents.

**THE SAINT'S DAY.** Painted by J. P. KNIGHT, A.R.A. Engraved by W. CHEVALIER. The print presented to subscribers (1841) by the Art-Union of London.

If we cannot describe this work as ranking among the class-perfect, either in design or engraving, it is at least of a very interesting character, and that character is purely and essentially English.\* It was not commenced expressly for the Society; the committee accepted the offer of it, when it was partly finished, in order to secure the ability to supply the subscribers—of 1841—earlier than they considered they could have done by placing a new work in hand. Notwithstanding, two years have elapsed, and it is only now issued—an evil for which the committee are not to blame, although it has, no doubt, very materially interfered to disarrange their plans, and has been to them a subject of considerable annoyance and vexation. We look forward to a rich recompense when either of the three plates, now in progress, shall be laid before us: 1st, 'Una entering the Cottage,' engraved by Mr. J. W. Watt (nearly ready for the printer); 2nd, 'Raffaello and the Fornarina,' engraved by Mr. L. Stocks; and 3rd, 'The Convalescent,' engraved by Mr. Doo; the last will be, indeed, a gem of the purest water.

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\* "The picture illustrates a custom still maintained in some parts of England, where, on a particular day in the year, the occupants of almshouses sit at the gate in their best apparel, to receive the gifts of the benevolent."

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**DISTRIBUTION OF PRIZES BY THE ART-UNION OF LONDON.**—The distribution of prizes will take place at Drury-lane Theatre on the 25th of April; Mr. Macready having kindly and generously lent the theatre for that purpose. The Report will be given fully in this Journal, to be published on the 30th; the proceedings will be accurately reported, and a complete and ENTIRE LIST OF ALL THE PRIZEHOLDERS WILL BE PUBLISHED.

Persons who may desire to procure early copies of this list, will, perhaps, take the trouble to order the number from the publisher; otherwise—for the reason above alluded to—they may find it impossible to obtain them.

We must postpone our answers to correspondents until next month.

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## THE ART-UNION.



LONDON, MAY 1, 1843.

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## NOTES ON BRITISH COSTUME.

## PART THE FOURTH.\*

BY FREDERICK W. FAIRHOLT.

## YORK AND LANCASTER.

Henry VI., of whom it was declared that he would have made a much better priest than king, was succeeded by a monarch the very reverse of himself in taste and manners. Henry throughout life preserved the external traits of his contemplative mind and ascetic disposition; his dress was invariably plain, and we are told that he refused to wear the long-pointed shoes, so commonly patronised by the nobility and gentry of his court and era. Edward IV., on the contrary, was gay and dissipated, a man of taste and elegance, fond of the frivolities of life, and ever ready to indulge in the pleasures proffered to one in so exalted a station; he therefore gave no personal check to the dandyism of the day by his example.

We have no monumental effigy of Edward; there is, however, a representation of this monarch seated upon his throne, with his queen and the young Prince Edward, afterwards Edward V., and of whom this portrait is the only existing representation,† receiving from Earl Rivers (and, it is supposed, Caxton, the printer) a copy of the "Dictes and sayings of Philosophers," which was translated by the Earl; and this illumination occurs in the manuscript so presented, at present kept in the archbishop's library at Lambeth. It has been engraved by Walpole as a frontispiece to his "Catalogue of Royal and Noble Authors of England," and also by Strutt, in his "Regal Antiquities," who has engraved another delineation from Royal MS. 15, E 4, and which depicts a similar book presenta-

tion. The king is seated on his throne, attended by his brothers and officers of the court. There is also a very curious portrait on panel in the possession of the Society of Antiquaries, to whom it was presented by Mr. Kerich. It has been engraved for the original edition of the "Paston Letters," and it may be fairly presumed to be a likeness of the monarch, as it was probably executed shortly after his decease, or, if not before the reign of Henry VII., it bears marks of authenticity sufficient to warrant the belief that it was copied from a genuine and older portrait.

The two figures here engraved are an illustration of the general costume of the period, which, capricious as ever, one day clothed the gentlemen in long gowns and wide sleeves, and the next arrayed them in tight, short jackets, that scarcely reached the thigh. The latter fashion was the prevailing one, and is seen to advantage in both



the figures here delineated. That to the left is copied from a curious painting that formerly existed on the walls of the Hungerford Chapel, Salisbury Cathedral, but which is now destroyed; it has been engraved in Gough's "Sepulchral Monuments." In the original painting he is not confronted by so pleasant a figure as the gentleman in our cut. He is holding argument with Death in a fruitless endeavour to avert his power, by advising him to visit the sick and wretched, and leave himself untouched. Death, however, is not at all disposed to listen to the

"Graceless gallant in all his luste and pride," as he terms him. As this figure was intended to "point a moral," we may be sure that he may be taken as a good specimen of a dandy of the period. He wears a tight jacket, very short, and confined at the waist by a narrow girdle, to which is appended a dagger. His sleeves are large, and open at the sides, to display the shirt beneath, which is loose, and projects from between the lacings of the opening. In some instances we find the sleeves slit immediately above and beneath the elbow, with a few inches of cloth to cover it, the whole being held together by a lace, which leaves some inches' space between each portion of the sleeve, which is padded with a large quantity of wadding to give the shoulders a broad appearance; these sleeves were prohibited by a law of the third year of Edward's reign to be worn by any yeoman, or person under that degree, under a penalty of six and eightpence, and twenty shillings fine for the tailor who manufactured them. The hat he wears, with the single feather, is one of common occurrence; and the profusion of hair, which we may also observe in the other figure, forms a striking and not unpleasant contrast to the close crops of the previous reign. His tight hose are similar to the ancient chausses, and his long-pointed toes, now called *poulaines*, are as indicative of dandyism as the profusion of rings on his fingers. Against these poulaines the same law was levelled, and they were prohibited to all persons under the estate of a squire or gentleman, who were not permitted to wear them more than two inches in length. Paradin

speaks of them as being sometimes two feet long, and Monstrelet declares the boys wore them in 1467 an ell in length, for they were all the rage in France as well as in England. When these fashions had lost their attraction, men ran into the opposite extreme, and obeyed the law by widening the shoes across the toe to an absurd degree, similar to those worn by the other gentleman in our cut, copied from Royal MS. 15, E 2, dated 1482, and which may also be taken as a specimen of the male costume of the reign of Richard III., who came to the throne the year following.

The ladies during the whole of this period adhered with an obstinate pertinacity to their ridiculous head-dresses, in spite of all that could be said by satirist, preacher, or moralist. Their horns became exalted, and shot forth more luxuriantly than ever, witness the example engraved from Royal MS. 15, E 4, dated 1483.



They were, however, generally superseded by the tall steeple cap, as worn by the lady beside her, and which lingers even now among the peasantry of Normandy. The form of the dress, too, is different from that worn in the reign preceding, being open from the neck to the waist in front, and having a turn-over collar generally of a dark colour surrounding it. The gowns are frequently bordered with fur to a considerable depth, and are so capacious as to be generally carried over the arm in walking. The toes of the shoes are long and sharp.



Among the middle classes who could not afford the extravagant head-dresses indulged in by the upper ones, we find a hood worn with projecting sides "like an ape's ears," having the old pendent tippet, or liripipe, attached, which hung down the back and gave a peculiarly grotesque appearance to the figure when viewed behind, as the reader may judge from the above engraving.

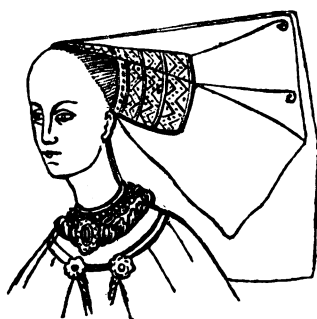
Monstrelet, in the 53rd chapter of his "Chronicles," relates a long and edifying story of a perambulating preaching friar, one Thomas Conecte by name, who commenced so determined a crusade

\* Continued from page 83.

† It is the authority from which Vertue engraved his portrait of this prince.

against the steeple head-dresses of the ladies in France, that none dared appear in them in his presence, "exciting the little boys to torment and plague them, giving them certain days of pardon for so doing, and which he said he had the power of granting." These young rascals were no doubt in no great need of so powerful an excitement to impudent mischief, and, stimulated by the circumstance, "endeavoured to pull down these monstrous head-dresses, so that the ladies were forced to seek shelter in places of safety," and many were the tumults between the ladies' servants, the boys, and their other persecutors. In the end the holy father triumphed, and at a grand *auto-da-fé* he sacrificed all the head-gear that the ladies would bring in a fire before his pulpit in the principal square. "But this reform lasted not long," says the chronicler, "for, like as snails, when any one passes by them, draw in their horns, and when all danger seems over put them forth again, so these ladies, shortly after the preacher had quitted their country, forgetful of his doctrine and abuse, began to resume their former head-dresses, and wore them even higher than before."\*

The short reign of Richard III. presents no striking novelty of costume, unless we except the pretty general adoption of another fashion of head-dress for the ladies, of which an example is



here given from Mr. Waller's very accurate and beautiful work on "Monumental Brasscs." It is from the effigy of Lady Say, in Broxbourn Church, Hertfordshire, A.D. 1473, the 13th year of Edward IV.'s reign, about which time the fashion became usual, and in the time of Richard was pretty generally adopted. The gentleman also had begun to wear the long gowns and soberer costume that distinguished the reign of Henry VII., until which period we shall postpone our description, when it will more properly be admissible.

The most curious representations of Richard III. we possess, are those now in the possession of the Society of Antiquaries, one of which, evidently by the same hand as that of Edward IV., already described, is exceedingly interesting for the strong and characteristic portraiture it exhibits. It has also been engraved in the "Paston Letters," and appears fully to carry out the accounts left us of Richard by the old historians, who describe him as a restless spirit, always sheathing and unsheathing his dagger while in conversation, as if his mind would not allow quietude to his fingers; a habit that would seem to be displayed in the picture to which allusion is made, which represents him drawing a ring on and off the finger. The face might have delighted Lavater.

It may surprise some of my readers to be told that Richard was remarkable for his love of splendid dresses, and that his favourite Buckingham was no whit behind him. I cannot here

\* The two magnificent volumes of Froissart's Chronicles in the Harleian collection, numbered 4379-80, may be referred to as containing fine specimens, in great variety, of the costume now described, having been executed about this period; fac-similes of the principal illuminations are given in the edition by Johnes of this historian's work, which may be advantageously consulted when access to the originals is difficult.

print the inventory of the king's dresses that exists among the Harleian MS., No. 433, and must content myself with a mere reference to a list, which, as Mr. Sharon Turner justly remarks, we should rather look for from the fop that annoyed Hotspur, than from the stern and warlike Richard III.

The ecclesiastical costume during the whole of this period does not appear to have undergone any change to warrant the necessity of giving cuts or descriptions, which may be better devoted to more important matters. A glance at any of the plates in the works of Stothard, Hollis, Cotman, Waller, and others who have given plates of effigies and brasses, will display this, or a look through the volumes of Gough's "Sepulchral Monuments." The gradual changes produced by civilization, and the "division of labour" both of mind and body, consequent to it, had disjoined the legal profession from the Church, and gave its functionaries a distinct costume, yet sufficiently clerical in appearance to distinguish the origin from which it had sprung. Two examples are selected for engraving, the



first from Stothard's "Monumental Effigies," supposed to represent Sir Richard de Willoughby, Chief Justice of the King's Bench, in the eleventh year of Edward III.; and it is therefore not too far removed from the early part of the period of which we are now treating, to be inadmissible here, as an interesting illustration of early legal costume. He wears a plain gown, with a close collar, which is buttoned down the front, and has wide sleeves, displaying the tighter ones of the under-clothing, with their rows of buttons from the elbow to the hand, which is partly covered by them; his waist, like that of Chaucer's sergeant-at-law, is

"Girt with a cinct of silk with bars small."

The second figure is that of Sir William Gascoyne, Chief Justice of the King's Bench, immortalized by Shakspeare and the older historians as the judge who punished "Prince Hal," afterwards the great Henry V. He died 1419, and is buried in Harwood Church, Yorkshire, and our copy is made from the effigy given by Gough from that tomb; the principal variation in costume from the other effigy being the addition of a long mantle buttoned on the right shoulder, and a close-fitting hood instead of the coif or small cap, and which is said by some writers to be commemorated in the small circular piece of black silk still placed in the centre of the judge's wig.

The military costume of the reigns of Henry IV. and V. had arrived at a perfection of richness and beauty unsurpassed by that worn at any other period. The effigies of those knights remaining to us, whose prowess "stirred the nations," and achieved immortality for themselves and honour for their father-land, are worthy examples of the heroes of chivalry, supplying all

that the painter can wish to possess in the way of material for a resuscitation of the days that saw their noble achievements. Nothing, for instance, can be more beautiful than the effigy of the Earl of Westmoreland, in Staindrop Church, Durham, or that of Michael de la Pole, Earl of Suffolk, in Wingfield Church, Suffolk, as given by Stothard. The one here selected as a favourable example is copied from Mr. Hollis's etching of the effigy of Sir Humphrey Stafford, who died 1450, and is buried in Bromsgrove Church, Worcestershire. A rich jewelled wreath called an *orle* now surrounds the bascinet, which is pointed at the summit, where a small tube is sometimes placed for the reception of the *panache*, or group of feathers, that now most gracefully tops the head-piece.\* Sir Humphrey



wears the collar of SS., and is literally

"cased from head to foot in panoply of steel."

By comparing this figure with that of Sir Thomas Caune, engraved in the last part of these notes, the distinctive variations of the two epochs will at once be detected, such as the absence of the camail, &c., and save much unnecessary verbosity.†

Long and wide sleeves are sometimes worn over the armour, upon which they are fastened at the shoulder, their edges being frequently cut into the shape of leaves or escallops.

The pride of the English army, at this period, were the archers and cross-bowmen. To expatiate upon them or their deeds would be a work of supererogation; they were much cared for by our monarchs. Henry V. ordered the sheriffs of several counties to procure feathers from the wings of geese for his archers, plucking six feathers from each goose. Swan feathers were also in request. In the fine old ballad of "Chevy-chase," mention is made of the death of Sir Hugh Montgomery, and it is said of the archer who struck him:—

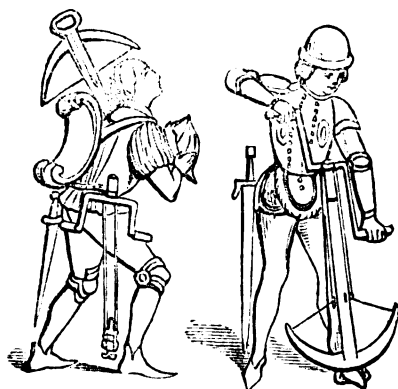
"The swan-feathers that his arrow bore,  
With his heart-blood were wet."

Their arrows, "a cloth yard long," were of the

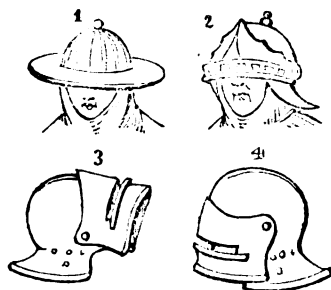
\* A fine example of such a plumed head-piece may be seen in the figure of Robert Chamberlain, Esquire to Henry V., in Cotton MS., Nero, D 7, and which has been engraved by Strutt in his "Regal Antiquities."

† The effigy of Sir Richard Vernon, in Tong Church, Shropshire, may be cited as another very fine example of the military costume of the period. It has been engraved and coloured after the original effigy, by Mr. Shaw, in his beautiful work on dress and decorations.

ordinary standard, and their power of flight very great. The cross-bow was powerful enough to send the "quarrell,"—as their arrows were termed, a distance of forty rods. The most interesting figures of these bowmen with which I am acquainted, are the two here given from



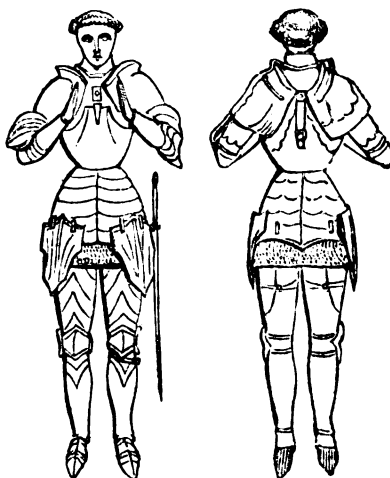
Willemin's "Monumens Française inedita." The archers are clothed in jazerine jackets, a species of defence so named from the Italian *ghiazzerino*, owing, says Meyrick, to its resemblance to a clinker-built boat; it is mentioned as early as the latter part of the thirteenth century, and was formed of overlapping pieces of steel, fastened by one edge upon canvas, which was coated over with velvet or cloth, and sometimes ornamented with brass. One of the figures above delineated carries his bow over his shoulder, and has suspended from his waist a "moulinet" and pulley for winding up his bow. This operation the other is performing by fixing one foot in the sort of stirrup at the bottom, and applying the wheels and lever to the string of the bow, and so winding it upward by the handles placed at its top.



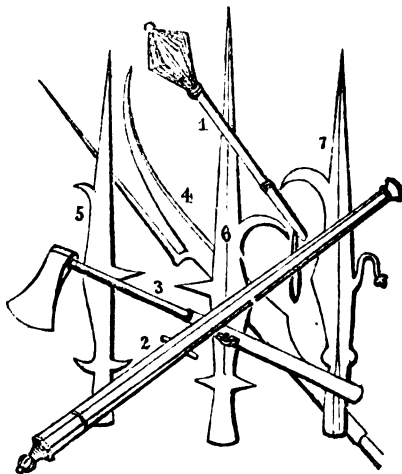
The helmets they wear are those termed *salades*, which became usual for soldiers to wear about the reign of Henry VI. They sometimes cover the head and eyes, as shown in figs. 1 and 2, or else have moveable visors, one of which is engraved above, fig. 4; and in fig. 3 we see the visor lifted. The specimen in Goodrich Court, and has been engraved in Skelton's Illustrations of the ancient Arms and Armour there.



A novel shield was also introduced at this period, a specimen of which is engraved above, from the same work. It is of square form; "it is a mean or middle weapon," says Giacomo di Grassi, in the English edition of 1594, "between the buckler and the round target, some persons holding it on the thigh, and others with the arm drawn back close to the breast;" but he recommends its being held at arm's length, so that one angle be elevated just above the sight.



A very fine example of the armour of this period is to be seen in the effigy of Richard Beauchamp, Earl of Warwick, in the Beauchamp Chapel, St. Mary's Church, Warwick. His will is dated 1435, and the Chapel of our Lady, or Beauchamp Chapel, was commenced 1442, and finished 1465. The late Mr. Stothard found that the figure was moveable, and engraved in his "Effigies" both sides; and they are the most valuable views of an armed warrior of the period we possess; the back in particular is unique, and Mr. Kempe justly remarks, that "the view of the figure about the shoulders is particularly fine, and must be of the highest value to the historical painter for its boldness and truth."



The group of arms here engraved, have been selected so that they may give a fair general idea of the offensive weapons of the period. Fig. 1 is a mace of the time of Henry V., and which was much used by the cavalry from the period of Edward II. All heavy cavalry were supplied with them during the fifteenth and sixteenth centuries; they were lunged at the saddle bow, and used to break the armour of an opponent, and destroy him by the blow, or afford passage for a sword; in lieu of them they sometimes had a

horseman's hammer, or short battle-axe. Fig. 2 is the hand-cannon of the earliest form, with the touch-hole at top; these cannons are the originals of our modern musquetry. Fig. 3 is a hand-gun and battle-axe united, with the next improvement, a pan at the side by the touch-hole, to prevent the escape of the powder. Fig. 4 is the Guisarme, a most deadly weapon, used by foot soldiers very commonly in attacks on cavalry, its scythe and spear being horribly efficient in such encounters. Fig. 5 is a Bill of the time of Edward VI.; fig. 6, one of the reign of Edward IV.; and fig. 7, one of that of Richard III., having a hook at the side to seize the bridle of a horse. These last three figures clearly show any variety of form that occurred during these periods.

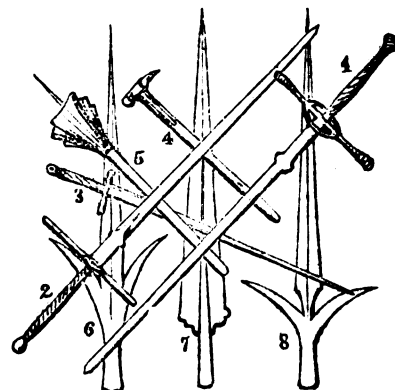


Fig. 1, in this second group, gives us the form of the large two-handed sword of the time of Richard III., when it received some improvements not visible in No. 2, which delineates that in use in the previous reign of his brother, Edward IV. De Grassi must again supply us with a description of how they were used. He says the swordmen always struck edge blows downward, "fetching a full circle with exceeding great swiftness, staying themselves upon one foot;" the hand towards the enemy taking fast hold of the handle near the cross, while the other was fixed near the pommel. Meyrick adds, that these swords are so well poised as to excite astonishment on trying the ease with which they may be wielded. Fig. 3 is an ordinary sword, for the better contrasting of the relative sizes, the two-handed sword being as long in the blade alone, as the other one was in its entire length, and this was the general standard. Fig. 4 is a horseman's hammer of the time of Edward IV., the handle of steel, and perforated to receive a cord, that it might pass around the wrist and prevent its being beaten out of the hand; it has a pick on one side for penetrating armour. Fig. 5 is a mace of iron, of the time of Edward IV., with a pike at its end for thrusting. Fig. 6 is a Raneur of the time of Edward IV., distinguished from the Partisan, fig. 7, in having a sharper point and side-projecting blades. Fig. 8 is a Spetum of the time of Richard III., distinguished from the Raneur by having its lateral blades bow-like, and sharp in the concave curve.

[The first half of these notes is now concluded. They will be continued up to the year 1800, in as many more papers as have already been published. The next will be devoted to a description of the costume and arms in use during the reign of the Tudor family.]



## THE LEGALITY OF ART-UNIONS.

TIME gives strength to our opinion as to the Legality of these Societies. It is scarcely necessary to add, that Mr. Sergeant Talfourd's "settler" has been followed by nothing; the parties interested in their destruction remaining content with the alarm they have produced, and the consequent diminution of the funds to be expended in the purchase of pictures. Our columns of to-day afford conclusive proof that the Directors of the Art-Union set at nought all foolish or selfish threats, in London; and we have been furnished with evidence equally convincing, that they are as much disregarded elsewhere. At a meeting of the Royal Irish Art-Union, during the month, Mr. Stewart Blacker, the honorary secretary, "handed in three guineas, the subscription of Richard Moore, Esq., Q.C., late Attorney-General for Ireland." In doing so he made the following remarks:—"He need scarcely remind the Committee that it was not by thoughtless persons, or men ignorant of the law, that the Art-Union system was first introduced into those countries from the Continent. It was first adopted in Scotland, at the suggestion of Mr. Glasford Bell, Mr. Patrick Robertson, Lords Jeffrey and Meadowbank, the most distinguished lawyers of that country, assisted by Professor Wilson, Bishop Sandford, and others equally distinguished for their learning and piety; since which period almost all the supreme judges of Scotland, and all the law-officers of the Crown, had been and are (as is the case with us) members; and in looking over their reports, we find that in several instances some of the most distinguished of these persons have presided on the occasions of the annual distribution of works of Art purchased out of the common fund. With regard to our own society, it is only necessary to look to the distinguished list of our supporters to show that—view it in any light it might be wished, whether politically, legally, or morally—we could not have higher testimony in our favour than the junction and co-operation of such men. Take it politically, and we have Earl Fortescue, Earl de Grey, Lord Morpeth, Lord Eliot, with a host of others in both Houses of the Legislature, lending us their best support. Take it legally, and the names of Plunket, Sugden, Bushe, Pennefather, Doherty, Burton, Torrens, Blackburne, Stock, Pigot, O'Connell, Moore, Smith (the present Attorney-General\*), with numerous others, comprising the *élite* of the bench and the bar, shed the influence of their high character, learning, and attainments on our cause."

The *Athenæum* (which, by the way, has again placed itself "at the mercy of any common informer," if its reading of the law be correct,) is again fiercely assailing these Institutions; chiefly, by printing notices of a "lot of lotteries" which defrauded unwary persons during the reign of Queen Anne. They are valuable witnesses to sustain the case we published last month. The "Little-goes" described by the *Athenæum* are precisely those we pictured as in contemplation by the Legislature when the Acts were passed for

\* Of these the first named is the late Lord Chancellor, the second the present Lord Chancellor, the next six are judges; and the others hold or have held the highest law offices. The secretary (J. A. Bell, Esq.) of the Association for the Promotion of the Fine Arts in Scotland, has issued a circular, from which the following passage is extracted.

"The Committee are advised, and feel perfectly satisfied, there is no part of the constitution of the 'Association' which gives it the character of a Lottery in the statutory or ordinary sense of the word. And further, that the Committee are right in this conviction, appears to be sufficiently testified by the fact that almost all the supreme judges of Scotland, and the first law-officers of the Crown, have been and are members; and that, in several instances, some of the most distinguished of these persons have presided on the occasion of the annual distribution of the works of Art, purchased out of the common fund."

"It was perhaps unnecessary for the Committee to notice thus publicly an imputation which, so far as they know, has never been seriously entertained by any one in Scotland; but they were unwilling that even a momentary suspicion of illegality should be allowed to attach to an institution which has been fostered by the purest feelings of patriotism; which has already done so much for the Arts of this country; and which, if it proceeds as it has begun, is likely to give a permanent elevation to the national character in a department of intellect hitherto too little cultivated among us."

the suppression of schemes by which "persons had unjustly and fraudulently gotten to themselves great sums of money from unwary persons, to the utter ruin and impoverishment of many families," and which bear about as close a resemblance to Art-Unions as apples do to elephants. The summary in the *Athenæum*, copied from "Knight's London," contains this remarkable passage, written as if to show the entire ignorance of the writer on the subject; he is explaining the mode in which Art-Unions originated in London:—

"An imitative association (imitative of the Edinburgh Society) was set on foot here (i.e., in London), either by picture-fanciers who had a mind to get pictures, or by artists who wished to get their unsaleable stock out of their studios—no matter which. So far these associations were what they gave themselves out for."

It is really too bad to find the *Athenæum* circulating a statement so completely without foundation. The Art-Union "set on foot" by artists and picture-fanciers (!) who had a mind to get pictures, or wished to get rid of unsaleable stock! Such are the arguments by which the ruin of these Societies is expected to be brought about; and the *Athenæum* really imagines its readers may, upon such grounds, be persuaded to destroy them! An apparently less absurd suggestion is conveyed by the following paragraph, which we extract from the same journal:—

"If, as Mr. Kelly asserts, these Art-Unions are legal, why was Alderman Boydell obliged to obtain a special act of Parliament, to enable him to dispose of his pictures and prints, and why was an extension of the act sought for in successive sessions, till he had filled his subscription list? Why were other parties in like manner obliged to obtain acts of Parliament before they could dispose of Tomkin's works, Macklin's Bible, &c.?"

To these questions we answer—first, it is not proved that there was a necessity for procuring special acts of Parliament to enable Messrs. Boydell and Tomkin to dispose of their stock; and next, these projects differed essentially from the Art-Unions, inasmuch as they did not profess to give the full value—(according to previous charges)—of the guinea for every guinea subscribed. With regard to the third case, that of "Macklin's Bible," we have a word or two to say.

No act of Parliament has been obtained, or sought for, in order to dispose of this valuable work. Its owner, Mrs. Parkes, several years ago, devised a plan for disposing of it, precisely similar to that since adopted by Mr. Boys to dispose of his stock—i.e., every purchaser, to the value of ten guineas, of prints from the stock of Mrs. Parkes obtained gratis one chance in the lottery by which "Macklin's Bible" was to become the property of one of the shareholders.

If the *Athenæum* opposed Art-Unions upon just, fair, and reasonable grounds, no objection could be urged against such a course. But in condescending to malversation it forgets the great duty of a public journalist. It is to be regretted—inasmuch as out of these continual attacks has, no doubt in a great degree, proceeded the comparative paucity of funds now at the disposal of the Art-Union of London; the *Athenæum*, therefore, has most materially prejudiced the interests of the British artist. At the same time, its own reputation for integrity and fair-dealing has been considerably diminished; for it will be very difficult to imagine that its assaults, amounting almost to ferocity, have been the results of a sense of public duty. It is sufficiently notorious that the *Athenæum* considers the British Artist unable to paint—the transition is easy into a belief that he is also unworthy to live.

They will paint and live in spite of the *Athenæum*; and British Art, notwithstanding the mighty efforts of the *Athenæum* to discourage it, is advancing towards perfection.

We are not likely to hear any further opinions concerning "the illegality of Art-Unions," except from the *Athenæum*; and these are now conveyed only by side-winds. For the present, the purpose has been answered—the receipts of the year are infinitely less than they were expected to have been; but the evil will not again occur.

THE LEGALITY OF ART-UNIONS MAY BE NOW CONSIDERED AS FULLY ESTABLISHED.

## THE ARTS IN CONTINENTAL STATES.

ITALY.—ROME.—*Gallery of Cardinal Fesch*.—The first sale by auction of this famed collection commenced on the 17th of April, to continue all the following days of the month. The pictures to be sold in this first sale consisted of 93 pictures of the Dutch and Flemish schools, including the following masters—Cuypp, Ostade, Jean Steen, Ruysdael, Teniers, Wouvermans, Vandyk, Vander Moulin, &c. In this list we see no Rembrandts, and for those this gallery was especially celebrated. Of the French school the catalogue reckons 50 pictures. Sebastian Bourdon, Coypel, Greuze, N. Poussin, S. Vouet, Vanloo, Le Brun, Vernet, &c., are named among the masters. Of the paintings of the various Italian schools the number amounts to 450. Further information of the sale we shall be hereafter able to give. It was at one time intended, as we announced, that the pictures of Cardinal Fesch should be divided, and sold at successive periods—We presume this plan has not been followed.

BOLOGNA.—*Elisabetta Sirani*.—The life and wonderful genius of this gifted being surpass, for her rare accomplishments, the ordinary course of things, and her early death was involved in mystery. It was believed she died from poison, and, as our readers are probably aware, she was regarded as so worthy a follower of Guido Reni, that she was buried in the same tomb. The learned Signor O. Toselli, in his researches in the archives of the city of Bologna, has found the criminal process which followed the death of E. Sirani, when a female servant of her family, suspected of administering poison to her, was tried and finally acquitted, the proofs of her guilt being imperfect. This curious and most interesting document is published from the literal text, examination of witnesses, &c. &c., illustrated by notes drawn from the great stores of erudition of Signor Toselli, and most useful to the reader. It throws some curious lights on the simple manner of living of those times; and the impression it leaves of Elizabeth's genius and charming character is quite affecting. The work is accompanied by a sketch from the portrait of E. Sirani, painted by herself, in the possession of Prince Hercolan, of Bologna. She is in the act of painting her father's portrait, and is, herself, extremely beautiful.

*The Sculptress, Properzia Rossi—Count Guido Pepoli's Portrait*.—This sister genius, as famous in sculpture as Elisabetta Sirani in painting, like her, died very early, in consequence of an unhappy attachment. So celebrated was she, that when the Emperor Charles V. and the Pope Clement VII. arrived at Bologna, they both immediately desired to see Properzia Rossi; but Properzia was already gone—she had died in the height of her fame the day before they arrived at Bologna. Some of her works have just furnished the subjects of a clever little treatise by the accomplished poet, Count Marchetti. The superb bust of a warrior, seen in the sacristy of the church of St. Petronio, by Properzia Rossi, was believed to be the portrait of Count Guido Pepoli—which it is mentioned by Vasari and by various authors that she had executed. A bas-relief, with several figures, which had been concealed in a neglected apartment of one of the Palazzi Pepoli, has just been discovered, and proves, without doubt, to be the portrait in question. The magnificent bust in the sacristy is, apparently, that of his son. Count Filippo Pepoli, under whose auspices many repairs and improvements were made in the church of St. Petronio. The work of Count Marchetti is accompanied by engravings of the above-mentioned works of Properzia Rossi, and of an ancient medal by Sperandio. We trust Count Marchetti will continue to give us other similar works as serviceable to the history of Art as this is.

FRANCE.—*A Grecian Bronze*.—Our readers may have in recollection an interesting account of the discovery, in cleaning the interior of a Grecian bronze statue, of a piece of lead, on which was stamped the names of the artists, and the occasion of its casting, taken from a memoir presented by M. Letronne to the Academy of Inscriptions. It is now the subject of discussion whether the lead really came out from the aperture of the eye of the statue, with the sand, &c., which the body contained; or whether, in the course of the process, it was surreptitiously introduced among them afterwards—why, we cannot well comprehend.

The statue was always believed to be a work of the brightest era of Greek Art. This inscription gives it a much later date, and quite confuses all received theories as to the dates of the works of Grecian sculpture. It is, we think, justly suggested that lead could not have continued, after immersion in salt-water for ages, which was the fate of this statue, in the unchanged state in which this lead was found; but surely, if it be a hoax, it is worth the attention of the learned to expose so unworthy a trick. See *Cabinet de l'Antiquaire*.

**PRUSSIA.—BERLIN.**—*The Royal Museum—M. von Waagen.*—The Museum has received many rich additions, both in painting and sculpture, purchased by M. von Waagen during his journey in Italy. The paintings belong chiefly to the Venetian, Umbrian, and Florentine schools. There are several fresco paintings, which have been successfully transferred to canvas in the collection: among these, perhaps the most interesting is a series of six subjects, on the mythus of Europa, painted by Bernardino Luini in 1521 and 1522, for a house belonging to the spiritual brotherhood of the Holy Crown, in Milan. The sculpture belongs to every epoch, from the days of Greece and Rome. Many specimens of the best sculptures of antiquity are to be found in Venice, from its earlier relations and conquests in Greece; and some of these have been purchased by M. Waagen. Several interesting sculptures of the middle ages continue the series in this branch of Art. One of the ships, containing the marbles, was wrecked on the English coast, but the marbles were saved. Many decorative works of the middle ages—doors, capitals of columns, &c., are also among the well-selected acquisitions of M. Waagen.

*Portraits of the Most Celebrated Prussian Men.*—Professor Begas has received from the King a commission to paint the portraits of the men in this kingdom who are the most distinguished in science and Art. In what manner this interesting work is to be executed seems as yet undecided. Some consider that forming groups, combined by some pleasing invention, would give greater variety and more pleasure to the spectator than merely a succession of single portraits. Examples of this style of portrait-painting by Holbein are to be seen in the Barbers' Hall and Bridewell Hospital, in London. A painter can have no difficulty in finding a suitable motive for these groups, and this style gives much greater scope for the display of his own powers, and varies his task agreeably.

**BAVARIA.—MUNICH.**—*The Pompeian House.*—We mentioned in our last the project of the King to erect a Pompeian House near his residence of Aschaffenburg. This plan advances towards realization; the Director of Buildings, Von Gartner, is instructed to employ the drawings brought by Prof. Zahn from Pompeii in 1839, for its construction. It was in this house that the beautiful painting on the walls was found, representing Achilles found by Ulysses among the daughters of Lycomedes; also the groups of Fauns and Bacchantes, on a blue ground; Hypolitus and Phædra, Ceres, Hygeia, Venus, and Adonis. All these will be carefully copied for the Pompeian House at Aschaffenburg, with the rich bronze altars, marbles, and inscriptions found in the house of Castor and Pollux; so that the visitor will find himself completely in the *domus* of an ancient Pompeian.

*Hess.*—Professor Hess is occupied with the cartoons for the Basilica of St. Bonifacius, assisted by J. Schraudolph, of Algau, and Kock, from Ham-burgh. Besides these Hess is drawing a cartoon for the great window of the Isaacschurch, at St. Petersburg; the subject is a 'Christ,' in colossal dimensions, giving the benediction; he has also the execution confided to him of the four painted windows which the King of Bavaria means to present to the Cathedral of Cologne.

[We shall have much to say next month concerning THE ARTS IN FRANCE; having just returned from a visit to Paris, in order to be enabled to judge for ourselves, and to form safer opinions than can be procured at second-hand. It will be our duty to treat the subject at some length, and we therefore postpone the publication of a notice of the EXHIBITION AT THE LOUVRE until we can bring the matter in a more complete form before the English reader.]

### THE ELECTROTYPE.

**ELECTRO-METALLURGY** has its origin in one of those accidental philosophical revelations which so frequently occur in researches instituted in prosecution of other objects, or, it may be, under no inquiry at all. But although a self-revealed fact, there is yet all honour due to him whose philotechnic devotion had prepared him to profit by such a communication. It is another genius arisen subservient to the will of man, to labour for his profit and instruction—summoned by the talisman of Professor Daniell—his constant battery, and, like the wonder-working familiar somewhere mentioned by Sir Walter Scott, seems to be capable of everything in his own walk of Art, although not yet having been proved by the tentamen of forming ropes of subtle sand. It is impossible to divine the multifarious uses to which electro-metallurgy may be applicable: we shall attempt to show its power of diffusing a taste for high-class Art. Many are labouring arduously in attempting it—a docile ministrant of commercial enterprise and the utilities of life. It has not been without its share of the cold-water incident to all beneficial discoveries; and had it been an expensive affair, would probably have been attempted as a monopoly by a company. This country is the El Dorado of mendicant continental speculators, numbers of whom are continually in quest of the inventions and improvements effected by British science, industry, and perseverance. It is to be lamented that those who make valuable discoveries should be compelled, in order to call attention to them, to seek the countenance of a learned body, who, in such cases, delegate the consideration of all papers to referees; who, their office being gratuitous, very often, to say the least, report very loosely upon their merits. A case in point is that of Mr. Spencer, who was the first in this country to announce the execution by electric agency of *fac-simile* medals in copper. A paper on the subject by this gentleman was, it appears, refused a reading at the British Association—one simple fact exhibiting the want of some responsible authority appointed to examine the merits of scientific discovery. The observation drops from us merely *à propos* of Mr. Spencer's rejected paper: many remedies for this might be proposed, but its consideration is not within our present scope. Mr. Spencer's paper was perhaps not examined; if examined, the value of its communications was not understood; if it was examined and understood, those by whose fiat it was rejected were in every way unfitted for the confidence reposed in them; in short, under any point of view, the refusal of such a communication could not be palliated. It is unaccountable that societies instituted for the express purpose of fostering science, should have done so little for electro-metallurgy; it owes its advancement to individuals, who, at once seeing the value of the discovery, have sought to turn it to profitable account.

The electrotype was suggested by the constant battery of Professor Daniell, who, in a course of experiments, observed, on disengaging a portion of the reduced metal from the negative electrode, that it bore a surface inversely corresponding to that to which it had attached itself; but this fact did not attract the attention of the Professor, who was interested solely in his battery. In 1836, Mr. de la Rue particularly observed that the deposition of copper presented the exact counterpart of every mark of the plate on which it had been reduced. Some two years afterwards Professor Jacobi published the results of his operations with galvanic agency, which were, in fact, the repetition in copper, of surfaces either incised or in relief; and in 1838, Mr. Spencer announced that he had succeeded in copying some medals in copper. To this gentleman, therefore, is the British public indebted for the electrotype. As the fact whence it has its origin was known to many men of science, it could not much longer have remained in abeyance; it seems to have been acted upon simultaneously by Spencer and Jacobi.

The electrotype was, however, yet limited. The range of non-conducting substances was opened to it by the discovery of Mr. Murray, that the application of plumbago to such surfaces was followed by deposition, and but for which, the electrotype must yet have been devoid of its greatest utility. We beg to disclaim the pretension of treating this subject scientifically, wishing to eschew as much as possible even its technicalities;

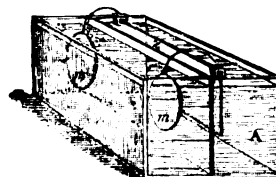
and from the plainest description of the various apparatus and their management, to proceed to one main object in this notice—a brief consideration of its prospective effects in extending a taste for Fine Art. The practical querist, whether pleasure or profit be his object, must consult some of the treatises published on the subject. We recommend him to Smee's "Elements of Electro-Metallurgy," wherein he will find abundant working details, and whence he will acquire a knowledge of galvanism, which is indispensable to the accomplished electrotypist. One of the first questions presenting itself to an inquiring mind is the direct cause of the voltaic current; but it is a power which can be created and employed at will, but not explained in a manner to satisfy the various schools of science; therefore, like every other debatable point of economy, philosophical or otherwise, its uncertainty has given rise to different theories. By the best English authorities, it is held that the action of the zinc on the water of the acid solution is the cause of the current, but by the German section of the chemists of Europe, and with these all who profess the opinions of Volta on this subject, it is believed that the chemical action is produced by the electric current, and that the power arises from the contact of two different metals.

Considering our object—such as we have stated it—we keep it straight before us—we cannot diverge—how acceptable, nay necessary, soever it might be to notice a few of the very important results of countless experiments instituted by individuals, whose names are now associated with the origin and progress of the electrotype—the typography of Art, which promises to do for it almost as much as the invention of printing has done for letters.

A Daniell's battery\* consists of a copper cylindrical vessel (C), containing a solution of sulphate of copper (S), in which is immersed another inner porous vessel (P), containing zinc (Z) and dilute acid (A). The height of this vessel, as recommended by Professor Daniell, may be from eight inches to two feet. The simplest apparatus to which this principle is applied for the precipitation of metals may be constructed within a pound jar. Half fill this vessel with a solution of sulphate of copper, in which place the inner earthen vessel with the dilute acid and zinc, and here is at once an apparatus. In order to procure a *fac-simile* of a medal or cast; this may be effected by connect-

ing the cast by means of wire to the zinc, and action will commence immediately on the immersion of the cast in the solution contained in the larger vessel. The operation may be extended to several medals at the same time. In order to maintain the metallic solution in a state of saturation, some of the salt in a linen bag may be kept suspended in it.

Another form may consist of a box divided into two compartments by a partition



of porous earthenware. One of these divisions, as before, will contain the solution of sulphate of copper, together with the casts (m m) intended to receive the deposit, and the other the dilute sulphuric (A) acid and zinc (Z). The advantage of this apparatus is the greater facility of manipulation which its construction offers.

The apparatus here described is the simplest in use, and is employed only for small objects. The process upon a larger scale is carried on by means

\* The cuts which illustrate this article we have borrowed from 'Smee's Elements of Electro-Metallurgy.'

of a galvanic battery and a precipitating trough, an arrangement attended with many very important advantages. The operation is but little affected by the distance or proximity of the trough and the battery; for, provided the conducting wires are sufficient, they may be separated to any reasonable distance, and they are even sometimes placed in separate rooms. Copper should be the conducting medium; and, although a very thin wire may answer for a small compact apparatus, yet, when the battery and the trough are apart, the substance of the conductor should be increased to that of a rod. There are, it will be understood, a thousand contingencies incidental to a course of operations, even on the limited scale which we have attempted to describe with all possible brevity; none of these can be anticipated in the space devoted to these observations, which, it will be remembered, are addressed to those who may, with peculiar and ulterior views of their own, wish to avail themselves of a power which must be of incalculable service to Art in every shape. Others by whom the electrotype is already at all understood must be advanced beyond these very simple elements; and those who are not so, we need not say will not be long content with the little information we can here afford them—for so seductive, pregnant, and comprehensive is the science, that they must insensibly be carried onward until its utmost phenomena shall be familiar to them.

In speaking of the formation of the battery, the solution prescribed was that of the sulphate of copper; that metal being in more extensive use for ordinary purposes than any other. It may be reduced from almost all its salts, but that most in use is the sulphate, from its being of less cost than the others, a consideration which must have weight in a series of experiments. It will be sufficient for our purpose to say, that the sulphate of copper will yield deposition at a ratio of about twenty-six per cent., and thirty-two grains of the zinc will dissolve for the same quantity of the copper reduced.

For general purposes an excellent fluid may be formed of a saturated solution of sulphate of copper diluted with one-third its bulk of dilute sulphuric acid, to which mixture for most cases nitric acid in the proportion of two drachms per pint of the fluid may be added.

In working from non-conducting substances covered with plumbago, this solution will answer extremely well.—Dissolve one pound of the salt in four pounds of water, to which add something less than one-half this bulk of dilute sulphuric acid, which must be formed of eight parts water and one of sulphuric acid.

The utility of plaster of Paris to the electrotypist must be sufficiently obvious: its qualities, when prepared, render it serviceable in a great majority of ordinary purposes. For taking casts and moulds of objects in metal, other substances are also used, as white wax, bees'-wax, stearine, &c. &c., but it is singular that sulphur cannot be employed in metallic solutions.

Plaster of Paris may be thus prepared for taking casts:—Throw into a basin or cup as much as may be deemed sufficient, and pour water over it until it be entirely covered. The air will rise in bubbles, and when that is all expelled, and the water and plaster well mixed, it is ready to be applied to the object of which a mould is to be taken, the surface having been previously prepared by rubbing over it a very small quantity of salad oil. Should it be delicately wrought, a small quantity of the plaster must be poured on it, and with a brush, rubbed into finer parts. This precaution insures a perfect impression. To give the necessary substance to the mould, a sufficient quantity of the plaster must now be added; it will then become rapidly consolidated, after which it may be disengaged from the medallion, or cast, and gently heated, in order to expel superfluous moisture.

Before the mould can be used, its absorbent quality must be destroyed—which is effected by means of melted tallow or wax, oil, varnish, or some other of the many materials adapted for this purpose. Place the cast in a plate, or some similar flat vessel, into which must also be put the curing material, which, on being melted over a lamp or stove, or by the side of the fire, must flow round the cast to half its height. From twenty minutes to an hour, according to circumstances, is the time allowed to cure casts, the former of the two periods being generally sufficient. If this be properly performed, the plaster will assume a

smooth and even surface, without any superfluities to injure the character of the mould.

Perhaps the simplest method of rendering plaster casts non-absorbent, is to saturate them with boiled linseed oil, which should be applied to the cast until it is thoroughly filled; this may be known by the rejection of the oil, which will ultimately settle on the surface. The cast may then be allowed to dry in the sunshine, if that can conveniently be accomplished; and the operator must be especially careful that the mould be perfectly dry before it is immersed in the solution, otherwise it will be destroyed. This mode of making plaster non-absorbent is well adapted for taking other casts in plaster; but it is well adapted for electro-metallurgy as the mode of filling by wax.

The best method of qualifying non-conducting substances is by covering them with the thinnest possible layer of black lead, which is done by brushing this material over them until they have received a fine and smooth coating. With this process terminates the preparation of the cast—it may be then subjected to the operation of the voltaic current.

We have described the construction of the electrotype apparatus in its simplest form, as also the method of setting it in action with a view to procure the copy of a medal: the apparatus is to be purchased\* in this and other more complicated arrangements, but the object of our particular description is to render the construction and operation plainly intelligible. From one or two essays, it is scarcely necessary to observe that infinitely more may be learnt than can be gathered from theory; and, as we have already observed, there is not in the space we can devote to the subject, a possibility of providing in anywise for those incidents of varied operations, with which an entire volume would scarcely be sufficient to deal. Many productions of the electrotype may be highly advantaged in appearance by being bronzed, which gives age and value to medals, bassi-relievi, &c. &c. The simplest method of effecting this, is to apply to the object black-lead, on its removal from the solution, after which, it must be heated over the fire and then cleared of the black-lead with a small painting-brush, very slightly moistened.

The electrotype has opened an inexhaustible field of speculation, embracing not only the refinements of life, but affecting also many of its necessities. The first blush of the discovery presented an embarrassing multitude of benefits, and changes so decided, as to bid fair, in every case to which it was applicable, to revolutionize the routine of production. It is our province to watch its effect upon Fine Art—and this we do the more closely, auguring everything favourable to the result from what we have already seen brought forth by comparative inexperience.

All surfaces, whether relieved or intagliated, are practicable by means of the electrotype: we cannot here even enumerate the purposes to which it is already applied—and less can we consider those to which it may be applicable. Its singularly subtle imitation of the relief surface of wood-engraving is admirably shown in the recent edition of "Thomson's Seasons," as illustrated by the Etching Club. It is true that in a comparison between an impression from the original wood-cut and another from the electrotyped copy, there is a somewhat of hardness in the latter, but by no means so obtrusive as in comparing impressions of steel and copper-plates. We cannot, however, doubt, that still leaving something to be desired, the metal fac-simile will ultimately be made to yield cuts characterized by all the sweetness of those from the wood. The electrotype has arisen a giant at its birth, but this little fineness is wanting to its vast and creative power as far as concerns wood.

With respect to the engraved copper-plate, the same difference cannot exist. It is constituted of the same metal as the original plate—is produced line for line from it, and consequently yields an impression which is not to be distinguished from that of the original. This we know is doubted, disbelieved, but we shall follow the assertion with the proof.

The engraved copper-plate may be thus reproduced. There are various methods of taking the mould—this process is performed with wax, plaster of Paris, and lead, but the best of all by form-

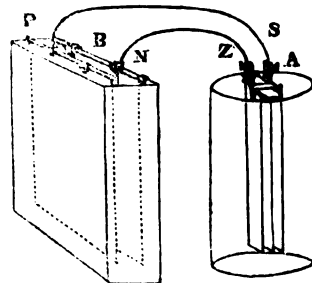
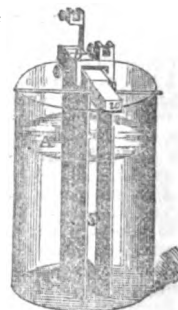
\* At the establishment of Mr. E. Palmer, 103, Newgate-street.

ing an electrotype mould. With the two former materials the operation must be performed with the utmost care and nicety, and some practice will be necessary to arrive at perfection. The operator having succeeded in procuring a perfect mould, it must be covered with black-lead in the manner already described, and placed in the solution. It is scarcely necessary to observe that the lines in this mould will be in relief; but on the plate to be reduced upon this, the lines will re-appear incised as upon the original.

An impression may also be taken in lead by means of a printing-press. The lead used for this purpose must be prepared with a perfectly clean and even surface. In being put through the press (which must have an iron bottom), place it below the plate, and over the latter, to prevent its being bent, place another plate of the same size, and a perfect impression will be obtained. The best method, however, of repeating the copper-plate is to procure the relieved surface from the original by means of the electrotype itself, which, in its turn, being employed to reduce upon, a copy of the prototype plate, unquestionably accurate, is obtained.

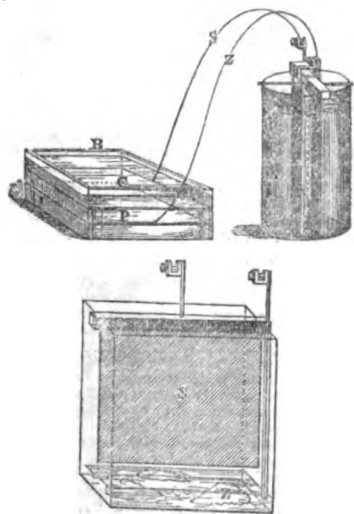
In connecting the plate with the zinc of the battery, it is customary to solder it; but, to the tyro in electro-metallurgy, it would be more simple, and not less effective, to place a wire in contact with the back of the plate. The battery best suited for this purpose is thus constituted:—The size of the vessel must be according to the length of time the battery is required to be in action, for the quantity of liquid must be in proportion to this period; therefore the vessel may contain from a pint to many gallons. It is of the ordinary

cylindrical form, and across the top is extended a piece of wood shaped like a small beam (*w*), from which, and attached to it, a piece of silver (*S*) descends into the vessel. On each side of the wood, and descending thence and also into the vessel, is a strip of zinc (*Z*), simply connected with the wood by a binding screw (*b*), which at once grasps the whole, confining the beam between the two pieces of zinc, between which also is the silver, but without contact: to the last is soldered a binding-screw, for the purpose of connexion in working. This is Mr. Smee's battery for the electrotype. The precipitating trough employed may be either vertical or horizontal. The vertical trough is oblong, consists of wood, and is cemented inside. Within and near one side of this is placed the plate (*N*) intended to afford the *fac-simile*, and near the other a sheet of copper to be dissolved; the former being connected with the zinc (*Z*) of the battery by means of wire soldered to it, and the latter put in con-



nexion with the silver (*S*). The battery is to be charged with dilute sulphuric acid, proportioned as one pint of strong sulphuric acid to two gallons of water. The trough must be filled with a saturated solution of sulphate of copper, diluted with somewhat more than one-third of dilute sulphuric acid. The copper connected by the wire to the battery should be of the same size as the plate, and its immersion in the trough must be the last part of the preparatory operation. The time requisite for the formation of a plate must depend upon the substance deemed necessary; this matter is therefore discretionary with the operator. The time may extend from two or three days to a week,

and even much longer. The back and every part of the plate not intended to receive deposit must be covered with wax, grease, or some other non-conducting substance. It will occur under certain circumstances, that the two plates will adhere as in one inseparable mass: this would take place if it were put into the trough to receive deposition immediately after the process of soldering. To prevent this, after having been acted upon by heat, it should be left in a cool place twenty-four hours or more. When the plate is of the requisite thickness, it will separate readily. Should the two be bound together by accidental deposit at the edges, this must be removed. The back of the new plate will be somewhat rough, and must therefore be filed before put under the press. Should it occur that the plate is too thin, this may be remedied by its being backed by another plate; iron will answer for this purpose, but it is better that the plate should come from the trough of the necessary substance. To the operator the cost of the plate thus produced is nearly two and sixpence per pound.



The two last figures represent a battery with a horizontal trough, and Mr. Smee's "odds and ends" apparatus. The horizontal trough (B) is employed for large plates, wherein the positive pole (C) or metal to be dissolved, is placed above the negative or pole to receive the deposit (P), and thus an equable distribution is effected. The odds and ends battery has been admirably contrived by Mr. Smee, for the purpose of working up remnants of zinc, which are here made the positive pole of a battery by being placed at the bottom of a vessel and covered with mercury. "A silver wire is then placed down a glass tube into the quicksilver, so that the wire may nowhere touch the dilute sulphuric acid, with which the vessel is filled, but simply make a good metallic communication with the mercury. At the other end of the wire a binding screw may be attached for the convenience of the operator. The platinised silver wire (S) is then to be immersed in the fluid, and placed as near to the mercury as possible, without actually being in contact; whilst no part of it should be more than three inches from it, as a considerable reduction of power would then ensue."

The repetition of engraved copper-plates was of course early suggested by electro-metallurgy, but never have its capabilities in high Art been so tested until recently by the National Art-Union. If fine engravings be of any value, and they can be multiplied in a manner to satisfy, at a reduced rate, the wholesome craving for them, assuredly the world must remain the debtor of that source whence this end has been promoted, without reference to the direct objects in the case, for it is sufficient that these go hand-in-hand with general benefit. In considering this means of promoting Art, under all its phases, we cannot discover a probability of injury to any interest whatever. Great changes have always been regarded with suspicion—if a great change be impending here, the horizon is sufficiently clear to let us see the distant result. We have had an opportunity of inspecting, at the office of the National Art-Union, in Soho-square,

impressions from electrotyped plates of Turner's two pictures, 'Ancient and Modern Rome.' We have collated impressions from the original plate, and from the electrotyped plate—examined portions of them line by line; but such is the rigid similarity of the two, that it is impossible to distinguish them. With respect to the precision of the electrotype, here it is set beyond all question; the only point as yet open to debate, is the number to be thrown off from one plate. Now, the electrotyped plate of the London Art-Union, has, in the hands of Mr. McQueen, yielded upwards of four hundred impressions, and will, to all appearance, do the same amount of work as the ordinary engraved copper-plate. It is asserted that the plates are sometimes found soft; but it must be remembered that the results we speak of can be considered as little more than experiments: practical men are confident of being able to obtain a texture of metal in every way capable of favourable comparison with anything in use. With respect, therefore, to the qualities of electrotyped plates, we have evidence that they afford impressions of excellence equal to that of the original plate, and that, even to a high number of impressions, they work as well; but a little more, therefore, is necessary to effect the desired object—the best prints at a low price. As we have before observed, no interest can be injured by this; the engraver receives his own price, and the publisher is recompensed by increased numbers. Prints and proofs from the original plate will still, by prestige, command high prices, while those rendered by the factitious plate may be circulated at a lower price, but with not less comparative profit, to the improvement and advantage of thousands who have a taste for Fine Art.

#### MEMORIES OF PICTURES.

By MRS. S. C. HALL.

##### NO. III.—THOMAS GAINSBOROUGH, R.A.

THERE are many benevolent persons, venerable old ladies more particularly, who, sitting with half-closed blinds at windows of suburban villas, consider it a duty to pray that every Sunday may be sunny. They are too feeble to walk to church, but they love to see well-dressed congregations hastening thither, to the sweet inviting music of the church bells, and they especially delight in observing town-soiled artisans—pallid men, their industrious wives and delicate-looking children—trooping along the dusty roads, stopping at garden-gates to look over and inhale the perfume of early sweetbriar and purple violets, while their children pillage the hedges of budding hawthorn or dawning primroses, not scorning even long tufts of willow grass, which they twist in unceasing sportiveness, lashing each other into unusual mirth. I wish the same generous and kindly folk would pray that the early days of April might be as sunny as the sunniest Sabbath that ever joyed the world; for the painter-prisoners are at large on those days of all days in the year. The last-last touch has been given to their works—the pictures are gone to the Academy to await their doom: whatever may be the result, the toiling man of genius, or of patience, hopes he has done his best; the darling one—the produce of thought and care, of labouring days and wakeful nights—has left his roof, be it lofty or humble, accompanied by some heart-beatings and regrets; not that he wishes to see it back again, but he thinks he might have treated it better while it remained. Still it is gone, and he breathes more freely. Night though it be, he throws up the window, and, if he does not accompany the porter, watches it down the street until both man and picture are lost to his view, or only recognised as they pass beneath a distant lamp. He leans his hot brow against the glass, and thinks, and hopes; if he is yet young and unknown, and has dared a loftier path than hitherto, he shudders; but, if the true spirit is in him, that soon passes; though no encouraging word has been spoken—though it may be (for the world is hard, and portions of it are sadly unsympathizing), no cordial voice has told him he is in the right way, and must triumph—still he feels the impulse and dignity of *INNATE* power, and though standing alone in the awful solitude of London, he stands erect, strengthens his faith—a wise thing to do—and then looking up at the April clouds, careering half in play and half in petulance above his head, he hopes the next day may be fine, for he will cast away care and spend it among distant meadows. His landlady hopes it also, for then she will open all the windows, and let in the "air"—as she calls the thick, indigo-toned atmosphere—and she will set "things" to rights, and "tidy" the "rubbish," and make all "straight," so that the "poor young gentleman who has worked all the colour out of his cheeks, shall not know his room again." A pleasant arrangement for artist or author!

Surely all who love Art should pray that the early days of April may be bright and sunny, for of all created beings the artist needs fresh air and exercise the most; the more intense the feeling that has created "his picture," the

more he needs relaxation—not crowds, or heated rooms, or exciting theatres—but the companion ship of fields, and trees, and brooks—fresh air, such as can be inhaled in our own beautiful prairies, the downs of Sussex or Surrey, or among the woods of Hampshire, and the parks of Suffolk. Suffolk! where Gainsborough made such dear acquaintance with Nature—where his heart and mind became stored with the treasures of English landscape and rural character.

His 'Cottage Girl,' with her dog and pitcher, is one of those delicious "memories" that can never be thought of without a thrill of the deepest enjoyment—it is so real; the grace is so simple and rustic, without a trace of affectation or vulgarity; there is a pensive expression in her face, and a look about her tattered sleeve, that makes you fear she is an orphan, dwelling with her grandam in that far-off cottage, having nothing to tender (for be sure the distant sheep are none of hers) but the soft, fat, half-sleepy puppy, so clean and well washed, that will soon be too heavy for her to carry.

Gainsborough has left ample testimony of his sympathy with, and affection for, the calm and holy beauty of English scenery. His life must have been a pleasant one to live; for, on the whole, it is pleasant to think over. Nature had made him in the first instance her debtor, by gifting him with manly beauty, and it was accompanied by gracefulness and good address. Handsome persons are rarely ill-tempered; the consciousness of possessing an agreeable exterior creates an ease and self-satisfaction which mesmerises others to similar moods, and the beautiful are seldom inclined to be fractious. Few in his day were more admired than the young Suffolk artist—the melodious Gainsborough, the most easy and gentlemanly painter of sylvan England; his family were respectable; he could not be sneered at, either for low birth or forlorn fortunes; he married young—a rare but decided advantage to a man who marries wisely; and the first sight of his bride is described as a meeting belonging rather to Arcadia than to England: it was richly and purely poetical. In one of the young artist's pictorial wanderings amid the woods of Suffolk, he sat down to make a sketch of some fine trees, growing just where they ought, with all their accessories, a clear rivulet cooling the meadows, sheep dotting the scene; there was the bleat of lamb and coo of dove, and suddenly a nymph, the kind and gentle Margaret Burr, who had just numbered sixteen summers; she came like a sunbeam to his heart, and secured a lover who soon became a husband; prudence sanctioned affection, and the course of true love for once ran smooth, for Margaret added to the charms of good sense and good looks, a clear annuity of two hundred pounds a year. The case, which is a certainty, however small, gives at once to its possessor, is an astonishing sustainer; and, though a young couple would find it very difficult to live, as it is called, even at Ipswich, which is rather a cheap town, on two hundred pounds per annum, yet it was an independence; and the aspiring artist felt he must work to gain the comforts and luxuries which his refined taste prompted him to desire. His wife seems to have been one of those loving and lovable beings who bring far more happiness to the domestic hearth than women endowed only with high-sounding beauty and talent. She had also implicit faith in her husband's love, and her husband's genius, and an abundance of prudence. Before his marriage he had journeyed from Sudbury, his native place, to London, where he studied for four years, and then returned, when just eighteen, to be the beloved of his home, the idol of society. Thus he was circumstanced when the fair Margaret won his heart and he her hand. Nineteen and seventeen—mere boy and girl!—living and loving each the other until, in the sixty-first year of his age, he passed to "fairer fields" than he had ever painted. Happy, happy days, they must have passed together. He, so enamoured of her and his Art; she, loving whatsoever he loved, for his dear sake; watching the progress of his pencil, and feeling that his name would carry hers down the stream of time!

Truly an English landscape-painter ought to be a happy man! In perpetual commune with bright nature—sweet nature—peaceful nature! Camping, like a gipsy, amid the shelter of green lanes, rioting, a modern Robin Hood, in forest glades—making acquaintance with rivers, establishing friendships with lakes—a man, whom the deer do not fly from, and whom the partridge scans with her large soft eye without suspicion; over whose head the poised skylark sings—who is welcome at every cottage hearth, while his landscapes are "the country" of many a city palace.

In Thomas Gainsborough the love of music and of painting were so united as to form one passion. When he lived at Ipswich he devoted almost as much time to the one as to the other; and there, although not yet acknowledged a master in his art, he would have been deliciously happy. If not alternately disturbed, interested, and gratified by the fussy patronage of the Governor of Landguard Fort, a kind-natured vain man, who loved Gainsborough as long as Gainsborough permitted himself to be considered the Governor of Landguard Fort's pet painter.

Vain friends make bitter enemies: a truism the artist felt in after-life. The scenery and the characters at Ipswich soon wore out, while Gainsborough's fame extended far beyond, and he tried a residence at Bath before venturing to London. Governor Thicknesse endeavoured to "gold refine gold"—to make his patronage appear to do the business which the painter's talent had done; and there seems to have been a feverish contention going on in Gainsborough's own mind between his remembrance of Thicknesse's kindness and his own frank independence.



Mr. Thicknesse wanted his portrait painted, and Gainsborough hesitated and delayed; and neglecting a man's portrait is tantamount to neglecting himself. Bit by bit the habits and circumstances upon which so many trifling friendships are created, crumbled away, and at last the painter was freed from caresses which, however well intended, seemed more likely to suffocate than support their object. Every one has a real or imaginary "John Jones," a person or annoyance in his way; and, whatever fits of vexation the exquisite taste and refined feeling of the painter might have experienced from other sources, the Governor of Languard Fort was his "rock ahead." His excellency's bitterness found at last vent in a pamphlet, which perpetuates his name and his pompous nature. Still Gainsborough's was, as I have said, a happy life. If he was at times depressed, he was generally buoyant—of a bright, truthful nature—careless of his wealth, and enthusiastic! and what stock so good to work upon as enthusiasm? An honest man, adding enthusiasm to his honesty, will triumph, where a man of only genius will flounder and fail. He talked of music while he painted, and passed many of his happiest evenings in the very brightness of the London success that followed his sojourn at Bath, sitting by the side of his wife, sketching his thick-coming fancies, not one in ten of which he preserved. It is said that at one of the Academy dinners, speaking of Gainsborough, Sir Joshua observed to a friend, "He is the best English-landscape-painter." "Not so!" exclaimed Wilson, who overheard the conversation, "he is not the best landscape-painter, but he is the best portrait-painter in England." Great compliments to the versatility of his talents, but full of bitterness each to the other party. Perhaps this very sentence rankled and festered in Sir Joshua's mind, and assisted the coolness which crept in between himself and Gainsborough. I cannot fancy the elegantly rural Gainsborough living in that ruddy old house of Duke Schomberg's, in Pall-mall, a portion of which is now occupied by Harding's most perilous bonnets and Parisian fineries. Yet there was his gallery; there some of his portraits were said to rival the President's, and displayed a Vandeykean force and freedom which commanded popularity; there was exhibited a domestic sort of display—of the King, Queen, and three of the Royal sisters; there the dazzling beauty of the all-beautiful Duchess of Devonshire so bewildered the painter, that he drew his wet pencil across lips, which all who saw declared to be lovely as life, and confessed, "Her grace is too hard for me!" Garrick, too, and Foote tormented him: he could not catch their faces. Though not fond, like Sir Joshua, of literary society, Johnson—as great in literature as Cromwell in the state—was sometimes his guest, with the eloquent Burke, and the man

"Whose humour, as bright as the fire-fly's light,  
Shone round every object, and shone as it played;  
Whose wit in the combat, as gentle as bright,  
Ne'er carried a heart-stain away on its blade!"—

Sheridan. He was his brilliant, yet tender friend. The painter was as susceptible of gentle emotions to the last day of his life as a young girl is at seventeen. Melodious sounds entranced him as with a spell. Giardini and his violin, Abel and his viol-d-gamba, Fischer and his hautboy, all fascinated him in their turn; and if he had but the perseverance necessary to acquire the grammar and construction of the science, there is little doubt but his eloquence in music would have equalled his eloquence on canvas: as it was, he was a delicious musician. It is really cheering, after turning over the pages that illustrate alternately the struggles of genius with misery, and misery with genius, to meet one who, from his cradle to his grave, never had a bout with poverty—who pictured forth the pleasant places of our own land, so as to make us love it all the better, and who united in his own person few eccentricities and many perfections; his imagination never betrayed him into the unreal, though it exalted and beautified the real; or rather he saw nature through the "Lorraine"-glass of his bright and sunny mind. His ready and rapid hand was accelerated by his ardent temper, and not only Art but affection bound him to his native country.

Gainsborough did not create a paradise and leave it untenanted. He cherished deep human sympathies, and peopled his scenes not with the many but the few. There is no purely rural sentiment in crowds: so he delighted most in woodland figures, such as are still frequently met with on the outskirts of Fakenham Wood, or wandering along the banks of the Burn. There are spots in Suffolk shown still as having been selected by this charming transcriber of nature as his sketching-points, and truly, above all others, his landscapes are English. For this I dearly love him! He felt his country's beauty, and made others feel it—he was a PAINTER-PATRIOT! and this deserves our gratitude. Where can be found more bosky dells, more deep rich valleys, than in our own beloved England!—where cultivation beautifies, where the earth displays her tangled treasures—tangled in their abundance: soft gentle waters and blue eddying pools, round whose margins the deep green moss sleeps in sunshine and the rush bends her tasseled blossom. There you are sure to find some ancient pollard willow, still sending forth tufts of green sappy stems, where reed-birds and finches hide; the garbled trunk shelters countless multitudes of curious insects, creeping and winged; the merry woodpecker taps the old bark, while from some rooty hole the silent kingfisher darts across the stream. Sweet English scenes! which Gainsborough so exquisitely rendered, feeling and depicting every little beauty, and imbuing the fragrance of nature into his own being. His kin-

dred bear testimony to his being a kind and generous relative, who anticipated the wants of others, and bore his prosperity with the ease of a gentleman who feels that he is not indebted to affectation or display for his position in society. His memory is beloved, and his name recalls the music of soft waters, that fertilize and beautify without storming the senses or bewilder the imagination. The freshness of spring, the fullness of summer, the peopled abundance of autumn—our glens, and forests, and cottagers—life and life-loving scenes—were all given to him for an inheritance; he was, and is—OUR OWN—a pure English painter.

While attending the trial of Warren Hastings, Gainsborough was suddenly seized with a pain in his neck, which eventually proved to be cancer; at that time he was residing in Pall-mall, though he had previously occupied houses at Kew and Richmond. His bodily sufferings were augmented on his deathbed by a terror which took possession of his mind, that after his wife's death his daughters would be left without provision, as his thoughtless extravagance and generosity never allowed him to lay by any portion of his earnings. On this point his gentle wife soothed him by the information, that "As he always threw his money about, leaving it at the mercy of every one, she had taken, in the course of twenty or thirty years, as much as had enabled her to secure £10,000 in the funds; and with that, and the sale of 'The Woodman,' and other pictures, doubtless their children could subsist in comfort. He thanked and blessed her warmly, saying, 'She had done perfectly right; that it was true he had sometimes thought he had more bills than he found, and been puzzled about it, but never suspected that any one had made free with what now made his deathbed one of tranquillity and peace.' He then sent for Sir Joshua Reynolds, resolved that he would cherish no unkindness in his last moments towards any one; and these great men were reconciled in the eighth week of his affliction; Gainsborough exclaiming, with much joy, 'We are going to heaven, and Vandye is of the company.' He is buried in the spot he loved best—at Kew.

EDWARD BIRD, R.A.—The Bristol journals have waxed marvelously rash concerning our comments upon the conduct of some of its citizens to the widow and family of the painter Bird. From one of these newspapers—*The Bristol Mercury*—we extract the following passages:—

"It is very much to be regretted that a work which stands so deservedly high in public estimation as the *Art-Union*, should have incautiously been made the vehicle for disseminating this second-hand slander, the groundlessness of which, upon its original publication by Allan Cunningham, in his erroneous memoir of the artist, in the tenth volume of the 'Family Library,' was fully exposed by our distinguished fellow-citizen, the Rev. John Eagles, in his articles under the signature of 'The Sketcher,' in *Blackwood*. We have not the means of ascertaining whether any portion of the costs of Mr. Bird's funeral was paid to the undertaker by Mrs. Bird (although we believe that such was not the case); but the statement, that she was called upon to defray the additional expenses, if any, consequent upon the respect paid by the public to the memory of her deceased husband, is, we are assured by all who are conversant with the matter, most entirely untrue."

The best answer we can give to these remarks is to print the receipts for the "costs of Mr. Bird's funeral." Here they are:—

"Bristol, Nov. 1819.

"Received of Mrs. Bird, by the hands of Mr. Estlin, the sum of £9 2s. 10d., for funeral fees, mason's bill, &c., for the funeral of the late Mr. Bird.

"WILLIAM PHILLIPS, Subsacrist."

"Bristol, 5th May, 1820.

"Received, May 5th, 1820, of Mrs. Martha Bird, administratrix of the late Mr. Edward Bird, the sum of £52 4s., being the funeral expenses of the above-named Mr. Edward Bird, deceased.

"£52 4s.

"THOS. WILMOT."

Concerning these receipts Mrs. Bird has thought it just to address the following letter to the *Bristol Gazette*:—

"I feel it right to inform you that, both as to the undertaker's bill, and of the interment in the Cathedral, I am in possession of receipts, which I invite you to inspect. It has been said I had no funds to defray the funeral charges, or my poor husband's debts. I had them, to the amount of nearly £800, arising from the sale of the greater part of my furniture, and of the picture of the 'Embarkation of Louis XVIII.,' purchased by the Earl of Bridgewater for 600 guineas. These united sums I placed in the hands of a friend, and from them the funeral expenses were fully paid, and the claims of Mr. Bird's creditors—I do not say to the full amount—but as far as the means would meet them."

The *Bristol Mercury* further intimates, that not only was the widow not called upon to pay for the honour accorded to the memory of her husband, but that "his friends, without loss of time, exerted themselves to make some permanent provision for his family." If this had

• This anecdote I have received from an old and beloved friend of the family. The honours of the Arts have been continued in the line. Mr. Richard Lane is one of the grand-nephews of Gainsborough. Another of his nephews—Mr. Edward Lane—has been equally distinguished as a traveller and a man of letters. His publications concerning Egypt rank among our standard English works; and his translation of the "Arabian Nights" has obtained a reputation throughout Europe.

been the fact, we should have rejoiced to record it. But such is not the case. Mrs. Bird has no annuity save that which she receives from the Royal Academy as the widow of one of its members. But a small sum—we believe about £500—was realized by the public exhibition of Mr. Bird's pictures, and the sale of some unfinished sketches, and that sum was augmented by a hundred pounds subscribed by Mr. Bird's pupils—this, we understand, was placed at interest for the benefit of the children. If the citizens of Bristol advance any claim to merit on this score, we refuse it to them altogether.

The case remains as we originally put it. The facts cannot be contradicted. The past is frightfully discreditable to the Bristolians; but the future may make some amends.

Since these remarks were written we have received the *Bristol Gazette*, containing a long article, headed "Bristol Vindicated." Its spirit is so bad—the language adopted so disreputable, and the style altogether so personally offensive—that we are compelled to consider it to have emanated from a person conscious that he has not only earned, but received, a degrading immortality. The article, indeed, bears intrinsic evidence of proceeding from one of the "Friends," who, under the pretence of honouring dead genius and aiding afflicted survivors, abridged the small pittance of the widow and the fatherless; and obtained additional notoriety for Bristol city. We require no proof other than is supplied us in this article, to induce a belief that the writer, who, screened by the anonymous, can offer gross insults to a lady through the columns of a newspaper, is fully capable of degrading the memory of the dead, and injuring and calumniating the living.

The article is a mass of special pleading from beginning to end; it proves nothing and disproves nothing; it substitutes vituperation for argument, and supplies foul words in lieu of facts; it is a gross libel upon Allan Cunningham, who is removed from the means of self-defence, and an unmanly attack upon a lady, who is, happily, not without a defender, but whose character is proof against assaults far more dangerous than those of one who would apologize for cruelty by the perpetration of falsehood.

What a heart of ice must the man have who can write thus of the latest tribute paid to the memory of his friend!—"Had Bird been carried on four men's shoulders to his grave—(and it might have been more prudent, as a trifle more might have gone to the creditors), the gentlemen would have followed as readily." Hear, too, how he speaks of the poor source out of which the funeral charges were liquidated:—"The widow had literally no funds whatever to be lessened; the funeral expenses could not touch her, for the property from which they were shown to be paid was not hers,"—meaning that it belonged to her creditors. But it was out of her £800—out of the sale of her furniture—that they were paid; and if she had had "literally no funds whatever," Bird might have been buried by the parish as Chatterton was. Read also the brief but heartless paragraph in which the promised "monument" is dismissed.

"As to the monument, it was never seriously, that we know of, proposed; and we think it a very idle cost, in all cases where the family of the deceased want its amount for their support."

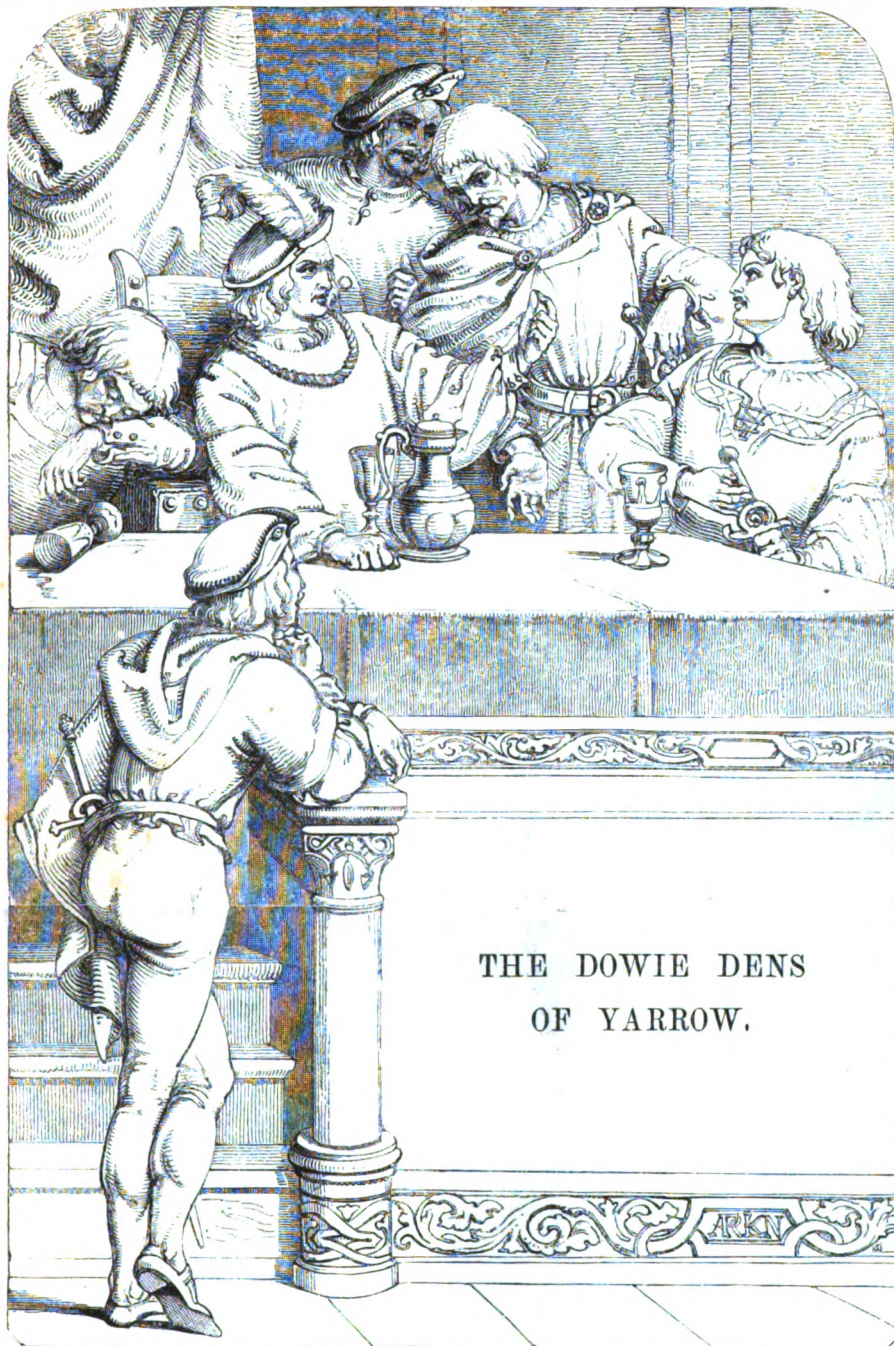
"Idle" was the "cost" of a single mourning-coach—there was but one—and "idle" would have been the "cost" of a marble slab, to let others than cathedral vergers know where the painter Bird was buried. So the idle cost was in the one case "shirked," and in the other avoided.

It would be very easy for us to show that the alleged facts of the writer of "Bristol Vindicated" are utterly unsupported by truth; but to go deeply into the matter would be to bring into the discussion, and, consequently, expose to the scurrility of this "writer," two unprotected ladies—the widow and daughter of Edward Bird. As, however, the whole point of the defence turns upon the assertion that "Bristol generosity" formed an exhibition of Bird's pictures, and that, out of the produce realized by this exhibition, "the widow and children of Bird daily feed" (delicate reading), let us see how the case stands. At Bird's death the widow's pension was £50 per annum from the Royal Academy, since augmented to £75. By the said "exhibition," and the sale of twelve unfinished pictures or sketches, a clear sum, after paying the expenses of the room, &c. &c., of £241 was realized! The mighty merchants of Bristol, with its "130,000 inhabitants," certainly did this! Fifty pounds were added to the fund by the payment of the Earl of Liverpool for two small portraits; £160 were subscribed and added to the fund by the pupils of Mr. Bird—ALL LADIES SAVE ONE! These three sums, added to the munificent gift of Prince Leopold—honour to the name!—of £500 (including the donation of £100 and the sum brought by the 'Surrender of Calais'), amounting in the whole to NINE HUNDRED AND FIFTY-ONE POUNDS, bought an annuity of—say £47 11s., upon which—i.e. the "bounty" of which—"the widow and children daily feed!" Bounty! But much more than the half of it is the "bounty" of Prince Leopold, who never professed the hollow friendship of a bad heart.

Reader, set the receipts and the widow's statement—as we have printed them—against the coarse slander of a conscience-stricken man, stung to the quick by the self-reproach that has been created by exposure.

ED. ART-UNION.





THE DOWIE DENS  
OF YARROW.

J. FRANKLIN Del.

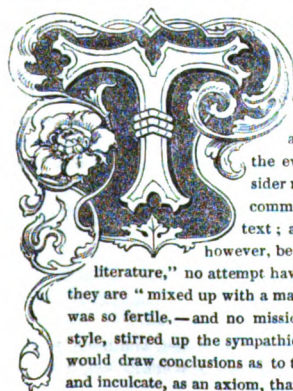
F. BRANSTON, Sc.



R. REDGRAVE, A.R.A. Del.

F. BRANSTON, Sc.

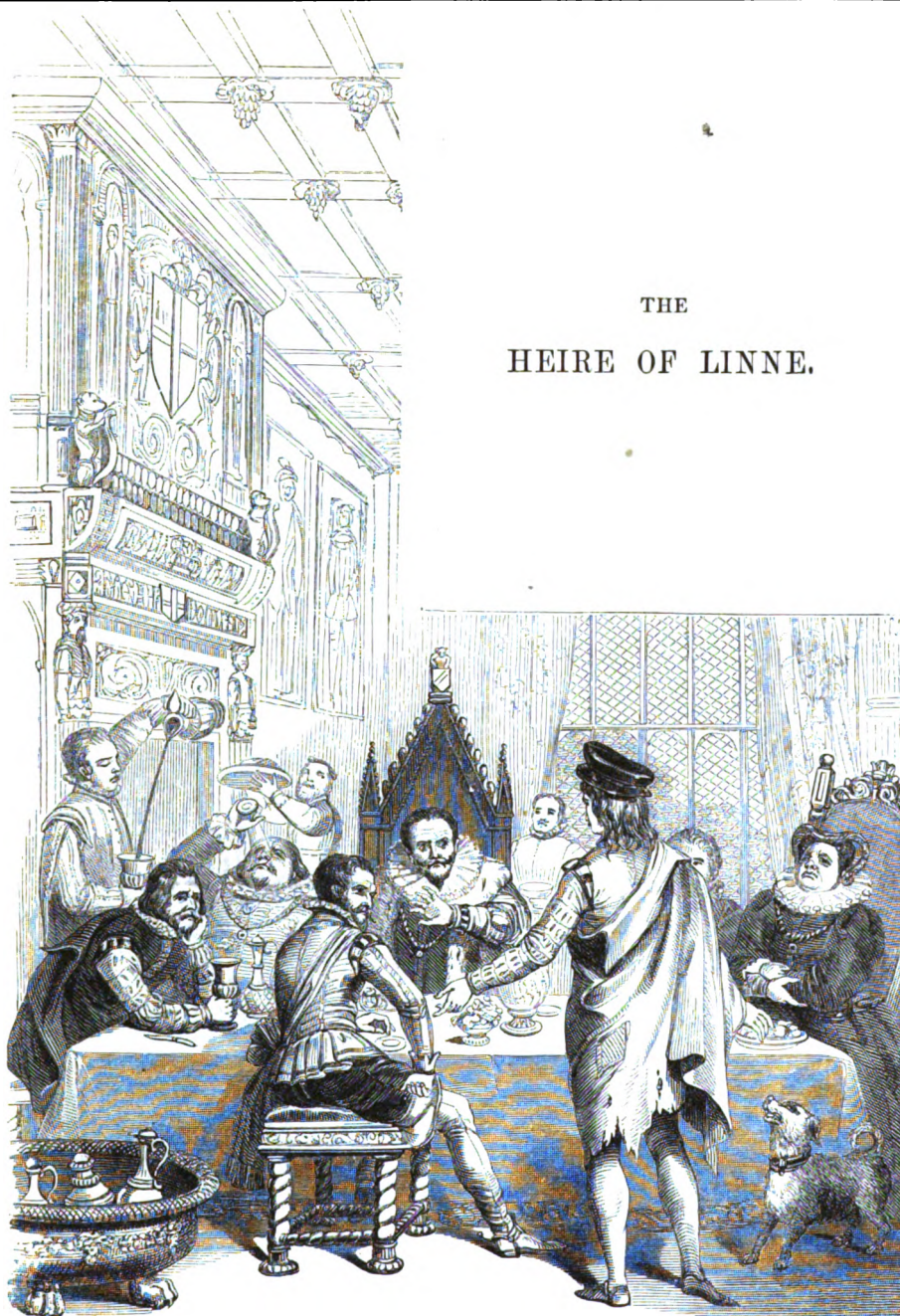
SIR AGILTHORN.



THE BOOK OF BRITISH BALLADS. EDITED BY S. C. HALL, F.S.A.—The first volume of this richly illustrated work being completed, we are induced to print, in a supplementary sheet of "THE ART UNION," some examples of the drawings and engravings it contains. Our principal object is, to show that English artists are capable of high excellence in this department of the Arts, as well as in every other. It has been, of late, the fashion to "cry up" the pencils of Germany and France as altogether unapproachable in this particular style: some modern critics, indeed, have sought not only to exhibit the comparative incapacity of those who *draw* upon the wood, but have attempted to prove, also, the incompetency of English engravers. Although we shall, presently, offer some comments upon such assertions and the evidence by which they are supported, they are best refuted by the specimens we here publish. The "Book of British Ballads" we shall consider merely as a work of art; of its literary contents it will suffice to say, that the Editor has prefaced each ballad by such "explanatory remarks as communicate all the information he could obtain concerning its history." The prose pages are illustrated by objects of interest referred to in the text; and in order to render this sheet as complete a transcript of the volume as we can, we shall transfer several of them to our columns: we may, however, be permitted to state that the Editor, in his Preface, refers to the singular fact, that this is almost the only neglected department of our "polite literature," no attempt having been hitherto made to select and arrange the best of the ballads "from the several volumes in which they are scattered;" and where they are "mixed up with a mass of inferior or objectionable compositions." "Yet," he adds, "it is not too much to say, that in 'uncivil ages' no source of instruction was so fertile,—and no missionary so effective in moulding the general sentiment, as 'the blinde crowder—it may have been,—who, with no rougher voice than rude style, stirred up the sympathies of the multitude, and moved even the great heart of Sidney more than with a trumpet.' Nor can he be considered a visionary, who would draw conclusions as to the pre-eminently moral character of Great Britain, from the fact, that the songs which encourage virtue and justice, uphold heroic fortitude, and inculcate, as an axiom, that 'God defends the right,' have been, in all ages, the chiefest 'darlings of the common people.'"



THE  
HEIRE OF LINNE.



E. M. WARD, Del.

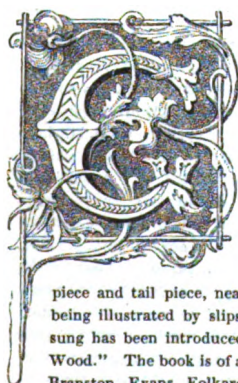
J. BASTIN, Sc.



R. DADD, De:

W. J. GREEN, Sc.

ROBIN GOODFELLOW.

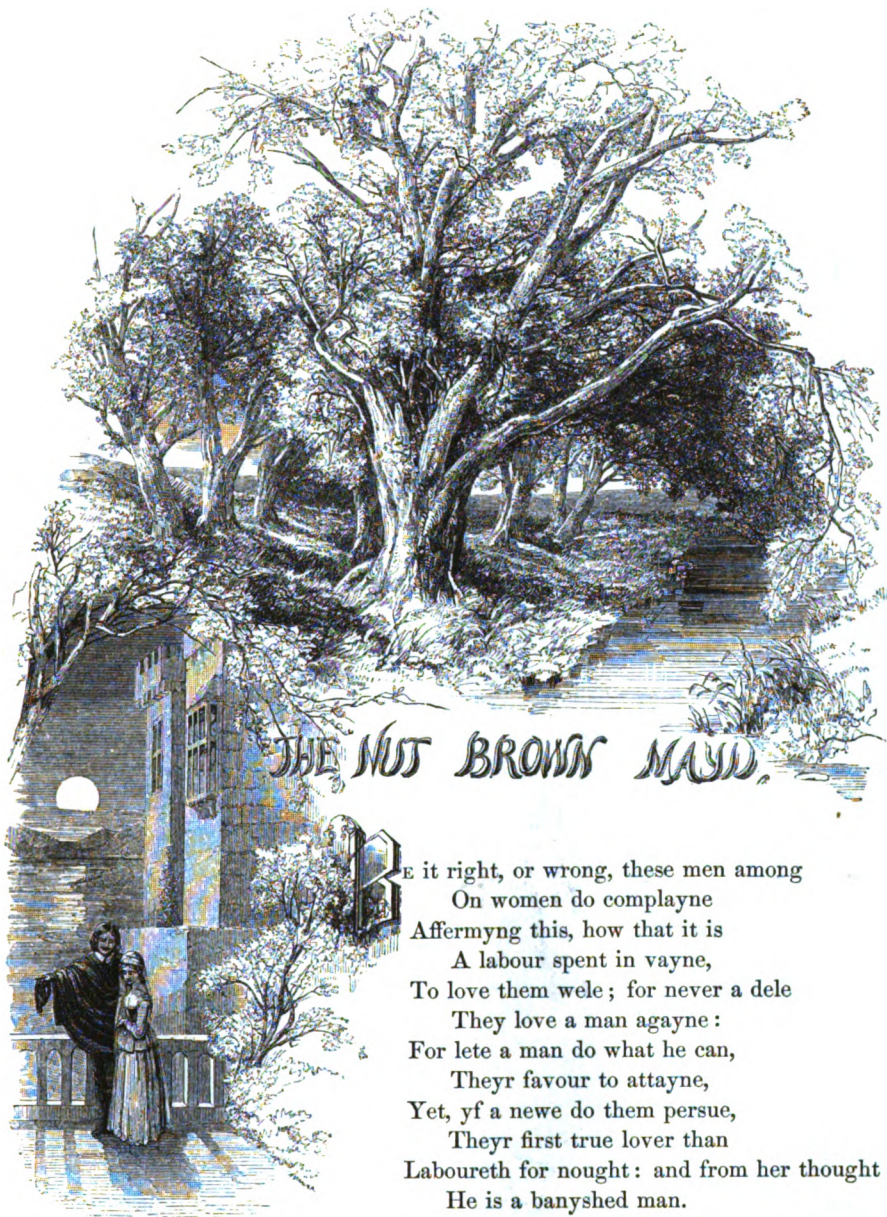


REAT difficulties have been encountered in bringing this work so far on its way; for several of the artists who contributed to form it here made their first essays, and were, previously, entirely unacquainted with certain rules and restrictions—trammels, we may term them—necessary as guides to the engravers. Mr. GILBERT, Mr. FRANKLIN, Mr. WARREN, Mr. KENNY MEADOWS, Mr. SCOTT, Mr. REDGRAVE, and Mr. CRESWICK, were sufficiently familiar with the technicalities of the art; Mr. HERBERT, Mr. TOWNSEND, and Mr. SIBSON, were but slightly acquainted with them; and we believe we are justified in stating that Mr. E. CORBOULD, Mr. WARD, Mr. M'LAN, Mr. JOY, Mr. DADD, and Mr. FRITH, had never made a drawing upon the wood until called upon to co-operate in the formation of this volume. Their capabilities are, therefore, to be judged rather from what they might do than from what they have done. We do not hesitate to affirm, that with somewhat longer experience and more matured study they would completely bear out the anticipation of the Editor—if, indeed, they do not even now—in supplying proof that “the embellished publications of Germany and France are not of unapproachable excellence, in reference either to design or execution.” The volume consists of

piece and tail piece, nearly covering the first and last pages; the other pages being illustrated by slips. In most cases, the air to which the old ballad was sung has been introduced: as, for example, the air to “The Children in the Wood.” The book is of a peculiarly elegant size and form; and is “done up” in a novel and graceful binding. The engravings are executed by Messrs. Armstrong, Bastin, Branston, Evans, Folkard, Green, Jackson, Landells, Linton, Nicholls, Orrin Smith, Vizetelly, Walmsley, Whimper, S. Williams, J. Williams, and, “though last not least,” Miss M. A. Williams. The list comprises, indeed, with one exception, the names of all the leading English engravers.







T. CRESWICK, A.R.A. Del.

BE it right, or wrong, these men among  
On women do complayne  
Affermyng this, how that it is  
A labour spent in vayne,  
To love them wele; for never a dele  
They love a man agayne:  
For lete a man do what he can,  
Theyr favour to attayne,  
Yet, yf a newe do them persue,  
Theyr first true lover than  
Laboureth for nought: and from her thought  
He is a banyshed man.

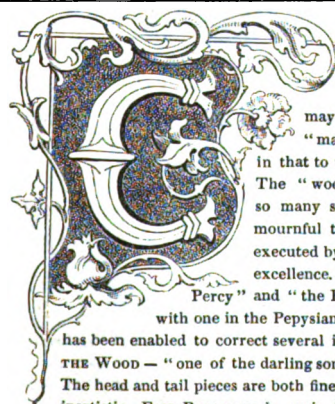
JOS. WILLIAMS, Sc.



R. R. M'LAN, Del.

W. J. LINTON, Sc.

LORD SOULIS.

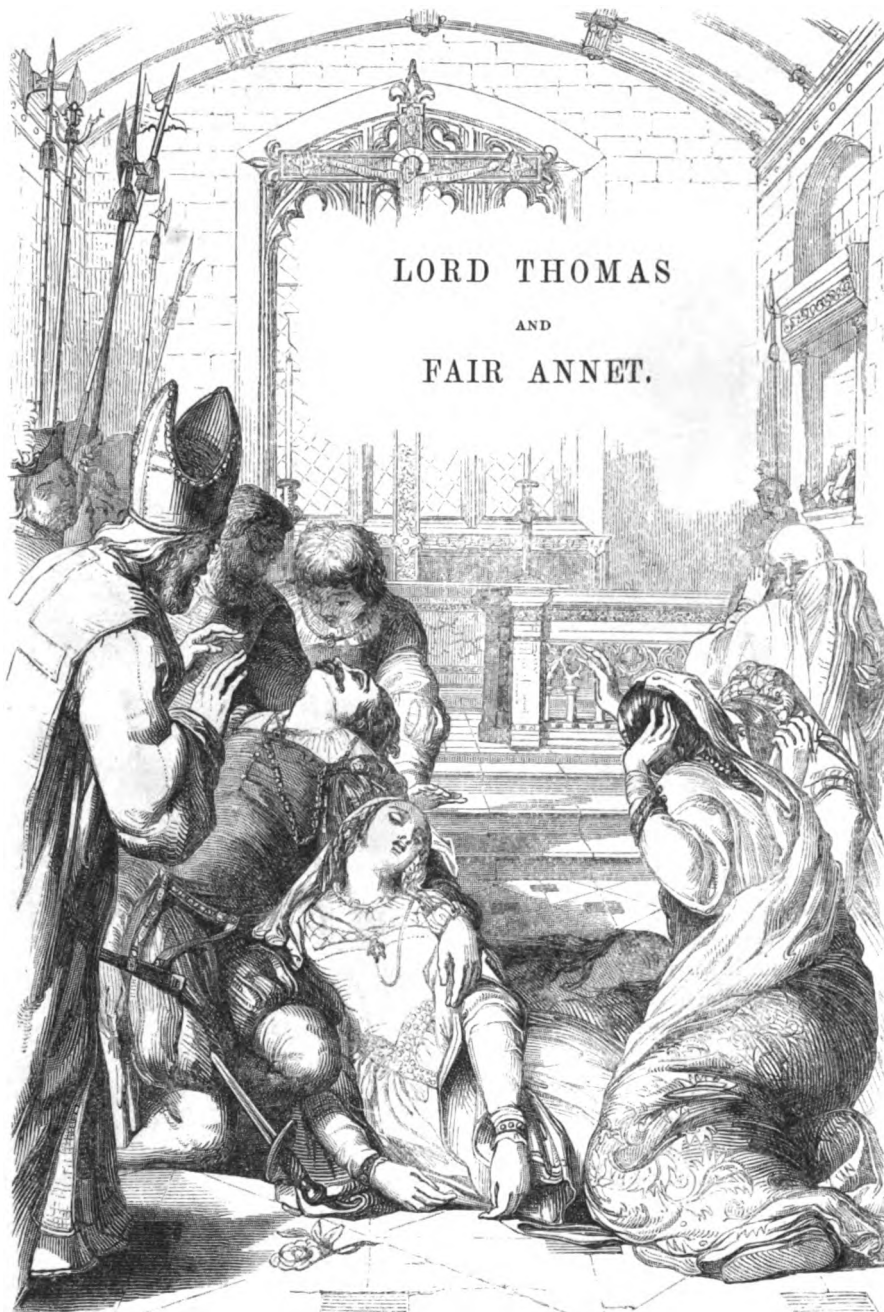


HEVY CHASE—the book opens with that old heroic ballad—is illustrated by J. Franklin; to whom, indeed, has been assigned a very large proportion of the labour of producing the work. It has been objected, that his style is too near an approximation to the German. We cannot so consider it. An apparent similitude may be induced by the fact that many of the subjects have required similar treatment; aided by the “manner” adopted by the artist, who has drawn rather in the “liney” method used in Germany, than in that to which we are more accustomed, where “prettiness” of effect is more aimed at than severe truth. The “woeful hunting” has never been more admirably illustrated. The ten embellishments describe so many striking scenes; and the concluding print is a noble and masterly picture. It describes the mournful train which follows the body of the slain Percy. The best of the engravings here have been executed by Linton—the head and tail pieces are both his; and they are of unrivalled excellence. Into the introduction the Editor has introduced “the Pennon of the

Percy” and “the Banner of the Douglas;” and his copy of the ballad has been collated with one in the Peppysian Collection at Cambridge, by which, and by comparison with others, he has been enabled to correct several inaccuracies in the usually received text. The ballad of *THE CHILDREN IN THE WOOD*—“one of the darling songs of the common people”—has been illustrated by Mr. Herbert, A.R.A. The head and tail pieces are both fine and effective; but the side pieces are failures—thin and poor, and utterly inartistic. *FAIR ROSAMOND* is, again, by Franklin; and does him high honour. The head piece which surrounds the page of letter-press is a rich gem of fancy and pure art; it is admirably engraved by T. Williams. The tail piece by Walmesley is also finely executed. *THE DEMON LOVER* is by Mr. Gilbert—a practised hand; engraved by Folkard and Bastin. Of *THE NUT-BROWN MAYD*—the most venerable composition of its class—the head and tail pieces are by Mr. Creswick, A.R.A. The first is unquestionably one of the most exquisite examples of landscape drawing and engraving that has ever been produced.







J. H. TOWNSEND, Del.

J. A. H. Sc.



K. MEADOWS, Del.

GERRIT SMITH, Sc.

GIL MORRICE.



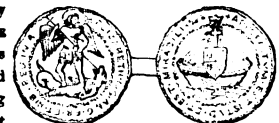
EMPION is the work of Mr. Scott, engraved by Linton—a wild and singularly romantic composition, to which the artist has rendered full justice.

THE CHILD OF ELLA, which follows next, is the work of Franklin, engraved by T. Williams. The introduction contains a copy of the famous bugle horn of Strawberry Hill. THE TWA BROTHERS has been illustrated by Mr. Frith—and not so successfully as others. It is marked by that etching-like character into which “a new hand,” drawing on the wood, is likely to fall; but may be easily avoided by a little practice. THE BROTHER'S DAUGHTER OF BEDFORD GREEN is the work of Mr. Gilbert; and not only sustains, but enhances, the reputation he has acquired in a department of the art to which he has devoted much attention. The head piece is engraved with much ability by Mr. Vizetelly: not so the tail piece, in the production of which he has altogether failed. In the introduction there is a small cut of the “angell,” the famous coin of the period. ROBIN GOODFELLOW is very beautifully engraved by Green from exquisite drawings by Mr. Dadd—who in his first attempt to draw upon wood has entirely and perfectly succeeded. SIR PATRICK SPENS is again by Mr. Franklin: engraved with high excellence by

Armstrong. GIL MORRICE is from the practised pencil of Kenny Meadows. SIR ALDINGAR is by Gilbert. SIR LANCELOT DU LAKE

is by Mr. E. Corbould—who, in this, his earliest, effort, has manifested rare power in dealing with the new material. KING ARTHUR'S DEATH is by Franklin. A richly poetical series of embellishments of THE HEIRS OF LINNE follow; it is one of the best of our old ballads: the illustrations are all capitally engraved by Bastin from the drawings of Mr. E. M. Ward—an artist who, although advancing high claims to eminence in other departments of the art, essayed these as his first efforts in this style. He has succeeded to the fullest

extent; combining fertility of fancy with accuracy in execution, and powers of conception with minuteness of touch. The ballad of LORD SOULIS, illustrated with great ability by Mr. M'lan, was also, we believe, his first attempt of the kind.







work in this ballad appears to manifest disadvantage beside that of all the other engravers. THE BIRTH OF ST. GEORGE contains the illustrations of Mr. Scott. Into the descriptive letter-press, the Editor has introduced a representation of the Saint from "a folio volume of Romanus," presented to Henry VI. by



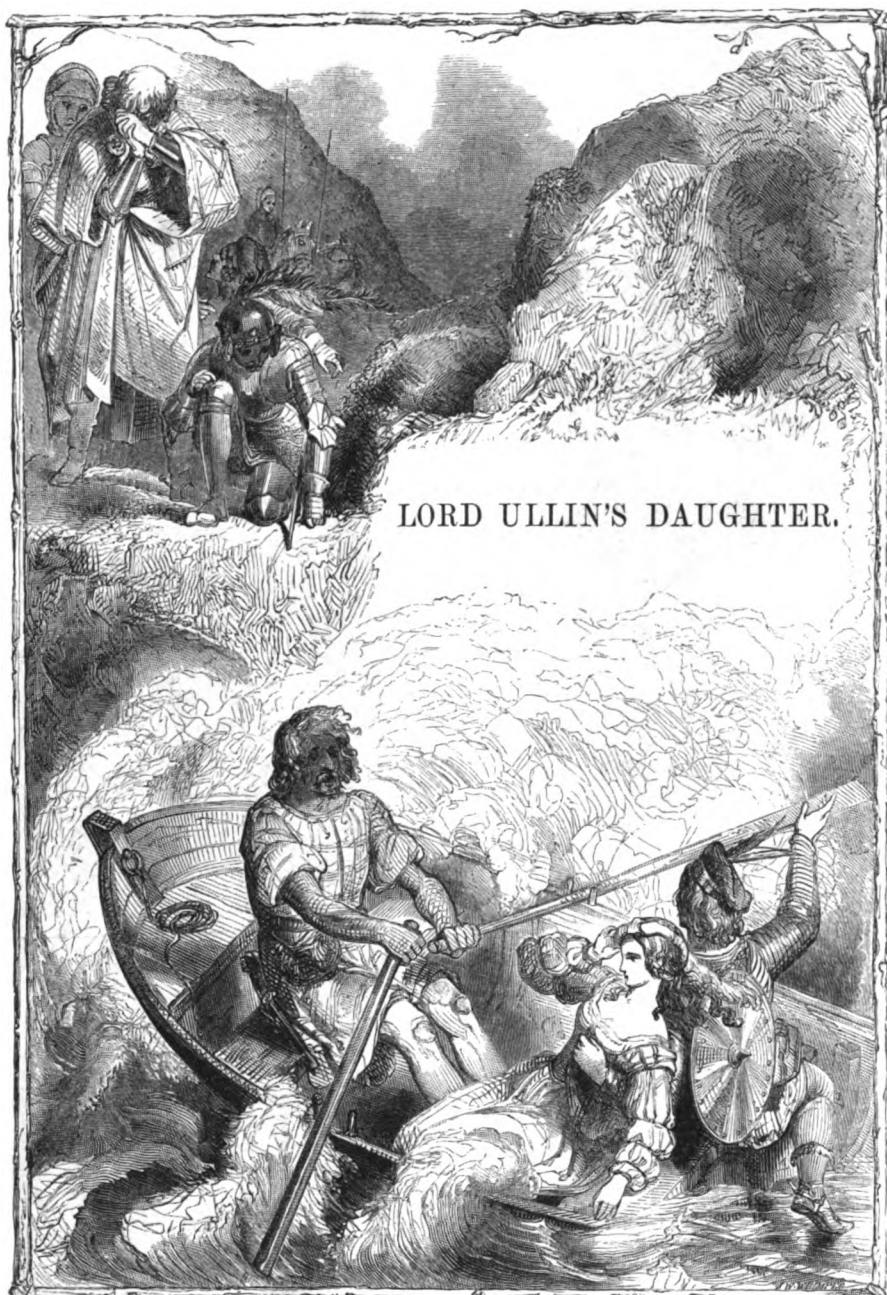
enumeration of the contents of the volume. The whole of a ballad has been illustrated by one artist; and, in most instances, by one engraver.

ORD THOMAS AND FAIR ANNET is illustrated by Mr. Townsend; the subjects are perhaps too full for wood-engraving, but they are drawn with exceeding skill, and the designs manifest considerable power. FAUSE FOODRAGE is from the drawings of Mr. Joy—good and graceful and effective compositions, which have been engraved with force and delicacy by Miss Williams. GENEVIEVE—the touching ballad of Coleridge—is by Franklin; the engravings by Armstrong and Nicholls. FAIR MARGARET AND SWEET WILLIAM, designed by Mr. Warren, is engraved by Jackson, whose work in this ballad appears to manifest disadvantage beside that of all the other engravers. THE BIRTH OF ST. GEORGE contains the illustrations of Mr. Scott. Into the descriptive letter-press, the Editor has introduced a representation of the Saint from "a folio volume of Romanus," presented to Henry VI. by

Talbot, the great Earl of Shrewsbury, now among the royal MSS. in the British Museum; and the badge of the order worn by the knights of the garter. THE MERMAID is illustrated by Franklin; LORD ULLIN'S DAUGHTER by Mr. E. Corbould; SIR AGILTHORN by Mr. Redgrave, whose excellent drawings have been satisfactorily engraved—all but the last, which is a blot upon the volume. JOHNIE OF BREADISLEE is capably illustrated by Mr. Sibson. THE DOWIE DENS OF YARROW—which closes the book—is from the pencil of Franklin. Our notice is limited to little more than a bare







E. CORBOULD, Del.

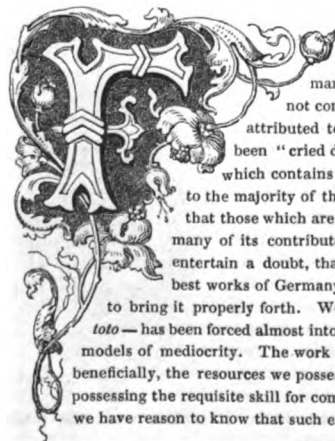
J. W. WHIMPER, Sc.



J. GILBERT, Del.

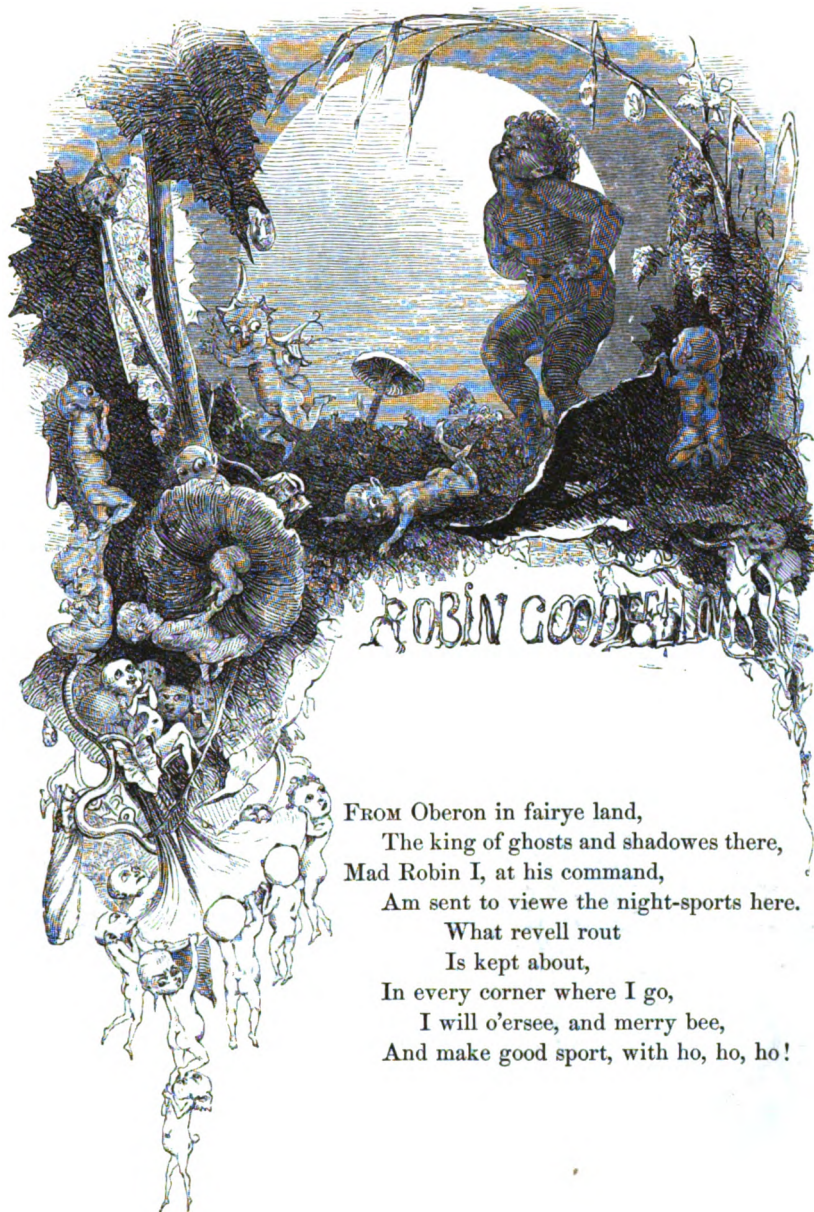
H. VIZETELLY, Sc.

## THE BEGGAR'S DAUGHTER.



OR a long period the art of drawing on wood has been "monopolised" by a very few artists, who derived from experience considerable facility in supplying the demands of publishers, but who, having perpetual calls upon their invention, had fallen into a mannerism that was rapidly degenerating into mere prettiness. Our more distinguished painters — with but one or two exceptions — have not considered it "worth their while" to pursue, even occasionally, this branch of the profession: their abstaining from so doing has been attributed to their inability so to do; and while the Germans have been "cried up" as super-excellent in this department, the British have been "cried down" either as incompetent draughtsmen or mere imitators. No conclusion can be more erroneous or unjust. The "Nibelungen," which contains the most famous collection of wood-cuts of Germany, supplies a mixture of good and evil: some of them are, beyond question, inferior to the majority of those published in the work under review; while others are far beyond the best of those it contains. It must be recollected, however, that those which are truly excellent, are the productions of one of the greatest of Continental painters; and that in the "Book of British Ballads," although many of its contributors are eminent and distinguished, there is no one of them who can be classed among the MASTERS of British Art. We do not entertain a doubt, that if any enterprising individual, possessing sufficient capital, will set himself to the task of producing a publication that shall rival the best works of Germany, he may be assured of succeeding. The material is at our command; judgment only is required to give it the desired bias, and money to bring it properly forth. We offer these remarks because it has been the fashion to fancy that we can do nothing great in this way: and the mistake — a mistake *à toto* — has been forced almost into a positive conviction by some critics, who would fain persuade the world that British Art is a poor thing, and that British artists are models of mediocrity. The work under notice has contributed somewhat to remove this impression; it will be for others to develop with greater certainty, and more beneficially, the resources we possess within ourselves. We have referred to five or six artists who have here given evidence of power in design and execution, and of possessing the requisite skill for communicating their ideas through this particular medium; and we hope to see, hereafter, examples of the genius of many others. Indeed, we have reason to know that such examples are "in progress."





FROM Oberon in fairye land,  
The king of ghosts and shadowes there,  
Mad Robin I, at his command,  
Am sent to viewe the night-sports here.  
What revell rout  
Is kept about,  
In every corner where I go,  
I will o'ersee, and merry bee,  
And make good sport, with ho, ho, ho!

R. DADD, Del.

W. J. GREEN, Sc.



J. FRANKLIN, Del.

T. WILLIAMS, Sc.

THE CHILDE OF ELLE.



SUCH specimens of drawing and engraving upon wood, as we here publish, are, as we have said, amply sufficient to exhibit the high capabilities of our English artists in a department of the arts to which their attention has been, hitherto, directed only in a very limited degree. It is more than probable that a continuation of this "BOOK OF BRITISH BALLADS" will show a manifest improvement on the part of those who have already done well, and will supply examples of the genius of others whose co-operation has not been, as yet, obtained. We know that many of them undertook the task purely with a view to try experiments with a new material: the success they have achieved will be the surest stimulus to additional exertions. We repeat our entire conviction that these specimens may be safely contrasted with the best productions of the French and German schools — not only in the executive but in the creative of the art; and that we may undoubtedly surpass them in excellence if inducements be held out to our artists to compete fairly with Continental masters. Such "Inducements" can be the result only of public appreciation and patronage. If this volume shall eventually answer the hopes and expectations of the publisher — and that it will do so we have no doubt — it will be followed by other publications of the class, that may go infinitely beyond it. The work will be resumed hereafter — and, we trust, before long — as a second series; when the abilities of the several artists will be brought into fuller play, for the advantages of experience will be added to those of genius. We have, however, in this collection above 230 examples of designs and engravings on wood; for every page contains an illustration; and it is not too much to say that, although we meet with, here and there, one we would rather see away, as a whole the volume is honourable to the art, and highly creditable to all parties engaged in its production. The benefits to be derived from circulating pure art, through this medium, are sufficiently apparent. It is, indeed, the only channel through which it can be conveyed to "the multitude." Book illustrations have largely increased of late years; and it is, above all things, essential that they should be so executed as to contribute to the great purpose of educating the eye, mind, and heart. They will, inevitably, be seen by tens of thousands from whom more costly productions of the burin are necessarily excluded. And, assuredly, if our more competent artists will not consider that they condescend too much, or stoop too low, in co-operating with the many other means of instruction which the present century has greatly strengthened and increased, they will augment the glory of their country, the honour of their profession, and the utility of the arts. Illustrated newspapers are indeed rife enough in our day; every shop-window of every lane and alley teems with them, catching the eye by every possible device; and in some respects they are useful, — but we regard them rather as hopes of the future, than satisfactory of the present. They will unquestionably induce an appetite for what is really good, valuable, and beautiful: something better will be, ere long, eagerly and generally demanded. It will be for enterprise and forethought to provide against the time when it comes.



THE  
BIRTH OF ST. GEORGE.



W. B. SHOOT, DEL.

T. ARMSTRONG, SC.



F. M. JOY, DEL.

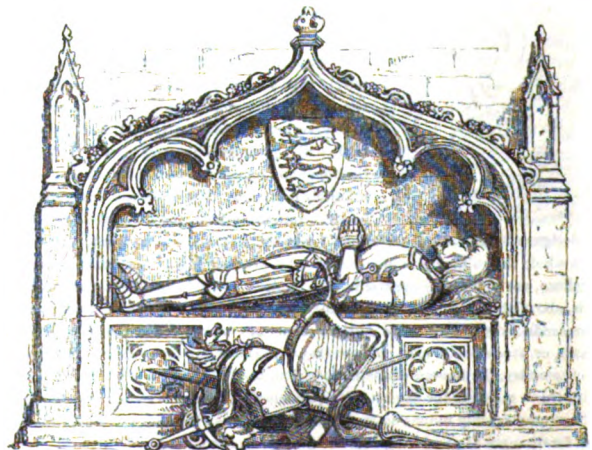
M. A. WILLIAMS, SC.

FAUSE FOODRAGE.



chivalric times, and may be regarded as peculiarly suited for illustration by the pencils of British painters. They are, indeed, full of "subjects" for the artist; containing incidents which powerfully develop every aspect of human passion, admitting all varieties of costume, allowing free scope to fancy, and recalling the OLDEN TIME in its most exciting and seductive features. The whole range of literature may be searched in vain for more desirable themes for Art than will be supplied by this single volume. Again we may be permitted to express a hope that it is but the forerunner of still greater excellence; and that, excellent as it unquestionably is, and as a whole surpassing any illustrated work of the age and country, it will be cast into the shade by productions that will be issued hereafter.

HIS "BOOK OF BRITISH BALLADS" we may, then, venture to recommend, as a contribution of great value to our store of illustrated works — not alone as proving the high capabilities of English artists, in design, and the unrivalled perfection to which engraving on wood has been brought in this country, — but as collecting some of the rarest and best treasures of our literature — the old heroic songs that, ages ago, stirred up the sympathies of the multitude, and have been, for centuries, "the darlings of the common people" and the "delight of most Englishmen in some parts of their age" — songs which combine the deep interest of story with national glory and the dazzling heroism of





## VARIETIES.

**THE CARTOON COMPETITION.**—Westminster Hall is in course of preparation for receiving the Cartoons. The public exhibition of them will take place probably about the 20th of June, the 10th of that month being the last day for their reception. We have little intelligence to communicate on the subject; public curiosity will be soon gratified; but it would be unwise to raise expectation too high. For ourselves, we anticipate an exhibition that will not be many removes from failure. It is known, that few or none of our leading artists will be among the contributors; the competitors will consist chiefly of young aspirants for fame, in whom ambition is, as yet, stronger than knowledge. We may not consequently look for a display of which the Nation will be justly proud. It is, however, the first step in advance towards the high eminence of which British Art is capable in its more elevated branches; and should be regarded only as the first lesson in a great school. We may be pretty certain that none of those who gain prizes will be appointed to do the actual work of fresco-painting; although it is not improbable that some of them may be sent abroad at the public expense, to obtain the necessary experience—with an understanding that they are to submit to a second trial after their return. This "second trial" will be held, probably, on terms similar to the first; and then, we have no doubt, our more competent painters will all contribute; for many of the reasons that now hold them back will have been removed. A third trial may ultimately be looked for—at which selections of the actual painters will be made. Meanwhile the attention of our artists will have been directed to the great purpose; and of the result we have no fear. At the expiration of three or four years, the artists of Great Britain will be as capable of excelling in this style, as they are in others to which their thoughts and studies have been addressed. Under any circumstances, immense benefit will arise out of this national step. If it do not, suddenly and without labour, enable our artists to produce historical designs and paint them on prepared walls, it will at least give a right bias to labour, and direct genius into a healthy channel, while it will influence the public mind to a more just appreciation of the nobler objects of the Art. In our next number we may have some observations to offer—preliminary to our "Review of the Cartoons."

**THE ROYAL ACADEMY.**—The opening of the exhibition, which was to have taken place to-day (Monday, May the 1st), has been postponed, we presume, to Monday, May 8, in consequence of the lamented death of his Royal Highness the Duke of Sussex. We anticipate a collection that will be in all respects worthy of the age and country; and have reason to believe that, taken altogether, it will be entirely satisfactory, more especially in reference to the productions of junior candidates for fame. As we shall elsewhere observe, it is our intention to review the exhibition at considerable length; and, in order to do so effectually, we mean to issue two numbers—Nos. 53 and 54—of the ART-UNION on the 1st of June.

**PAINTERS IN WATER-COLOURS.**—The two societies of Painters in water-colours also open their galleries to the public to-day—May 1st. In the number referred to we shall, of course, bring the collections under detailed review.

**WILL OF SIR DAVID WILKIE.**—The will of the late Sir David Wilkie has been proved in Doctors' Commons. The property was originally sworn in Doctors' Commons under £30,000, but was re-sworn at Somerset House under £40,000. A large portion of the property is bequeathed to his sister Helen, and the remainder (after a few legacies) to his two brothers, nephews, nieces, and other relatives. He gives to his executors "all my paintings, prints, copperplates, designs, and copyright of designs." The following re-

markable bequest occurs, placing the generosity of the deceased in a strong light. His brother, James Wilkie, Ordnance Store-keeper at Kingston, had become embarrassed, and unable to keep his accounts clearly, and they had been subject to a searching investigation. Sir David and a Mr. Crookatt had become sureties to the amount of £1000 each. The deceased in his will alludes to the circumstances in the manner above stated, and declares that Mr. Crookatt is wholly exonerated, and that the whole sum is to be paid by his executors out of his estate.

**THE BRITISH INSTITUTION.**—The exhibition of works of deceased masters will be opened towards the end of May, or perhaps at a period somewhat later, in order to give the Art-Union prize-holders opportunities of selecting from this gallery, in which the "sales" this year have fallen short. The *Athenæum* states, in reference to the gathering of old masters, that "three grand divisions will form the total array, viz., one saloon will be assigned to ancient masters, properly so called; a second, to Sir Joshua Reynolds, himself a host, whose works, though modern by their date, are antique by their merit; a third, to divers other British painters, deceased, who, we hope and trust, will vindicate their right to take, at all events, rear rank with the mighty men of old just mentioned."

**FREE EXHIBITIONS.**—One of the many encouraging signs of the times has been recently given in the House of Commons. In the course of a debate Lord Francis Egerton

"Thought that not only public institutions, but that private collections, might be opened with perfect security. If danger was to be apprehended in consequence of throwing them open, it was more from that undefinable class who had been termed half-gentlemen; and he might go farther, and say, from the whole gentlemen too, rather than from the mass of the community. He believed that the labouring classes, when admitted into collections, acted as a sort of police upon each other; but he knew, by experience, that the other classes, to which he had just referred, when permitted to visit private collections, went prying about, reading the books in one's library, opening doors, and going wherever they ought not to go."

This may be considered a public announcement, that Bridgewater House will be ere long accessible to all who desire to examine one of the finest collections of works of Art in the kingdom. We have stated, we believe, that Robert Vernon, Esq., of Pall Mall, some time ago resolved to open his glorious galleries, filled with the rarest productions of the British school. These examples will, no doubt, be followed by the Lords Westminster, Sutherland, Lansdowne, Ashburton, and a long list of *et ceteras*.

**THE NAPOLEON MUSEUM.**—An exhibition thus entitled has been opened at the Egyptian Hall, Piccadilly; it is the property of a gentleman of the name of Sainsbury, by whom the collection has been made at a vast expense, and by exertions which must have extended through a series of years. In it are found letters, memoirs, histories and associations, state and personal, bearing upon all periods from that of Louis XIV. to the time of the death of Napoleon. The marbles, bronzes, enamels, and drawings present an assemblage of reminiscences of all who became known with him and through him during the republic, the consulate, and the empire, and among these Napoleon is pictured from his youth upwards, and every remarkable epoch of his life commemorated. One of the latest *moreaux* of his penmanship is upon a card, his ominous nine of diamonds, we believe: it is better spelt and better written than some of the earlier specimens we have seen. It is a simple memorandum of the difference in meaning between the English words hungry and angry, written down in an attempt to pick up a few words of our language, and appears thus upon the card:—"Are you hungry?"—"Avez vous faim?" "Are you angry?"—"Etes vous en colère?" Almost every word of English is a shibboleth to a Frenchman; and Bonaparte has laboured under the common difficulties: though to make the proper distinction between those two words is a marvellous triumph. We would dwell

with greater satisfaction upon his autograph reliques than all the rest in the collection, since these bring us nearer to the man than all else. We cannot, in a short notice like this, do justice to the enterprise and perseverance of the proprietor of this valuable collection, which contains every description of memento of the military life and domestic habits of Napoleon.

**BURFORD'S PANORAMA OF BADEN.**—This celebrated spa is marked by an interest different from that which has distinguished the views exhibited here of late. The view will prove full of penetrating interest to those who, we may say, have fed upon its Bruhbrunnen, or brothspring. The view is taken from a hill rising above the Conversation House, and comprehends the greater part of the town. The spectator finds himself one of a pic-nic party, which occupies a portion of the foreground, and sustains in every way the *sans souci* character of the "Queen of the German Spas." It is, of course, a close scene, Baden being situated among hills; we have however, in point of situation, a choice of the hotels, a most important consideration to English people, to whom the "ease of their inn" is so dear. We do not find in this picture the undeniable reality which so often characterizes the works generally of this artist.

**THE CHRISTENING OF THE PRINCESS ROYAL.**—This beautiful and interesting work is now exhibiting at Mr. Moon's, in Threadneedle-street. We have already described it at some length—and we perceive our description has been adopted by Mr. Moon as his prospectus; it is, therefore, unnecessary for us to do more than direct to it the attention of all lovers of the Arts. We cordially agree with the *Spectator* in considering that "a finer picture of its class no living artist could have produced;" and that "the Queen could not have made choice of an artist better qualified for the task than Leslie."

**DESIGNS FOR THE ART-UNION.**—We have had an opportunity of examining the several designs submitted to the Art-Union of London, in competition for the prize of 60 guineas, offered by the Society some time ago. They reflect the highest credit on the respective artists, all, or nearly all of whom are young men; and these works may be regarded as the first efforts of the majority of them. The series selected—from the "Pilgrim's Progress"—is unquestionably the best, although it does not so greatly surpass others as to have made the selection a matter of course; consequently, the Committee very properly resolved upon awarding honorary premiums to three other artists—to Mr. Joseph Noel Paton, for his designs from the "Prometheus Unbound;" to Mr. John Tenniel, for his from the story of "Griselda;" and to Mr. F. R. Pickersgill, for his from the "Masque of Comus." The illustrations of the "Pilgrim's Progress" are of the very highest merit, and, if carefully engraved, they may be placed in juxtaposition with the best outlines of Retch, without fear of prejudicing the Arts of England. They are drawn with the nicest accuracy, and as compositions manifest great ability; exhibiting skill and judgment in arrangement, and a rich and fertile fancy. Those by Mr. Paton are of almost equal value; indeed, but that the choice of subject was not fortunate, it would have been very difficult to determine the prize between these two. They are destined to be engraved and published, although not by the Society. The next, "Griselda," is in some respects superior to either. The beautiful and touching story has been pictured in a manner worthy of old Chaucer. We earnestly hope that this series will also find a publisher; they will be understood, felt, and appreciated by all who examine them. Those by Mr. Pickersgill are also admirable; and among the remaining twenty-seven there are several to which prizes might have been safely awarded. It is only necessary to inspect these works to be convinced that in the very highest department of the Arts we have the power to achieve undoubted excellence, if circumstances

contribute to summon latent power into existence; and that, ere long, our claim to superiority in drawing will be as readily acknowledged as our supremacy in colouring. It is highly to the credit of the Art-Union of London that they have given this stimulus to British Art; we augur immense results out of an arrangement comparatively trivial, for it will supply evidence of what we can do and may do.

**HAYTER'S HOUSE OF COMMONS.**—At the Egyptian Hall, in Piccadilly, is exhibited a very large picture of 'The Meeting of the First Reformed Parliament in 1833,' painted by Sir George Hayter. On looking at the mere surface of canvas—one hundred and seventy square feet; on considering the difficulty of thus dealing with hundreds of portraits—there is even yet little to declare the innumerable and vexatious obstacles to be surmounted in the execution of an enterprise of such magnitude. We have never seen a work, of a nature so complicated, wherein the artist has bound himself so rigidly to bare fact: he has assuredly achieved here what has never been before attempted—a picture containing nearly four hundred portraits, for the whole of which, the persons represented sat to him, with one exception—Mr. Cobbett, whose decease prevented the fulfilment of his promise of sitting. The point of time chosen is that of moving the address to the Crown, which has afforded the occasion of a full house, and the opportunity of introducing portraits of the most accomplished statesmen of the time; consequently, in the foreground are disposed groups of peers, standing, where they were usually seen during debates, near the stairs leading to the House of Lords and the Committee Rooms. The subject of the work is not one to afford occasion for varied expression; but the artist has succeeded to admiration in conveying into his heads thought and intelligence; and with respect to the likenesses, as far as we have a knowledge of the persons of those composing the assembly, they are unquestionable. The foreground is occupied by many distinguished persons, among whom there is no key necessary for recognition of the Duke of Wellington, Lord Lyndhurst, the Archbishop of Canterbury, the Marquises of Anglesea and Lansdowne, Lords Holland and Melbourne, besides a host of other noble and eminent individuals equally well known to the public. This picture, commemorative of one of the most remarkable political events in the recent history of the country, must increase in value with each coming year. There are two other celebrated compositions by Sir George Hayter exhibited with this picture—'The Trial of Lord William Russell' and 'The Trial of Queen Caroline.'

**VOTES FOR THE NATIONAL GALLERY, &c.**—The sum of £1600 has been voted by the House of Commons for the purchase of pictures for the National Gallery, and also for the payment of the expenses of the Gallery.—For the British Museum, exclusive of the ordinary and necessary works for the maintenance of the building for the year ending in 1844, £37,485; and in order to enable the trustees of the British Museum to purchase certain collections, £5275.—For the Royal Hibernian Academy, £300 was voted.—Sir Robert Peel, in proposing the vote for the British Museum, said, "It would be seen that there was an excess of the grant, for this year was £2640 above that of last year, which was caused by the completion of new apartments, including £400 for binding books, and £1500 for completing the collection of scientific works in the English language. It appeared that there had been an increase of 220,000 visitors during the past year, the numbers for 1841 being 319,000, and those for last year 547,000. There had been a rapid increase in the number of visitors during the last three years. In 1840 the number was 247,000; in 1841, 319,000; in 1842, 547,000. In the year 1815 there were 4300 visitors to the reading-room; in the last year, 71,000. It was

gratifying to observe that thousands and tens of thousands of persons passed through the Museum, because the habits of order there observed would extend beyond the mere walls of the building, and have an effect upon the character of the visitors. The exertions of Mr. Fellowes, who had brought some valuable marbles from Asia Minor, had been so successful that he was going out again. It was impossible to conceive that greater advances could be made under any system of management."

**MR. HULLMANDEL**, the lithographer, has been honoured by the Emperor of Russia with a massive gold medal, having the profile of his Imperial Majesty in bold relief on the obverse, and the inscription *Premia Digno* on the reverse, as a reward for his invention of lithotint. This is the third continental Sovereign from whom the inventor of this new and beautiful Art has received valuable tokens of approbation, of which he has just reason to be proud. We cannot but regret that similar honorary marks of distinction are not bestowed on meritorious persons by the Sovereign of our own country. They manage these things far better abroad. A list of presents given by Louis Philippe, as tokens of his approval of worth, during any single year of his reign, would fill a page of our Journal. He is indeed a Prince who knows how to encourage genius, and is ever ready to recognise its claims to national honours. Respecting the invention of Mr. Hullmandel, we shall have much to say ere long.

**NATIONAL GALLERY.**—We announced, some time since, the addition to the National Gallery of a valuable picture by John Van Eyck. This is the most estimable picture lately added to the gallery, inasmuch as works of such quality, coeval with the earliest practice of oil-painting, are so rarely attainable. It consists of two figures, evidently portraits, supposed to be those of John of Bruges and his wife; they are standing in a chamber, the furniture and objects in which are made out with singular fidelity and care. A picture like this of its period is a marvel in the art of painting; it exhibits in its *chiar'oscuro* the most masterly management, and in minor beauties equals the works of those who have formed their styles on the best works of the best schools. The male figure wears a hat of an uncouth fashion, which gives sharpness to features naturally thin; his upper garment is a dark brown furled mantle, open at the sides. The lady is dressed in green, her arms coming out of wide and hanging sleeves; in short, the costume of the time is perfectly described throughout. We counsel all who know John of Bruges only through the wretched forgeries circulated in his name, to examine this work and say if he, in this single picture (and alone in his art), does not surpass many whose names are lauded to the stars. In the centre of the composition is seen this inscription—"Johannes de Eyck fecit hic, 1443." Sir Hugh Evans was no friend of Van Eyck's, otherwise we should have found him more perfect in his *hig-hog-hog*. The price paid for his picture was £600; it was exhibited a year or two ago at the British Institution. A small Rubens has also been added to the collection; it is the original sketch for the ceiling at Whitehall. This little picture was in the possession of the Scottish family of Clerk, of Eldin. It was sold at a public auction, on which occasion some part of the building wherein it was held gave way—an accident that caused the death of several persons present, among whom was the purchaser of this picture. The friends of the gentleman thus unfortunately killed took a dislike to the sketch, from the associations and reminiscences it called forth; in consequence of which it came into the possession of Sir David Wilkie, who presented to the family, in return for it, a very beautiful picture of his own. It was disposed of at the late sale of Sir David Wilkie's pictures for £80, and subsequently purchased for the Gallery for £200. It seems to be painted on panel, and

is in the highest state of preservation, but is seen to disadvantage in a hanging position.

**SALES OF THE MONTH, PAST AND TO COME.**—The pictures and drawings of the late Mr. F. W. Wilkin have been sold by auction. This artist was well known as a copyist, in water-colours, of ancient masters, and his better works bore considerable prices. We quote the prices realized by a few of his works from the hammer:—'Virgin and Child,' after Vandyke, 10 guineas; 'The Three Marys,' after Annibale Carracci, 10 guineas; 'Snake in the Grass,' after Reynolds, 12½ guineas; 'Lady Waldegrave and Child,' after Reynolds, 10 guineas; 'Queen Henrietta,' after Vandyke, 10½ guineas; 'St. Catherine,' after Raffaele, 40 guineas; 'The Salvation,' after Del Piombo, 35 guineas; 'Pan and Syrinx,' after Rubens, 38 guineas; 'The Brazen Serpent,' after Rubens, 30 guineas; 'Portrait of Andrea del Sarto,' after that master, 30 guineas; 'Portrait of Annibale Carracci,' after Carracci, 29 guineas; and a 'Portrait of Leo X.,' after Valesquez, 30 guineas; 'St. Bruno,' after Andrea Sacchi, 29 guineas; 'Sophonisba,' after Titian, 30 guineas; 'St. John Baptizing Christ,' after Murillo, 28½ guineas; 'Dr. Johnson,' after Reynolds, 19 guineas; 'Disputation with the Doctors,' after Leonardo da Vinci, 124 guineas. On the same day were also sold, 'View of a Dairy Farm,' by Camphuyssen, 120 guineas; 'The Lying-in Visit,' by Egdon Van der Neer, from the Lockhurst Collection, 155 guineas; 'Landscape,' by Hobbema, 355 guineas; 'View at the Mouth of the Avon,' by P. Nasmyth, 71 guineas.

**ARMOUR.**—A Collection of Armour has been sold at Oxenham's Rooms, in which were many valuable and remarkable suits, and pieces of various periods. Of the ordinary suits, some were perfect in fabric and in excellent preservation; the collection, however, was by no means so extensive as that of last year, but much more interesting from the rarity, beauty, and association of many of its items. Of the fashion of about the period of our Henry VIII., there was a Knight's Suit of Heavy Tilting Armour, on the *mentonnière* of which were graven the bearings of Bavaria. One of the most valuable of these remnants is a Page's Demi-Suit of engraved Milanese Armour, richly inlaid with gold, and having on the breast the Maltese Cross with the arms of the Medici; also a curious Suit of Knight's Armour, engraved with figures and scrolls by Albert Durer. From the Royal Collection at Segovia, there was a very fine Suit of Spanish Armour of the best taste, of the sixteenth century; and from the Royal Collection of Spain, the beautiful Horse Armour and Trappings of Charles V., consisting of the saddle, chafron, pottinal, and croupière, the whole of which are in embossed steel, damasquined in gold and silver, and worked in the most elaborate manner in arabesques, masquerons, figures and panels, with subjects from the heathen mythology, bordered with a deep scalloped edging. In the catalogue, lot 329, is described a *rare and unique* casque of the time of the Crusaders, believed to be the identical one taken from the tomb of Sir Robert de Bois (vide Stoddert, plate 57). The exhibition, previous to the sale of this armour, attracted a host of lovers of antiquities of this kind, and also the agents of the Board of Ordnance, and the Russian Government, who purchased the celebrated suit of armour from Strawberry Hill, ornamented by Cellini, and worn by Francis I.

**M. BROWN'S COLLECTION OF DRAWINGS IN PARIS.**—A rare collection of drawings—chiefly by Bonington—was sold in March last, in Paris. They were the property of an English gentleman. The series consisted of 105; among them were 29 by Bonington, 3 by D. Roberts, 2 by Stauffeld, 4 by Cattermole, 3 by Prout, and several by the eminent French artists—Paul Delaroche, Isabey, Granet, the Joannots, Deveria, &c. The following are the principal of those by Bonington, and the prices they brought:—'The Marine Calm,' fine drawing, sold at 25*l.*; 'Marquis of Hertford; 'Le Malade,' ditto, 17*l.*; ditto; 'View, Ducal Palace, Venice,' fine, 42*l.*; ditto; 'Wagon in Storm,' very fine, 34*l.*; 'Conversation,' well-known drawing, 47*l.*; 'Marquis of Hertford; 'View, Rouen,' 32*l.*; ditto; 'Turk seated on a Divan,' very fine, 23*l.*; ditto; 'Interior of an Apartment, Man and Woman near an open window, Child leaning out,' beautiful drawing, 38*l.* 10*s.*; 'The Staircase,' 14*l.*; 'Marquis of Hertford; 'View, two Columns on Place St. Marc, Venice,' 15*l.*; 'Interior, three Persons conversing at a Table,' 17*l.*; 'Dutch Family promenading near a Chateau,' 15*l.*; 'Torrent,' 15*l.*; 'View of Canal, Venice, from the balcony of a window,' 15*l.*; 'Banks of a River,' 14*l.*; 'The Prayer,' 12*l.* 12*s.* The collection sold well, producing considerably more than its original cost.

On the 29th March, was sold a small collection of Prints, many of which were from the collection of the Duke of Buckingham. Among these was 'The Pistol-man,' by Vischer, a rare proof, which sold for £31 10*s.* On the 10th of April, was sold a collection of Water Colour Drawings, containing fine specimens of the most distinguished artists in that department. 'The Castle of St. Maloes,' by Stauffeld, sold for £10 10*s.*; 'Two Monks at the richly-decorated Door of a Cloister,' by Cattermole, £21; 'The Lago Maggiore and Isola Bella,' a beautiful drawing by Stauffeld, which has been engraved, 26 guineas; 'A Girl Sleeping in a Barn,' by Hunt, £21; 'The Pass of Killiecrankie,' by Robson, 35 guineas; 'Periwinkle Bay, in the Isle of Staffa,' by Nessfield, 15½ guineas; 'An extensive Landscape with a fine clouded sky,' by Turner of Oxford; 'The Fall of Foyers,' by Nessfield, 10½ guineas.

## THE SCHOOL OF DESIGN.

THE Council of the School of Design have laid their Report before Parliament, whence is afforded a highly satisfactory review of the progress of the parent and branch institutions. It is by no means yet to be expected that this document could dwell upon any improvement in the taste of our manufactures, but it is sufficiently shown that the best means is adopted in order to secure the best results. Our manufacturers have sustained themselves in the market by the science and energy exerted in their productions; but when legitimate Art shall have raised the character of our designs, the question of superiority becomes then but a simple arithmetical thesis; for everything has already been done for foreign manufactures—but everything is yet to be done for our own.

It appears from the Report that the number of pupils attending the morning school was 47 in October 1842, and at the end of six months, March 1843, the number was 76. At the former date the number attending the evening school was 170, and at the latter, 220; exhibiting, during the six months, an increase of 29 in the morning school, and of 50 in the evening: thus it is sufficiently evident that the institution is appreciated—that the want of such a school has been felt. The programme of instruction comprehends drawing in outline, shadowing, drawing from the round and from nature; modelling from the antique and from nature; instruction in colouring, including oil and fresco; instruction in the history and principles of ornamental Art, in the antique, medieval, and modern styles; and instruction in design for manufactures, as silk and carpet weaving, calico-printing, and paper-staining. In aid of these branches of study such books as bear upon the respective subjects are circulated among the pupils, who have also the benefit of a series of lectures on calico and silk printing, weaving by hand and by power, figure weaving, lace-making, type and stereotype founding, printing, framing of machinery, engraving and sculpture by machinery, and pottery and porcelain; and moreover, for the promotion of emulation among the students, prizes are proposed for given subjects.

In 1841, the Council contemplated the institution of a school for the instruction of females in the art of ornamental design, for many branches of which the tastes and habits of well-informed women so eminently qualify them. This project of the Council was carried into effect last October, when the female school was placed under the superintendence of Mrs. M'Ian, a lady well fitted, as her works testify, to realize the best hopes in this department.

In Spitalfields, also, a School of Design has been formed, and is carried on under the direction of a local committee, consisting partly of masters and partly of operatives. This establishment has, from time to time been visited by members of the Council. The Director of the School at Somerset House has made a report of the state of this School wherein he says—"The drawings which are herewith submitted to the Council, seem to me to be executed in a bold and artist-like manner, and not only to augur well of the future utility of the school, but to reflect credit on the exertions of the master, Mr. Hudson, and his assistants of the normal class." When this school was visited at the end of the last year, the number of pupils was 116, but they have since increased to nearly thrice that number; they were principally the children of weavers, carpenters, stone-masons, cabinet-carvers, &c. &c.

The Council have assisted, and established schools at Manchester, York, Coventry, Sheffield, Nottingham, Newcastle-on-Tyne, Norwich, and Birmingham, and have received applications for the establishment and promotion of others at Dublin, Cork, Belfast, Liverpool, Paisley, and Glasgow. The Council have not, however, extended the same assistance to the latter places, for sufficient reasons which they state, and as waiting reports of the progress of those already established.

In the autumn of 1841 and the beginning of 1842, arrangements were effected for procuring from Paris the collections of casts of ornaments at the *Ecole des Beaux Arts*: from these a selection has been made and placed in the principal room of the school.

Copies of the 'Arabesques' of Raffaele, in the Loggia of the Vatican, have also been purchased at a cost, including carriage, of £510. The ex-

pense of procuring the casts from Paris, that is, the purchase and charges of transport, was £321 ls. 3d.

Considering the increase of the duty attendant upon the growth of this establishment, the Council recommend the increase of the salaries of the director and the master of the evening-school. To that of the director, being £500 per annum, it is proposed to add £100; and that of the latter gentleman, Mr. Herbert, it is also proposed to augment.

This Report, on the whole, is of the most favourable kind; indeed more has been effected than the most sanguine expectation could have looked for; and one of the best guarantees for the success of these institutions, is the numbers who seek the benefits of the instruction they afford. We have already lamented the inferiority of our designs as compared with those of France; but there are now the best grounds to hope that, in this particular, our productions will shortly compete in this respect with those of the Continent.

Various other essential improvements are either in progress or in contemplation; among them is the appointment of a competent teacher of wood-engraving, more especially in reference to the Female school. And from this female school we anticipate very valuable results; we have reason to know that Mrs. M'Ian is unremitting in her efforts to render it practically beneficial, and that already it has been productive of great good.

THE NEW HOUSES OF PARLIAMENT,  
AND FURTHER IMPROVEMENTS IN CONNEXION  
WITH THEM.

In a report made to Prince Albert and the Commission of Fine Arts, Mr. Barry has explained, at some length, his views in regard to the system which should be pursued for the interior decorations of the "New Houses;" and it is such, that the architectural or general character—the effect of the *ensemble*, cannot fail of being truly regal—not merely splendid, but majestic and august. The excellence of the paintings and other works of Art is what it is utterly beyond the power of the architect to warrant or pledge himself for, more especially at present, before any trial has been made on the part of artists, in order to satisfy themselves and the public that they possess the talent and energy requisite for successfully achieving so arduous and important a task as that of worthily decorating this national structure. We think, however, that the structure itself will in some degree inspire them and warm their ideas, when it shall have been sufficiently advanced to be ready for them to commence their labours. Till then we must control our impatience, for many years must yet elapse ere the work of embellishment can begin; that, at least, of painting on the walls, for sculpture and statues can be put into progress much earlier, and, indeed, require to be so, because more tardy in their operations. Of the mere manual labour, consequently of the time it is likely to occupy, some general idea may be formed, when we are told that, exclusively of larger paintings in the principal halls and galleries, there will be altogether, in the corridors alone, an extent of wall very nearly four thousand feet in length (3900 feet), by seven in height, which it is proposed so to fill up. Which calculation it may be presumed, since it is not otherwise expressed, is not that of the entire length of wall, but only of the spaces to be appropriated to painting.

On another occasion we may probably, when we can do so more leisurely, enter more fully into the subject of the apartments and their proposed decorations; but we will now confine ourselves to the further improvements which Mr. Barry now contemplates. The work certainly seems to grow upon his hands; for his plans are so very extensive, that to many they are likely to prove quite startling. "It has ever been considered by me," says Mr. Barry, "a great defect in my design for the new Houses of Parliament, that it does not comprise a front of sufficient length towards the Abbey, particularly as the building will be better and more generally seen on that side than any other. This was impossible, owing to the broken outline of the site with which I had to deal. I propose that an addition should be made to the building, for the purpose of enclosing New Palace-yard, and thus of obtaining the desired front. This addition would

be in accordance with the plan of the ancient Palace of Westminster, in which the Hall was formerly placed in a quadrangle, where, in consequence of its low level, it must have been seen and approached, as it would be under such circumstances, to the best advantage. The proposed addition, too, in my opinion, would be of considerable importance as regards the increased accommodation and convenience that it would afford, in addition to what is already provided for in the new buildings as hitherto proposed."

The architect then goes on to state how (the plan being so extended) that portion might be appropriated to the Law Courts, should it be decided that they are to be retained at Westminster, or to some of the Government offices, &c. And were this all, or even the chief addition, he now proposes, it might not be thought at all extravagant, although, as far as effect is concerned, it may be questioned if his original design ought not to satisfy both the architect and the public. One question deserving some consideration, is what effect will the so greatly extending the west front of the building be likely to have upon the Abbey. Will it not tend to diminish the latter, in some degree, to the eye, by comparison? and, the line of front being so prolonged, will it not be found requisite to vary its outline more, to introduce bold breaks, in order to obtain masses and relief by shadows, and also to give it greater loftiness in parts by means of towers?

In such cases it is difficult to know where to stop; an architect's ideas are apt to accumulate, and one improvement begets another. New Palace-yard being enclosed, the sweeping away all the houses forming the south side of Bridge-street follows as a matter of course; and it is accordingly at the south-west angle there that Mr. Barry proposes "a magnificent principal entrance to the entire edifice." Then, again, all the houses between Parliament-street and King-street ought to be cleared away, and the two united into a single street, of the same "noble width" as at Whitehall.\* One highly important improvement, as regards both public convenience and architectural effect—at least as far as the river-front of the Houses is concerned—is the rebuilding Westminster-bridge, which Mr. Barry strongly urges should be done, in order to reduce it as nearly as possible to a level, and thereby lower it considerably. Unless this be done, that front of the building which may, at present at least, be considered the principal one, must be seen to considerable disadvantage, the bridge being so much higher than the terrace, that the building is almost looked down upon from the former, and appears quite sunk—to say nothing of the view itself being greatly obstructed by the excessive height of the parapet of the bridge. Mr. Barry accordingly recommends that a new bridge should be erected upon the piers of the present one, which are now in course of being repaired by Messrs. Walker and Burgess; and that it should have low-pointed arches, not only in order to reduce its acclivity, but to bring it into keeping with the style of the "Houses" themselves: a very desirable object, considering how nearly the two structures are connected.

The architect further suggests the necessity—at any rate the desirableness—of forming an embankment on the opposite side of the river, with terraces and houses of a superior kind, facing the Houses of Parliament, and, in fact, to be carried on as far as London-bridge in one direction, and Vauxhall-bridge in the other. Neither is this all:

\* In this respect "nobleness" may be carried too far. Were streets intended for either carriages or pedestrians exclusively, it would matter little how wide they were; but as they are for the use of both, such width of street as at Whitehall is anything but a convenience for foot-passengers, unless means are adopted to provide safe crossings at intervals. In case Parliament-street and King-street should ever be united, as proposed, the inconvenience of so great a breadth for such a distance, would be no small one; still it might be obviated, and that too in a way that would produce a very noble effect. Besides the foot-pavements, here might be a series of lofty pedestals at regular intervals, on each side of the carriage-way and within it, so as to divide the entire crossing into three, or moderate breadth. On these pedestals might afterwards be erected public statues, as occasion for doing so might occur, by which means there would, in the course of time, be a noble avenue of such statues, forming a very suitable and dignified approach to the Houses of Parliament. At present what statues of the kind we have, are so placed, and so scattered about, that they do not produce half the effect they might be made to do.



"Old Palace-yard is proposed to be considerably increased in size by the demolition of the houses which now occupy that site, as well the houses on both sides of Abingdon-street, by which means a fine area for the convenience of state processions, &c., will be obtained." Truly, the "demolition of houses" would seem to be a mere trifle, an insignificant item hardly worth taking into the account of building the new "Houses." No doubt, Mr. Barry's plans are all very excellent and very desirable, yet they are likely to be thought upon too gigantic scale to be carried into effect, except very gradually. He seems to ask a perfect *carte-blanche* for them, one and all; whereas it would perhaps have been better policy not to bring them forward in a lump, but confine himself, in the first instance, to Westminster-bridge, the rebuilding it as he proposes being a matter that requires to be decided upon almost forthwith, "in order that the works in hand may not be proceeded with further than is necessary, should his views be ultimately adopted."

#### ART IN THE PROVINCES.

**IRELAND.**—The annual meeting of the Royal Irish Art-Union has been held. The proceedings possessed the highest interest, and are reported at considerable length in the Dublin papers. We must, however, content our readers with abridging them considerably.

The Report commences by referring to the engravings in progress—those by Sangster, after Rothwell; by Golding, after MacIose, and by Bacon, after Burton. Another choice, for the subscribers of 1844, will be made immediately. The Report alludes to the establishment of a second exhibition in Dublin, to consist of the works of Irish artists exclusively. With respect to the probable funds of the present year, the Report states they "are most promising. The various local secretaries have not as yet sent in their remittances, but already considerably upwards of £2500 has been substantiated. We have as yet our best harvest-time before us—the months of May and June—and we hope by your united exertions this sum will be nearly if not quite doubled."

The Committee of Selection was altered, "to supply the places of members going out by rotation. It now consists of the following:—Lord Viscount Adare; Colonel Birch, R.A.; Robert Callwell, Esq.; Alexander Carroll, Esq.; George Cash, Esq.; J. R. Cooke, Esq.; Capt. Chidley Cooté; Wm. Dent Farrer, Esq.; Charles Fox, Esq.; Wm. Vicars Griffiths, Esq.; Henry Hamilton, Esq.; Surgeon John Hamilton; Sir George F. Hodson, Bart.; Marquis of Kildare; Hon. and Verv Rev. Dean Maude; Stephen Simpson, Esq.; Aquilla Smith, Esq., M.D.; J. Huband Smith, Esq.; William Stokes, Esq., M.D.; Dr. Woodroffe; Bache Right, Esq."

This Society therefore, we rejoice to say, continues to prosper. It is working vast good for Ireland—forming neutral ground upon which all parties meet in harmony. It is gratifying to find the services of the Hon. Sec., Stewart Blacker, Esq., recognised on all sides. We cordially respond to the opinion of the Chairman, Sir Thomas Deane, that Mr. Blacker "had done more for the Arts than any other man for one hundred years, and be trusted that they would live to see him completely consummate his benevolent views for the advancement of the Fine Arts in Ireland."

Mr. Blacker is continuing his exertions with a view to establish a National Gallery in Ireland, a subject upon which we shall have much to say hereafter. He stated that "the project was merely in abeyance for a short time, to be brought forward at a future period, in such a manner as to increase the triumphant success of the undertaking."

**SOCIETY OF IRISH ARTISTS.**—A new Society has been formed in Dublin, with a view chiefly to the establishment of a second exhibition in that metropolis, to consist exclusively of the works of Irish artists. We regret this for two or three reasons—first, because it may weaken the one already formed; next, because it cannot be expected to be creditable to the country; and next, because it supplies evidence of that spirit of disunion, unhappily ever the bane of Ireland, and which is likely to extend its pernicious influence even to the Arts. The Secretary, Mr. M. A. Hayes, in his "address," protests, indeed, against the new Society being considered as an opposition to the Royal Hibernian Academy; but he adds emphatically, "We wish it to be known that many causes for complaint exist."

The "Address" exhibits some anger against us of the Art-Union, for the view we took of the last exhibition of the Royal Hibernian Academy. We have no space to reply to these attacks; but we cannot resist our desire to quote some observations by George Carr, Esq., one of the committee of the Royal Irish Art-Union, at a meeting of the committee held a few days ago—on April 13. He said "he felt it his duty to say, that in taking into consideration the exertions that were publicly making by this Society, and the anxiety evidenced by the public generally on the subject of the Fine Arts, the efforts of the artists themselves, as appeared by the late exhibition, were not at all commensurate to the efforts made in their favour. The leading artists connected with this country had borne little or no part in increasing the interest of the exhi-

bition. Several English and Scotch artists had contributed either works that had been going the rounds of other exhibitions, or such as they could not exhibit elsewhere without loss of character. There was certainly a considerable degree of improvement amongst the junior artists of this country; yet, taking it as a whole, it was no proper exhibition to warrant the expenditure of £2000, the sum given by this Society for their selection, much less £6000, the price which was modestly expected for the collection by the artists themselves. He (Mr. Carr) hoped that this would be remedied this year. It was not a natural state of things to say, that there was an ardent desire to promote Art, and plenty of money ready to be expended on good works, if produced or attainable—yet that works of a sufficiently high character should not be forthcoming to meet this demand. It showed that there must be some mismanagement in the getting up of the exhibition, or neglect in some department, which, if not looked to, would be ruinous to the cause they had at heart. He (Mr. Carr) then adverted to the selection of prizes—he thought the last committee had been too lax in the admission of several very inferior works, the purchase and dissemination of which could be no advantage whatever to high Art, which should be ever their first and greatest object."

**WEST RIDING ART-UNION.**—We beg to direct attention to the advertisement on another page, of the Art-Union of the West Riding of Yorkshire. The allotment of the prizes will take place on the 3rd inst. The method whereby subscriptions may be conveyed is described in the advertisement, as up to the time of the determination of the prizes the list is open for names. In addition to the chance of obtaining a picture, each subscriber is entitled to the choice of one of two valuable engravings—'May Day in the Reign of Queen Elizabeth,' engraved in line by Watts, after Leslie, R.A.; and the 'Return to Port,' engraved in mezzotint, by Lucas, after Isabeau. Mr. Leslie's work is so well known, that no description from us is necessary, and in the engraving it forms one of the finest plates of its time.

#### CORRESPONDENCE.

##### STEAMING CARTOONS.

SIR,—As more than one youth has forgotten to fix his cartoons by steaming, and some have omitted to size their paper, so that fixing their charcoal may be effected by steam—a hint or two may be useful.

In the first place, according to Eastlake's Report, Cornelius prepares his cartoons as follows:—

"Sheets of paper are glued to a stretched cloth, the paper is then sized twice with pure parchment-size alone; the composition is worked in principally with charcoal, and then the back of the cloth is wetted, and the front steamed by a steamer, which, affecting the size for a moment, fixes the charcoal."

The inconvenience of sheets of paper is very great, for, in spite of the most careful rubbing of the edges where the sheets overlap, it never flattens the surface sufficiently to prevent the effect of the junction.

It appears to me to be much more judicious, after the cloth be covered with one coating of cartridge, to cover it with a thinner paper, of a good tint, as they cover drawing-room walls, so that the cloth be divided only in perpendicular divisions, and no horizontal mark is at all visible. The paper-hanger can provide the candidate, and cover his cartoon-cloth as if it were a wall, from top to bottom, according to the width of the paper. This being accomplished, let the student place a handful of parchment slips, which he can get at the law-stationers, in a saucupan, and just cover it with water, let it boil and then simmer about four hours or six; strain it off, and if it cool into a jelly, it is fit for use. When he is ready to size his cartoon, let the jelly be heated till it melt, then thin it with hot-water, and go over his whole surface; when the first coating is dry, let him repeat, with a flat-brush, the operation; and when the second coating is dry, it is ready to work on.

I would, by no means, in a London atmosphere, advise delaying to fix your proceedings; but, having settled your composition, I would advise, after the whole is got in, to steam every figure as completed, twice; and when the whole cartoon is done, to steam the whole again, making three times; and if the paper be pasted and not glued, it will be dangerous to loosen the paste by wetting the back of the cloth, for the steaming in front will be found to be quite sufficient for the purpose. But if your paper be glued, there will be no danger.

The water should be first boiled in a kettle and poured in at the spout, and the steamer not more than half full, as there is danger of spilling the water over the cartoon.

Boiling the water saves time: the lamp keeps it boiling, but it is tedious to wait for the boiling by the lamp only.

Cornelius (says the report) mixes alum with the size; there is no absolute necessity for it: if the size be too thick, it becomes slippery without; but if properly thinned, it is quite fit for working, and no alum is wanted.

A simple cloth, with paper as described, makes a ground sufficiently firm for charcoal, but certainly not for chalk. When chalk only is used, it will be found most beneficial to turn up the wrong side of a cloth with an oil ground, fit for oil-painting, and to paste

your paper on that side, by which means, when dry, you have a firm body of paste, paper, and oil-ground, which resists the chalk, and is sufficiently strong to enable the artist to make a deep, dark and vigorous line, without the risk of going right through the canvas, of which there is danger in the simple cloth.

As you expressed a desire to have a sketch of the steamer I have used, thinking it might be of use to the student-competitors, I comply with your desire, adding some remarks; though I question if every competitor be not really better informed than myself.

Yours, &c., B. R. HAYDON.

[It was intended to have illustrated this letter by a cut of the steaming apparatus; but, in consequence of an accident, it has necessarily been omitted.]

#### THE ART-UNION OF LONDON.

ANNUAL MEETING, APRIL 25th, 1843.

For the Allotment of Prizes.

ON this occasion, as on the last, the Annual Meeting was held in the Theatre Royal Drury Lane; for which accommodation the members are indebted to the kindness and liberality of W. C. Macready, Esq. The house presented a most interesting and gratifying aspect: it was crowded to excess; several thousands having attended to hear the Report and to witness the distribution of the prizes.\* In consequence of the demise of the Duke of Sussex, his Royal Highness the Duke of Cambridge, the President of the Society, was prevented from presiding; the chair was consequently filled by the Marquis of Northampton, the vice-president, who kindly responded to the call of the Committee, although himself suffering under an affliction that might have justified his absence.

Precisely at twelve o'clock the Noble Marquis and the other officers of the Society appeared upon the stage, and were received with enthusiastic plaudits. His Lordship briefly addressed the meeting—alluding to the importance and value of the Society, his deep regret at the circumstance which deprived the Society of the presence of their President, and called upon one of the honorary secretaries, George Godwin, Esq., F.R.S., to read—

#### THE REPORT.

Since the date of the last Report various circumstances have occurred to create a difference of opinion in the public mind on the subject of Art-Unions, and to induce many, who were previously satisfied of the good results which they promised, to withhold for a time their support and co-operation.

Not the least weighty amongst these was the establishment of some commercial speculations in the guise of Art-Unions, which led to an opposition on the part of individuals who deemed themselves aggrieved by them, and, though friendly to the Art-Union of London, considered themselves bound to include the whole in one category, and dissuade or frighten the public from becoming subscribers.

Your Committee, however, are able to state, and it is a source of much real gratification to them, that notwithstanding this and other occurrences referred to hereafter, the subscription for the present year amounts to £12,388 11s.

This sum, although not so great as it might otherwise have been, is nevertheless sufficiently large to afford considerable assistance in the promotion of Art. It is a convincing proof that our countrymen comprehend the value of such an Association, and that it is now firmly established in public confidence.

To enlarge on the advantages of Art-Unions, properly so called,—to say that they spread a knowledge and induce a love of works of Fine Art throughout the community, and multiply and elevate their enjoyments—that, by forming a centre to which suggestions may be addressed, or from which they may issue—registering the names of eleven or twelve thousand persons in various parts of the empire, all more or less anxious to aid in the great object of the Association, much good must be effected, and the road prepared for much greater results,—ought not now to be necessary: any more than it should be to show that they are in no way contrary to any legislative enactments, either in spirit or letter. On both these points, however, the question has been lately raised, and those who are impressed with the soundness of the prin-

\* "The numerous artists who were present could have witnessed few spectacles more worthy of their skill than the picturesque appearance of the crowded house, as seen by the lighted chandeliers, while the sun-beams struggling through some apertures above the gallery, shed in reality a natural halo on the stage, which in the palmiest days of ancient Art would have been hailed as an auspicious omen of the favourable regard to the proceedings of its patron deity."—*Morning Herald*.—"The coup d'œil of the theatre from the stage was picturesque in the extreme, and we would suggest to artists as a subject, the annual meeting of the Art-Union in Drury-Lane Theatre."—*Sun*.

ciple, and are anxious to aid in its development, should be prepared with a reply.

A chief characteristic of the present age is a tendency to association and diffusion. Men have learnt that an individual can do comparatively little; but that union with many at the proper time, will, under Providence, ensure success.

It is not that our day is more remarkable than others which have preceded it for persons of extraordinary and supereminent ability—Michael Angelo, and Shakspeare, and Newton, are not likely yet to lose their high position. But the advantages, which formerly were obtained only by a few, are now possessed by the many. The knowledge which was hoarded a secret, to give power to one man over his fellows through their ignorance, is now made common property, and applied to advance the every-day comforts and the enjoyment of the multitude.

By the principle of association, exhibited especially in Art-Unions, the ability to obtain and study works of Art—works which leave,

“Deposited upon the silent shore  
Of memory, images and gentle thoughts,  
Which cannot die, and will not be destroyed,”

is no longer confined to the wealthy, but brought within the reach of all; and these *silent teachers* will speedily find their way into the humblest dwellings to make home attractive, raise the character of their occupants, and one time, perchance, incite to exercise a latent genius fitted to administer to the improvement of a nation. In the Report of a Committee of the House of Commons on Arts and Manufactures in 1836, these associations for the purchase of pictures and their distribution by lot, are pointed out as one of the many instances, in the present age, of the advantages of combination—“The smallness of the contribution required, brings together a large mass of subscribers, many of whom, without such a system of association, would never have been patrons of the Arts;” and, what is more important still, as your Committee will venture to add, who might not have had their own minds opened to the enjoyments and benefits resulting from their cultivation.

Touching the *legality* of the Art-Union of London, no one will venture to say it infringes, in any degree, the *spirit* of the laws passed “to protect the unwary against fraudulent schemes of gambling, set on foot by interested persons”—of laws wisely interposed between artful adventurers, who had “unjustly and fraudulently gotten to themselves great sums of money” (such are the words of the Act, 12th Geo. II.); and unwary victims, who, by yielding to the temptations offered, had been “the utter ruin and impoverishment of their families.” As regards the *letter* of the laws, the question has been set at rest by those well qualified to give an opinion.

Last year 269 pictures, and one piece of sculpture (a list of which was printed), were purchased at the cost of £10,036 9s., being £1136 9s. more than the amount apportioned for that purpose by the Society. These were exhibited for four weeks in the Suffolk-street Gallery, by the kind permission of the Society of British Artists, in the first instance to the members and their friends by tickets, and afterwards gratuitously to the public. In order to afford all the subscribers an opportunity of availing themselves of the exhibition, the gallery was illuminated for eight evenings; and there is reason to believe that this arrangement enabled many to see it who could not otherwise have done so. In the whole, it is supposed that nearly one hundred thousand persons visited the rooms.

The selection was unquestionably superior in character to that of former years, and included many works of very great merit. Again, however, the Committee would impress upon such of the subscribers as may obtain the right of choice, the importance of using the greatest care in exercising it judiciously. They would urge upon such of them as may not have had opportunities of acquiring a knowledge of what constitutes excellence in works of Art, to seek the aid of others, and so improve their own judgment. Knowledge on which good judgment must be founded cannot be obtained without effort. To enter fully into the merits of a work of high Art, requires a course of study which, though full of interest and delight, is not generally pursued. To the eye which is ignorant of a higher effort of mind, even a gaudy worthless drawing possesses attractions; but these speedily disappear when superior works have been contemplated and are understood; though the latter, viewed in the first instance, had, perhaps, been less pleasing. Sir Joshua Reynolds describes the mortification he endured when he discovered how little was the effect produced upon him by the first sight of Raffaele's paintings in the Vatican,—knowing full well that this resulted simply from his own comparative ignorance, and his want of capacity at once to understand and feel them.

In this country, it cannot be denied, the study of the Fine Arts has been much neglected, and very serious evils, even in a manufacturing point of view, have arisen in consequence. A better spirit, however, has fortunately been awakened, and the reproach will not remain with us.

The engraving due to the subscribers of 1841, ‘The Saints’ Day,’ after Mr. J. P. Knight, by Mr. Chevalier, has been successfully electrotyped by Mr. Geo. Barclay, of Gerrard-street, Soho; impressions will be ready for delivery on and after the 9th of May next. The process of electrotyping promises—by rendering

fine works of Art cheaper, and so spreading them abroad universally in lieu of inferior productions—to raise the standard of taste, and assist the general advance of Art.

Complaints have been made as to the length of time occupied in the preparation of this plate, and the Committee are led to believe that the delay has been very injurious to the Society. They are compelled to regret that they did not receive that hearty cooperation from the engraver, which they had reason to expect. A bond was entered into by the engraver, entailing certain penalties in the event of non-completion of the plate by a time stipulated, and it yet remains for your Committee to take such steps in the matter as they may consider expedient.

The plate for 1842, ‘Una entering the Cottage,’ engraved after Hilton, by Mr. W. H. Watt, is now in the hands of Mr. Palmer, of the Polytechnic Institution, to be electrotyped. No time will be lost in obtaining the requisite number of impressions.\*

For the current year, Sir Augustus Calcott's picture, ‘Raffaele and the Fornarina,’ has been in the hands of Mr. L. Stocks for some time past, and the plate is considerably advanced towards completion.

Arrangements have been made with Mr. G. T. Doo to engrave the ‘Convalescent,’ painted by Mr. Mulready, R.A. By the kind permission of the proprietor, and of the artist himself, Mr. Stanfield's picture, ‘Castello d'Ischia,’ will be engraved for the Society, and has been entrusted to Mr. Goodall for that purpose.

Your Committee have been desirous “to call the attention of our artists generally to that dignified simplicity of composition, that calm expression, that purity and correctness of drawing, and severe beauty of form—abstract qualities, which, apart from colour and all effect of light and shade, exist in the compositions on the fictile vases of the ancients, in the outlines of our own Flaxman, and in the compositions of Riepenhausen, and some later Germans.” They therefore advertised their willingness to give a premium of £60 for a consecutive series of ten designs in outline, illustrative of some epoch in British history, or of the work of some English author; and a further remuneration for the artist's superintendence, if it should be deemed expedient to engrave the composition selected.

In reply to this advertisement, thirty sets of designs were received. After due consideration, a series was selected, illustrative of the “Pilgrim's Progress,” which was afterwards found to be the work of Mr. H. C. Selous, already known to the subscribers by a device for the Society, engraved in the last Report. These designs are of a very high order of merit: and your Committee propose, therefore, that they should be engraved, and that a copy of the series should be presented to each subscriber in some ensuing year, in lieu of the customary print.

Many of the other designs displayed great talent, and were highly creditable to their authors. Your Committee thought it due to the artists to exhibit their sense of this, and to acknowledge, in a proper manner, the satisfactory response made to their call. They therefore awarded honorary premiums of £20 each to a series from “Prometheus Unbound;” a series from “Griselda;” and a series from “Comus;” the authors of which were afterwards found to be respectively, Mr. Joseph Noel Paton, Mr. John Tenniel, jun., and Mr. F. R. Pickersgill.

The amount thus expended is not deducted from the subscriptions of the present year, but will be charged to the engraving account for the year in which the designs will be made use of.

It will be remembered, that at the last distribution a sum of money was reserved for the production of 20 bronzes, the ownership of which was then decided by lot.

Miss Denman's permission was obtained to model Flaxman's fine group of ‘Michael and Satan,’ for this purpose, and Mr. Edward Wyon was employed to execute it.

The model was completed several months ago, but the modeller has experienced so much difficulty in finding parties competent to cast it in a perfect manner, that they are even now hardly finished. This circumstance, annoying as it has proved, tends to show the good which may result from the Society's operations, even in this department. By forming a school of modellers, and inducing the practice of artistical casting, a branch of Art may probably be established, which at present requires great improvement even in a mechanical process.

For the present year Sir Richard Westmacott kindly afforded the Committee the use of his group known as ‘A Nymph and Child,’ which has been placed in the hands of Mr. Woodington to be reduced and cast. The same difficulties occurred in the one case as in the other, but, the latter being a measure in advance, no inconvenience has resulted. The bronzes are nearly ready, and the right to the possession of them will be decided to-day. The Committee propose to engrave an outline drawing of both the groups for the illustration of the Report.

As regards the bronzes for the ensuing subscription, your Committee deemed it advisable to advertise that they would be willing to purchase for thirty pounds a

\* It is estimated that they will be ready for delivery in July next.

† See Report of Sub-Committee, appointed to consider the most efficient mode of working the enlarged means of the Association.

figure or group, from the metropolitan exhibitions for 1843, calculated for casting in bronze. The result of this intimation will, it is to be hoped, prove satisfactory. For the encouragement of sculpture generally, to which elevated Art the Committee are anxious to direct public attention, it has been considered necessary to alter an existing regulation, and to give prizeholders liberty to commission the execution in marble of any model exhibited in the public galleries, the price of which, if so executed, was left at the first opening of the gallery with the proper party. In consequence of the expense of the material and labour, many young sculptors are unable to execute their works in marble; and to such this alteration will be advantageous.

Mr. Wyon, R.A., has completed his model of the head of Chantrey, for the medallic series in honour of British artists, and is now engaged in transferring it to the die. The Committee propose to distribute to-day, to thirty subscribers, the right to receive an impression of the medal in silver. They further announce, that any subscriber who may desire to receive an impression in bronze, in lieu of the engraving of ‘Raffaele and the Fornarina,’ shall be entitled to do so, by forwarding to the office a note to that effect, on or before the 29th day of September next.

In continuation of the series, your Committee propose forthwith to obtain a medal commemorative of Sir Joshua Reynolds, the first President of the Royal Academy.

Since the last meeting, death has deprived the Art-Union of the services of an early and valued member, Mr. Charles Palmer Dimond, who had acted as Treasurer for six years, and had greatly furthered the interests of the Association. Benjamin Bond Cabbell, Esq., F.R.S., was elected Treasurer, and Charles John Dimond, Esq., son of the late Treasurer, has been appointed to fill the vacancy in the Committee. Other vacancies have been caused by the resignation of T. C. Harrison, Esq., Thomas Mint, Esq., and John Ivatt Briscoe, Esq., and have since been filled up by the appointment of Henry Thomas Hope, Esq., the Very Rev. the Dean of Westminster, and Thomas Bell, Esq., F.R.S. The Most Noble the Marquis of Northampton, P.R.S., has accepted the office of Vice-President.

The number of Provincial Honorary Secretaries is now increased to 237. Your Committee beg leave to tender their warmest thanks to all the gentlemen who have acted in that capacity, and to solicit them to continue their active and disinterested exertions in the good cause in which we are mutually embarked.

By their means, the operations of the Society have been extended not merely into nearly every part of this kingdom, but into very remote quarters of the world. It was with great gratification that the Committee received a list of forty subscribers from Hobart Town, who have formed themselves into an Association there to advance the Fine Arts through the medium of this Society.

The Society is indebted to Mr. H. W. Collard for a reduced engraving of the device for office purposes; nor can the Committee terminate their list of acknowledgments without expressing, in the strongest terms, the gratification afforded them by the receipt of a special resolution in December last, conveying to them and all the officers of the Society, spontaneous expressions of “cordial approbation” from a very numerous and influential body of artists, who held a meeting at the Freemasons’ Tavern in December last.

The amount set apart for the purchase of works of Art, after payment of the necessary expenses, and sufficient reservation for the preparation of engravings and medals, is £8000, and will be allotted as follows:—Fifty works of Art, value £10 each; thirty of £15; forty of £20; twenty-eight of £25; twenty-three of £30; eighteen of £40; twelve of £50; ten of £60; eight of £70; six of £80; five of £100; two of £150; two of £200; one of £300; and one of £400.

To these are to be added, twenty bronzes of Sir Richard Westmacott's ‘Nymph and Child;’ and thirty medals of Chantrey; making in the whole 266 works of Fine Art. To save time, the medals will be allotted to the first thirty names, drawn consecutively at the close of the distribution.

At the date of the last Report, the reserved fund arising from the interest on subscriptions, the profit on the sale of catalogues, the sums unexpended by prizeholders, &c., amounted to £265 8s. 6d. It has now increased considerably, without in any degree trenching on the amount actually subscribed. To this fund your Committee look hopefully, as promising powerful means hereafter for the encouragement of the highest branches of Art. To return twenty-one shillings to each subscriber for his guinea, in the shape of works of Art, is not to be considered as the extent of the purpose for which we are associated; the Society has higher ultimate ends in view, and will seek the earliest opportunity legitimately to advance them.

Artists in England have been reproached for allowing historical compositions, with which they often commence their career, to be speedily superseded by works of much less elevated character. And why has it been so? Not simply because the former coursed to little pecuniary advantage, but because it did not even gain for its purser sufficient consideration and respect. To obtain the utmost for Art, the character of the artist must be raised, his station in society must be appreciated, and his works must be honoured. He who devotes himself

to the study of the beautiful, spread throughout a multitude of examples—in order to embody perfection in an individual—who, pursuing and seizing the graceful or sublime, transfers it to the canvas or the marble for the enjoyment and improvement of thousands—who expresses high and ennobling thoughts, whether with the pencil, the chisel, or the pen,—deserves the highest rewards which his fellows can confer:

"Blessings be with them,—and eternal praise,  
Who give us nobler loves, and nobler cares."

Never was there a time when it was more necessary to exalt the Fine Arts, and spread abroad a love for their productions, than it is now. Science is every day elevating trades into professions, and liberating men from the necessity of manual labour. The greatest activity of mind prevails with increased leisure; it should, therefore, be the endeavour, as it is the duty, of all who are interested in the progress of society, to wean it from the petty interests with which it is too apt to interweave itself, supply pursuits which will tend to develop the thinking man, refine his intellectual enjoyments, and suggest the noblest aims.

GEORGE GODWIN, } Hon. Secretaries.  
LEWIS POCOCK, }

The adoption of the report was moved by Lord Prudhoe, and seconded by Sir William Chatterton. Sir James Lushington moved, and the Rev. H. Penny seconded, a resolution, "That the cordial thanks of the Association be presented to the Committee and the Officers of the Society, for their past exertions and services; and that they be requested to continue them, with power to fill up such vacancies as may occur."

Thomas Mist, Esq., and J. Inderwick, Esq., were appointed to act as scrutineers; and two young Ladies—Miss James and Miss Cole—"consented to preside at the wheels and draw from thence the decrees of Fortune respecting her expectant votaries."

The drawing of the prizes then commenced; and the lots fell to the following fortunate persons. We print the list in the order in which the names were drawn:—

No. Drawn.	SUBSCRIBERS' NAMES AND ADDRESSES.	Prize Drawn.
1	Joseph Prior, Corn Market-street, Bristol	70
2	Mrs. Prideaux, 2, Marlborough-place	20
3	J. A. Scott, 14, Pall Mall East	15
4	Rev. W. J. Wise, Stanton Lacey, Ludlow	70
5	J. E. Cooks, Brasenose College, Oxford	15
6	G. Goodbody, Chancery Library	25
7	C. Burcham, London-road, Lynn	30
8	M. Buzzard, Lutterworth	10
9	Miss Black, Camden-road Villas	30
10	Thomas Cullis, Glamorgan	20
11	C. Frazer, jun., Charing-cross	15
12	B. D. Colvin, Norwood	15
13	J. Smith, jun., Little Britain	30
14	J. Hewison, Newcastle-on-Tyne	20
15	S. Humble, Darlington	70
16	James Bell, Newtown Forbes, Ireland	40
17	Rev. J. Stratton, Canterbury	10
18	J. S. Bywater, Grosvenor-street	100
19	W. Higgs, Worcester	20
20	D. Biddle, Oxford-street	B. Cast.
21	Mrs. Chapman, Oxford	10
22	Mrs. Col. Tulloh, Cheltenham	50
23	L. H. Forbes, Hardingsstone	Bronze.
24	C. J. White	10
25	Mrs. Champnes, Slough, Bucks	Bronze.
26	Mr. Horsley, Clarges-street	80
27	John Warter, North Brixton	50
28	J. Magnay, Upper Thames-street	15
29	Joseph Wilson, Stamford-hill	30
30	Thomas Lyons, Copple-row	30
31	George Ladler, Market-place, Lynn	60
32	T. K. Reynolds, Lynn	Bronze.
33	Peter Plante, Waterloo-place	Bronze.
34	Walter Tarratt, Pentonville	10
35	G. C. Jonson, Grosvenor-street, West	30
36	J. J. Wigginton, Eton	10
37	Joseph Kent, Greenwich	80
38	L. A. Jones, Treasury, Whitehall	Bronze.
39	Dr. Willis, Stamford	40
40	John Hick, Bolton	25
41	M. Lievesley, Hampstead	30
42	J. Dowling, Kentish-town	30
43	— Wilkins, Gray's-place, Fulham-road	50
44	J. Maughan, Bedale	30
45	Dr. Mortimer, City of London School	20
46	Mrs. Back, Cobham	30
47	Henry Cooper, Guist Norfolk	Bronze.
48	Mrs. Wailes	15
49	J. Beazeley, Soho-square	20
50	R. Alexander, Carlton-terrace	10
51	C. C. Higginbottom, Dublin	15
52	Capt. Peavor, Clapham	20
53	Thos. Mist, Fulham	25
54	T. Lett, Clapham-road	10
55	J. Stainsby, Chelsea	25
56	C. Goodall, Maida Vale	80
57	R. Clay, Bread-street-hill	Bronze
58	R. Nutter, Ship-street, Whitechapel	20
59	Wm. Helme, Stroud	40
60	Mrs. Kelly, Brixton	10
61	J. Holiday, Welbeck-street	20

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63	Wm. Riley, Dublin	15
64	C. Mozley, Liverpool	15
65	R. Foot, Port Glasgow	25
66	Mrs. Alfred Francis, Vauxhall	70
67	J. J. Ludlow, jun., Chancery-lane	Bronze
68	J. Tonge, Kent	40
69	W. Dickson, Alnwick	20
70	J. Blakeney, Dartford	10
71	S. Good, J. U.S. Club	40
72	Rev. — Hide, Suffolk	20
73	Vincent Cherrill, Dorchester	25
74	M. Grayling, Sittingbourne	25
75	F. Bridgman, Wigmore-street	25
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77	W. Williamson, Pratt-street, Lambeth	25
78	J. Hudson, Long-wall, Oxford	25
79	Miss Roberts, Richmond	50
80	Ed. Warner, Loughborough	15
81	M. W. Freeman, Northampton	80
82	J. S. Christian, Wigmore-street	70
83	R. L. Vulliamy, Pall-mall	10
84	Miss M. Higham, Islington	60
85	J. Eames, Ashby-de-la-Zouch	70
86	Jas. Fenerty, Maiden-lane	70
87	Jos. Nudd, Farnham	20
88	Morris King, Southampton	15
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91	Matthew Flower, Norfolk-crescent	40
92	E. T. Griffiths	10
93	W. H. Hewitt, Camberwell	60
94	Jas. Kennedy	20
95	Thos. Humphries, Kingston	80
96	Jos. Newcomb, Upton, Berks	200
97	Thos. Cree, Gray's-inn	50
98	D. Owen, Oxford-street	15
99	J. Taylor, Windsor Castle	Bronze
100	Dr. Price, Swansea	40
101	Henry Barnett, Blackheath	15
102	W. R. North, Chelsea	30
103	R. Roberts, Mount-street	30
104	Miss L. Grover, Hemel-Hempstead	20
105	John Fletcher, New Burlington-place	20
106	R. M'Glew	10
107	J. L. Bonham, Wigmore-street	40
108	Miss Acock, Hyde Park	20
109	Edwd. Grantham, Addiscombe	10
110	W. Broadbent, Warrington	10
111	J. W. Dudgeon, Liverpool	20
112	A. Salomons, Finsbury-place	40
113	Miss Hill, Helston, Cornwall	10
114	A. Hughes, Piccadilly	25
115	Alfred Squire	Bronze
116	Rev. J. E. Cox, Norfolk	10
117	Mrs. Casson, Bradford	30
118	E. Moira	10
119	Dr. E. James, Kingston	80
120	Chas. Brown, Croydon	20
121	Mrs. Rougemont, Kensington	60
122	Ed. Parrott, Blackfriars-road	25
123	F. W. Stein, Holloway	50
124	J. Chamberlain, Broad-st., Bloomsbury	20
125	E. S. Rogers	10
126	N. Rudwick, Arundel	10
127	Wm. Brooks, Walsall	10
128	R. C. Kirby, New-road	10
129	Miss Bird, Cambridge-terrace	15
130	John Harman, Earl-street, Blackfriars	400
131	E. Bicknell, Lawn-street, Lambeth	40
132	Aug. Weeks, Brighton	100
133	E. A. Darley, Yorkshire	150
134	Rev. H. Banister, Norwich	60
135	H. Harvey, Charlotte-st., Portland-place	Bronze
136	W. Ponter, Blackheath	20
137	C. Rawson, Halifax	15
138	Miss Miles, 23, Harley-street	Bronze
139	C. Legge, Bermondsey	300
140	Geo. T. Constable, Arundel	40
141	D. Clark, St. Katharine's Dock	20
142	Mrs. Allason, Connaught-square	10
143	Colonel Wood	80
144	William Goodger, Burton-on-Trent	15
145	R. Fryer, Mortimer-street	30
146	R. Pearce, Lambeth	30
147	W. Abbott, Wyndham-place	20
148	Geo. Russell, Cheltenham	15
149	Jos. Stalard, Worcester	20
150	Geo. Waldron, Bath	25
151	J. Beale, Abingdon-street	20
152	J. H. Gosling, Richmond	25
153	Messrs. Fores, Piccadilly	10
154	S. Hancock, Kilburn	10
155	R. Savage, Montague-place	10
156	R. D. Nidders, Dublin	10
157	J. Richardson, Warwick-street	60
158	Edw. Collins, Oxford-street	10
159	A. Beccall	20
160	Mrs. Rodd, Great Marlow	10
161	Mrs. J. Farquharson	30
162	G. Townshend, Hincley	20
163	J. Morrison, Camberwell-road	15
164	W. Rothery, Stratford-place	25
165	Miss Storr, Southampton-street	10
166	H. J. Aveling, Camden-road	100
167	W. S. Blackstone, King-street	10
168	F. G. White, Wandsworth-road	25
169	Thos. Griffith, M.A., Norwood	20

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170	Miss Blundell, Warwick-lane	25
171	John Tindley, North Shields	50
172	Thos. Smethurst, Ramsgate	40
173	T. Stone, Thame, Oxon	200
174	Hobart-town Subscription	20
175	Chas. Evers, Cradley, near Stourbridge	20
176	W. Dickenson, Tiverton	10
177	George Hooper, Newman-street	20
178	C. Robinson, Bartholomew-lane	25
179	W. Egerton, Wilton-crescent	40
180	J. Floris, Jermyn-street	20
181	R. Taylor, Ulverston	40
182	Z. A. Jessel, Saville-row	25
183	C. Wittenoom, 3, Euston-square	30
184	J. Little, Devonport	40
185	J. Hobson, Eaton Socon, Bedfordshire	10
186	G. Potts, Sidmouth	30
187	R. May and Son, Piccadilly	Bronze
188	Mrs. Schaw, Bayswater	60
189	W. James, High-street, Merthyr	Bronze
190	James Paull, Camborn	15
191	H. Humphreys, Buckingham	10
192	Wm. Dixon, Hanover-street, Peckham	10
193	Thos. Dixon, Darlington-street, Woolwich	20
194	Miss Atkinson, Jermyn-street	80
195	Rev. J. Thompson, Bridlington	15
196	Thos. Franklin, Maidstone	Bronze
197	G. Rutter, Highbury	60
198	F. W. Cronhelm, Crowtrees, near Halifax	15
199	D. H. Gorley, Yarmouth	30
200	Michael Duffie, Bethnal-green	Bronze
201	R. M. G. Cooper, Paddington-green	25
202	C. J. King, Bishopsgate-street	10
203	Rev. P. Lewis	10
204	Mr. Marshall, Cheltenham	100
205	J. Sanders, Derby	Bronze
206	H. Eld, Bentley Mill, Walsall	70
207	S. Lavington, Devizes	15
208	Mrs. Earle, Uppingham	25
209	Dr. Hull, Bath-place, Fulham	50
210	Sampson Payne	20
211	Benj. Hickling, Wolverhampton	40
212	Henry Wood, Dalston	25
213	J. Price, Liverpool	20
214	P. Niud, Coleman-street	Bronze
215	Dr. M'Turk, Bradford	10
216	W. A. Gillman, Holloway	50
217	E. E. Dyson, Watford	60
218	J. S. Marshall, Thames-street	60
219	W. Hicks, Dursley, Dorset	10
220	J. Brown, Essex-court, Temple	10
221	J. S. Smith, Bridgnorth	25
222	Rev. S. Sibthorp	10
223	Lady M. Lambton	25
224	Lady Erskine	10
225	Maj. Osborne	10
226	Mrs. Foliot, Chester	15
227	Dr. Galeani, Brompton	25
228	Miss Martin, Wimpole-street	15
229	Mr. Curling, Denmark-hill	40
230	J. Sale, Liverpool	15
231	C. Hitchcock, Market Lavington	30
232	Rev. L. H. Russell, Blackfriars	150
233	J. Bagallay, Love-lane, Aldermanbury	15
234	C. J. Moore, Greenwich	15
235	W. Hutton, Northampton	40
236	E. Goodall, Hampstead-road	20
237	Miss Heath, Andover	50
238	J. Sparks, Byfleet, Surrey	20
239	Wm. Clark, Coventry	25
240	E. Dickenson, Brentford	Bronze
241	W. Clements, Adelphi	10
242	Chas. Pope, Abchurch-lane	10
243	F. Kirby, Club Chambers	10
244	S. Hartley, Halifax	20
245	J. Morris, Marlborough	10
246	Mrs. Aaron, Selkirk, Scotland	30
247	J. B. Heywood, Bartlett's-buildings	15
248	J. H. Strange, Cateaton-street	25
249	Miss Edwards, Woodstock	20
250	J. Clark, Chiswick	10
251	Ed. Smith, Brighton	15
252	Wm. Murray	30
253	H. Waters, Carlton Chambers	25
254	Mrs. Leyburn, Clapham-road	10
255	Thomas Wedall, Selby	10
256	J. H. Grant, Holloway	50

SILVER MEDAL OF CHANTREY.		
257	George Allen, Louth	Silver Medal
258	E. H. Keeling, Tower-street	—
259	Wm. Lawrence, Knightsbridge	—
260	T. B. King, Manor-street	—
261	Miss Knight, Cockermouth	—
262	Mich. Staunton, Strand	—
263	Mrs. Croughton, Tenterden, Kent	—
264	Mr. Toogood, Haileybury	—
265	Mrs. Hillhouse	—
266	John Hardwick	—
267	Arthur Peck, Lynn	—
268	Wm. Gush, Newman-street	—
269	G. W. Rich, Ludgate-hill	—
270	Miss James, Tiverton	—
271	W. H. B. Brimacombe	—
272	Samuel Cook, Bath	—
273	Mr. Morril, Layland	—
274	P. Norton, Soho-square	—
275	Robert Brandon, Great Russell-street	—
276	C. Wright, Midhurst	—

277	George Gracie, Piccadilly .. ..	—
278	John Bedford, Leominster .. ..	—
279	Capt. Le Hardy, Surrey-street ..	—
280	R. K. M. King, Taunton .. ..	—
281	W. E. Frost, Poland-street .. ..	—
282	W. W. Pearce, Broad-st., Bloomsbury	—
283	Wm. Martin, Arundel .. ..	—
284	S. Williamson, Holywell .. ..	—
285	H. Huggins, Liguorpond-street ..	—
286	T. Hardcastle, Scarborough .. ..	—

THOMAS MIST,  
J. Inderwick, } Scrutineers.

The distribution of the prizes occupied about two hours. On the close, it was moved by Capt. Baque, and seconded by Alderman Wilson, 3. "That proof impressions of the engraving, 'Una entering the Cottage,' be presented to Miss James and Miss Cole, with the thanks of the meeting, for their kind assistance in the distribution of the prizes."

H. T. Hope, Esq., F.R.S., then moved, 4. "That the best thanks of the meeting be given to William Charles Macready, Esq., for his great kindness in affording the use of Drury-lane Theatre for this day's proceedings."

B. B. Cabbell, Esq., F.R.S., in seconding the resolution, highly eulogized the efforts of Mr. Macready to restore and uphold the character of the stage, and expressed his regret that they had not been responded to as they ought to have been by the public.

The Noble Chairman next read a letter from Sir Martin Archer Shee, P.R.A., addressed to George Godwin, Esq., Hon. Sec., expressing his regret that in consequence of indisposition he was unable to attend the meeting.

The Noble Marquis then left the chair, and Sir William Chatterton was called to it; when it was moved by George Godwin, Esq., F.R.S., and seconded by J. S. Gaskoin, Esq., "That the best thanks of the meeting be offered to the most Noble the Marquis of Northampton, for his kind and able conduct in the chair this day, and for the interest his Lordship constantly manifests in the prosperity of the Society."

The Noble Chairman, having briefly returned thanks, resumed the chair, observing, that one very important part of their duty had in the hurry of their proceedings been forgotten; upon which Mr. Alderman Wilson moved "That the thanks of the Society be given to the Honorary Secretaries for their indefatigable and zealous services."

The resolution was received with enthusiastic plaudits.

In returning thanks for himself and his excellent colleague, Mr. Godwin said if he were to state that the office they filled entailed no labour and anxiety, it would be untrue. For the last month the greatest efforts had been needed, and nothing but a strong conviction that they were doing good and aiding, although slightly, in the erection of a temple to the fame of England, would have led them to continue their efforts with unabated good-will.

Mr. Godwin's few words were received with cheers from all parts of the house, and must have afforded some reward for the labour and energy to which the prosperity of the institution is mainly owing.

At this late period of the month we can give no more than a meagre outline of the proceedings. Our comments upon the whole must be reserved for our next.

#### PICTURES SOLD AT THE BRITISH INSTITUTION SINCE THE LAST NOTICE.

7. 'A Pastoral,' H. Le Jeune; John Gibbons, Esq., 15 guineas.
98. 'Fruit Piece,' G. Lance, 30 guineas.
202. 'A Wiltshire Peasant Boy,' J. P. Drew; F. Davis, Esq., 3 guineas.
96. 'The Flower Girl,' J. F. Pasmore; A. S. Perkins, Esq., £20.
128. 'The Blind Boy at one of his Pranks,' J. P. Phillip; A. S. Perkins, Esq., 20 guineas.
140. 'The Happy Touch,' E. D. Leahy; Arnold Rogers, Esq., 25 guineas.
10. 'Old House at Carden, on the Moselle,' H. Gritten; Henry Holland, Esq., 5 guineas.
261. 'Tempe,' F. Danby, A.R.A.; John Cowper, Esq., £200.
317. 'The Hampshire Farmer,' W. Shayer; Sir Thomas Baring, Bart., 80 guineas.
73. 'Stony Ford Castle,' F. R. Lee, R.A., 65 guineas.
384. 'Curtius,' B. R. Haydon, 200 guineas.
146. 'Scene from James's Novel of Philip Augustus,' C. S. Brockey.

#### REVIEWS.

THE LIFE OF SIR DAVID WILKIE, WITH HIS JOURNAL, TOURS, AND CRITICAL REMARKS ON WORKS OF ART; AND A SELECTION FROM HIS CORRESPONDENCE. BY ALLAN CUNNINGHAM. In 3 vols. JOHN MURRAY.

Wilkie and Cunningham!—the great Scottish painter, and the pure sunny poet of Scotland! It is a rare and, in this instance, a melancholy combination. The ink on Cunningham's pen was hardly dry, when he was summoned to join Wilkie whose biography he had just concluded. No stronger illustration of the uncertainty of life was ever placed before us. This noisy, feverish-working world of ours—where thoughts and feelings are perpetually jostling each other, where duties to the living obliterate the memory of the dead—compels us soon to dry our tears, and, forgetful of the past—too frequently neglectful of the future—to live only with the present. But we have been alone with these volumes for many hours in the deep solitude of our silent room; they have awakened the past, and will awake it to many. The waves of the blue sea have closed over the painter, and the young spring grass is now green on the poet's grave! While living, few men occupied a larger portion of the thoughts of England; the painter's fame and the poet's song were echoed from lip to lip, and though they are no longer with us, their essence, as it were, still sanctifies our world.

Allan Cunningham was, in many respects, the best suited for the task of arranging Sir David's letters, selecting portions of his journal, illustrating what might otherwise have seemed obscure, and giving us glimpses of the man, so as to keep him with us from first to last.

Whatever may be the claims of this work on the attention of the general reader, it is one of deep interest to the artistic world. The high rank which Sir David Wilkie attained in his profession; the respect in which he was held as a man, and so truly merited; his upright mind; his straightforward honesty; his modest, yet moral courage; his enduring friendships; his patient and determined study; his appreciation of the beautiful; his honour of the true; show how deserving he was of universal homage, and how, despite the apathy towards Art—which was far more difficult to overcome at the commencement of his career than it is at present, when the pulses of the country are beating with something like generous sympathy towards what they have so long neglected—talent and industry, when supported by such character as the son of the Scottish clergyman brought into his profession, must triumph.

When a child of seven years old, at Pitlessie-school, "Wee sunny haired Davie," as his school-mates called him, was fond of sketching the likenesses of his companions instead of learning his grammar, or working his sums. "I mind him weel," said an old man from the banks of Edenwater, "and I mind his brithers too, but he was a quieter and kindlier lad than his elder brithers; and liked better to stand and look at his companions in their games than join in their play. I think I see him now standing, smiling, wi' his hands in his pouches! Ay, but he liked best to lie a grouse on the ground, wi' his slate and pencil, making queer drawings." Such was "Wee sunny haired Davie"—and such was Sir David Wilkie; he was ever "quiet and kindly"—his clear, lucid, observing eyes, seeing all things—and a smile, half mirth, half mischief, lurking about his mouth—his sense of the ridiculous, chastened by his benevolence. Allan Cunningham observes, "that those who only knew Wilkie as a great painter knew only a bit of the man"—and this is certainly true. His biographer gives a most interesting account of his early mechanical fancies, which endured but for a time, and details his sketches, a volume of which are preserved, all evincing wonderful observation and truth of delineation—but not one the result of imagination; another proof that "the boy was father to the man." He was the great master of realities—would enact scenes from the "Gentle Shepherd," and arrange his companions into pictures; but we never find him in his boyhood illustrating his imaginings—his imagination was never sufficiently vivid to create a *data*, and in aftertimes he illustrated only what he had seen. After delay and difficulty, the youthful aspirant succeeded in entering the Scottish Academy, which, it would seem,

in many respects was like our School of Design. Burnet was his fellow-pupil, and his testimony is of exceeding value. "It was not enough," he says, "to tell Wilkie 'draw that antique foot,' or 'draw this antique hand.' No; he required to know to what statue the foot or the hand belonged, *what was the action, and what the sentiment.*" Nor would he copy anything until he understood the meaning of the whole. He carried this principle into conversation, and would never suffer a recital to proceed without understanding its commencement. He was slow both in study and comprehension, yet his untiring application made him outstrip those who caught ideas with ease and rapidity. He was fortunate, when he came to London, in his early acquaintance with Haydon, whose imagination was a good stimulus; and the personal friendship and judicious criticism of the good Sir George Beaumont, was valued by him to the last hour of his existence. Indeed, Sir G. Beaumont's correspondence is amongst the most valuable in these volumes, both for its high-mindedness and its detail; and the advice he gives the young painter, as far back as the year 1807, concerning the engraving of his celebrated picture, 'The Village Politicians,' is eminently curious, showing how much we have multiplied able engravers—for Sir George wishes Wilkie could "etch the hands and faces," and doubts if a "man can be found capable of giving truth and life to the hands and faces." Wilkie was insured success, for his friend John Burnet was to be his translator. The single-minded gentleman also warns him "of engaging in a traffic of any kind," enlarging on the necessity of preserving liberality of mind inviolate. All Sir George Beaumont's opinions should be written in letters of gold; it is difficult not to envy Wilkie so true a friend—a friend whom he never would have had, had not his deserts been equal to Sir George's high estimate of moral and intellectual worth.

The deepest interest is with his early days; when once fairly afloat, we are certain of his success; and the details most valuable to the student is not different, save in its simplicity, from other diaries and journals. We know that his pictures are the acknowledged pictures of national character, and it is amusing to find THE PRINCE of Princes bidding against the King of Bavaria for a picture; "the Duke" seeing and arranging with Wilkie as to the grouping of the "Chelsea Pensioners;" and when, at last, satisfied that he should like the picture—never wasting a word, but telling the painter to "go on," as if he had said, "March." A great portion of the natural interest felt in the "sunny haired lad" is lost in the pomp and circumstance of his elevation. You know he has achieved his young ambition; and, as far as regards his fortunes, your chief curiosity is to know how he endured the change. To his honour be it spoken, he was the same simple and single-minded man from first to last: thrifty, but not mean, and yielding to the taste which desired his portraits, rather than seeking it; the more because he found that he *could* barely live if he pursued his first plan. "Rapid painters" would do well to ponder over how he studied, and changed what had been done, regardless of trouble; and how he laboured to make "even the hands like," never thinking of the time spent in this way.

All this time his health was painfully precarious; and while abroad there can be little doubt but his sufferings, borne with so much patience, tamed the delight he must have felt at much that he saw. His criticisms are calm and just, but seldom eloquent; sometimes he is peculiarly graphic in his descriptions, not only of pictures but of persons; for instance, at Vienna, when he dined with Prince Metternich, he describes his appearance as a "mixture of Lord Castlereagh and the Duke of Wellington." He continues: "The Prince had been riding, had spurs on, is light made, active, but composed in manner; withal a younger man than I expected—scarcely above fifty."

We wish we could extract all the interview, but we must send our readers to the volumes; only adding, that his Highness took a great interest in the Arts, showing Wilkie some engravings in aqua tint, which he had just got, and explaining the process. One of his most deeply interesting letters is to Mr. Bigge, from Rome, in 1827; after speaking few but telling words, on some matters of Art, he speaks of fresco:—

"It has frequently occurred to me that the restoration and introduction of fresco-painting in England



would yet give a chance for the cultivation of the higher styles of Art. We that possess so much, know nothing of fresco—know nothing of that, the only mode known to the ancients, with which modern Art grew from its revival to its greatest perfection, and with which the finest works are found identified, and must ultimately perish; its qualities are essentially different from oil-painting; it is more abstract, less deceptive, can be seen farther in any light and in less light, though equally ornamental; it has not the palliatives of oil, though advantageous for the display of beauty, grandeur, and style; it cannot, like oil, give interest by softening or concealment to the mean form or to the low subject. An oil picture is a piece of furniture to be changed or removed at pleasure, while the fresco is a part of the fabric itself, combining historical truth and poetic fiction in one wide range, to illustrate the purpose of the building, which, be it the gorgeous palace or the solemn temple, derives from fresco a most impressive splendour and dignity."

Sir David was determined to visit Spain, and his Spanish wanderings are recounted with the same gravity and quiet humour that characterize his Italian and French doings; the print-publishing at the time hanging like a millstone about his neck, which, however, seems to have been removed when he became connected with Mr. Moon, of whom both he and his biographer speak in terms of the highest praise. After the success of his Spanish pictures had been considered so unequivocal, he attempted to break fresh ground in Ireland, and his 'Peep o' Day Boy' and 'Irish Whisky Still' were most splendid pictures; not Irish, certainly, for although Sir David seems from his letters to have caught the pictorial idea of the peasantry, it has not, we imagine, been granted to a Scotchman to understand the character which gives life and truth to the costume or situation.

There are in the third volume a series of remarks on painting, which we wish Sir David had continued. They are divided into five sections, and are clear and vigorous.

The cause of the painter's sudden departure to the Holy Land is briefly dismissed by a biographer, who was always guarded in his expressions, intimating more than he says; and this we feel to be especially the case after Allan takes leave of Wilkie's early days. The poet's heart was more true to nature than the biographer's head. As long as

"his foot was on his native heath,"

he was in every respect delightful: his touches on the young painter's early struggles—his anxieties—his domestic home-loving nature—his blending of duty and affection towards his parents, and that beloved sister Helen, who so well requited and deserved his tenderness—his triumphs—his unaffected piety—his visits to Abbotsford—his stamping the moors and mosses to visit Hogg in the "ingle nook"—his deep love of country,—all are given and illustrated *con amore*; but towards the latter end, in the biographical portions, there is a certain restraint and stiffness, an occasional bitterness towards the members of the Royal Academy, unaccounted for and unaccountable, which renders the reader restless and uneasy—a string loose somewhere, which jars the harmony of much that would otherwise have been as gentle and peaceful as the great painter's self. This is our sole fault with the editor's task; and when we look at the mass of letters, of pictorial events stretching over nearly forty of the painter's fifty and six years of existence, we wonder that so much is brought so harmoniously together. The end is known to all; and the volumes wind up with a catalogue of the pictures of Sir David Wilkie and their possessors. We recommend this work to all who feel an interest in Art, but to the artist it is invaluable. When the wealthy of England have exhausted the present edition, we hope that Mr. Murray will issue one the price of which will be such that every young artist can possess a copy. The portrait at the commencement of the volume does not recall to us the man; we think it has a peevish *distrait* expression, very different from that of Sir David. The most like of any we have seen is Mr. Joseph's statue, which we have again inspected: the sculptor has caught not only the features but succeeded in depicting the habit and position of his body, and the patient penetrating character of his mind. One word in conclusion. However disappointed a certain Royal lady may have been in one of the great painter's efforts, she evinced her regret at his loss in the kindest manner, and sent his sister a diamond ring as a token of her sympathy.

This review is necessarily brief; but we shall recur to the subject, in order chiefly to lay before the young painter some of the "GOLDEN OPINIONS" of the great artist, which we find so abundantly scattered through the volumes.

**COLUMBUS IN THE CONVENT AT LA RABIDA.**  
Painted by Sir DAVID WILKIE, R.A. Engraved by H. T. RYALL. Publisher, F. G. MOON.

Of all the works appertaining to History, produced by Sir David Wilkie, this has ever been our especial favourite. The subject is one of the deepest interest, and it has been treated with simple truth.\*

The great voyager is a happy portrait, and a beautiful expression is conveyed into the countenance of his young boy. The whole group is indeed admirably managed, and the "story" is most effectively told. Our business, however, is rather with the print than the picture. The execution is a triumph of the art; it confers great honour upon the engraver, whose skill, taste, and judgment cannot be to highly lauded. Mr. Ryall has accomplished his object in his own peculiar style, producing a marvellous effect by the judicious mixture of stipple and mezzotint. The result, while it gives unequivocal satisfaction to the artist, is such as to insure general popularity, for the force and delicacy of the work can be entirely appreciated by those who will feel rather than comprehend its merit. We have never seen a painting more thoroughly copied, so as to preserve all the characteristics of the original; any fragment of the engraving will tell it to be the produce of Wilkie, while, in the more important parts, the eloquent and expressive faces, that either maturely reflect, or eagerly inquire, have been rendered with the nicest care. Mr. Ryall will add largely to his reputation by this work; the only really fine picture, by the way, it has fallen to his lot to engrave; for his abilities have been too generally lavished upon productions that were meant to serve little more than the purposes of a season. We sincerely trust that this print will have, as it ought to have, a very wide circulation. It is one of the great achievements of British Art, and may supply another test as to what extent the public will prefer the really excellent to the gracefully meretricious. When such publications become profitable to their publishers, and "kennelled dogs" and "stable-interiors" are valued at nought, we shall be allowed to take pride out of our national character in reference to Art.

**PORTRAITS OF THE PRINCES AND PEOPLE OF INDIA.** By the Hon. E. EDEN. Drawn on Stone by LOWES DICKINSON. Published by DICKINSON and SON, Bond-street.

These portraits are well-timed, for at this moment everything relating to India is deeply interesting; and the more so that which bears the impress of unquestionable veracity. We have been favoured with a view of the original drawings, which are generally characterized by great artistic feeling and skilful execution. They are the work of a lady, and she seems to have laboured arduously, and with a full measure of success, in imparting character and description to her figures. These drawings we have inspected with much interest, as the series comprehends portraits of personages famed in the latter chronicles of India, of whom we read in every paragraph of Indian news, and whose names are almost as familiar as those of our celebrities at home.

The work will consist of four parts, each of which will contain six plates. No. 1 is before us. The first plate contains four portraits: those of Dost Mahomed, Mahomed Akram Khan, Hyder Khan, and Gharee Khan.

The features of Dost Mahomed are as perfectly Jewish as can be well conceived. It is conjectured that the last tribes of Israel settled in Cabool, and are merged in the modern Affghans. Whether this be true or not, there is strong physical evidence in favour of the presumption; of the same strongly-marked countenance is Gharee Khan, his cousin. These are followed by the Maha-Raja Shere Singh, the present sovereign of the Sikhs,

\* It was painted in 1834, and commissioned by Mr. Ritchie, of Edinburgh,—"a gentleman," writes Mr. Cunningham, "of taste, both in Art and Literature." He did not, however, live to see his commission complete. It subsequently became the property of Robert Holford, Esq., and Wilkie received for it the sum of 500 guineas. Its size—in height, 4 ft. 9 in.; in width, 6 ft. 1 in.

differing entirely from the preceding, as being of veritable Indian mould. He is drawn at full length, and apparently seated in state. A group of Akalees, or Sikh religious devotees, formerly employed in the armies of Runjeet Singh, are extremely well drawn, and form in themselves picturesque figures enough; they are armed "to the teeth," with a diversity of formidable weapons. Another plate is 'The Raja of Putteealla on his state elephant'; and, little as there is in it besides the Raja and his huge elephant, it is strongly Oriental,—we mean, that such a composition could not be made out otherwise than from the life. Having had an opportunity of inspecting the original drawings, we are bound to do justice to the manner in which the artist, Mr. Dickinson, has transferred them to the stone; their remarkable character and form are admirably preserved, and the lithography is executed with a masterly power.

**LASSIE HERDING SHEEP.** Painted by EDWIN LANDSEER, R.A. Engraved by JOHN BURNET. Publishers GRAVES and WARMSLEY.

This is one of Landseer's remote pastorals, wherein we in vain seek for anything allusive to polite life. In a far away nook among the heathery hills, a "lassie" stands leaning against the broken acclivity, spinning simply with her fingers, and in the manner practised by maidens a thousand years before her. There is extreme ease in the position of the figure, and the limbs are, as usual, admirably rounded; but there is one incident above all others which at once marks the nation of the damsel and proclaims the close observation of the painter: that is, the manner in which the lower part of the dress is confined by the legs, which is nowhere seen as a habit, save in Scotland. Near her lie some of her flock, and a blackfaced ram, tethered by the horns, is struggling to free himself. Her dog is crouching by her side, with his ears pricked up and alive to every sound and movement; he is a meagre, lank-boned animal, following out one of Abernethy's prescriptions—living upon a little and earning it. This plate is engraved in mezzotint, with the known points of excellence which distinguish the engraver; the flesh shadows are beautifully tender and clear, and nothing in this style of Art can surpass the manner in which the fleeces of the tethered veteran and his mates are described.

**TITIAN, a novel in three volumes.** By SHELTON MACKENZIE, LL.D. BENTLEY.

This is, as the author modestly states, "an attempt" to introduce the "Art-Novel" into England; we wish that all "attempts" were equally successful. This species of story is a favourite sort of composition with our foreign brethren, and having once entered upon it, Doctor Mackenzie will doubtless draw other masters from their stately canvasses, and make them more familiar to the million by his pen-and-ink sketches; though truly the "Titian" on our table has far more the grace and softness of crayon than the wiry hardness of pen and ink. The author has been most happy in the *atmosphere* (if we may use the term) of his narrative; it is "Sunny Italy"—yet he has kept free from every thing that could render his page too glowing for English tastes. It is pure both in design and execution, sanctified by a fine and yet vigorous judgment; deep as the Doctor's reading must have been, and true and varied as are the characters he brings into appropriate action, there is nothing pedantic or over-strained in his delineations; and the character of the great master is faithfully and nobly rendered, the progress of his mind, its aspirations, its energies, its endurance, and the unboastful yet deeply felt triumphs towards the conclusion, convey hopeful and useful lessons to all who, moved by a holy ambition, choose a right path to greatness. If the tale had been more concentrated, we should have only to praise from the first page to the last. Episodes have been introduced, which, however beautiful in themselves, disturb the interest of the principal narration; doubtless for the purpose of working out into three volumes what would have been really more important in two; but this is the bookseller's plan, and it has wrought the destruction of many a work of fiction—it has only *disturbed* "Titian," but we wish Doctor Mackenzie had fought a fight in favour of a two-volume novel. We ought to be and are thankful for what we have, and we are certain that all who love to think

of the mighty in Art will appreciate the grace and feeling of Doctor Mackenzie's "Art Novel." There are some most exquisite poems scattered through the tale, far beyond what is generally met with in works of fiction, deserving of themselves all honour, and proving the poetic temperament of an author who has written from the fulness to overflowing, of his own heart.

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#### TO SUBSCRIBERS.

Our subscribers will observe that, with our journal to-day, we present to them an extra half-sheet, containing illustrations of "The Book of British Ballads." The sheet is paged with the number, but as it is necessarily detached, it will be proper to see that it is regularly delivered with it; of course, *without any extra charge*.

We shall keep the number at press until the 10th of the month, so that those who require a second copy may obtain one by order; but it will be expedient to transmit it to the publisher before that day.

The Royal Academy will open on the 7th of May; the two Societies of Painters in Water Colours will be then open. It will be our duty to notice at some length the Exhibition at the Louvre (which, with that view, we have personally visited). Moreover, in the course of next month the Cartoons will require mature consideration and extensive space in our journal.

Now, it seems to us absolutely necessary to meet this enlarged demand upon our columns. It is impossible to render anything like justice to these several exhibitions, without adopting some increased means. It is therefore our design to issue on the first of JUNE TWO NUMBERS OF THE ART-UNION, *i. e.*, Nos. 53 and 54—one of which we shall devote exclusively to THE EXHIBITIONS. We shall be compelled to make the customary charge for these two numbers—as two numbers—an arrangement of which, we believe, none of our subscribers will complain.

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ENGRAVED IN THE HIGHEST STYLE OF ART BY JOHN BURNET.

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PRIVATE PLATE, £10 10s.

THIS is the first grand historic picture which SIR DAVID WILKIE has dedicated to the achievements of the British in India; and no part of the world to which our arts and our arms have been carried presents more romantic actions, deeds of higher daring and hardihood, or associates our enterprise with a more splendid land or a more original and picturesque people. No empire so vast and so beautiful was ever acquired with so little violence or maintained with so much wisdom and liberality—or has so happily mingled mercantile enterprise and generosity with military vigour and discipline—or produced so many men gifted with that rare variety of talent which conciliates while it conquers, and consolidates while it extends. Within almost our own remembrance the Merchant Princes of London have extended their power and their influence from China to Persia, and have called into action such ruling spirits as Clive, Coote, Hastings, Wellesley, Cornwallis, Ochterlony, Malcolin, Baird, Munro, Elphinstone, and Auckland, and furnished the historian and the painter with such high achievements as the battles of Plassy and Assaye; the assaults of Seringapatam and Bhutpore; and the storming of Ghizné and Khelat; or such important and splendid scenes as Lord Auckland's diplomatic interviews with Runjeet Singh on the Sutlej, and among the temples of the Punjab. To an artist so variously gifted as Sir David Wilkie, India opens a wide field for pictorial adventure, and with a happy choice he has in the present picture selected an event in history remarkable for the overthrow and death of the last great Sultaun in Hindostan, and the full establishment of British power. It will be remembered that Tippoo, with the remains of an army with which he hoped the conquest of half of Asia, was forced back upon his capital, and perished not ingloriously in the assault commanded by that distinguished Indian officer whom he had injuriously held for years in captivity.

The scene of the picture is laid in the gateway of the inner Fort of Seringapatam; the time represented is the night succeeding the storming of the place; and the principal persons in this eastern drama are Tippoo Saib, the chiefs of his army, his son and his household, and his conqueror, Sir David Baird, with the soldiers whom he led to the assault. Much was there to excite on both sides—the animation of despair for the Sultaun and his followers, and the desire of retribution on the other part, for, every step the conquerors took over the dead and the dying, some dark and grated dungeon reminded them of the indignities to which many of them had been subjected, and the chains with which they had been loaded. The fiery tumult of the assault is over; the city is won; though some rough old soldiers of the days of Hyder Ally still hold out, and Sir David Baird, who has arrived at a place where resistance had been sternest, inquires the fate of the Sultaun. "Look for him among the dead, not the living," said one of his wounded officers; and among the dead he was accordingly found, for he was last seen at this spot animating his followers, and fighting fiercely himself. He had received a mortal wound from some unknown hand: a stern composure was stamped on his face: his splendid jacket, his embroidered and jewelled sword-belt, and richer turban were all gone. Sir David, it is said, did not behold without emotion the dead body of his great enemy, nor did he fail to observe at his feet, as he commanded it to be removed to the palace, the iron-grated door of that dungeon in which he had himself been so long immured.

This is the moment of time in which the great painter has conceived his picture; the fiery passion of the contest is abated, and the natural tenderness of man has begun to resume its influence. In the foreground Tippoo is lying, "his face to the foe," and pierced with many a wound, which the artist tastefully hides in the hesitation of his attendants to

remove his torn and bloody robe. The veteran commander or Killadar of the fortress, and several of the Sultaun's leading men, gaze on the body with eyes which attest their sorrow and anger: one of his sons, a boy, has made his way through the bloody press, and with an eastern lady—perhaps his mother—is regarding the body with deep emotion. It is a moment of silent agony, and well has the great painter expressed it; Sir David stands directing the removal of the body, and seems not to share in the anxiety of his soldiers, who eye the gloomy brows and flashing eyes of their enemies, and prepare their weapons to resist any sudden outbreak of sorrow and despair. Nothing can be finer than the look of the soldier on the right of General Baird, who, with his finger on the trigger of his musquet, calmly surveys the glittering scimitars of men who can scarcely be said to have ceased to resist; nor is the more eager look of the Highland soldier, a M'Leod of the old 71st, on the left of his countryman, the less to be admired, who, with his weapon in one hand and a torch in the other, affords both protection and light to his commander. Behind the General, the bright or dusky faces of the Company's soldiers crowd the archways, showing that it is not by European power alone that they succeed in their enterprises, while on the right of the picture the still resisting officers of the Sultaun prove that we prevail by valour as well as by wisdom.

The great actors in the drama are passed and gone; and even the scene itself—imperial Seringapatam—will soon be but a city in the historian's page and on the painter's canvas. The tide of its importance has begun to roll away; its towers are almost tenantless; the pageant of empire has moved across the Indus. "I write this," says a young officer belonging to Madras, 14th of January, 1840, "in one of Sultaun Tippoo's garden-houses, at the foot of the glacis of the Fort of Seringapatam. The walls are covered with pictures of warriors and elephants in crimson and gold, which some Malone-like European has tried to conceal under a coating of whitewash. Hyder Ally's mosque, or rather chapel, the roof of which some forty years back sounded to recitations of the Koran and the loud prayers of believers, now serves to shelter my horses during a two hours' halt. My guide through the city was an old Moosolman soldier, who entered, he said, the service of the Sultaun when twelve years old. While he told me this he pointed to his long grey beard, and gave a sort of melancholy smile. He served Tippoo till the siege, and was then appointed by 'Colonel Wellesley' to keep the keys of the palace. Forty years of neglect have destroyed all that is worth locking up; and probably in forty more there will be an end of the palace of Seringapatam. The spot where Tippoo fell is in a low, dingy-looking, archway connecting the outer with the inner Fort; and he lies buried with one of his sons in a grove of cypress trees, about a mile from the city." This picture from the pen renders more valuable and desirable the picture from the pencil and the graver.

There is a lesson, too, in this great picture, such as historical subjects seldom present, which belongs to the highest order of the moral drama. General Baird, as has been intimated, was for four years a prisoner in Mysore, and had been most cruelly treated by the Sultaun. Fourteen years afterwards the remembrance of his wrongs was strong within him, and, when the army invested Seringapatam, he claimed the right to lead the attack. During the assault the Sultaun and his former captive, now his conqueror, contended in the same street, and Tippoo fell at the door of the very dungeon where he had confined the victor.

This grand historical and national picture was painted for Lady Baird, as a visible and faithful record of one of the chief actions of her eminent husband;

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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 53.

LONDON: JUNE 1, 1843.

PRICE 1s.

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Athenæum, May 25, 1843.

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in his FINE ART DISTRIBUTION to take place on WEDNESDAY, the 25th of OCTOBER next; they are now ON VIEW

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## THE ART-UNION.



LONDON, JUNE 1, 1843.

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## SOCIETY OF PAINTERS IN WATER COLOURS.\*

GALLERY, PALL-MALL EAST.

THE thirty-ninth Exhibition of the Society of Painters in Water Colours was opened on the 1st of May. It consists of 362 works—by far the larger proportion of which are landscapes; indeed, of subject-drawings there are too few; and their absence considerably deducts from the general popularity of the collection. The two or three new selections, to fill up vacancies caused by deaths—and in one instance of retirement—have been from among professors of this branch of Art; so that a change in the character of the Gallery is not likely to take place for some time to come. The members of this Society number 25, and the associates 17. Why this invidious distinction should be made, it is difficult to guess. There can be no wise reason for it.

On entering this Gallery—a very poor one, by the way, and utterly unworthy the noble purpose to which it is devoted—one is very soon struck by the singular uniformity of merit in the works exhibited. There is scarcely one that seems greatly superior to the surrounding mass; and very few that manifest an inferiority so decided as to be at once perceptible. The collection has indeed the sober and settled air of conscious value, as if assumption and pretence were equally unnecessary and unworthy. In this department of the Arts we may at least

\* Part 54—the “Supplementary Part”—of the ART-UNION, being exclusively devoted to the Exhibition of the Royal Academy, we print in this Part our comments on the Exhibitions of the two Societies of Painters in Water Colours.

claim to hold a station where we have no rivals. Our supremacy has indeed been long acknowledged; and to the efforts of this Society we are mainly indebted that it is fully established.

No. 1. ‘Men of War in ordinary at Hamoaze,’ W. C. SMITH. The principal object in the drawing is a huge hulk apparently “shelved” like an old sailor. It conveys in a high degree the idea of massive solidity, and has in it a strong quality of the picturesque.

No. 5. ‘Composition,’ the late J. VARLEY. The main value in a work like this is that it looks like a veritable locality; so faithfully was the character of our home scenery mirrored in the mind of the artist, that every thing of this kind which he did, although nominally imaginative, was, in reality, “after nature.” The ground, in the drawing under notice, is rich and substantial, but the clouds are harsh and husky, because they have been put in by the same kind of handling as the lower parts. This mannerism pervades the style of the painter.

No. 7. ‘Como, from the Milan Road,’ T. M. RICHARDSON, jun. This is a style of subject of which we have of late years seen perhaps too much. Views of the kind, to be interesting, must therefore possess some of the claims to admiration, with which the author has invested this work, every part of which is made out with the most perfect success. Mr. Richardson is a new member, and a very valuable accession to the Society. His election was honourable to him, but the choice confers honour also on the body, whose strength he will contribute largely to uphold.

No. 8. ‘Durham, from Newton Hall,’ G. A. FRIPP. An autumn evening effect, treated with a fine feeling for the poetic. We view the distant objects through a depth of atmosphere, and the eye passes most agreeably over the entire composition.

No. 10. ‘Still Life,’ W. HUNT. The miscellaneous objects of a back-kitchen, studied with the unflinching truth which characterizes the works of this artist. The place has been scoured and set in order for him to paint; no brick floor was ever more admirably laid down.

No. 12. ‘A Village in Westmoreland,’ P. DE WINT. All beautiful, as is this picture, we have seen others by the same hand yet more pleasing. Every thing is subservient to a group of trees, which is put in with an astonishing power and mastery of touch.

No. 16. ‘View over the Weald of Sussex, near Buxted, the South Downs in the distance,’ COPLEY FIELDING. This is a small drawing most sparingly tinted, but managed with inimitable sweetness.

No. 17. ‘The Scrutiny in Don Quixote’s Library, by the Curate and the Barber,’ J. M. WRIGHT. The figures here are extremely well posed, and very powerful in expression; yet, excellent as the substance of the work is, it would have been improved by being a little more Spanish. And again, the eye is not readily led from figure to figure.

No. 20. ‘Greenwich Hospital, from the Marshes,’ W. C. SMITH. The near part of the picture is a sedge pool in which a boy is wading. The water is beautifully transparent, and the distance sweetly painted, forming altogether a simple but exquisite drawing.

No. 21. ‘Brig and Fishing Boats off St. Valery, Coast of Normandy,’ C. BENTLEY. One of those marine pictures which suppose the spectator to be afloat. Various incidents are here forcibly painted; a passing cloud is the precursor of a rising squall, for which the boat is preparing by getting as speedily as possible “under snug canvas.” The water is painted with the usual excellence of this artist.

No. 22. ‘South View of Bolton Abbey, Yorkshire,’ COPLEY FIELDING. A favourite subject with this painter. It is a small pic-

ture, remarkable for the mellowness of its tones, and in the truthful contrasts shown by the nearer and remoter objects.

No. 35. ‘Durham,’ G. A. FRIPP. This work is the result of great care and labour; the object has been to produce a shadowless sunshine, or at least an effect with the shadows scarcely marked, and the consequence in this case is an approach to insipidity. Some of the lower parts of the drawing are exquisitely pencilled and coloured, but the tone of the castle and other buildings is offensively purple.

No. 36. ‘Morning of the 12th of August,’ FREDERICK TAYLOR. This is a sporting picture, the subject of which is “unkennelling for the moors.” The figures and animals are portraits, and they are arranged in a manner the most skilful to aid and relieve each other. It ranks among the best pictures of the kind we have seen.

No. 39. ‘View from the Ramparts of Dover Castle,’ W. C. SMITH. Apparently the descent into the town. The near ground of the picture is entirely thrown into rich shadow, and is made very skilfully to throw off a clear sky.

No. 49. ‘Snowdon, from near Capel Cŵg,’ COPLEY FIELDING. He is worthy of the highest honour who is thus loud in praise of old friends. It is Snowdon and such as Snowdon that have made a host of the best of our water-colour painters. Snowdon is the Falstaff of water-colour Art: few succeed with him, though all, according to the Persian proverb, “take a pull at his beard.” Nothing can exceed the loveliness of this scene; here is no faltering by the way; no abuse of colour or substitution of it for imbecility in effect; no hesitation of touch. Snowdon we may say is an oft-repeated lesson, but never comes it too often when said or sung in poetry like this.

No. 53. ‘An Interior,’ W. HUNT. A chamber with one of the highly-wrought chimney-screens of the sixteenth century. A maiden is reading by the fire. It is a beautiful and a valuable drawing.

No. 54. ‘Sands at Rhyl, North Wales,’ D. COX. A class of subjects in which this artist excels. The beauty of the work is, however, impaired by the confused nature of the sky. It is, we presume, an experiment, for something is wanting to the keeping.

No. 58. ‘A Lane Scene,’ P. DE WINT. The uncompromising treatment of this composition is remarkable; every object is put down to the tone and substance of reality, in a manner which none but a master could attempt. It is one of the pictures that seem to have been put together, and rendered almost tangibly visible in the mind of the artist, before transferred to the paper.

No. 61. ‘Ulswater, from Gowbarrow Park,’ T. M. RICHARDSON, jun. The lake occupies the middle distance, and beyond it are the remote hills, nearly excluding the sky. The work is highly finished, and the tones are blended with the utmost suavity.

No. 62. ‘Munich,’ S. PROUT. A scene truly after the hearts of the admirers of Prout. It is a market, crowded with figures disposed with all the decision of long ago. The drawing is of considerable size, and abundantly elaborate; the soft and varied colouring of the figures, and the admirable management of the not very picturesque buildings, render the work the more estimable in proportion to the stubbornness of the materials. The friends of Mr. Prout—they are very numerous—and the admirers of his genius—the list might include all who appreciate truth and excellence in Art—will rejoice to meet their favourite in his vigour, year after year, still the veritable master, mingling judicious instruction with exceeding delight.

No. 65. ‘Citadel at Plymouth, Mount Batten and Catwater in the distance,’ W. CALLOW. The shadows here are somewhat timid and



sharp; the water is too blue, but the land objects are coloured with much propriety.

No. 74. 'Fruit,' V. BARTHOLOMEW. These are selected from among the patricians of the vegetable category—a pine, grapes, and sunny peaches, so alluringly painted that the picture ought not to have been hung before the fruit was in season.

No. 75. 'The Gap of Dunloe,' W. EVANS. This drawing has the appearance of repeated pencilling, but, withal, the artist has maintained breadth—a rare success under such circumstances. The work is beautiful, and highly effective.

No. 76. 'Interior of the Drawing-room, Bramhall Hall, Cheshire,' JOSEPH NASH. This gentleman stands alone in the general success with which he has cultivated this department of Art; all his halls and drawing-rooms are of surpassing execution. A lady is here seated reading to an ancient cavalier, both habited in character with the taste of the apartment.

No. 86. 'View on the Severn,' P. DE WINT. A most literal translation from nature; the same skilful and daring manner of dealing with his objects which we have already admired. How rarely do we see such unqualified imitation of locality in effect and colour!

No. 91. 'Ehrenbreitstein,' H. GASTINEAU. The famous stronghold rises, of course, the principal object in the composition, which is brought forward with a most judicious mingling of cool and warm tints. The near objects are bold and substantial, and contribute mainly to keep in their places the other constituents of the picture.

No. 93. 'Verona, from the Old Bridge,' W. CALLOW. The view is happily selected, and composes altogether most gracefully, but the water is of a very distempered hue, and thus could not yield the blue shadow thrown over it. Some of the items of the higher part of the work are put in with so much strength as to be spots in the picture.

No. 98. 'Love Birds,' O. OAKLEY. Two maidens looking at a brace of love birds. The figures have the appearance of portraiture—they are very sweetly pictured.

No. 100. 'Ferry at Medenham, on the Thames,' G. A. FRIPP. This drawing displays great power, and perfect command of the materials of composition. It is throughout distinguished by a delightful freshness and repose.

No. 101. 'Granville, coast of Brittany,' C. BENTLEY. We see of Granville only some of those old and picturesque houses which abound in the northern departments of France. A storm clearing off the sea is most forcibly described by the contrast of the dark and heavy clouds with the tranquil sky which they are unveiling.

No. 105. 'A Poet,' W. HUNT. A boy versifying by the light of a stable lantern. He seems to "want a hero," or it may be he is only puzzled for a rhyme. It is equal to the best things of the kind by the artist, who, by the way, affords an extraordinary example of what may be done with one idea.

No. 109. 'The Folkestone Cliffs, looking towards Dover,' COPLEY FIELDING. The components of this drawing are of the simplest kind. We look from the cliffs upon the sea below, and thence again round the rocks which enclose the little bay; the charm of the picture is the glorious sun, and the effect one of the most difficult in nature to paint—the sunbeams partially obscured by the morning mist. This qualified light is spread over every object with a constancy of purpose which has produced a most superb work of Art.

No. 113. 'An Oat Field,' P. DE WINT. This drawing, although low in colour, is, as usual, masculine to a degree in touch and tone. The day is cloudy, and shadows are fitting over the ground.

No. 120. 'Hayward's Heath, Sussex,' FREDERICK NASH. A group of trees put in with a firm and crisp touch. The sky has the appearance of wind, but the lower parts of the work are in repose.

No. 122. 'View on the Derwent, Derbyshire,' P. DE WINT. Very faithful to the known style of the author. Cattle are fording the river—on the banks are trees, which throw down strong shadows. The foliage is a little woolly in parts.

No. 123. 'Scene from "Peveril of the Peak,"' G. CATERMOLE. The armoury in the Tower forms the subject of this sketch, although the main point is supposed to be an incident from the novel—the recognition by the King of "his old friend Major Coleby." This is indeed a drawing for the closet of the antiquary: the living figures look pigmies, surrounded as they are by those steel pots and robust iron jerkins, and overtopped by full tilting and battle suits of plate armour, mounted on barbed steeds. This drawing has never been surpassed in its style; it might, we think, have been aided by giving something more of character and expression to the countenance of the bad man and worse king—"who never said a foolish thing, and never did a wise one."

No. 129. 'St. Andrew's, Fifeshire,' H. GASTINEAU. This is a brilliant little drawing, and remarkably striking from the manner in which the author approaches the fugitive effects of an unsettled day. The ancient city is seen across a little bay, as it stretches into the sea.

No. 133. 'Bolsover Castle, Derbyshire,' D. COX. The sky is cloudy and lowering, an aspect with which the entire character of the scene is in perfect keeping. The castle is removed to a distance, and seen beyond a group of rugged trees. The whole is freely but firmly pencilled with one undeviating purpose, that of investing wild and romantic scenery with a character most fitted to render it impressive.

No. 134. 'Vale of Llanrwst, from Roe, North Wales,' C. BENTLEY. In the near part of the drawing is a corn-field, over which we look up a vale, closed by a distance which, for sweetness and serenity, cannot be surpassed. The foreground is clouded, and the shadows flit thence up the valley from crag to crag in a manner only to be shown by one who has the finest apprehension of such appearances.

No. 136. 'Arch of Constantine, Rome,' S. PROUT. A remarkable characteristic of this drawing is its weight and solidity; the lower part is in shadow, and the higher portion rises against a thinly-coloured sky.

No. 138. 'Hamilton, of Bothwellhaugh,' G. CATERMOLE. He stands in a corridor grasping a pistol, and looking down through a mulioned window; the figure is equipped in the plate-armour of the sixteenth century, and shows great caution and determination.

No. 142. 'Entrance to the Gap at Dunloe,' W. A. NESFIELD. This view is constituted of features that tell well in a picture, but here they are somewhat too much cut up to be shown to the best advantage.

No. 143. 'The Chapter House,' G. CATERMOLE. A hall, with some monks in council over matters of common import to the community; behind them rises a richly-carved screen, and at the fire sits one who may pass for the abbot. About the essentially-romantic drawings of this artist there is a dreamy quality, which is more intensely felt than easily described: we acknowledge everything he does as of, and appertaining to, humanity. His manner of circumstancing persons and depicting places is such as may have been observed by most individuals once or twice, but not more, during a lifetime. Such recollections are not to be effaced, and these it is that hallow to us the romance of such works.

No. 146. 'Portico di Ottavia, Rome,' S.

PROUT. A fragment of classic architecture; with more colour than is usual in the small pictures by the same hand.

No. 161. 'On the Thames, at Wargrave,' G. A. FRIPP. An expanse of water occupies the lower part of the picture, which, as rising to distance, is surrounded by trees: the colour throughout is extremely well distributed, and the prominent parts are substantially painted.

No. 162. 'View from Tilgate Forest, over the Weald of Sussex,' COPLEY FIELDING; and No. 163. 'Ben Venue—the Trossacks, and Ben An, over Loch Achray, West Highlands, by the same. These two works are so different in feeling that, on a slight examination, they do not appear to be by the same hand. In the former picture we look from a forest foreground over a wooded distance—the trees are strongly marked, the foreground is gloomy, and the entire aspect is sombre; the latter is distinguished by the harmonious play of the brightest colours: the mountains are blazing with the torrid light of the sun, the warmth of which is brought down, tempered by shadow and cooler colour, till the tints are again forced in the near parts. Such severity on the one hand, and brilliancy on the other, are very rarely witnessed.

No. 165. 'On the Thames,' W. EVANS. The near ground broken up by a lock, of which the artist has availed himself as a prominent and valuable feature of his picture. The trees are admirably painted, and seem to yield to the wind, and throughout the entire composition a most harmonious distribution of colour prevails.

No. 166. 'Stubble Field, with Gleaners,' D. COX. Nothing in truth but a stubble-field, broken only by the figures. The sky is of great beauty, charged with gathering clouds of varied tints. It is extremely difficult to give interest to such a subject.

No. 162. 'The Syren's Turret,' G. CATERMOLE. This is a small but very remarkable drawing. The turret is the conspicuous feature of the composition: at its base is a moat, on which is a gallant in a boat, who is about to be shot at by two figures lurking behind the bank.

No. 167. 'Too Late for Church—scene from the "Vicar of Wakefield,"' FREDERICK TAYLOR. This scene will be remembered as that in which the family of Primrose, being desirous of impressing their neighbours with a sense of their growing importance, resolve to go to church on horseback instead of walking as heretofore. The precise moment is that at which the horses refuse to proceed, and the vicar, returning from church, discovers his wife and daughters in the depth of their mortification. The passage has been admirably read; the artist touches with effect the vulnerable points of the ladies, and successfully follows out the dry wit of the author.

No. 168. 'Azaleas,' V. BARTHOLOMEW. They are in a little *bocale* of porcelaine, and present a variety of the most beautiful hues, laid in with the utmost mastery.

No. 173. 'The Confession,' J. WM. WRIGHT. Portraits of two ladies, the subject of whose discourse is clearly an affair of the affections. The figures are carefully drawn and naturally posed.

No. 177. 'Hospital of the Grimsel and Lake of the Kleinssee, Switzerland,' W. CALLOW. The hospital is a low building, in the middle distance; beyond it rises two cliffs, between which is seen a tract of snow-covered eminences, which, with their white glare, impair the general effect.

No. 182. 'Hay Barges, &c., Mouth of the Medway,' C. BENTLEY. A stiff breeze is stirring in this composition, the water is accordingly much agitated. A boat, containing several figures, is pulling from the spectator; and upon this feature of the picture the artist has lavished all his wealth of colour.

No. 190. 'An Interior,' W. HUNT. A cabinet, with an antique chair and other characteristic furniture; the whole made out with that patient finish which marks the interiors of this painter.

No. 191. 'Bala Lake, North Wales,' T. M. RICHARDSON, jun. This is a most beautiful production. It is rich and high in colour, but the hues are most skilfully balanced and harmonized; on the left is an effective group of trees, which clear up all around them, and thence the eye is led to the distant hills which break the sky.

No. 195. 'Lismore, from the Fishery,' W. EVANS. Lismore stands upon a wooded eminence overhanging the river, which, winding down the near parts of the picture, opens into the "Fishery," where is seen a figure with a rod, and near him a few heavy salmon; a rainy sky is thrown over the whole, which is marked by a peculiar decision of manner.

No. 196. 'Interior at Southam, Gloucestershire—seat of the Right Hon. Lord Ellenborough,' JOSEPH NASH. A spacious room, with an ornamented ceiling and a fire-place, carved with extraordinary *finesse*: a cavalier is sleeping by the fire.

No. 201. 'The Plains of Marathon,' the late J. VARLEY. We here look towards Uboa from the tumulus of the Greeks and Persians. This is undoubtedly one of the best of the latter works of this artist. There is a great denial of colour, which, in conjunction with the grave treatment of the subject, has invested it with an impressive and solemn interest not otherwise attainable.

No. 204. 'Distant View of Exeter,' W. CALLOW. Exeter is seen upon a distant eminence, below which is visible at intervals the river winding through the meadows of the middle distance; the foreground is broken and irregular, circumstances which the artist has made to contribute advantageously to the picture, which is in every part freely pencilled and most naturally coloured.

No. 212. 'Caterina Cornaro's Chamber, Palazzo Cornaro, Venice,' LUKE PRICE. One of many striking, beautiful, and interesting works—results of a long residence in the sea-city.

No. 220. 'Street in Bologna, looking towards the Piazza,' W. CALLOW. This is a work of great power. It is minutely finished without injury to the breadth. The objects, although commonplace, are brought out in a manner to render them imposing and even grand.

No. 221. 'A Carnival at Venice,' J. STEPHANOFF. The crowd of masques are for the most part assembled on the stairs of a landing-place on one of the canals. The time is evening, and the dusky buildings at the end of the street tell forcibly against the pure but darkening sky. The throng is finely diversified in colour and character.

No. 228. 'Interior of a Norman Church,' FREDERICK NASH. This may be very like the place, and the artist has made the most of it; it is still, however, rather an architectural than a picturesque drawing.

No. 229. 'On the Road between Keswick and Ambleside,' J. M. RICHARDSON, jun. The main effect of this drawing is striking and natural. It is a sunset, and the materials are rocks and crags laid in with a diversity of colour more rich than harmonious.

No. 234. 'On Stainmoor, Yorkshire,' J. M. RICHARDSON, jun. A small but very beautiful piece of moor scenery, seen under a clouded effect, and with a dark and rainy distance.

No. 256. 'Vessels at the Nore in Shoal Water,' W. C. SMITH. A rolling sea is here going in upon the coast with every plain indication of equally weather; the horizon is dark, with rain, though the sky overhead is breaking into light. The whole is finely told, and the water does justice to the reputation of the artist.

thNo. 259. 'On the Grand Canal, Venice, from e Dogana,' W. CALLOW. An infinity of labour has been bestowed on this picture; but it comes forward under most disadvantageous comparisons, since the subject has been treated by the most eminent artists of our time.

No. 269. 'Ce n'est que le premier pas qui coûte,' F. STONE. A charming picture of two figures, managed with all the grace and truth for which the painter is famed. A youth and a maiden are standing at a door, both evidently much embarrassed as to the manner of breaking the ice. The confusion on the one side and blushing difficulty on the other are admirably told.

No. 270. 'Lancaster Sands—Morning,' D. COX. The sky and plain of sand are bright and sunny, the latter dotted with figures. We have many similar scenes by this artist painted with perfect success.

No. 273. 'Damsons, &c.,' W. HUNT. Beautifully coloured, and rich with the bloom peculiar to the fruit.

No. 275. 'Byron's Room—Palazzo Mocenigo, Venice,' L. PRICE. This is no doubt like the place, but the colour does not appear natural, or gaudiness has been mistaken for richness; the value of red and gilding seems neutralized when spread over the paper thus in one glare of high light.

No. 277. 'Juliet and Nurse,' J. M. WRIGHT. This is the scene in which the nurse wakes Juliet. The colouring is characterized by perfect harmony, but the figures are too English for Verona.

No. 280. 'The Shadow on the Wall,' W. HUNT. A boy is here asleep, and a strong light falls upon his face, and, being intercepted by his head, throws a shadow on the wall. It is most forcibly and beautifully painted.

No. 302. 'Milton dictating to his Daughters,' JOSEPH NASH. Much care has been bestowed upon this picture, but it resembles too strongly others of the same subject that have gone before it. It is much to be regretted when an artist exposes himself to the question of originality of composition, although it sometimes occurs that similarities will fall out most unaccountably.

No. 310. 'Study of Gipsies,' O. OAKLEY. These figures look like portraits. They have the formality of this class of Art, and what conduces to this appearance is that they are rather busied with the spectator than with each other.

No. 314. \* \* \* FREDERICK TAYLER. A forester bearing a buck upon his shoulders. It is a half-length figure, and reminds us of Rubens's portrait of himself, with the buck on his shoulders.

No. 324. 'A Shrimper,' O. OAKLEY. A boy seated on a rock on the shore. The figure is most carefully studied from nature, and comes well out from a light background of sea and sky. The work is, indeed, worthy of all praise, as one of the truest and most agreeable contributions to the gallery.

No. 333. 'After the second Battle of Newbury,' G. CATTERMOLE. This is a night scene, representing Donnington Castle, "where the King lay, and all the army about him." The near parts of the picture are thronged with figures, accoutrements, guns, and ammunition waggons; beyond rises the castle, from the windows of which issues a strong light. It is an extraordinary picture, and would alone make a reputation.

No. 340. 'Vessel unloading,' FREDERICK NASH. A small and slight, but very forcible, drawing. The vessel is high and dry on the sands, and stands in strong relief against the lighter distance.

No. 341. 'Tuning,' J. WM. WRIGHT. A lady standing tuning a mandoline. It is evidently a portrait, but managed with peculiar grace and elegance. The figure is closed by curtains very effectively disposed.

No. 353. 'Killin, Scotland,' J. D. HARDING.

The substance of this composition is a river winding its course among rocks, and bordered by picturesque trees, which especially mark the power of the author. The drawing of the trunks and branches is unequalled in this part of landscape composition. The foliage is singularly fresh and luxuriant, and the other components are put in with that vigour of touch which only can be acquired by lengthened experience. It is the work of a great master—a work that may be classed at the head of "its order."

The Exhibition consists of 362 works; and although we have devoted greater space than usual, we are compelled to leave unnoticed many of high merit. Indeed, it is scarcely too much to say, the gallery does not contain a single work that is not creditable to British Art.

#### NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

GALLERY, 53, PAUL MALL.

THE ninth annual exhibition of this Society was opened on the 1st of May. It manifests considerable improvement, generally. Some younger members have added largely to its strength; the older keep their ground; and there is unquestionable evidence of a resolve to labour so as to secure a continuance of that public approval, under the influence of which it has so markedly progressed. The members now number FORTY-EIGHT; and as sound judgment has been manifested in all recent elections, and there appears to be a proper anxiety to be on the watch for fresh talent, we may anticipate an increase of merit and "high desert" from year to year. Those who were familiar with the Society, during its early existence, will feel peculiar gratification in bearing testimony to the *prudence* of its course. It has never advanced extraordinary claims to public patronage; the commencement of its career was unostentatious; it struggled through adverse circumstances, meekly and modestly; at no period did it assume a character of rivalry; there was neither pretence nor affectation in any of its proceedings; and it has won its "golden opinions" by sheer industry and actual merit. Few societies have been better conducted; few have laboured more harmoniously; and the credit due to its officers we willingly accord. It has now assumed a high position; success will not, we hope, tempt it out of the right path. In some departments of the art of painting in water-colours the excellence of its members will be universally admitted; they bear in mind their duty to form an exhibition that shall be interesting and attractive to the public as well as satisfactory to the critic; the result of their combined efforts has been to produce a collection extensively and deservedly popular.\*

No. 3. 'Chateau of William de la Marck on the Banks of the Ambleve,' R. K. PENSON. This work exhibits in its treatment the utmost liberality, approaching even to grandeur. The chateau stands precisely upon such a site as would commend itself to a man like "him of the boar's-head cowl." The huge pines which tower above the spectator diminish the value of objects in the distance. The work is faulty as to its coldness of tone, and the extreme looseness of manner which marks some parts of it; but, as a whole, it is a production of very considerable merit.

No. 6. 'Antiquities of Xanthus—a Composition,' J. W. ARCHER. This is too literally a

\* We presume to hint the wisdom of a junction between the "old" Society and the "new," and have reason to think the object not difficult of achievement. There are many reasons in its favour, and none, as far as we can see, against it. A proper gallery might then be erected, in the place of two poor and confined chambers; and the Art would at once be placed on a higher footing than it has yet occupied.

composition to induce any idea of its reality, for the rich confusion of these forsaken marbles suggests that they have been posed for painting—they have fallen too gracefully. The picture is a good one of its kind, but not of a class likely to be prized.

No. 7. 'Arabs of the Bishareen Desert,' HENRY WARREN. An Arab family are perishing in the arid waste for want of water; the mother has surmounted the heap of stones which serves to shelter them, and is announcing the approach of the thunder-cloud that will bring rain and consequent relief. It is a beautiful conception, arranged with very considerable skill, and full of touching pathos. Mr. Warren has manifested great ability by the production of pictures of eastern character; and very great industry also; for it is well known that, although peculiarly accurate and happy in the scenes and persons he depicts, he is familiar with them only through books, conversations, and studies.

No. 19. 'The Vicar of Wakefield taken to Gaol,' JOHN ABSOLON. The *de profundis* of the Primrose family has been seldom more effectively painted than in this composition—which is body and soul "steeped" in the simple pathos of Goldsmith's history. We recognise in the principal figure an accurate summing up of the character of the Vicar, in whom is portrayed all Christian humility. The great charm of this picture is an entire absence of dramatic alloy.

No. 29. 'Near Dorchester,' JAMES FAHEY. This subject is well translated from nature; it contains a striking effect of rain: such incidents brought forward thus successfully cannot be otherwise than pleasing.

No. 30. 'Cromwell and Ireton intercepting a Letter of Charles I.,' L. HAGHE. This is the story of the letter which was taken from the saddle at the Blue Boar, in Holborn. At this time Cromwell was about forty-eight years of age; he however, allowing for his being a trifle war-begone, looks older. He has read the letter, which he yet holds before him, and has, in a moment of deep and anxious thought, raised his eye from it, as inwardly resolving the King's fate. The artist has amply succeeded in investing this figure with an interest that would distinguish it among a thousand—he wears the buff-coat and gorget, and is equipped and girt up for another Naseby.

No. 36. 'Vase of Roses,' Mrs. HARRISON. These roses would call from us an apostrophic verse of Herrick. The flowers and other botanical studies of this lady are the productions of an enthusiasm but seldom thrown into this department of Art. The texture is rendered with extreme delicacy, the perfection of imitative art. Mrs. Harrison maintains a foremost rank in this beautiful and peculiarly feminine department of the profession. Her works are universally appreciated for their delicacy and entire excellence.

No. 37. 'An English Pastoral,' HENRY JUTSUM. A group of trees, before which lies a mirror of standing water framed in sedges. This is all; and what there is of it is given with becoming sweetness: the foliage is fresh, and is broken with the best judgment.

No. 44. 'Scene on the Avon, near Bath,' AARON PENLEY. The river is here nothing but a shallow brook—the resort of cows, which are even now luxuriating mid-stream up to the knees. The boast of the picture is two pollard willows, bearing everywhere marks of the utmost care in the dressing of the foliage, which is too flat in colour.

No. 46. 'The Council of Quacks,' C. H. WEIGALL. A small picture; the subject an assemblage of ducks, each member of which is characterised in a manner to do abundant credit to the ornithology of the author.

No. 63. 'Hollyhocks,' Mrs. HARRISON. This flower has no hold of our affections; it is not

suggestive of any absorbing reminiscences; it is never the *mignonne* of the bouquet or the button-hole; but here, without its gaunt stalk, it is yet beautiful.

No. 73. 'Scene in North Devon,' H. BRIGHT. The substance of the composition is a cottage, backed by trees, and the scene closed in by high land. This artist seems to be losing that breadth of manner which constituted a principal beauty in his works. The objects in this drawing are finely made out, but the whole is distinguished by that excessive coldness which chills the beauty of his minor productions. Certain passages of the work are most deliciously wrought out, but the original style is vitiated by finish.

No. 82. \* \* \*, JOHN ABSOLON. This is a scene from "Paul and Virginia"—that in which the two children intercede with the slave-owner for the pardon of the runaway negro. How emphatically soever such a narration may be managed, it is still an ill-selected subject. The innocent children and the trembling slave are strongly drawn; but the cool braggartism of the planter marks rather the American than the French slave-owner. Excellent as are some parts of the work, they are not sufficient to redeem the subject.

No. 90. \* \* \*, F. W. TOPHAM. A story from "The Deserted Village,"—descriptive of the distress of a family quitting "Sweet Auburn," their home, and hearth. The work is conceived and executed in a spirit closely akin to that in which Goldsmith wrote. The day is clouded, like the fortunes of the emigrants; and their village is no longer the place "Where health and plenty cheered the labouring swain." The picture is everywhere eloquent in allusion to the beauties of the poem. It may stand among the finest productions of its class. It will, indeed, place the comparatively "new" artist in the foremost rank of his profession, and secure for him its highest honours. He evidently thinks and feels; has studied nature attentively and accurately in reference not alone to its external effects, but to the higher emotions that sway and control the human heart.

No. 97. 'View of the Remains of Knaresborough Castle,' H. P. RIVIERE. The remnant of the fortress stands upon a brow of land, and, with its site, is well drawn and coloured; but the foliage of the opposite woods is exaggerated into deep blue, the abuse of which, as here shown, is more conspicuous than the mismanagement of any other. The trees are otherwise extremely well dealt with—they are luxuriant and full masses, perfectly natural.

No. 98. \* \* \*, G. HOWSE. This has no title, though it looks sufficiently like a genuine locality to have one. The scene smacks somewhat of the Rhenish; the items are those usually constituting river-side views—boats and floating logs of wood, with appropriate figures and buildings; the water is deep and flowing, and the whole is most harmoniously coloured.\*

No. 106. 'Grange Borrowdale, Cumberland,' H. P. RIVIERE. A rocky scene, threaded by a brawling rivulet—a valuable snatch of picturesque nature. There is perhaps too much gray in the picture, and the rocks in parts look rather woolly; but these defects are counterbalanced by many beauties.

No. 106. 'Christ's Sermon,' HENRY WARREN. This composition claims for its source a lofty aspiration of that kind which has stimulated to the most transcendent efforts in high Art. The Saviour is preaching, surrounded by his disciples, and "a great multitude of people out of all Judea and Jerusalem." The arrangement of the materials composing the work have cost

\* We take this opportunity of entering our protest against an increasing custom—a custom of giving no title to a picture, but marking it in the catalogue by a series of stars—\* \* \*. The evil occurs in no fewer than fourteen cases in this catalogue of the New Water-Colour Society. A minute's reflection will show the folly of the system.

the author as much labour as the actual execution, and it is worthy of a more lengthened consideration than we can here give it. With the artist it has been a chief object to make out a strong and reciprocal intelligence between Christ and his audience, and to give abundant variety of character. Both of these he has attained—with qualified success. The figure of the Saviour might with better effect have been more substantial—the *spiritualization* of the figure degenerates into thinness. A default in the arrangement is the equalised line of heads—those of the disciples on the left; and we ought now to know enough of truth to adhere no longer to the fallacy of Greek draperies in such pictures as this—which, nevertheless, does infinite honour to its author as being of an excellence rarely surpassed. If Mr. Warren does not completely reach our notions of what the subject might be, who is there in modern Art who *could* realize our conceptions of the scene and its sublime character? There is but one living artist who could do this effectually; and, perhaps, after him, there are none who could draw more closely to it than Mr. Warren has done.

No. 117. 'Water Mill on the Lyd, Devonshire,' W. OLIVER. This is a triumph of finish; but the unity of the composition is destroyed by elaboration. The artist has celebrated every leaf of his foliage. The picture is distinguished by much beauty, but the eye is fretted by the general treatment.

No. 119. 'Vallombrosa, near Florence,' J. F. D'EOVILLE. The foreground materials of this landscape are richly and substantially painted. The time is evening, which is closing in with unbroken repose. The substance of the composition resembles the country very much in character.

No. 126. 'Billingsgate—first Day of Oysters—early Morning,' E. DUNCAN. Billingsgate is here veiled in sail-cloth and cordage. It is only on close inspection that the famous *locale* becomes recognisable. The oysters seem abandoned to a furious onslaught; the countless boats are boarded by crowds of all hues. The business of such a morning, if it be so busy as this, is well described.

No. 133. 'Peace,' JOS. J. JENKINS. This epigrammatic title refers to a picture of depth and pathos scarcely surpassed in Art. 'Peace' has brought back to his home an old soldier, whose adust features tell of hard service in a hotter climate than ours. He has reached the dwelling of a comrade who has been killed in battle, and has laid before the young widow the watch and some other trifles intrusted to him, while announcing to her the sad news that she is a widow. The argument is aided by every component thrown into the work, and is strikingly characterized by the exceeding force and perspicuity of its narrative; in short, in its style, it has hardly been excelled. The story is communicated with a mingling of grandeur and simplicity; the interest of high tragedy is given to the common incident of a humble cottage. The features are full of character—the character of truth—in nothing exaggerated. In execution, the work possesses vast merit. It is laboured to a degree—yet not so that the labour bestowed upon it is too suddenly apparent. The picture is a *chef d'œuvre* of the English school of water-colours; and gives assurance that another great artist is among us.

No. 146. 'Cattle—Evening,' C. WEIGALL. It is evening, and the cattle are returning home, and about to enter the village. The artist is eminently successful in describing a scene of rustic quietude, and this without the tameness which so often attends this style of subject.

No. 149. 'On the Sands—Boulogne-sur-Mer,' JOS. J. JENKINS. A group of three female shrimpers form here a most graceful and interesting drawing. The figures are coloured with infinite sweetness, and are opposed with the best effect to a clear sky.

No. 163. 'Torrent of the Basan Valley,' W. OLIVER. Throughout this drawing the utmost propriety prevails, save in the colour of the distant objects, which is too cold. The threatening clouds have settled on the cliffs in accordance with the gloom thrown over the whole.

No. 164. 'The Faries' Favourite,' Jos. J. JENKINS. A maiden is sleeping by the fireside, while a busy company of fays, presided over by Titania, are bearing a share of the household cares. Some ply the bellows, obedient to which the fire is blazing on the hearth, while other similar offices are committed to others. The sleeping figure comes in strong relief from the wall, and the circumstances of the drawing remind us of the brownie and fairy legends of Scotland and Ireland. It is a work of great ability; bearing out our belief in the high fame of the painter.

No. 165. 'Sands at Hastings—Sunset,' Geo. B. CAMPION. Everything in this drawing is kept up to a high tone, light and air being the aim of the artist. The position of the sun would have justified even more colour and less light.

No. 170. 'Looking down the Valley of Dolwyddelan, North Wales,' THOS. LINDSAY. A remarkable view, closed on the left by a high back of rocks, which is skilfully drawn and coloured throughout its extent. The shadows are judiciously thrown in, although in parts too strong. The near objects and figures are substantial and appropriate.

No. 171. 'Mill-dam and Stream, near Llan-nion, Brittany,' WILLIAM OLIVER. This work is pure and brilliant to a degree; the sky, distant trees, and group of figures, are put in with a masterly hand, but the water, with its filmy surface, deserves especial praise.

No. 178. 'Fishing Boats in the Semoi,' R. K. PENSON. The fishing-boats form but an insignificant part of the picture, the force of which lies in the very strong opposition of a group of trees to a light sky. There is an attempt at grandeur of effect, partially successful; the great fault, however, of the production is the excessive deadness of the shadows: they are heavy, opaque, and black to the last degree.

No. 179. 'North Sunderland Fishermen rendering Assistance after a Squall,' THOS. S. ROBINS. A vessel seems to have grounded close in shore, and the sea, still under the lash of the furious wind, is breaching over her. The fishermen are approaching in a boat; the tail of the squall is passing over the land, followed by a train of driving clouds. This is all very beautifully described, and the water would be the perfection of art were it not too near the coast to be so clear.

No. 180. 'A Vase of Flowers,' Mrs. MARGRETT. Exquisitely beautiful—as perfect a transcript of nature as Art can produce: the group is arranged with the nicest skill, and the execution is very near perfection.

No. 182. 'Sunset—Wimbledon Common,' H. MAPLESTONE. This is one of the most impressive descriptions of a sunset we have ever seen. The materials are the simplest imaginable; in short, Wimbledon Common, crisp with the wild and luxuriant herbage of summer, in opposition to the bright and immortal hues of the declining sun. An "elegiac twilight" is already on the heath, rendering value for value to the pure sky.

No. 203. 'View of Edinburgh from the Calton Hill,' T. M. RICHARDSON. The very title suggests an idea of labour almost without end. We look down from the Calton on a tracery of streets, opening only here and there, amid numberless houses, towering over which, near the middle of the picture, is, of course, the Castle. All must laud the diligence with which this drawing has been brought to its successful termination. It is highly valuable as a faithful view of the capital of Scotland. Indeed, it may

almost be regarded as "a key" to it; for it comprises all the objects most interesting in association with the city. We cannot call to mind a more successful example of a vast congregation of houses rendered picturesque. The "likeness" is admirable and striking; every point to which the eye is directed will be recognised by those who are familiar with the original; both the skilful hand and the judicious mind have gone over the subject—and the result is a beautiful and most attractive picture. The work is, indeed, essentially a work of genius—of difficulties completely overcome. Mr. Richardson is, we believe, a provincial artist, and his son, also an accomplished painter, has been recently elected a member of the senior society. They do honour to their native town of Newcastle-on-Tyne—a town that has contributed many other great men to the Arts.

No. 211. 'Brook Scene, near Rokeby,' J. M. YOUNGMAN. A tree, with some ducks, a running brook, and appropriate accessories, drawn and coloured with perfect mastery. The objects have that appearance of reality which suggests the idea of having been studied on the spot; at least, the treatment of the whole is true to nature. The artist, who is, we believe, a new member, is a valuable accession to the Society.

No. 215. 'Fair Day—an English Scene,' C. H. WEIGALL. This scene is constituted of such objects as can be thrown into such a composition with the best effect, and the interest and character are well supported throughout every part of the work.

No. 216. 'Winterton Church and Light-house,' G. S. SHEPHERD. A clever and agreeable, and, we feel assured, accurate copy of a striking scene, by an artist whose adherence to truth has been always staunch.

No. 225. 'Water Mill at Ambleside,' T. M. RICHARDSON, sen. A singular contrast to the large and full work we have been describing; yet one of almost equal merit. Here we have fine and truthful nature, copied with purity and truth.

No. 234. 'St. Paul's from the Surrey side of the Thames,' G. DUNGEON. A work, of course, involving an immensity of mechanical labour. Everybody has seen nearly the same view under every aspect. This takes a high rank among similar productions.

No. 235. 'Blowing Cold,' E. H. WEHNERT. Lafontaine's fable of "Le Satyre et le Passant" affords the subject of this drawing. "Le passant," a heavily booted and spurred galliard, sits blowing his soup cold in the hut of his satyr host; who, incensed at his thus "blowing cold," bids him "reprendre son chemin!" Now this fable literally rendered is a perfect mistake; its richness and pith lie in its allusions and associations. Lafontaine never contemplated so simple a reading as this. The treatment is a fallacy throughout.

No. 239. 'A Shaded Brook,' H. JUTSUM. We are here on every side shut in by fresh and verdant trees, which lave their lowest foliage in the running brook. This little drawing is a perfect transcript from nature.

No. 252. 'Cinderella,' Miss F. CORBAUX. The vain and flaunting sisters are going to the ball, leaving poor Cinderella to the household drudgery. This is a large and imposing work, executed in a spirit so true as at once to proclaim the subject. The contrast between the humble Cinderella and her haughty sisters is well made out; the parties are admirably characterized.

No. 260. 'French Herring-boat running into the Harbour of Holy Island,' THOMAS S. ROBINS. The boat lies well in the water, through which she is running before a stiff breeze, to seek shelter from the coming squall. This is an admirable work; the water is perfect in its volume and motion.

No. 266. 'Berncastel, on the Moselle,' W. ROBERTSON. Much labour has been expended

on this work to little purpose; the near objects are badly drawn, the clouds and cliffs are mingled without intentional effect, and the distant parts are blue and heavy.

No. 286. \* \* \* \*, JAMES FAHMY. A scene from Waverley, if our memory do not betray us, for the picture is without a name, and a long quotation which accompanies that of the artist is unacknowledged. The work is one of decided ability.

287. 'Abbeville,' T. S. BOYS. A most accurate copy of a singular town of France—once a famous fortress of the frontier. Few artists equal Mr. Boys in transcribing such subjects with a happy mingling of stern truth and picturesque beauty.

No. 289. 'Garden, Powis Castle,' D. COX, jun. The artist has thrown into this picture a group of figures of a Watteau-like character; the scene is made out of a section of the castle and a portion of the garden, constituting altogether a composition extremely pleasing.

No. 297. 'Irish Tourists—parting Blessings,' G. B. CAMPION. Clever, but by no means pleasing; not exaggerated, however, in its disagreeable features.

No. 298. 'The Old Gate from the Boom Quay—Rotterdam,' G. HOWSE. Voltaire's land of the "canaux, canaille, canards," affords many rich subjects, but none more beautiful than this—a bit of the canal brimming with the most tempting water in the world, the old gate, a slice of the quay, with boats and boatmen for Holland to be proud of. The Town Council of Rotterdam—(as Hood calls the place) do not know of this, or they would buy it for the Council Chamber.

No. 306. 'Jesus at the House of Simon the Pharisee,' EDWARD CORBOULD. Much is here sacrificed to pomp and display. Christ is evidently rebuking Simon, but this would not have told less forcibly with more simple accessories. The artist has a precedent in the old masters for circumstancing scriptural figures amid Greek architecture, but grandeur is attainable without this, which is a treatment not upheld by truth. Mr. Corbould's genius is of a very high order; he established his reputation last year; this year he has not done more than uphold it. We are compelled to compare him with himself—and we miss that simple grandeur in his treatment of the 'Woman taken in Adultery,' which bore comparison with some of the best of the great old masters. We may not, however, depreciate this work; because, though not a step in advance, it is a production of great merit.

No. 314. 'Evening—Folding Sheep,' J. M. YOUNGMAN. The colours in this drawing are charmingly subdued and harmonized, and the incident of flying and partial showers emphatically pictured.

No. 326. 'The Town Hall of Courtray,' L. HAGHE. This valuable drawing perfectly exhibits the powerful and effective style of its author. The hall is thronged with martial and monastic figures, the latter begging of the former permission to seek the body of Robert of Artois, who has been slain at the Battle of the Spurs. The middle age interiors of this artist have never been surpassed, and the present work, although not perhaps so large as others we have seen, has never been excelled by the same hand; scarcely, indeed, equalled by any artist of the existing age.

No. 337. 'Fresh Breeze—Hay Barge off Erith,' E. DUNCAN. Everything here is identical with the river and its scenery, save the water, which is too much broken, and not of the genuine Thames tone. A fresh breeze would give more volume, even off Erith.

No. 343. 'Martin Luther Reading to his Friends the Manuscript of one of his Pamphlets against the Abuses of the Catholic Church,' E. H. WEHNERT. This is a fine subject, but it has been treated with too much deference to a





## THE ARTS IN CONTINENTAL STATES.

**ITALY.—ROME.—Necropolis of Veii.**—Much interest is continually kept alive in regard to Etruscan antiquities, from the number of excavations that have been recently made in the Necropolis of Veii and elsewhere. In one lately-opened tomb, besides representations of men and horses on the walls, there are animals painted in fantastic colours as in modern arabesques. In this tomb was found a helmet, pierced on both sides, as if by a lance, or some such weapon, probably having belonged to the warrior in whose honour it was constructed.

**Burying-place of the early Christians.**—A new opening has been made into the catacombs on the opposite side of Rome from St. Sebastian's, where our readers are aware the entrance to them has long been. Some figures in attitudes of prayer are found rudely painted on the walls above the tombs; many small circular openings occur at different places—supposed places of prayer; but none have altars. The usual Christian inscriptions of "PAX," &c., are found on many tombs.

**D'Alleves.**—The Pope has released from personal service in his Swiss Guards, a young soldier, named D'Alleves, who has shown a strong genius for painting.

**PARMA.—Frescoes of Correggio.**—By command of the Grand Duchess Maria Louisa, the Cavalier Toschi has been occupied in making drawings for engraving, from the famed Correggio frescoes in the dome of the cathedral, as well as from those in the "Camera di San Paolo." One of the plates of the frescoes of the Camera di St. Paolo will soon appear.

**VERONA.—Portrait of Dante, by Giotto.**—In the Basilica of St. Fermo Maggiore, in this place, a large picture in fresco, by Giotto, the subject a crucifixion, has been discovered. What renders the picture peculiarly interesting is, that it contains a portrait of Dante when young.

**MILAN.—Sculpture.**—Luigi Marchesi, brother of the celebrated Pompeo Marchesi, has excited much admiration by his recent works, namely his statues of Professor Albertoli, the Marchioness Ala Ponzoni, the Duke Visconti Modrone, &c.; his group of 'Charity,' for the Countess Ciceri; his statue of 'The Madonna,' for the church of Bicemo, at Varese; 'Three Children' (a group), for the Duke Uberto Visconti, &c.

**GERMANY.—VIENNA.—New Church at Leopoldstadt.**—Professor Von Rosner is occupied in preparing cartoons for painting in fresco the new church in Leopoldstadt. Two are completed, and are greatly admired: the subjects of all the frescoes are drawn from the passage to the cross, *via dolorosa*.

**BERLIN.—Archeology.**—A new monthly archeological publication was announced at the meeting of the Archeological Society, on the 9th of March, by Herr Gerhard, in which will appear regular bulletins of the antiquarian discoveries in the neighbourhood of Rome and Naples. From the first number of the work, Professor Gerhard read an article on the Monument of Sesostris, at Karabel, between Smyrna and Sardis; and a memoir regarding the Augustan "Marmor Ancyrenum."

**Cornelius.**—Cornelius has been making designs to be represented in *tableaux vivants*, to be exhibited at the court festivals. The subjects are drawn from Tasso's "Jerusalem Delivered."

**C. Hermann.**—Herr C. Hermann has been called from Munich to execute the frescoes in the Atrium of the Museum. The subject proposed is a pictorial development of German history under the old Northern Mythology, and then under the influence of Christianity.

**MUNICH.—Art-Union.**—The Art-Union here numbered, for the year 1842, 2870 members. The picture to be engraved for the subscribers is,—"The Entrance of Frederick Barbarossa into Milan," by Schnorr. The engraving is by Thater. **Swankhaier.**—Professor Swankhaier has completed the marble group of 'Ceres and Proserpine,' for Count Redern, of Berlin, and is now occupied with the models of the statues of Von Tilly and Von Wrede, to be cast in bronze, for the new hall near the Residence.

**LEIPSIK.—Exhibition.**—The exhibition here, though only consisting of drawings, engravings, and lithographs, is a very interesting one. The number of exhibitions has been fourteen, from

the first establishment of the Art-Union. The last contained drawings and etchings of the most celebrated living artists of the schools of Dresden, Düsseldorf, and Munich, including drawings and etchings by Schirmer, Lessing, and Bendemann.

**FRANKFORT.—Monument to Goethe.**—The spot for the monument to Goethe, to be erected here, has been fixed on—the *Theater Platz*, facing the "Stadtallee."

**GORLITZ.—General Winterfeldt.**—A monument is to be erected here to the memory of General Hans Carl von Winterfeldt, celebrated in the seven years' war, on the spot where he fell. It is to be a cube of red granite, supported on columns of the same—having on one side the inscription "Here fell Winterfeldt, the 7th of September, 1757."

**ERLANGEN.—The Margravine of Bareith.**—The King of Prussia has ordered that a monument be erected here to the memory of the Margravine of Bareith, sister to Frederick II.

**LIMBURG.—The Cathedral.**—The beautiful Cathedral here, of Byzantine architecture, is now in process of restoration; two new towers, according to the original plan, are to be added.

**SWITZERLAND.—GENEVA.—The Tomb of Calvin.**—The sculptor Dezereus has offered to the council of the town to erect a monument on the grave of Calvin; but the proposal was declined in conformity with the desire of Calvin, expressed in his last will, that no monument should be placed on his grave.

**DENMARK.—COPENHAGEN.—Thorwaldsen.**—The last bas-relief of Thorwaldsen is of very large size; the subject is 'The Rejoicing in Heaven at the birth of Christ.' Three angels float in the middle; one bears a harp, the other two a piece of music; around them are other angels with different musical instruments. The whole is very animated and beautiful. Thorwaldsen has lately finished for the King a statue of his grandson playing with large dog—the boy is in the costume of a hunter.

**SWEDEN.—STOCKHOLM.—The Cathedral.**—The ancient cathedral here, which was partly destroyed by lightning in 1835, has been restored. The new steeple is of iron.

**Archeology.**—To those whose taste leads them to retire for a while from the bustle and strife of present pursuits among the quiet fields of antiquity, we have to note several works of much interest. The first we shall name is the beautiful publication of the Cav. Giov. Pietro Campana, entitled, "Antiche Opere in Plastica della Collezione del Cav. Giov. Pietro Campana." Roma, 1842.

**Ancient Works in Plastic, from the Collection of the Cav. Giov. Pietro Campana.**—These works give examples admirably lithographed from a most rare collection of plastic works, the forming of which has been the labour of many years; they are collected from the ruins of Latium, the tombs of Etruria, and the inexhaustible treasury contained in the soil of Ancient Rome. They consist of statues of every size, bas-reliefs, friezes, and every variety of ornament used by the ancients in the decoration of their houses: in this last department the collection is singularly rich; and we were especially interested by the engravings of the details of the roof and ornaments of an ancient residence at Ostia, part of which, by some extraordinary chance, still remains; the roof is perfect, and is a beautiful example of the care and elegance which the ancients extended to the construction of buildings even of the humblest materials. This brick roof is worked and adorned like the marble one of a temple; the antifixes are the most beautiful bas-reliefs of marine deities, Nereids, masks of Neptune, &c. &c., suited to the situation of the house on the seashore, as are the cornices, friezes, and other ornaments; the bricks are stamped with the names of the consuls, Arrius Petinus and Ventidius Apronianus, which carries us back to a flourishing period of Roman Art—the age of Adrian. This slight indication may give some idea of the interest attached to the work: it is to extend to 120 parts; three only are published; the descriptive text is in French and Italian; the size large folio.

The second work which has excited our admiration is that of M. Roulez, Professor of Archeology in the University of Geneva, and is the fruit of travel and study, principally devoted to the examination of ancient vases, and the explanation and illustration of the subjects the designs on them

represent. One example only we shall give. In the collection of the Cav. Pizzati, at Florence, is a vase in which the 'Judgment of Paris' is represented. In this painting Paris gives the apple, not to Venus, but to Juno; there is no doubt on the subject, for Juno is clearly recognised by her diadem, her veil above the peplos, her long tunic, and pomgranate wreathed sceptre. Venus turning away from Paris and Juno, bears the myrtle-sprig in her hand. Minerva is in complete armour.

Now, M. Roulez explains this as a work of the Sophists: it was their pleasure to overthrow, or try to do so, received opinions; and as it is known that some of their number tried to exhibit Helen as a model of domestic merit, and that her phantom only appeared in Troy, sent by Jove to excite dissension, so some other Sophist has adopted Paris, and makes him here prefer Juno to Venus, the rest of his career being probably that of a hero; his countenance and dress have a severe simplicity in this design, which give increased probability to the opinion of M. Roulez, whom we regret we cannot follow in his further researches. The third work to which we shall call the attention of our readers, bears more nearly on modern times. It is published in Berlin, and is called "Die Altchristen Bauwerke von Ravenna vom fünften zum neunten Jahrhundert historisch geordnet und durch Abbildung erläutert von Al. Ferdinand von Quast." The ancient Christian edifices of Ravenna, from the fifth to the ninth century, historically arranged and explained by plans.

Ravenna became for a time, after the fall of Rome, the most important city of the west; and during this, its short and brilliant period, were erected specimens of Christian architecture, adaptations of architectural forms to a new worship. In these buildings is recognised the Byzantine style, brought from Constantinople, bearing in its pure and regular character traces of the Grecian tradition in contrast to the Roman Christian temples of that period, which were either somewhat rude buildings, or merely adaptations of Pagan places of worship to Christian rites.

Herr Quast gives not only examples of the general spirit of the edifices, but furnishes minute individual details, and, besides the plates, his clear descriptive pen, separating and characterizing with learned acumen, makes his work easy to be understood, as well as instructive. His opinions are based on firm foundations, supported by proofs drawn from monuments, inscriptions, and ancient writings, so that the edifices of Ravenna stand before us in their chronological order, with notices on the relation in style and character they bear to each other. The plates are only twenty in number, and it were to be desired that their number was increased to represent all the interesting early Christian architectural works at Ravenna. Those given in Herr Quast's work, are simply as illustrations of his text.

## MEMORIES OF PICTURES.

BY MRS. S. C. HALL.

## NO. IV.—THE MINIATURES OF PETER OLIVER.

THERE is a class of pictures that may be more peculiarly termed PICTURES OF THE AFFECTIONS—pictures which, although hardly honoured as much as they deserve, are beloved far more than all others: placed next the heart, they become, as it were, enshrined within it; passing years within the beating sanctuary of our bosoms, OUR OWN, OUR OWN ONLY, too sacred to be talked of or exposed to common eyes; cherished beyond all telling; pressed by the lips of childhood in its first lesson of love; and kissed, when the world is fading, on the bed of death. No matter how roughly the usages of the world deal with us, who is there so utterly alone—so without sympathy and tenderness, without what occasionally softens and ennobles even a life that sin has stained and sorrow worn—who is there that has not moistened a mother's, a husband's, a child's, a sister's, a friend's MINIATURE with tears, or covered it with purest kisses? How many of those companioning evidences of love have been found "soaked" in the lifeblood of the faithful soldier on the wild battle-field, or cast up by the waves of the mad sea—a thing smiling with mimic life and love amid wreck and desolation. There are few cottages so humble but that a miniature—roughly and coarsely executed, and so awfully out of drawing, as to provoke, perhaps, a smile of scorn

rather than of sympathy—hangs over the chimney, the centre of all the little ornamented dwelling contains. You find them everywhere—glittering in the most costly gems in our royal palaces, or recalling the days and companions of our youth, the beginning and end, the first and last of "the Art that can immortalize." There is something home-loving in the occupation of miniature-painting which renders it a branch of Art peculiarly suited to women: it requires but little of the room, the bustle, and preparation of its more stately, though not more lovely, sisters; a light firm hand, a clear eye—the more anatomical knowledge and patient study the better, certainly: women surely are patient by nature, and opportunities for acquiring knowledge are increasing every day; the most exquisite person cannot discover any disagreeable odour in the preparations necessary; and in any room where a good north light can be obtained, a miniature can be painted. I cannot deny that men have surpassed women in this, as well as in all other branches of the Art; but I think, as far as miniature-painting is concerned, it may, without vanity, be ascribed to their being so much called forth, Desdemona-like, to "household duties." Men labour at a profession, and do nothing else; women, on the contrary, if they attend to their first great duties, can only take up a profession during the hours which are stolen from repose and recreation. It has been one of my greatest sources of delight, year after year, to observe the improvement of those young ladies whom I remember almost holding their first pencils; and it was with sincere pleasure I noted, only a few days ago, the gaze of admiration and the voice of public applause uniting in warm approval of the beautiful things they have achieved. I wish any words of mine could stimulate them to press forward in noble competition with the productions of the great "masters" whose pencils seem endowed with life; and never to yield to discouraging feelings, but believe that the will to do, is sooner or later accompanied by the power to do. Water-colour drawings of a larger size frequently take the place which miniatures once exclusively occupied in household decoration; but as keepsakes, miniatures must always retain their value. Old-fashioned country-houses are generally great depositories of miniatures: you frequently discover them stowed away in antique cabinets, shut up in secret drawers; sometimes you see them set, as an old jeweller called it once, "in harmony,"—two very small miniatures forming a clasp; as lockets, in brooches, or broad bracelet clasps, frequently so faded that little more than the outlines remain; while others are full of colour and expression, preserved in morocco cases that once were red, lined with satin that once was white, and fastened with rich gold clasps; and though the cherished and the cherisher are only remembered as "ancestors"—names to be proud of because entablature on church walls, or associated with monumental marbles, still miniatures are seldom insulted or destroyed. They are of a meek and unobtrusive, of an almost holy character, sanctified by private feeling. The heart must, indeed, be hard that would insult an old miniature!

A venerable castle, where some of the happiest hours of my life have been spent, is the very paradise of miniatures: instead of being hid away in holes and corners, they are placed on the tables, in the cabinets, and on the projecting slab of a high chimney-piece. One of these miniatures was said to have been painted by Peter Oliver, the younger of the two who were so celebrated during the reigns of Elizabeth and the Stuarts, and whose works, still found in the collections of the curious, are deemed of rare value. This miniature, the portrait of a lady, excited in me so painful an interest that I have sat in the embrasure of an old window until the evening deepened into twilight, working myself into such a fit of nervousness that the miniature trembled on my hand. Now, it seems strange that a branch of Art which I so dearly love, should be associated with "a memory" of a mysterious and painful character. The lady was painted in a pale pink satin dress, high on the shoulders, and looped very low on the bosom by a bunch of flowers, every leaf of which would have borne a magnifying glass without their beauty being impaired; the throat was long, and the head small and vigorous; a high bold forehead, unshaded by any of those ringlets that stood out around the pale thoughtful features, imparted both dignity and power to the expression; and if it had not been for the firm straight line of

thin lips, the miniature might have been considered that of a beautiful, although determined, woman. I believe the mouth is the most difficult feature to paint; I know it is the feature of all others which those who are not painters least remember in the portraits they look upon; ordinary talent makes it small and red—"twin cherries parted;" mouths of intellect are generally more expressive than beautiful, indeed many are decidedly ugly; but this lady's could not be pronounced so; it was much, much worse—it was one of suppressed anguish and unspoken bitterness. I have seen many exquisite miniatures of our English school—things to be loved and cherished, miniatures of power and beauty, forming an almost neglected portion of our national exhibition, and yet being a glorious exhibition in themselves—but I never saw, and hope I may never see, such a mouth as that; no pen could paint it, no eloquence describe the effect it produced on me; perhaps the story attached to the picture had much influence in giving the impression: it was this:—

A brother and sister, of high rank and considerable mental endowments; so considerable, indeed, that when little more than children, it was believed they tampered with the occult sciences, and understood much that the truly wise and virtuous hold in abhorrence. They were strongly attached to each other: the lady preferred Latin to tapestry work, and read from the same books as her brother; he took no pleasure in the sports and pastimes that in general delight young men, and by his intense love of study wearied even his tutor—an Italian friar, who had been brought over, from his highly religious and scientific reputation, to educate the youth, the only son of an ancient and noble house. How the brother and sister imbibed their peculiar notions, can hardly be conjectured; for when the Friar found that these young creatures entertained, in addition to divers heresies, an entire disbelief in the blessings or punishments of a future state, he first, as in duty bound, endeavoured to reason them out of their fearful heresy; and finding that impossible, resigned his charge, with deep and earnest regrets that his labours had been so perverted: for he had at first taught them the art of cunning disputation, which in the end they turned against him. Left thus to themselves (for their father was a frank, free Baron, who loved the wine-cup and the chase; and their mother, a sweet gentle lady, whose mind was nearly as unexercised at fifty as it had been at fifteen), they plunged, like fallen angels, still more deeply into the dark and dangerous abyss of false knowledge, and became hardened in infidelity; the hard, bitter, corroding sin, that knows no happiness for time, no hope for eternity, fixed itself upon them, and doubtless stamped the closed and painful impression upon the lady's lips, which I have looked upon so frequently. At last it was decided that the youth should travel; his burly father thought this was necessary to complete his son's education, because he had so completed his; and his mother, who had never expressed a contradiction to her husband's will, prepared for her son's journey. The brother and sister felt this separation bitterly; they had been all in all to each other from earliest infancy: the girl to the full as eager for knowledge as the boy; their only pleasure, in imparting pleasure to each other. The night before the youth's departure, they walked for some time along the shore, shadowed by the towers of their ancestral hall. The sea rolled heavily along the beach, breaking with but little foam, but a low moaning noise; the sky was overcast, and starless, and the moon looked damp and heavy; large full rain-drops warned them to take shelter in one of the fissures of the rock from the coming storm; it hurried fiercely across the ocean, the lightning cresting the waves with fire, while a sudden discharge of the electric fluid reverberated through the caverns—peal after peal of heaven's own artillery. The boy and girl stood side by side, watching the strife of elements, with bold unflinching eyes; suddenly a flash, a glory of light, flew past the brother and circled his sister; she fell, and for a moment he believed her dead; it was but for a moment—the lightning had spared its victim. She was confused and speechless, but she pressed his hand, and in a very short time was able to express her sensations, mingled with a word of praise to God for her escape. The youth's infidelity remained unshaken: even then he jested at the spontaneous feeling which had produced the exclamation. His sister, still trembling, entreated

he would make her a promise; it was the last evening they should be together for at least two years; she would make the same vow to him she desired he should to her; and when he consented, she made him kneel by her side, and then—while the thunder still muttered its responses to the ocean's roar, and the lightning, no longer forked, flashed its broad blue flakes through the distant clouds—he promised her, that if he died before her, and found there was really an hereafter, he would come from the spirit world and tell her so, leaving a TOKEN by which she should know that the visitation was no idle dream. She, on her part, gave the same awful pledge. It was a strange unnatural compact between those two; but it was entered into. They returned to the hall, and next morning the brother departed. Two years elapsed, but the young man became so enamoured with the dissipation of foreign life that he forgot his home; two more, and even his sister, the beloved and cherished fellow-student of his youth, only heard of his talents, and beauty, and knowledge, from comparative strangers. Her father waxed so wrath, that he threatened to disinherit his son if he did not come back within a given time; yet he came not. One day her poor mother's death took her husband as much by surprise, as if he had not known that she was wasting into her grave during the last ten years of her trembling existence. Soon after this the sister married, and the old Baron kept up the old state alone.

I inquired curiously to ascertain if there existed any memory connected with the original of the miniature, to lead to the knowledge whether she was happy or unhappy as a wife; but nothing appears to be remembered except that, having left her father's house, she resided with her husband in another part of the country, rather avoided by the gentlemen as a *séparée*, and though young, already mentioned by the ladies as one "who had been" handsome. That she married and left her father's house, is certain; that many years elapsed, and she had not seen her brother; and that (so goes the tale) at least twelve months had passed since she even heard of him. I tell the story as I have heard it a score of times—from old and young, rich and poor, sometimes whispered in the twilight, or when the blaze of the Christmas fire threw the carved furniture of the castle (where the miniature now is) into strong relief; and once, many years ago, I heard it, in the old, crumbling, mildewed room the lady slept in when a child—I heard it from the woman whose grandmother had nursed the brother and sister—she was then nearly ninety years of age, a blind crone, yet so familiar with every passage of the hall, that no one ever led or looked after her; all day long, she would traverse the passages, and at night, if a door clapped, or the boards creaked, every one knew that the old woman was again about. She could not remember the names of her grandchildren, yet her eyes would roll and her wrinkles become more rigid when she related what I will repeat. The lady had not, as I have said, even heard of her brother for quite a year; and though doubtless she often thought of him, his name was never mentioned. The summer passed, the harvest moon was bright in the heavens, and cast its beams through the small-paned but lofty windows of the bed-room, where the lady and her husband slept. The lady suddenly awoke, and saw her brother standing by the bed-side, close to the curtains; she sprang up, and held her hand out to him; he drew back; she called him by name; his reply was—"There is an hereafter." Fully as the remembrance of their compact came upon her, she had sufficient presence of mind to address him. "Is it so indeed?" she whispered; "but when I think of this, if I speak of it, how shall I know that you have come to tell me this—leave me the TOKEN." The apparition looped the foot bed-curtains one within the other. "Not enough," she said; "any hand might do that." The form glided to the bedside, pressed the fingers upon her wrist, that was beating its mad pulses on the coverlet—and was gone. It was morning before her husband awoke; the lady could not move, and her eyes were fixed; but, when aroused, her mind was perfectly clear; she pointed to her wrist—it was marked by the impression of the dead man's hand, exactly where it had been pressed—there was no pain, no soreness, but it was blackened as if burned. In a few weeks letters arrived, stating that on the night of this extraordinary appearance her brother had died—how, was variously stated; some said in one way, some in another, but all agreed as to the date. The

lady always wore her own miniature clasping a broad black velvet ribbon over those mysterious marks, which accompanied her to her grave; and it was removed at her death by those who placed her in her coffin. She lived about fifteen years after this visitation, devoting herself to acts of piety and charity, though her demeanour was cold and repulsive to the last. The miniature is still in existence—I saw it last about a year ago; and to doubt the truth of the tale I have related, in the neighbourhood where the family resided, would be considered a fearful heresy.

If Peter Oliver really painted it, his task must have been painful, for the proud silent lady could not have excited his sympathy. She looks determined not to please. Whenever I think of miniatures, that is the first that occurs to me—with all its accompaniments—the wild theories of these unhappy children, the seaside cave, the ruined hall, the tattered hangings of the red velvet bed, whose foot curtains were never unlooped, the—but perhaps, now that I have written it, it will not haunt me as it has done, leaving place for what will give more pleasure—the memory of some of the beautiful productions of THE OLIVERS which I have been fortunate enough to see from time to time.\* The history of those exquisite artists—I mean the father and son—is, perhaps, the most unpropitious a biographer could stumble upon. Both seem to have lived industrious, tranquil, peaceable, prosperous lives, delighting in leisure, abounding in patience, and enjoying nearly as much fame before as after their gentle unro-

\* I append to my anecdote a few notes concerning the two painters—all I have been able to procure, and I believe nearly all that can be procured concerning them.

Isaac Oliver was born 1556, died 1617, at the age of 61. He studied under Hilliard, and afterwards under Zuccheri. He painted the most distinguished persons of his time: among them Elizabeth; Mary, Queen of Scots; Prince Henry, son of James I.; Ben Johnson, and others. Rubens and Vandyke used his miniature of James I. for their portraits of that Sovereign. His miniatures of the Digby family are considered his finest works: they were lately sold at Strawberry-hill, and were discovered, in Walpole's time, in an old house in Wales, belonging to a descendant of the family of Digby. The portrait of Lady Digby, as she was found dead in bed, was esteemed by Walpole as the finest work in existence of this master. The whole set had been enclosed in ivory and ebony cases, and then locked in a wainscot box, so that they had fully preserved their tints. Walpole gave 300 guineas for them.

His prices may be gathered from an entry in the office-book of Lord Harrington, April 4, 1617, when he was paid, for four portraits of Prince Henry, £40. He painted whole-lengths, the best being of Edward, Lord Herbert of Chesham, who is lying reclined on one arm beside a tree; and a very curious full-length of 'Sir Philip Sidney' sitting on a bank beneath a tree: a quaint and curious dress is worn by him; and in the background is a mansion, and its formal garden, with "thick pleached alleys" and walks. He drew frequently from the old masters: Raphael's 'Murder of the Innocents' he copied; 'Holy Families,' 'Magdalens' and 'Heads of Christ' of his are also to be seen. His largest work is an 'Entombment of Christ,' consisting of 26 figures. An anonymous writer of the time says, "It was a piece of the greatest beauty and perfection, so near as it was finished, that I think Europe or the world can produce." Charles I. employed him to copy, in miniature, some of the paintings by Titian in his own collection, which he is said to have "admirably performed." He bestowed great time on his works. "A 'Madonna,' of Mr. Isaac Oliver's limning, cost him 2 years, as himself told me." (Bodleian MSS. note.) He died in Blackfriars in 1607, aged 61 or 62. He was buried in St. Anne's Church, in that parish; but the great fire destroyed his tomb, erected by his son.

Many of Hilliard's highly-finished works have been long attributed to I. Oliver. Queen Elizabeth sat frequently to Hilliard, who painted in a pale style, with little strength of colouring; he was much admired in his day, the Queen declaring all shadows in portraiture unnatural. James I. gave him a patent, by which he alone had the privilege of giving portraits of the King and Court to the world, and had leave to "take a constable" and seize any portraits or plates not according to what he might consider the true likeness.

Peter Oliver was frequently employed upon his father's pictures, particularly after he had grown old. He frequently copied paintings by the great masters. He generally made two of each portrait, keeping one for himself. His father bequeathed him all his drawings of his own execution; and he was empowered to purchase any other pictures in the same collection at one quarter less than their value. He was buried with his father, and probably died in 1634; the story of his widow serving to show that he was not alive at the restoration. He appears to have succeeded his father in business, and have gone on with such regularity and industry through life that no event has been recorded by any biographer.

mantic deaths. The widow of the younger was unfortunate enough to dispose of some of her husband's miniatures to the weak-minded sensualist whose hand stained the British sceptre after Cromwell's death. His Majesty gave them away to the "ladies" whose beauty created an immortality for Sir Peter Lely. This roused the honest indignation of the painter's widow, who retained some of the Puritan purity of old times, and she said, imprudently but honestly, "that if she thought the King would have given the miniatures her husband painted to such creatures, he should not have had them;" a right brave saying, worthy of the widow of a man of genius. But what did the King? Why, he clutched the words as a pretext for unblushing dishonesty, and stopped the pension, which was paying by instalments for the pictures he had bought!

### SCHOOLS OF DESIGN.

SIR.—In the "Somerset House Drawing Book," No. 1, it is laid down—

1st. That ornamental art, as an imitative art, ranks midway between fine art and mechanical art, and partakes of the nature of both.

2nd. That the fine arts, in dealing with poetry, history, and moral expression, occupy a ground in which the ornamental has no right to enter.

And yet thirdly, that on beauty, the artist and ornamental occupy the same ground!

Again, the author says the power of imitating objects artistically, is not adequate to the ends the ornamental has in view; and yet at page 3, the author says, "It is not merely with lines the ornamental has to do, he has often to represent the colour and effect of metallic substances, the glitter of gems, in short to make a picture of the article manufactured, which shall show its general character and appearance, rather than the exact details of its form and ornament, and there is no other way of acquiring the power of doing this, than by the habit of copying, as an artist, the objects themselves or similar ones."

Again he says, the ornamental arrives at practice through science—the artist to science through practice.

And yet he says in the same page, "a saving of time would be effected, if the chief labour at commencement were bestowed (by the ornamentalist) on drawing by the hand."

In reply to these inconsistencies, I beg leave to state that—

1st. The ornamentalist and the artist both express their thoughts and inventions by the mechanical operation of imitating natural objects by form, colour, and light and shadow. Imitation of natural objects is, therefore, the basis of both ornamental art and high art, and the easiest plan of practising the eye to see, the brain to conclude, and the hand to obey, is the best plan at the beginning, both for ornamentalist and artist.

A student may puzzle his memory so long by scientific distinctions, if he begin by science, as to find when he has acquired science, his hand perfectly helpless; and, therefore, both in the case of the ornamentalist and artist, a certain degree of peribund practice of hand, eye, and brain, is absolutely necessary for the highest genius in each department, as well as the humblest, so that when their minds comprehend any principle of science, or any object of nature, their hands may at once be able to illustrate them by design.

No great artist of the Greek and Italian schools was considered a great artist without science, and no great ornamentalist was considered a great ornamentalist unless he was a great artist too. Raffaello was a great ornamentalist; Giovanni d'Udine, and Cellini, were artists as well as ornamentalists, and the foundation of both characters is, first, a power of imitating what you see.

There is no doubt the imitation of senseless angles and cones, the octagons and pentagons, may generate a dead sort of mechanical imitation; but the mind of the mechanic and artist sleeps, because there is nothing whatever to interest their sensibilities in the progress; give them beautiful eyes, their sympathies are excited, and the circle and ellipse being portions in the shape of eyes, they acquire the same power of imitation, and exercise their powers of thinking too—follow eyes by the nose, they learn the perpendicular—let them then practise the mouth, they are obliged to make it horizontal, or at right angles with the perpendicular of the nose; the shape of the head is an ellipse, the forehead and chin, portions of the circle.

A human head is thus got through—combined with a human look, and a human expression; the students feel as they proceed; what practice for geometrical designs is left out in the figure? Then come action, repose, intention, and thought, by circles, ellipses, angles, and perpendiculars, but combined as a whole to convey a meaning; when the artist and mechanic are got thus far, show them if you please, where is the geometry of the head and figure; practise them in angles and circles, that they may know their meaning; make them both men of science, if you like, and let the mechanic begin to branch off—but begin with making both skilful in hand, eye, and brain, by imitating the same object, for, according to our author at Somerset House, "a saving of time would then be engendered, if the chief labour at first were drawing by the hand."

If the power of imitation be the first power to be acquired, as I have proved—both from what I have said, and what our opponent says—why separate the education of artist and mechanic? But what will you say, of he say, who he acknowledges that in the most important of all qualities of design, viz., beauty, the artist and mechanic stand on the same ground, and yet he would separate their education? And though he admits, page 1, they stand on the same ground, yet, he again says, they proceed to exhibit beauty by a method totally the reverse to each other!

"Beauty," says he, "with the ornamentalist, is a quality separable from natural objects." I reply, it cannot be. Beauty, with the ornamentalist, from whatever form taken and applied, excites the emotion in the work of the ornamentalist, not because it is separated from the object to which it naturally belongs, but because, to whatever object applied, it has the power of again exciting the emotion, as it did when a component part of its natural object at first.

If a sculptor, says he, makes a lily, he models a lily. "Not so the ornamentalist—the lily appears in his hands with a new individuality." Of course, but it is still a lily—the ornamentalist makes it a cup, a vase, but I reply it is still a lily turned into a vase and cup—and if it be not like a lily, what would a sensible master say to a mechanic who showed him a cup made of a lily? "A lily! it is not a bit like a lily. Pray did you model a lily, or draw a lily?" "No, Sir, I did not, because we ornamentalists treat lilies with a new individuality." Very true, my pupil, but to be able to give a new individuality to a lily, you must first be able to form a lily in clay, or by drawing; to model or draw a lily, you must get a lily and study it; after studying it, you must imitate it by modelling or drawing. Imitation is the foundation of all arts or design, whether for the artist or ornamentalist; and though the ornamentalist turns a lily into a new office, if he cannot imitate a lily or a human figure, somebody else must be employed to do them for him, and this must prove to you, my pupil, the necessity of the ornamentalist and the artist beginning alike. Because what applies to the lily will apply to the figure, and the arguments are as good in one case as the other, and both prove the same truth.

The author proceeds to say "that the ornamentalist and the artist are imitators of nature, but in different senses—in the one, the resemblance is fictitious; in the other, a reality." I reply, the resemblance in both is fictitious, and in both a reality, though the application is different.

The basis of all this sophistry is simply this: the London leading artists had been so accustomed to be, by their rank, their payment, their honour, and their privilege, a distinct class, that they were shocked by any attempt to revive the old connexion between artist and artisan. It was a sculptor, though rising from humble but respectable parents, who first intimated the insult of giving the artisan an education, which would rank him more as an artist than, for 300 years, he had hitherto been in England, and, of course, without any imputation on the honourable motives of any one now; we all know there is a degree of sensibility as to duty, in defending the views of our superiors, if to them we owe our station and our existence in life: it is right it should be so; perhaps I do not know if one is not inclined to respect gratitude, if even it lead a man into the most egregious folly.

It is a question, if the education of the mechanic be not of more importance than the great artist's. See how he worms himself into all the ramifications of domestic decoration; and consider, if he had, like the German and the Frenchman, the power of conveying his thoughts by drawing the figure, how prettily, at a little cost, the drawing-room of the middle classes, or their parlour, or their bed-room, might be made vehicles of history, and poetry, and design. The more the power of design is diffused, the greater, and not the less, will be the employment of the great painters. The wealthy and the noble will always have the best of everything; and they who love the handsomest women, drink the best wines, ride the best horses, and claim the highest stations, will not be very apt to desert the best artists, when they want their efforts. I am decidedly of Burke's opinion, "Whatever turns attention to Art, even the purchase of old pictures," said he "reflects again on modern painters."

Never, I assure you, was British Art in greater danger than now. This London school, by separating the artist and the mechanic, and promulgating the doctrine, that sound art and decorative art are distinct, will, in all probability, do more mischief than a century will remedy: because the facility of admission is great, young artists go to it, and all the horrors of gaudiness, glare, hardness, and false taste, will spread like wildfire among the rising generation.

What reason can be given, that a flower should look in decoration like botanical preparations, pasted flat on lime? Distinctness is necessary, of course, but why cannot imitations of nature be distinct, without being inconsistent with the eternal principles of the great masters, established by the greatest geniuses the world ever saw?

Titian, Velasquez, Rubens, Rembrandt, and Reynolds, made their imitations of nature on the basis of the philosophy of human sensations.

Equalities of effect distract; variety is necessary, but if carried too far, pains. It is the same with every quality of imitation in the great works of the great masters, no individual requisite of imitating life is ever obtruded; whereas, by the separation of the education



of the artist and the mechanic, the imitations of the mechanic at present are all obtrusion and totally inconsistent with sound Art. If a race of this offensive description issue out, as designers for glass paintings for rooms, for halls, what will the art be like in a few years? The combination of sound Art can be seen to perfection in a glass window at Liverpool, where a fine picture has been copied, with all the principles of imitation; it is a fine work of Art in manufacture, and that is what should be the object in all Schools of Design.

Not long since, returning from Windsor, I went into the coffee-room of the Royal Hotel, at Slough, and found the paper on the walls full of pretty designs, from Fant (I believe). "Is this English," said I. "English," said the waiter, with an air quite insufferable, "French, Sir, of course!" Here is another case in point. Had the same principles of educating the mechanic been acted on at Lyons as in London, would this French artisan have been able so to please us in the middle class by such a display? and is not every visitor excited and improved by such a simple way of recalling the scenes of some beautiful poems?

I apologise for this long intrusion; my engagements preclude the possibility of continuing this important question; but I promise it shall not rest whilst I live, for I know its vast national importance, and that we have only to add mastery to design to our indisputable quality of material, to take the lead in the world.

In conclusion, I deny, *in toto*, that the mechanic has no right to mingle history, poetry, and moral expression in his manufacturing design; what right has any man, or any body of men, to fix a limit to the exercise of human ingenuity? The Almighty sometimes gifts a Byron, and sometimes a Burns, and reflects on the principles of our own noble aristocracy. Who, more tenacious of their rights, but who more useful as a check on the Crown and the people? and who is refused admission into their class, even from the *Assembly* amongst us, if genius, guided by conduct and decorum, prove any individual worthy to be a great lawyer, soldier, sailor, or statesman? If it were not for this wise decision, what would have become of the Aristocracy long ago? And with such an aristocracy in Government, are we to establish one in Art, where now no genius, no decorum, and no conduct will procure elevation and reward for the humble mechanic? Ridiculous—the bare thought and promulgation will make us the laughter of Europe, if this preface has not done so long since.

The artists must become more workmen, and the workmen more artists, before the great revolution, beginning will begin aright; but it will not be by putting forth theories which will separate them more and more than ever, but by being convinced, as the great Continental schools have long been, that as imitation is the basis of both Arts, the students in each should begin alike.

At the revival of art in Tuscany artists were artificers, and artificers were artists, in the strictest sense of the words. "It was not in the academy, but in the workshop, their genius was nurtured—the *arte degli orfelli*." "The goldsmith's craft was the chiefest school; hence came the best artists of all the three Arts of Architecture, Painting, Sculpture—Brunelleschi, Ghiberti, Orcagna, Luca della Robbia, Massolino, Ghirlandajo, Pollajuolo, Botticelli, Verrocchio, Francia, Finiguerra, Andrea del Sarto, Baccio Bandinelli, Cellini, Salvetti, Lioni, Vasari, and a host of inferior names, all were brought up to this good trade." Painters were chiefly employed as decorators of houses and furniture, &c. In all the associations of artists, trunkmakers, varnishers, saddlers, cutlers, and all workmen in wood or metal, whose crafts had any connexion with design, were admitted; and yet in England they are to be separated in education!

I think, therefore, that there is nothing "very erroneous in saying that the power of imitating natural objects artistically, ought to be the first requisite in the education of the ornamentist, or that the artistic imitation ought to begin by the human figure, since the mastery of this would render every other attainment comparatively easy."†

To conclude. The error of the First Council of the London School of Design was this:—viz., adopting the German instead of the French principle in educating the mechanic. The French begin by the figure and sound art—and the artisan thus educated carries sound art to ornament. The Germans begin my ornament, and make the figure and sound art the second step—and the Germans never recover the false taste of their education.

It is not yet too late to remedy this great mistake, by passing a law in the Council that every mechanic, as at Lyons, should be obliged to begin by the figure; and if this be not passed, I predict a corruption of taste in artisan and artist, which will throw the art into hideous confusion for years.

B. R. HAYDON.

\* Murray's Hand Book to N. of Italy.

† Drawing Book, page 2.

## LETTERS ON ART IN FRANCE.

THE LOUVRE, EXPOSITION, 1843.

Paris, May 4, 1843.

SIR,—The exhibition of modern paintings at the Louvre is now the leading topic in the intellectual circles of Paris, and it has occurred to me that a few remarks thereon might not be devoid of interest in England, especially at this period, when the works of your own artists are brought before the public. Unfortunately, the exhibition of this year, though nearly as numerous as usual, is uncommonly poor as to quality, which we may attribute, on the one hand, to the circumstance of almost all the heads of the school having kept aloof; and, on the other, to the exclusion of many works of undoubted talent, which have fallen under the ban of our academical tribunal, the injustice of which I can, in many cases, vouch for, having seen and admired several productions which have been refused admittance; for the Parisian academy, I can assure you, is no more exempt than any other from those many abuses to which all privileged associations are prone, when monopoly is within their grasp, and uncontrolled jurisdiction one among their many rights. Our academy is mostly composed (though not entirely) of men of the by-gone school, who, alike contented with the small share of talent they have long held unchanged, and the still unchanging recurrence of official demands for their works,—bad though they be,—naturally, and indeed necessarily, oppose with all their power, which is great, the efforts of rising genius, and spare no pains to cast into shade that talent which they know must, in the end, outshine them. It is true they are aware that they can only protract the evil day, but they still rally staunchly round their tattered standard, and will only yield when resistance has become impossible. When we look at some of the wretchedly decrepit works hung upon the walls of the Louvre, and then learn that they are from the pencils of those very men who have thrust so much rising talent from the arena, we feel oppressed by mingled feelings of pity and indignation, and it would be difficult to say which is uppermost. Another cause essentially tends to destroy the charm of our exhibition—and that is, the total want of all taste, method, or discernment in the hanging of the pictures. It would, indeed, seem that, far from endeavouring to place them in the best lights and relative positions (in, perhaps, the worst lighted gallery in Europe) or to secure the most advantageous places for the best works, the very reverse had been aimed at, so lamentably all taste and justice sacrificed to the influence of favouritism for the privileged few, and utter inattention to the rest, which are simply hung up according to the size of the frames and to the places they will fill up. It may, however, be generally observed, that in the case of a better picture than usual having been sent in by an *unknown* aspirant to fame, that the very *worst* place will have been selected for that work; the cause is obvious; the hanging of the pictures is under the sole and uncontrolled authority of the director of the Museum, to whose absolute will all are obliged to bow.\*

It is generally thought here, and I fully concur

\* The hanging of the pictures is "done" by M. de Cailleux ALONE (he is Director of the Musée), and no rule, but his WILL, is in existence in this respect; he is entirely uncontrolled, and no one excepting the King—in whose gallery the pictures are hung, and whose director he is—has a right to make an observation. The jury for admitting the pictures is composed of the section des *Beaux Arts* of the Institut Royal de France: the members are—

Painting—Garnier, Hersent, Bidault, Ingres, Horace Vernet, Heim, Granet, Blondel, Delaroche, Drolling, Abel de Pujol, Picot, Schnetz, Langlois.

Sculpture—Bosio, Cortot, David, Pradier, Ramey, Nanteuil, Petitot.

Architecture—Percier, Fontaine, Huyot, Vaudoyer, Debret, Lebas, Leclerc, Guenepin, Gravere, Desnoyers, Galle, Tardieu, Richomme.

The members of the Institute receive a small pension from Government, (under £100 a year,) as *members*; but, being once nominated, they have always as much to do as they can get through, and more too, allotted them by Government for the decoration of public monuments, &c. &c. Academicians are elected by their own body, who present two candidates to the King, and he chooses, generally, the elder candidate. Many of the members have apartments and studios *gratis* in public buildings.

in the opinion, that annual exhibitions are too frequent, at all events to suit the spirit of this country. Formerly these *solemnities*—and such they were—only took place every three years, and the difference in the result was most apparent. All the "élite" of Parisian, as well as foreign, talent appeared at once and together, and then alone could a fair appreciation be made of the state of Art in this country; and further, historical subjects being the principal *forte* of the French school, a year's labour is rarely sufficient to complete any important work in this line. I also think that the public interest excited by the "Salon" loses much of its intensity by frequent repetition, especially in a city like Paris, where the sources of interest and amusement are so very numerous.

Scheffer and Delaroche—two of our greatest men—have sent nothing this year, but have several unfinished works of the first order on the easel, Ingres, Delacroix, Decamps, Roqueplan, Gudin, Marilhat, Jules Dupré, and Alfred Dedreux, are among the absentees; and the jury have excluded all, or part, of the works of Leon Cogniet, Robert Fleury, Flandrin, Eugène Deveria, Louis Boulanger, Paul Huet, Cabat, Corot, Couture, Wyld, Viardot, Schwiter, and Madame Calamatta; and, to give some idea of the justice of this exclusion, I will add, that each of these artists has at different times received, at the hands of the King, public testimonials of approbation and honourable rewards of merit. Out of about 4000 to 5000 works sent to the Louvre by about 1200 to 1300 artists (or perhaps even more, for it is difficult to ascertain this to a nicety), 1597, the works of 897 artists have been accepted; and out of this number how few—how very few—are worthy of serious criticism, or even of remark. There are, however, some few works of the first order; and first on the list, is a masterly production by Gleyre. This picture is modestly entitled 'Le Soir,' and thus leaves ample scope to the imagination, and allows the spectator to interpret, according to his own conception, the artist's meaning. Upon a large and beautiful river—probably the Nile—whose deep and tranquil waters reflect the last dying rays of sun-light, and whose distant shore is studded with a few palm-trees, glides, wafted by the sinking breeze, a bark of antique form and elegance; it is filled by eleven beautiful female figures, some of which appear singing to the notes of the harp, while others, absorbed in intense reflection, seem lost to all except the witching delight of the hour. One beats time to the music, another is wrapped in study—all look happy. Sitting on the boat's side is an exquisite figure of Cupid, who, with an antique oar, is steering the joyous vessel, and strewing flowers on the stream as she glides quietly along it. Seated upon the bank, near the spectator, is a man, not yet old, but whose brow bears the stamp of deep thought, and even of care; he contemplates in apparent silence the group passing before him; a lyre, whose broken string seems to announce that its last notes have flown, has fallen from his hands, and lies abandoned by his side; his rich apparel and the golden circlet surrounding his brow seem to indicate that he also has drunk deep in his youth from the same cup of joy now quaffed by the happy beings before him; but they pass by without even being aware of his presence. Is it not philosophy, or stoicism, contemplating the transient illusions of life? The style, composition, and execution of this admirable painting are decidedly antique. We might almost call it an imitation of the old remnants of Grecian art; but it is an imitation so unshackled and so intelligent that it has all the merit of entire originality: the only things borrowed are similarity of costume, and the most exquisite purity of style; the simplicity and grandeur of design—the choice and execution of the accessories—reveal the most delicate taste, and the most consummate art in the author of this *chef-d'œuvre*; it is not, however, a picture which attracts such general and popular praise—it is of too high an order—as one by Leon Cogniet, representing 'Tintoretto painting the Portrait of his Daughter after her death.' This is altogether a good picture. The countenance of the old painter is very fine; great force and truth are given to the violent struggle between the energies of the old man's mind, the indomitable resolution to go through with his heart-rending task, and the bitter grief which you feel is almost overpowering his faculties. The rest of the painting

is not equal to this portion of it, and the general effect is a plagiarism. Another *chef-d'œuvre*—a very gem (as to size as well as perfection)—is the 'Interior of an Artist's Studio,' by Meissonnier, every portion of which may vie with many of the most celebrated Flemish artists of old, both as to colour and delicate correctness of execution. The painter is seated at his work, and seems endeavouring to direct all his attention to the canvass before him; but he is evidently thinking, and thinking painfully, of the two *grand seigneurs* who are seated behind looking at his picture with foppish superciliousness. He feels awkward, embarrassed, and would give the world to be left alone; yet, he knows it to be a hopeless case: their flippant approbation or unseasonable criticisms are not near over, and, unconscious of the torment they are inflicting, the two fine gentlemen have evidently taken up their position and intend to lounge away the morning where they are. This little gem of Art is not more than six or seven inches high by four or five in breadth; but it can boast a grandeur of style, a breadth of effect, and a correctness of design which might belong to a picture of the utmost importance. This clever artist has many imitators, the only one of whom worth mention is Beranger, whose efforts are confined to fruit and dead game, in which he is eminently successful. Adolphe Leleux has painted some 'Spaniards singing and drinking at the door of a *Poada*.' With the exception of rather too grayish a hue pervading this painting, little can be said in criticism, and much in praise. The scene is lively, animated, true to nature and to local character, and the execution agreeable in the extreme; the effect of daylight is perfect. I wish I could say any thing interesting of the historical branch of the Art—that in which our school generally excels; but decent mediocrity, and a certain classical tame correctness, so entirely pervade most of the large paintings of this class in the Salon—and there are many measuring 20 and 30 feet in length—that the less said of them this year the better (for our own sakes at least.) From this sweeping clause, however, must be excepted a large painting, by Papety—the largest indeed, in the whole Exhibition. The subject is a '*Rêve de Bonheur*,' and the artist has endeavoured to show us happiness in a general sense, as proceeding from the various causes from which, according to his ideas, it may be supposed to proceed; the painting is, therefore, strictly allegorical. On one side we see a happy father in the midst of his family; on the other, recumbent figures emptying the last drops from the wine-cup; in the centre is a female playing the harp:—here is study, there is enjoyment; some are awake, some are sleeping. In the left corner are two young lovers, who have sought shade and retirement (by-the-by, the only quiet portion of the picture). In the background we have a telegraph and two steam-boats, and some dancing figures; but these objects, which may help to carry out the painter's ideas, are not large enough to disturb the classical appearance of the composition—admitting that the figures being slightly clothed in flowing draperies, which can belong to no country or epoch, entitles a picture to this denomination. In spite of many imperfections—nay, even glaring faults—the natural result of inexperience (for M. Papety is a very young man), this is a remarkable and striking picture. Some of the figures are beautifully drawn, and some of the groups well composed; here and there is a fine piece of colour, but as a whole it is very defective,—all is glare and glitter; hot, *hard* sunshine, and almost without a calm, cool spot for the eye to rest on; the draperies are generally ill-arranged, and denote, as I said, great inexperience; but M. Papety has struck far out of the beaten track, and great hopes may be entertained of him for the future. Horace Vernet has sent a pretty little picture, in which he has applied, perhaps happily, the existing Syrian costumes to the sacred personages of Holy Writ; and thus boldly cast aside the traditional blue and red draperies that certainly had no other authority than that of the old masters' works, while there are many reasons for supposing that the costumes of the Holy Land are much the same now as they were 3000 years ago. Robert Fleury has some able pictures, among which 'A Woman coming out of the Bath,' and 'The Emperor Charles V. picking up a painting-brush which Titian has let fall,' are the most con-

spicuous: the latter picture has, I think, too great a resemblance to the paintings of the old masters, of whom it is an evident imitation, especially as to execution and colour; yet it is a fine picture on the whole, and most conscientiously painted. Among the portrait-painters, Henry Scheffer, Couture, Schwiter (whose works bear a strong and laudable resemblance to the English school of the time of Sir T. Reynolds), are among the best. I might mention many more, but it would be tedious merely to transcribe a number of names having no claim to celebrity, or to allude to works, the best of which do not soar above mediocrity; and, indeed, with the few exceptions I have pointed out, the whole exhibition is made of little else: but I must not omit mentioning a fine picture of flowers by St. Jean, which might bear a comparison with the finest masterpieces in this style.

We have, most incontestibly, several clever landscape-painters in Paris, and the works of Marilhat, Dupré, Cabat, Corot, &c., will afford ample proof of the fact; but they have either contributed nothing this year, or have been excluded by the jury; consequently the exhibition cannot be said to contain one good landscape: there are three or four which are tolerable, but I cannot pause to criticise them, and the rest are bad.\* Yet one thing, in the absence of real talent, is worthy of remark—I allude to the works of a certain class of pretenders to an *elevated style* of painting in landscape, but whose only claims to attention appear to me to be great eccentricity, an entire disregard of nature, a leaden or slaty tone of colouring, and a style of drawing most inconceivably distorted from truth, under the pretext of "*haut style*;" all which, in fact, means nothing, and is, I take it, only a lame excuse for the absence of real talent, which is always simple and true. This would-be *style* of landscape-painting, of which E. Bertin is the head, is an evident emanation from the Ingres school of draftsmen, who, not possessing the redeeming talents of their great master, effect to despise that beauty of colour which they cannot attain, and take eccentricity of form and hardness of contour for elevation and originality.—The drawings and engravings are mostly devoid of interest, or have been long before the public, with the exception of a beautiful print from Raffaele's 'Portrait of Leo X.,' by Jesi.—The sculpture, too, is miserably poor; I never recollect it worse. Here, too, the jury has most awfully thinned the ranks; and, amongst other things, excluded some clever animals by Barye, the first man of his day in this line. Pradier has exhibited a beautiful Odalisque, under the name of Cassandra, to whom she, however, bears no resemblance, but the figure is beautiful notwithstanding; and Simart, a fine statue of Philosophy, which is worthy, in parts, of the good epochs of the antique. There are numerous portraits, but they are of course devoid of interest to any but their originals.—Upon the whole, the exhibition of this year cannot be considered as being a fair sample of Parisian talent: the different reasons I have enumerated have contributed to make it little better than a failure; but, if we may believe in the rumours circulated, and if those performances, of which I have seen many, be next year brought before the public, we shall then make ample amends, and perhaps produce an exhibition never equalled in Paris.

I am, &c., A. Z.

#### THE COUNTRY HOUSE.†

"Good wine needs no bush," and there is certainly none hung out here to give intimation of the entertainment and instruction contained in this volume; for "with designs" is far from clearly indicating that architecture is the subject of it, much less that the subject is treated in a manner highly attractive and popular; and, at the same time, with more diligence and knowledge of it than usual. It gives us the actual correspondence between an architect and his employer, relative to a villa residence for the latter. "Actual," we say,

\* The best landscape-painter among the exhibitors is an Englishman—Mr. Wyld; his works possess very high merit, and would obtain honourable distinction even in our own Exhibition. They consist chiefly of scenes in Venice and the Low Countries, and are marked by exceeding breadth and brilliancy of style, combined with high finish.

† The Country House (with Designs). Edited by Lady Mary Fox. Quarto. London: Murray, 1843.

because, at all events, the architect is no fictitious personage, he being M. de Chateaufort, of Ham-burgh, who has more than once visited this country, and who is known to the profession here, both by his "*Architectura Domestica*" (published in London), and by having obtained one of the premiums in the competition for the Royal Exchange. The idea of such a correspondence is as happy as it is original, since it affords ample room on both sides for discussion and suggestion, objections and replies; whereas, in general, designs are left "to speak for themselves," although they invariably stand, more or less, in need of a literary interpreter, even supposing their peculiar language to be tolerably well understood. Were it generally adopted, the mode of explanation on the one part, and of scrutiny on the other, would be mutually advantageous to architects and their employers. While the former would be stimulated to greater diligence, and be induced to consider well beforehand every part of their design, so as to account satisfactorily for whatever is introduced in it; the others would, in all likelihood, be generally more tractable, and surrender their own whims to the judgment and better taste of those whose professional services they require, and in whose ability they have, or ought to have, some confidence, if they are worthy of being employed. Few, however, we fear, can expect to meet with such clients as the H. B., who, on this occasion consulted M. de Chateaufort; nor was the latter by any means insensible of the advantage of having an employer both able and willing to enter into full examination of his ideas and drawings; for, in regard to that matter, he expresses himself very positively. "Undoubtedly it is very pleasant to an architect to meet with an employer disposed to give him *carte blanche*, and permission to follow out his own ideas unrestrictedly; yet it is still more delightful to meet with one who, instead of merely passively acquiescing, assents from conviction after deliberate study of the ideas submitted to him, and from the lively interest he takes in them." This is most true: even approbation of a design, or other work of Art, may be so ready and facile as to be almost chilling, inasmuch as it may bespeak indifference, and might frequently be interpreted to mean, "I suppose it is very fine, and am content to take its merits upon trust, without being bored about the matter."

The earlier letters of this architectural correspondence, are occupied with discussing what style should be adopted, as the one most in accordance with modern habits and refinements, or at least capable of being accommodated to them, without forfeiting its character; and M. de Chateaufort recommends a mixed and modified one, in which, without regard to the authority of precedents and extant examples, the architect should be at liberty to avail himself of principles and elements, and to appropriate and adopt them as circumstances may require. By many this will at once be set down as downright heresy: a mixed style, it will be said, can be no other than a mongrel style, and consequently a barbarous one. At first such would appear to be the inevitable consequence; nevertheless, a little reflection may convince us that it may be possible to compose a style that shall be congruous and harmonious in itself, although derived from elements which are generally held to be inconsistent with each other. Yet, all depends upon the mode in which they are compounded; the result may be either a mere jumble and hotch-potch, or it may prove a fresh combination, quite satisfactory in itself, although not at all so were it to be offered as being in strict conformity with any one style already established. But, unfortunately, there is a vast deal of obstinate prejudice prevailing in such matters, and which condemns beforehand all attempt either at originality or further improvement as dangerous innovation or barbarous corruption. People suffer themselves to be imposed upon—to be awed, or scared by mere names: so that the style itself be but "genuine" and "legitimate," no matter though the work itself be a piece of genuine insipidity; while, on the other hand, whatever wants direct precedent, is condemned at once without further inquiry. In architecture there must, it seems, be no crossing of breeds: the consequence is, the "races" deteriorate, and are at length fairly worn out in utter imbecility. From such prejudices M. de Chateaufort, for one, is perfectly free, and claims for his Art that freedom to which, as one of the Fine Arts, it is entitled.

Although not so clearly developed as they might have been, many of his remarks on this point are highly suggestive, and deserving of consideration. We cannot, however, be expected to follow him step by step; let it suffice, therefore, to say, that he decides in favour of what he proposes to call "the *renaissance* style of the nineteenth century," which will better understood by our quoting what he afterwards says:—"From this long letter you will collect that, while on the one hand I do not mean to be confined to a servile imitation of a Pompeian house, so, on the other, I do not mean to be tied down to repeat your Elizabethan architecture, or the Gothic of Germany or England; neither do I propose to give you a *fac-simile* of any building of the *Renaissance* school. To the best of my power, I propose, as the best style, that which adopts the pure broad principles of beauty which were, I sincerely believe, best propounded by the Greeks, and which all experience has shown to be best suited to receive addition from the highest style of painting and sculpture, which are, in fact, parts of architecture."

Many will perhaps say that M. de Chateaufort has, after all, given us what is little more than a very obvious combination of Grecian and Italian, or what would generally be described as decidedly belonging to the latter style; and such, we must confess, is the case. In one part we behold large arched windows; in another, an open arcade, whose arches spring immediately from columns: here a sort of campanile belvedere, and for the entrance a lofty tower, crowned by a square dome; while there is little to remind us of Grecian, properly so called, except some low pediments filled with sculpture. We are, therefore, inclined to say that, so far from being too venturesome, the architect has rather shown himself to be too timid, and has in consequence produced what looks more like a mere mixture of different styles, than a compound one, in which conflicting elements are reconciled into harmony, each being made to lose something of its original character, in order to adapt it to the new combination—to the fresh combination it is made to enter into. Nevertheless, although M. de Chateaufort himself has not solved that most difficult problem very satisfactorily, we are still of opinion that it may be done, provided we do not obstinately set our faces against every experiment of the kind, and meet it by a decisive "*impossible!*"

What is said of the interior of the house, may be taken as a model of architectural description—accurate and distinct, yet the very reverse of either dry or tedious, it being replete with highly-interesting explanation and remarks, pointing out well-studied effects, or convincing us that M. de Chateaufort had thoroughly *finished up* the whole in his own mind, instead of leaving, as is generally done, a very great deal for after-consideration, and to be treated according to the notions and caprices of those who may be called in to complete what the architect himself either has not been allowed, or has not thought requisite to carry on beyond a certain state of advancement. H. B.'s observations in reply are also deserving of consideration, and in the course of them he suggests one or two corrections of the plan that would certainly render the arrangement more convenient.

Not the least interesting portion of the volume is a letter from Mr. Eastlake, in which that eminent artist and critic delivers his opinions on the subject of interior decoration, with reference to this design of M. de Chateaufort. In the course of them he holds out one very good caution, namely, that in wall-painting, the real wall itself should never be lost sight of, since "whatever merits ocular illusion may have in painting generally, it would be injudicious to attempt it here." Reality may be carried too far, because those deceptive effects which tell so powerfully in scene-painting can by no possibility be kept up on the sides of a room, inasmuch as the spectator is not confined to a limited distance, but frequently comes nearly in contact with one or other of the walls, owing to which the intended illusion is destroyed altogether, and exists no more for him than does that of the stage for the performers who act upon it. The painting—as has sometimes been done, all the sides of a room, so as to represent a continued prospect, is but a puerile conceit,—a sad waste of ingenuity and skill, a degree of imitation,—where the "naturalness" sought to be produced only

renders the trickery of the artifice the more glaring. A room of the kind is fit only to be looked at for a few minutes through an open doorway, without passing the threshold.

We are well content that Mr. Eastlake does not "recommend frescoes for the sitting-rooms of dwelling-houses." "The impossibility of change," he observes, "in such situations, is an unpleasant feeling. In a public building, on the contrary, it is satisfactory;" to which he might have added, that in public buildings frescoes are seen only occasionally, and there is a wide difference between contemplating such works of Art for a while, and being *assailed* by the continual presence of one, by our own fireside.

What is said in regard to the practice—now, indeed, rather gone out of fashion—of hanging up family portraits on staircases, is judicious. So arranged they seem to be put up only in order to keep them out of harm's way; since, as far as decoration is concerned, the effect is no better than that of a broker's shop. There are, likewise, some hints well worthy of attention, in regard to the ground or colour of walls, best suited to set off framed pictures to advantage. The arrangement of the pictures themselves is likewise a matter that requires some tact, and is sometimes attended with considerable difficulty, if a good general effect is to be secured. A drawing-room, or even picture-gallery in a private house, should never be crammed like a public exhibition, if merely because that, as is the case as in such places, not half the things so hung up will be noticed, or can, in fact, be seen as they deserve, if really worth looking at.\*

After what we have said this volume requires no further recommendation from us; it is one of more than ordinary interest, and from which very much is to be learnt; at the same time we are compelled to remark, that notwithstanding the tasteful manner in which it is got up, the beauty of the lithographic plates and the woodcut vignettes, it is sadly disfigured by typographical and other errors, for they are really so numerous, and some of them of so singular a kind, that to take no notice of them would look too much like an intentional imposition on our part.

#### RECENT AND LIVING FOREIGN ARTISTS.

##### No. III.—LEO VON KLENZE.

HAD he only that one single title to fame, the architect of the "Walhalla" (see page 13th of this volume), Klenze would have a most widely extended and what promises to be perdurable celebrity. In all Art—in architecture more especially—very much depends upon opportunities,—upon circumstances which even genius cannot create for itself, any more than mere opportunities can create genius: a truth which the history of Art often illustrates rather painfully; for often, where there have been all outward appliances and favourable circumstances, the mind capable of turning them to account has been wanting; or else, where the mind has been, the requisite opportunity has been denied; and, as even an eagle cannot soar if caged up in a hen-coop, so neither can talent of a higher kind display itself without occasions corresponding in some degree with its powers. Had not old St. Paul's been destroyed by fire, Wren would have lost not only the greatest, but by very far the brightest, portion of his reputation; had not the Houses of Parliament met with a similar fate, Charles Barry could hardly, by any possibility, have shown himself what he is now universally acknowledged to be; and but for the intense love of Art which characterizes Ludwig of Bavaria, Klenze would have been comparatively—might have been positively, an obscure name. At present, it is in a manner identified with those of Bavaria and its capital. Munich may, in fact, be considered as the theatre of Klenze's talents; the various edifices there erected by him are of themselves sufficient to stamp it with architectural character, and have

\* With regard to very small pictures or miniatures, the best way of arranging them is that of putting a number of them within a single frame of such dimensions as will accord with other pictures in the room; or else filling with them a frieze on the top of a low cabinet, or similar piece of furniture, where they would be on the level of the eye.

given it an importance it had previously no pretensions to.

Klenze was born at Hildesheim, in Lower Saxony, in 1784, and after studying for about two years at the Carolinum, at Brunswick, was sent to Berlin, in order that he might prepare himself for the same professional career as his father's, who held an appointment as justice or magistrate. These views for him did not, however, at all accord with Klenze's own inclinations; he felt a decided passion for Art, more especially for architecture; while his father was averse to his embracing a profession wherein success seemed to be very doubtful and rare, either in regard to fortune or to distinction; and most certainly there was at that time very little prospect that architecture would all at once meet with that encouragement in Germany which it since has done, much less could it be anticipated by the father that Leo would be pre-eminently favoured by opportunities far more splendid and more numerous than have fallen to the lot of even the most celebrated. Yet if reluctant to accede to what he considered, if not absolutely imprudent, far less eligible views than his own, the father was neither harsh nor obstinate, but allowed him to attend the "*Bau-academie*" at Berlin; and finding what unusual progress he there made, under Professor Gilly, consented about three years afterwards that he should travel for further improvement, and visit not only France, but Italy and Magna Grecia. It was in the last mentioned and in Sicily that he first felt what ancient architecture really was; and the impressions he there received were so strong as to be, perhaps, in some degree, prejudicial, filling him with a too exclusive admiration of the Grecian style and its principles, a degree of veneration for it which—as is the case with the Walhalla—has limited his ambition to the fame attending what is rather the reproduction of a classical monument, than an original work.

On his return from Italy, Klenze was appointed in 1808, Hof-architekt at Cassel to the then King of Westphalia, Jerome Napoleon; a post rather of honour than of advantage, therefore it was a far more favourable circumstance for him than the contrary, when the events of 1813 *unhinged* Jerome, and led the ex-Hof-architekt to visit Munich, where he found in the then Crown Prince and present King of Bavaria, not only a liberal and enthusiastic patron of Art generally, but one who, like himself, was more expressly devoted to Grecian Art. From this period the professional career of our artist commences, and the names of Leo and Ludwig became so associated, we may say consolidated together, that they will go down to future times conjointly. The Glyptothek at Munich, begun in 1816, though not completed till 1830, was only the first of those splendid architectural undertakings by which they have signalized themselves, while in itself it is one that would have ensured fame to them both; for, if of no great magnitude, it is an edifice of refined classical taste, breathing more of the true spirit of Grecian antiquity than all previous imitations of it.

During the progress of the Glyptothek, he erected various other important structures at Munich, some of them upon a more extensive scale. The principal ones among them are—the Reitbahn, or Riding-house, 1822; the Kriegs-Ministerium, or War Office, 1824; the Odeon, 1826; Allerheiligen Kapelle, 1826; Pinacothek, 1826; the Königsbau and Festbau, 1827; Prince Maximilian's Palace, 1828; and the Ionic *Monopteros*, or Polychromatic Temple in the "English Garden," 1833. These edifices are by no means confined to the same style; on the contrary, are of very dissimilar character in that respect, and some of such as would hardly be expected from one so strongly prepossessed in favour of Grecian architecture: not only Italian of various epochs, but even Byzantine and Lombardic, as in the Allerheiligen Kapelle. That portion of the Residenz or Royal Palace, which is called the Königsbau, is in the Florentine style, and is unfortunately too direct an imitation of the Pitti Palace; in some respects a far closer copy of it than was at all desirable, but in others attempting to refine upon it by the addition of Grecian pilasters, without other modification; the consequence is that, though there is little unity, there is considerable monotony of expression; and the style looks altogether too affectingly severe to be suitable for a modern palace. Whether all these varieties of style were adopted by the architect himself, and if so, as practical experiments,

may be doubted; the probability being that herein he was obliged to defer to the wishes of his royal patron, who, with all his love of Grecian Art, seems to have been desirous of adorning his capital with some adequate specimen of nearly every style of architecture.

In 1830 Klenze commenced the Walhalla, of which, by-the-by, there is a more fanciful than truthful graphic vision by Turner in the present exhibition at the Royal Academy; but of that *monument* we need say nothing in this, having so recently spoken of it in a separate article, except it be to remark that it is one of which no adequate idea can be formed by seeing it represented from any one single point of view, however well selected. In a more general and distant view, like the one just mentioned, the impression produced by vastness of construction and material, is lost.

In 1834 Klenze was sent by the Bavarian Government to Athens, in order to project various improvements and embellishments for King Otho's capital; and though he does not seem to have done more there than make suggestions, one result of his journey was his work entitled "Aphoristische Bemerkungen," published in 1838. Another work of his, and one which has rather detracted from, than at all added to, his professional reputation is his "Christliche Baukunst," a series of designs by him intended to recommend the Grecian style as the one that ought to be exclusively adopted for churches at the present day, by all religious sects. This publication was severely attacked by Wiegmann in his "Ritter Leo von Klenze," both for its tendency and its execution; and it must be admitted, not altogether without reason. It is, indeed, rather singular that he should have directed his attention so particularly to buildings of that class, because if he has ever executed any one of the kind besides the Allerheiligen Kapelle, which is in the Lombardic style, it is not of sufficient importance to have obtained mention among his other buildings. The collection of the designs for these last,—"Sammlung Architectonischer Entwürfe," has been in course of publication for about twelve years, but has been brought out so very slowly that only eight Lieferungen have as yet appeared, the two last of which consist entirely of illustrations of the Walhalla.

#### ART IN THE PROVINCES.

**APPROACHING EXHIBITIONS.**—Artists will bear in mind that the periods for receiving pictures at the three leading Exhibitions of the provinces, viz., Liverpool, Birmingham, and Manchester, are *fixed*. Pictures for Liverpool must be sent to Mr. Green on or before the 31st of July; for Birmingham (to Mr. Green also) also on or before the 31st of July; those intended for Manchester must have been already sent. It will be observed that an Exhibition is to be formed in Norwich, connected with the East of England Art-Union, information concerning which may be obtained of the Hon. Sec. Advertisements emanating from these several Institutions will be found either in this number of the ART-UNION, or in the number for May. We have reason to believe that Birmingham will again take the lead; the artists there are active and energetic; their success last year was considerable; and, as they have now much longer time to make their arrangements, we have no doubt of their succeeding fully, both in collecting admirable pictures and in procuring a largely-augmented list of subscribers to the Art-Union. The Committee of the Birmingham and Midland Counties Art-Union are at present actively engaged in arranging a plan for carrying out the object originally contemplated on the formation of the Society. (See advertisement in another column.) Attention is pointed to the fact, that the Triennial Musical Festival will be this year held in Birmingham.

**SHEFFIELD.**—The drawing of the Art-Union prizes has taken place in the Music-hall of Sheffield. The chair was taken by the Master Cutler, the Report was read by the Rev. B. T. Staunus, and a highly respectable assemblage was collected on the occasion. Mr. Gilbert's speculation has, it appears, been a failure; it has subjected him to "a considerable pecuniary loss," and the experiment is not therefore to be tried again; or at least, if it be, it will under very different circumstances. We must do him the justice, however, to state

that he has kept implicit faith with his subscribers. The number of subscribers amount to 911, and the sum to be allotted in prizes amounted to £455 10s., the remainder of the subscriptions having been expended in purchasing the engravings for the subscribers, and in defraying the necessary expenses. The Committee determined on dividing the amount into the following prizes:—One of £80, one of £50, one of £35, one of £30, one of £25, four of £20, two of £15, six of £10, two of £8, nine of £7, and one of £4 10s., making in the whole twenty-nine prizes. The £80 was a portrait of the 'Duke of Wellington,' by Mr. Salter. Among the other prizes were paintings by Müller, M'lan, Stephanoff, Tennant, Shayer, &c. We copy a paragraph from Mr. Gilbert's Report:—"He does not pretend for one moment that he had no idea of personal profit; but at the same time his plan offered advantages which were, in his opinion, superior to those held out by any other Art-Union of which he had any knowledge. One striking feature of that plan was, that parties subscribing had the choice of a number of engravings of great excellence—all of them having been published at from one to two guineas and a half each—and that the plates were delivered on the payment of subscriptions. In addition to this, the subscribers and their families had at all times free admission to the exhibition."

ROCHDALE has been disgraced by an act which the local papers justly characterize as "diabolical." The best account of the circumstance we find in a private letter.

"Butts (Rochdale), April 30, 1843.

"I think I named to you in a former note that Danby's picture of the 'Opening of the Sixth Seal' was exhibiting here; since which I have learnt that it belongs to Mr. Brett, of London, whom, I believe, you have some knowledge of. But grieved am I to tell you, that some miscreant last evening, between four and five o'clock, cut a piece, about twelve inches by eight, out of the centre of it, in the temporary absence from the room of the exhibitor. The slave, with uplifted hands, with the prostrate king and warrior in armour, is the part cut out and taken away, and no trace whatever is left of the parties who committed this execrable deed. We all feel the thing to be a disgrace to the town, a disgrace to the country, and a disgrace to the nation that there should have been such a miscreant in it. The poor fellow and his wife, who have the charge of it, are almost deranged; he was gone out to give orders for printing bills to announce his last week, and his wife let in two strangers, it is supposed not belonging to the town; and immediately after they had left the room, the man, on going in, observed that the light was excluded, and on opening the window the discovery was made. No blame can be attached to the man and his wife, who had the charge of the picture, as they are universally spoken well of here. The picture was valued at 1000 guineas, and was being disposed of in shares at £1 1s. each, the list of which was nearly completed."

**DUBLIN.**—The two Exhibitions are at present open. We are not as yet enabled to furnish our readers with statements as to their contents; we shall do so, however, in our next. Meanwhile we borrow a few paragraphs from the Dublin papers; first, concerning the "Royal Hibernian Academy," from *Saunders's News Letter*:—

"We have already given expression to the opinion, that the present exhibition is by far the best and most promising that has ever taken place at the Academy. The walls of the entire suit of rooms are covered from floor to ceiling. It is worthy of remark, that when the Royal Irish Art-Union was first started, the annual exhibition of the Academy was obliged to be discontinued, after struggling for years against the apathy of the public in respect to the Fine Arts. Now we have two exhibitions, vying each with the other, while but three short years since one could not be formed and upheld. To this most gratifying state of the Fine Arts in Ireland the Royal Irish Art-Union has powerfully contributed; it rests with the artists themselves now to advance their profession to the enviable height it has attained in other more favoured lands. While we thus rejoice at this revival, we are constrained to express not a little disappointment at the want of exertion in our native artists, as exhibited in the Royal Hibernian Academy. Out of 671 works of Art, 340 of them are English productions, and, on the average, very superior to those of their Irish competitors. The members of the Academy contribute only 77 pictures; the remainder are by artists not members. Some of the productions are quite unworthy of a place on the walls of any exhibition."

Next, concerning the "Society of Irish Artists," from the columns of the *Evening Packet*:—

"The exhibition consists of 121 pictures, 60 of which are contributed by the Messrs. Hayes and Brocas alone, from which circumstance many ill-natured per-

sons would pronounce it a snug family borough. The majority of the other names of exhibitors are yet, as far as we are aware,

'To fortune and to fame unknown'—

a riddle, if riddle it be, that after a glance at their works it would require no Oedipus to read. In good sooth, if the exhibition do not improve marvellously, and should any of our English friends take the first one as a sample of Irish Art, some of the taunts ascribed to them, whether truly or not we 'dinna ken,' in the address, cannot be said to be altogether undeserved."

[We direct attention to an advertisement of the "Royal Irish Art-Union," which appears in another column. It announces the day for closing the list.]

#### OBITUARY.

HENRY THOMPSON, ESQ., R.A., LATE KEEPER OF THE ROYAL ACADEMY.

THE death of this well-known artist took place at his residence, Union-street, Portsea, on the 6th of April, at the age of seventy years. The father of Mr. Thompson was a purser in the navy, and resident in St. George's-square, Portsea, where the late Keeper was born.

His native place was his favourite retirement from the activity of town life, and here, in 1828, he took up his permanent residence; but from his secluded habits very little was known of him, except that his charity was extensive considering his means.

Prolonged corporeal suffering compelled him almost entirely to abandon the exercise of his Art. The little he has done has been with a view of presentation to friends in return for offices of kindness and attention. He was especially fond of the recreation of boating, and his boat was among those objects which formed the subject of his last sketches, which were painted in oil upon rough paper, and so managed as to present a very agreeable effect. The boat was sketched for the office-keeper at the Gun-wharf, Portsmouth, to whom it was presented by Mr. Thompson. Such little exercises formed the amusement and solace of his declining years; being from infirmity unequal to greater efforts, they served yet to identify him with the profession in which he had risen to distinction. His style was historical and poetical—his 'Perdita' will be long remembered as one of the gems of its class. Since his residence at Portsea he has painted nothing of importance.

The late Mr. Spencer, Store-keeper of the Ordnance Department, was his particular friend for a period of forty years. With this gentleman he resided during his visits to Portsea, on which occasions his favourite relaxation was boating, being then in the enjoyment of robust health. His malady was of many years' duration, complaining principally of general debility. During the last three years he could not lie down in his bed; upon this state drooping supervened, and was the proximate cause of his decease. The neighbouring poor have lost in him a liberal benefactor, the extent of whose unaffected charitable disbursements was unknown.

In disposing of his property he bequeathed to the person who attended him during his last illness, and whom he had for some time previously known, £300, his house, carriage, and all his furniture, and to his female domestics £700 each. His funeral was private; his physician, Dr. Scott, his executors, and attendants, were all that followed his remains to their resting-place. He was interred in Portsmouth Churchyard, near the spot where his mother was buried. His works of Art have been distributed among his friends.

Paris.—M. Fauchery, the celebrated engraver of the beautiful print of 'Joconda,' is dead.

Munich.—On the 13th of March the historical painter Rockel died here.

On the 18th the painter Riedmaier was struck with apoplexy in the street, and died immediately.

Palermo.—The Abbate Niccolò Maggiore, fellow-labourer with the Duke of Serradifalca, in a work on the antiquities of Sicily, died here in the prime of life.



## VARIETIES.

**THE CARTOON COMPETITION.**—It must not be forgotten that **THE LAST DAY FOR RECEIVING CARTOONS** will be the **SEVENTH DAY OF JUNE**. They will be sent to Westminster Hall on or before that day, and of the arrangements for their subsequent exhibition the public will be informed in due course. We are not at present aware if they will be exhibited *free*, or if a small charge will be made upon visitors—say in the way of money paid for catalogues. The latter will, probably, be the plan adopted: a direct charge to the public cannot be well made, inasmuch as the public will pay for the prizes, and they will be exhibited in a Hall which is public property. At the eleventh hour, we understand, the list of competitors has been augmented, and some artists are mentioned as likely to compete whom we shall rejoice to see enter the lists. Still, our hopes remain with the younger, and as yet untried, talent of the country.

**THE HANGERS** at the Academy, this year, were Messrs. Phillips, Alfred Chalon, and George Jones. It is, we believe, known that the members take this most onerous, most troublesome, and most thankless duty in rotation. It will be about fourteen or fifteen years before these gentlemen are again called upon to discharge it.

**THE SCHOOL OF DESIGN.**—We regret to learn that the connexion of William Dyce, Esq., and the School of Design, has ceased; and that the Directorship has been confided to—Wilson, Esq., a gentleman not known as an artist, but who has been travelling on the Continent, employed by "the Royal Commission" to make inquiries relative to painting in Fresco in the several European states. He has, therefore, been subjected to a test that has obtained for him the confidence of those most interested in the prospects of the British School of Design. Still, without intimating any doubt as to the ability of his successor, we cannot but lament the loss of the services of a gentleman of high talent and large experience. His time and mind were, we believe, divided,—perhaps too much—upon several subjects; and possibly, therefore, he may not have been as useful to the Institution as he might have been had circumstances justified him in devoting himself exclusively to the one great object. For our own parts we have, in common with the public generally, often desired to procure evidence of "work advancing" at the School of Design, and have found it very difficult to obtain any. If the new Director bring less skill and experience to the test, he may bring to it more active energy, and we shall be the gainers.

**PLANS FOR ESTABLISHING A "BRITISH GALLERY."**—A project, which to us appears utterly untenable, has been recently suggested, for the elevation of British Art and the advantage of British artists. It is grounded exclusively on private patronage, which may certainly do much, which certainly has done much, but which will quite as certainly never do that which ought to be done. For instance, among other schemes it is proposed that the "Athenæum Club" shall subscribe largely to decorate their mansion with the works of British artists; but things of the kind are done every day—to the manifest advantage of the painters employed, but in no way, as far as we can see, to the advancement of the Art or the strengthening of public taste. If the Athenæum were painted from cellar to garret, it would be comparatively useless as a source of general enjoyment and improvement—unless the members were to open their gates to all comers. Whatever is done for the public should be done by the public, to be of real service; the nation is bound to teach itself, and it will surely make a great effort to do so ere long. Some three years ago, Sir Robert Peel intimated that a time was coming when a real National Gallery should be built in Hyde Park: it will be, we presume, not merely a depository of the works of old masters, but a

collection of the works of British artists, purchased or commissioned by the Nation by annual Parliamentary grant. For our own parts, we shall never cease to labour until this great and worthy—the only great and worthy—object is achieved. Whenever it is really in progress, there will be, we apprehend, little difficulty in commencing the collection, by inducing the Royal Academy to present to the Nation its store of Diploma pictures, now hidden in one of the holes in Trafalgar-square. Such a destiny would induce artists, when elected, to present really good pictures, instead of sending inferior works as matters of form. We are full sure that, after this nucleus, many private gifts would augment the collection; that many legacies would be bequeathed to it; and that, in short, before the expiration of ten years, England would contain a gallery that should be really a British Gallery.

**THE PRINCE ALBERT** having resolved to decorate, in fresco, a small summer-house in the garden attached to Buckingham Palace, has commissioned Messrs. Eastlake, Macleise, Lealle, Uwins, Etty, Stanfield, E. Landseer, and Sir William Ross to execute the work. The subject selected is the "Masque of Comus," from which the whole of the designs are to be made. The figures, we understand, will not be above two feet high. This experiment, on the part of his Royal Highness, is highly creditable to his taste and judgment; it will afford a valuable opportunity to some of our best artists to exhibit their power over a new style. The Prince has done that which the Nation could not do without injustice—commissioned the painters of established fame, who are most likely to be successful. An opportunity may thus be afforded for judging their capabilities, although they will not (with one exception) be among the candidates in the Cartoon competition. A hint may be thrown out to others who desire to obtain decorations in this way; and no doubt, after the exhibition has taken place in Westminster Hall, some younger aspirants will be selected with that view.

**THE ARTISTS' FUND.**—The dinner of this excellent Institution took place on Saturday, the 20th of May—Lord John Russell in the chair. It was, we lament to say, attended by comparatively few of the leading artists; the majority of the guests being, indeed, composed of those who fill minor parts in the profession. Of members of the Academy there were but two or three; and these not the most prominent. We fear that sufficient energy is not manifested by those to whom is consigned the executive of this Institution; so much indifference would not be manifested, unless there were some evil-working apathy at the fountain-head. The prosperity of such Institutions usually arises from the energy of some single directing mind: we fear the Artists' Fund has not this vast advantage.

**ETRURIA ILLUSTRATED.**—We have pleasure in announcing the speedy publication of a work, illustrative of the scenery of ancient Etruria. It is not a little strange, that among the numerous works illustrative of Italy which, of late years, have issued from the press, not one is to be found delineating the sites of Veii, Cære, Tarquinii, and other cities prominent in the early pages of Roman history: and that the untravelled public know almost as much of the scenic characteristics of Abyssinia or Japan as of the remarkable region in question—a region marked by features decidedly peculiar, but often eminently picturesque and beautiful. The growing interest in Etruscan antiquities makes a work of this description quite a desideratum. We have been favoured with a sight of the drawings, and cannot speak too highly of their fidelity to nature,—having been finished on the spot; of the taste evinced in the choice of subjects, and of the skill and spirit displayed in the execution. The portfolio from which they are selected is the fruit of three tours, and a thorough investigation of the land. The artist has, with great judgment, combined in his sketches the singular re-

mains of Etruscan architecture, hitherto unportrayed, with the picturesque features of the country; so that his work will be as valuable an addition to the library of the antiquarian as to that of the mere lover of natural scenery.

**COSMORAMA.**—The views exhibited this season are generally superior to any we have yet seen here. There is a view of the 'Interior of St. Peter's,' the central nave terminating with the high altar. This representation is as perfect as can be well imagined, and conveys as good an idea of St. Peter's, at least this part of the structure, as can be obtained short of being in the grand temple itself. There is also a view of 'Mount Vesuvius in Eruption.' This effect is extremely well managed. Vesuvius is seen by night, and at a distance; it seems to vomit forth fire in fitful gusts from its summit. The series contains also views of Athens, Bregentz, and the Lake of Constance; Mont Blanc, Isola Bella, Interlachen, and Mount St. Bernard.

**PREPARED PANELS.**—Some prepared panels have been sent to us, to which we direct the particular attention of artists. We have already submitted these specimens to several, and the "Report" coincides with our own opinion, justifying us in strongly urging on painters the duty of giving them a trial. The inventor is a Mr. Wing, of Fordingbridge; and, from the communications he has sent to us, we learn that ill health having compelled him to relinquish the practice of Art, he devoted thought and labour to the produce of this means to facilitate and advantage the work of others. The improvement consists principally in the assurance that they will neither warp nor crack; a desideratum which we think fully secured. The panels are, it appears, made of well-seasoned deal; the wood having been submitted to a high degree of heat; they are then saturated with drying oil, and the fronts covered with fine canvas, cemented on with a preparation of oil varnish and white lead, and then brought up to a face with the same composition. The frame round secures them from warping; the canvas on the front prevents cracking or splitting; and their being saturated with oil, makes them not easily affected by damp or moisture. This statement is borne out by a careful examination; and we do not imagine that a single artist will inspect the panel without desiring to use it. Mr. Wing states that circumstances enabled him to produce the panel at a cost very little beyond that of ordinary strained canvas. We cannot, however, enter sufficiently into details, and will therefore leave these panels at the ART-UNION Office, for the inspection of artists who are anxious to encourage improvements in those elements of the Art upon which their fame must at all times greatly depend.

**SKETCHING CLASS RENDEZVOUS.**—We direct attention to an advertisement from Mr. George Harrison, having reference to a "Sketching Class"—the business of which is to meet at some given place in the country, not far from London, and, selecting some particular objects, to sketch from nature. The plan is novel and may be useful. There are plenty of societies for studying from the living model; but few or none who may thus mingle social and healthful enjoyments with the immediate motive to labour. No doubt "the club," if club it may be called, will be liable to the jokes of professional brethren who make lengthened tours and distant voyages, once a year, and who will characterize these "stay-at-homes" as "cockney artists;" but they will have forgotten that some of the most beautiful scenery of England surrounds the metropolis—scenery associated with glorious memories, immortal minds, and great purposes honourably achieved. The painter will indeed find a vast store of wealth within an hour's walk of the city, and within an hour's railroad run, a greater abundance of rich materials than he could work up in half a century. Mr. Harri-

son's plan is a good one; and may be adopted most advantageously. It is calculated to give an additional motive to those which tempt to country excursions—to render profitable that which is agreeable, instructive, and healthful.

**ARTISTS' AMICABLE FUND.**—This very excellent and well-managed society progresses in strength and usefulness. A committee, appointed to consider "the best mode of creating a Widow and Orphan Fund," has recently made its "Report;" a copy of which may be obtained by application to the Secretary, C. E. Wagstaff, Esq., 30, Argyll-street, New-road. The subject is one that imperatively demands consideration. It is the solemn duty of every artist of every grade, to take thought in time for those whom death may leave in poverty as well as in misery. By a very small sacrifice while living, much wretchedness may be averted from survivors, and the dying bed rendered comparatively tranquil; for how awfully augmented are the terrors of death by the consciousness that those who remain to struggle along the highways and by-ways of the world, will find its paths hard, steep, and thorny all through life, because a small effort, a little reflection, and a very limited sacrifice, were withheld, until too late to render them available. We hope that applications will be made to the Secretary for copies of this "Report;" though founded upon actual experience, the plan proposed will seem new, as well as startling to the majority of its readers: they will perceive at once how much good may be done by minute efforts when combined, and they will surely feel that to draw back is to be heartless and criminal.

**"THE BOOK OF BRITISH BALLADS."**—An advertisement in our columns announces the continuation of this work, the seventh part of which will, it is said, be published on the 1st of next month. The first volume is also advertised at the price of one guinea, a price more in keeping with the usual cost of such publications than a guinea and a half, at which it was originally designed to be issued. The specimens we published last month must have made many persons acquainted with it who were previously ignorant of its existence, and we cannot doubt that a very large proportion of them will desire to possess it. Beyond all question, at the cost of a guinea, it is the cheapest work that has ever been published in this or any other country—containing, as it does, above 200 engravings similar to those of which a few were printed in our supplementary half-sheet last month.

**MAGAZINE FOR ARTISTS.**—An advertisement in the ART UNION directs attention to a periodical work, edited and chiefly written by Mr. E. V. Ripplingille, an artist of high ability, a traveller of large experience, and a critic whose opinions have been gathered in the best schools. To this character he is fully entitled; and, although it by no means necessarily follows that opinions, emanating from ability, experience, and sound education in Art, should be always discriminating and just, or generous and liberal—(many cases existing to prove the opposite, and to induce conviction that artists are not the best critics of artists),—we have much reliance on the spirit of integrity by which we believe Mr. Ripplingille to be actuated; and therefore augur well from his embarkation in the cause of authorship on behalf of the Arts. We hail his accession to the class critical as tending to good. We shall watch his progress with much hope and some anxiety, though with no small confidence, and report upon it hereafter, when time has developed all that we may desire to know.

**THE MEDIUM OF VAN EYCK.**—We some time ago referred to a statement made by a lady, that she was in possession of a MS. containing the secret of Van Eyck. We received several communications from her, and, after a personal interview, she has, we find, adopted our recommendation—to give to certain artists, in honourable confidence, such information as may enable them to make a "Report," upon which may be

grounded some mode of recompensing her, if it be found that the facts she can state are of real value. The matter is, therefore, likely to be set at rest very soon. We cannot at present do more than announce the inquiry as "in progress;" a meeting on the subject having recently taken place between the lady and certain artists at the British Coffee House.

**THE DIORAMA.**—This exhibition has opened with two pictures—"The Cathedral of Notre Dame, at Paris," painted by M. Renoux, and "The Basilica of St. Paul, near Rome," painted by the Chevalier Bouton. This is an exterior view of the Cathedral from the Quai du Mail, and, consequently, the principal façade is most distant from the spectator. The picture is presented under two effects—the first of which is sunset, and extremely well managed. The mass rises against the warm sky, here and there gilded by the faint rays of the declining sun. Twilight ensues, and night gradually, with its breadth of shade, blends the whole into an indistinct mass; the sky is clouded, but the moon becomes at length visible, and the edifice is again, with the best effect, thrown out in strong light and shadow. The Basilica of St. Paul is seen under two effects: the first is that of the interior light—the church being represented in its entire state before its destruction by fire. The roof is supported by beams of cedar, and the beautiful columns, the portraits of the Popes, the altar, &c. &c., all contribute to convey to the spectator a just conception of the former splendours of this once famous temple. The illusion of this picture is most perfect, and, rich as the colour is, it by no means exceeds that of marble mellowed in tone by long exposure. The second view shows the church in ruins, but, nevertheless, grand and imposing.

**THE PICTURE OF THE VILLAGE SCHOOL.**—bought at the Wilkie sale by Mr. Farrer, for £756, has, we understand, been purchased from him for the sum of £1000 by Mr. Moon, with a view to engraving; and we rejoice to learn that it is to be confided to the hands of Mr. Burnet; a matter of especial importance, inasmuch as the picture is unfinished in some minor details. Although the immense sums realized by the sale of the sketches at the Wilkie sale excited much astonishment, we have here at least one proof that those who purchased were not short-sighted. By the way, the picture of the 'Recruit,' for which Wilkie received 15 guineas, is now in the hands of Mr. Bryant, of St. James's-street, who requires for it no less than 1000 guineas, having been repeatedly offered for it 800 guineas. It is curious to estimate the present value of the first four pictures painted by Sir David Wilkie—i. e., 'Pittislie Fair,' 'The Recruit,' 'The Village Politicians,' and 'The Blind Fiddler.' For these four the artist was paid 140 guineas; they would now probably bring by public auction 5000 guineas. Wilkie is not the only painter whose works have increased in value a thousand per cent. within a couple of years after his decease. Very recently, a painting, by Constable, brought 500 guineas, for which Mr. Constable was paid £30; and we believe every picture sold at the sale of his works would now bring at least five times the sums they there realized. The same may be said of the works of Bonington; and nearly as much of the relics of O'Connor, who, while he lived, could scarcely sell his productions for the price of the canvas. Indeed, the statement applies with nearly equal force to the remains of all good English artists. Every sale exhibits evidence of the fact; while the case is very opposite in reference to the works professing to be by the ancient masters, to bring the estimated value of which it is necessary to produce a pedigree as authentic as that of the famous racer, Beeswing. The hint will not be lost on buyers of pictures.

**RAPID WORK.**—We learn from "the Kunstblatt" that Schnorr, the famous fresco-painter of Germany,—"by the aid of his assistants"—

completed in three months six fresco paintings, each twenty feet long; and it is added that Hess, another renowned professor of the art of covering walls, employs between thirty and forty assistants in the same Art. Upon this principle, let us only export both these gentlemen into England, and we may have our Houses of Parliament commenced and finished while a single moon is making her rounds. With eighty moustachioed "helps," the plaster may be coloured in "no time." Seriously, however, this announcement is worthy of serious reflection. Murmurs are frequently indulged in when an engraver produces a plate by what is termed "the manufacturing system;" that is to say, employing half a dozen hands beside his own, upon the one engraving,—a practice not to be encouraged. But what are we to think when we find high Art—the high Art—subject to the same process. To whatever extent our English artists may imitate their German compeers, we trust, at all events, they will stop short here, and pause before they undertake to cover twenty feet of wall in twelve days—a work of no inconsiderable labour, even to a paper-stainer, if he has to arrange his designs with more than ordinary taste and skill.

**INSTITUTE OF ARCHITECTS.**—At a late meeting a description was given by Mr. John Sylvestor, of a preparation to render stone, brick, and other absorbent materials impervious to water. The face of the wall is first saturated with a solution of soap, consisting of from four to sixteen ounces of soap to a gallon of water, according to the nature of the work, and then well wetted with a solution of alum by means of a syringe, or watering-pot. The saponaceous mixture must be applied hot, and on stucco should be used more than once. An advantage of this preparation is, that although it renders stone or brick impervious to water, it will yet permit evaporation to go on from within, so as not to shut in the natural damps of the material. If this process, which is exceedingly simple and inexpensive, prevents vegetation, and renders external painting unnecessary, its discovery must be considered important.

**VATICAN ARABESQUES.**—Mr. Nash's own house and gallery in Regent-street were by no means the least favourable specimens of his architectural taste,—the latter more especially, for there was a good deal of effect in the general arrangement, independently of the decorations; but it was afterwards entirely dismantled, and the fittings up have lately been brought to the hammer by Messrs. Christie and Manson. They consist of pilaster panels and lunettes, copied from the celebrated Loggie of Raffaele in the Vatican, and are painted upon canvass stretched on framings. Carefully executed, these paintings may be taken as trustworthy copies of the celebrated originals; but, as seen at the place of sale, where they were put up about the room, intermixed with a number of other pictures, very little idea could be obtained from them in regard to their collective effect, as component parts of a uniform architectural design. Besides, they were never intended to be viewed in combination with pictures, they were thus rendered only so many *disjecta membra*, or detached fragments, capable of being arranged in an infinite variety of ways; on which account it may be desirable to know in what manner Mr. Nash introduced them into the gallery he fitted up for himself. The apartment was 70ft. long by 17ft. in breadth, having on each side seven open and arched recesses (making the entire breadth 28 ft.), between which the pilasters were placed as piers, and there were also four others at each end of the room. So arranged, their effect must have been unusually striking and scenic, heightened, as it was, by the manner in which the apartment was lighted—viz. by a series of small circular openings, as skylights, along the centre of the arched ceiling, and by a similar one in the pendentive ceiling of each recess. There the whole was of a piece, and displayed a very suitable ap-

plication of *polychrome* embellishment, almost the first example of the kind in this country, and one which, it might have been thought, would have been followed occasionally, at least in some of the Club-houses. One circumstance, which must always operate against fresco-painting becoming at all general among us for the decoration of our rooms, is, that it does not admit of being removed, but must be left to succeeding tenants; whereas, the mode adopted by Mr. Nash enabled him to take down the *recherché* and costly decorations of his gallery in Regent-street, and transfer them to his residence at East Cowes, from which they have again been removed without sustaining injury, and apparently in as perfect condition as when first executed. Some of the pilasters appeared to us in much better taste than others—more happily composed in their general designs; and several of the medallion and tablet subjects introduced into them were exceedingly beautiful. We were least of all pleased with those consisting merely of upright arabesque foliage, which, painted *au naturel* on a white ground, had a crude effect, and partook too much of the appearance of a coarse paper-hanging pattern. In other instances the ground prevailed rather too much, so to occasion a rather cutting effect, and to give to some of the medallions, &c., the appearance of being pasted upon it. Effect of this kind must, however, greatly depend upon the colour and tone of surrounding objects—and whether it is intended that the pilasters should form a decided contrast with the walls of the apartment, or the contrary.

**PHOTOGRAPHIC PORTRAITS.**—We have had an opportunity of inspecting the latest improvements in photographic portraiture at Mr. Beard's establishment, at the Polytechnic Institution. We noticed some time since the experiments in progress, with a view to obtaining definite and fixed colour; and although these essays were attended with various success, they were yet sufficient to suggest that colour was obtainable to a very satisfactory extent, which has been confirmed by the result. In the portraits exhibited, the flesh-colour is a marked improvement upon the excessively cold tones prevalent in the uncoloured reflections. The control of the action of the light on the metallic surface has been a matter of much difficulty; but it is now managed in a manner to command, with precision, the best effect of light and shade. The plate is covered with an improved coating of metallic ingredients, so much more susceptible and tenacious of the reflection as to reduce the time of sitting. There is, however, generally a want of pictorial effect in these portraits, which might, we are persuaded, be remedied by graduating the light to various degrees of force upon the sitter; this we recommend particularly with respect to any portions of the dress which might be white, as such parts, from the very nature of the process, must be much more prominent than all the others. The merit of these improvements is due to Messrs. Johnson and Woolcott, who have given a new and very interesting character to these portraits.

**THE CRUCIFIXION, BY HILTON.**—Our readers are, we presume, aware that this masterpiece of our great English historical painter, stands upon the wall of the staircase in the town-hall of Liverpool—an unworthy station for so grand a work. We saw it a few days ago; the varnish is completely chilled; it is impossible to examine it in a good light; and in fact the worthy burghers of the city of commerce might as well decorate their wall with a few square yards of stained paper. It is, however, we believe, designed to *lend* it—a gift it cannot be—to the Royal Liverpool Institution, which already possesses a tolerable gallery of works of Art. Here it may gratify and instruct thousands; and we earnestly hope it will be ere long removed to a fitting place, where its mighty claims to admiration will be understood and appreciated.

**OLD MASTERS.**—We have had an opportunity of inspecting, at 209, Regent-street, a collection of works of various schools, which have been brought to this country from Germany by the proprietor, being part of a collection formed by him at Madrid before the year 1823. Of the Spanish school, there are specimens of Murillo, Pereda, Zurbaran, &c. &c.; of the Italian school, Titian, Tintoretto, Bassano, Schidone, &c. &c.; of the schools of the Low Countries there are some very beautiful portraits, especially one of the 'Dutch Admiral, de Witte,' by Frank Hals; also, by Mirevelt, a portrait of a Lady, painted on panel, highly finished and in good preservation. 'The Cobbler,' a head on panel, attributed to Rubens, is a fine sketch and rich in colour; but does not bear the breadth of touch which distinguishes that master in similar works.

**FRAME FOR THE 'SAINT'S DAY.'**—Another frame has been designed especially for the print of the "London Art-Union." It is furnished by Mr. E. F. Watson, of 201, Piccadilly, in whose window we have frequently seen objects displayed which augured well for the good taste and artistic knowledge to be found within. This frame is more simple than others upon which we have reported; but it is also more graceful and tasteful than fuller subjects, and may be better suited to the fancies of thousands, who seek rather for neatness than display in their English homes. The frame of Mr. Watson pleases us greatly.

**STATUE OF THE LATE M. T. SADLER.**—Mr. Patric Park's statue of the late estimable member for Leeds has been placed in the Philosophical Hall of his native town; "where" (we copy from the Leeds *Intelligencer*), "it forms a striking object of attraction, both as a highly successful effort of the sculptor's genius, and as a well-merited tribute of respect to a man whose talents and benevolence were an honour to our town. No situation could be better adapted for it than this neutral ground; for, as an active and distinguished member of the Society, and as a friend of literature and science, the memory of Mr. Sadler is deservedly respected, not only by those who agreed with, but by those who most widely differed from him on religious and political questions. The attitude is that of an orator addressing a public assembly. The modern costume, which was formerly considered too free for the stateliness of sculpture, has been managed by Mr. Park with admirable skill, so as to give the figure an air of dignity, without the loss of any of its freedom. The design for the pedestal was furnished by our townsman, Mr. Chantrell, and is classical and appropriate. The stone was presented by Mr. Husler, of Meanwood."

**THE ROYAL COMMISSION.**—Mr. Gally Knight, at the dinner of the Artists' Fund, made some interesting and very important remarks upon this subject, which we rejoice to copy from our esteemed contemporary, the *Literary Gazette*.

"He said that, though a very humble member of the commission, it was his duty to acknowledge the toast, and it gave him pleasure to do so, because it afforded him an opportunity of stating, thus publicly, what the commission had hitherto done, what were its views, and what its intentions. He could assure gentlemen present that the commission had not been idle; that its members had diligently employed themselves in considering what would be the most effectual means of encouraging British, and nothing but British Art; and had taken steps by which he hoped that end would be attained. As a preliminary measure they had offered a certain number of prizes for the best cartoons which should be produced by British artists. In this they had a double object: in the first place, to encourage that correctness of design which is the groundwork of all excellence in painting, and which has not been generally sufficiently attended to in this country; in the second place, to ascertain what power of representing historical subjects existed in England, whether amongst established artists, or amongst those who had not yet had an opportunity of making themselves known. The cartoons would be exhibited in Westminster Hall, in the course of June; and to that exhibition the public would be admitted. The commission had taken the greatest pains in constituting

the tribunal which was to pass sentence on the respective merits of the cartoons, and award the prizes. They had constituted such a tribunal as they hoped would be at once satisfactory to the public and to the artists themselves. It was to be a mixed tribunal of members of the commission and professional men; and he was persuaded that, when the names were known, the public and the artists would be satisfied with the judges, and every man, whether successful or not, would feel convinced that he had had fair play. He must repeat that the cartoons were only a preliminary measure. It was not yet decided whether paintings in oil or in fresco, or both, should be ultimately adopted in the decorations of the new Houses of Parliament; that would be an ulterior consideration. After the competition of cartoons, the sculptors of this country would be invited to exhibit samples of their Art, with a view to assist the commission in their selection of the sculptors to be employed. The same opportunity would be offered to artists of a humbler, but still very effective, class—painters on glass, and carvers of wood, whose works added so much to the embellishment of buildings in the pointed style. Such were the steps which had already been taken by the commission. But he should not be doing justice to the Prince who was at the head of it—the Prince who, in so short a time, had won the hearts of a whole nation—were he to omit to state how sedulously Prince Albert had performed the task which he had undertaken, and how deep an interest he took in the promotion of Art in this country. There was no member of the commission who had laboured more regularly or assiduously than Prince Albert; no member whose opinions had been of greater service. Prince Albert not only took an interest in the Arts, but he understood them; and he (Mr. Knight) was sure that the artists of this country would be glad to know that their interests were constantly watched over by such a protector. After all, it must be recollected that it would depend upon the House of Commons how far the wishes of the commission could be carried into effect; for it was evident that they could not be carried into effect without a large grant of public money; but he trusted that, when the encouragement of British Art was the object, a British House of Commons would evince no niggardly disposition, and as the artists who were present would perceive that, in their noble president and himself, they had friends on both sides of the House, they would see that good hopes might be entertained."

**SALES OF THE MONTH.**—At the sale of the collection of F. B. West, Esq., late member for Dublin—'Lot and his Daughters,' by Francesco Corradi, sold for 19 guineas; and by the same artist, 'Bathsheba and Attendants,' 32 guineas; 'Landscape,' by Ruysdael, 290 guineas; another, by the same, 200 guineas; 'Horsemen on the Road,' by Wouvermans, 223 guineas; 'A Portrait of Lady Catherine Clinton, as a Girl feeding Chickens,' by Reynolds, 28 guineas; 'St. John with the Lamb,' by Murillo, 100 guineas; 'Peasants, Cattle, and Itinerant Musician,' by Berghem, 170 guineas; 'Italian Lake,' by Wilson, from Colonel Fox's collection, 63 guineas; 'Sleeping Girl,' by Northcote, 25 guineas; 'View in Flanders,' after Rubens, 53 guineas; 'Tobit,' by Salvator Rosa, 62 guineas; 'Interior,' by De Hooghe, 73 guineas; 'Italian Landscape,' by Botte, 273 guineas; 'The Campo Vaccino,' 80 guineas; 'Madonna and Child,' by Correggio, 83 guineas; 'Woodland View,' by Hobbins, 400 guineas; 'River Scene,' by Cuyt, 440 guineas; 'Horsemen near a Ford,' 190 guineas.

At another sale, the proprietor of the pictures not being named, 'A Gipsy Scene,' by Morland, sold for 161 guineas; 'A Cottage-door with Peasants and a Wagon-house,' by the same, £52; 'A Mountainous Seashore,' by the same, 110 guineas; 'The Village Cart,' 30 guineas; 'A Pig Piece,' £15, and 'A Shipwreck,' 94 guineas, by the same; 'Cow Piece,' by S. S. Cooper, £120; 'Cicero at his Villa,' by Wilson, 155 guineas; 'Hubert and Prince Arthur,' by Harlow, 22 guineas; 'A Seashore,' by Stanfield, 50 guineas; 'The Avalanche,' by Louthborough, 100 guineas; 'Sea Piece,' by J. Wilson, 45 guineas; 'The Opening of Waterloo Bridge,' by Constable, 80 guineas; 'A Sketch,' from the same, 33 guineas; 'Interior,' by Leduc, 77 guineas; 'Landscape,' Wouvermans, 73 guineas.

Of the collection of the late Sir Bethel Codrington:—'Parce Somnum Rumpere,' by Sassoferrato, sold for 185 guineas; 'A Holy Family,' Andrea del Sarto, 135 guineas; 'Christ leaning on a Staff,' Rembrandt, 240 guineas; 'Landscape,' by Pynacker, 140 guineas. The gem of the collection was a 'Sea Piece' by Vandervelde, which realized the sum of 1475 guineas!

At the sale of the Pictures of the late Sir Richard Brough, 'A Canal Scene, in Venice,' by Canaletti, brought 63 guineas; and another, 'The Pendant,' by the same, 61 guineas.

## REVIEWS.

AN APOLOGY FOR THE REVIVAL OF CHRISTIAN ARCHITECTURE. By A. WELBY PUGIN, Professor of Ecclesiastical Antiquities at St. Marie's College, Oscott. Small 4to., 10 plates. London, 1843. WEALE.

Both as an architect and an architectural writer, Mr. Pugin stands prominent in his profession; nor is it in the latter character that he has least of all distinguished himself. His publications have much in them that can hardly fail to command popular attention; for when he takes up his pen, he shows himself to be in good earnest, and pursues his course straightforwardly and unflinchingly, quite indifferent as to whom he may offend, or whether he give offence unnecessarily, so that he can but defend his own views; yet, however meritorious his eagerness in what he of course considers a good cause, may be in itself, he frequently suffers it to blind him to what may be urged in opposition to his arguments, and seems to take too readily for granted that what he *feels* to be right, ought to be received as such upon his *ipse dixit*. He is apt, too, to make use of ridicule rather too freely, and to trust to that and to amusing caricature—both in his text and his etchings—where sober argument and critical explanation would be more in place and more instructive. This peculiarity of tone and manner, so very unlike those which prevail in books of the same class, has probably done some good, by rendering the subject more generally attractive. The reader is in no danger of falling asleep over this or any other volume of Mr. Pugin's, for they certainly contain much that is ingenious and striking; and, we must add, not a little that, while it strikes most persons, must wound many. So excessive is at times the freedom with which he scans the pretensions and the productions of his brother architects, as to border upon personality: still it is, at any rate, open and honest, inasmuch as there is no concealment; although the writer must have been perfectly well aware that the tone in which they are expressed must render doubly galling many remarks and opinions, which not all the honey of courtesy could have effectually sweetened.

Whatever name it be called by, or be it considered warrantable or not in itself, Mr. Pugin's blunt and downright manner of delivering his opinions on others, relieves us from the necessity of standing upon ceremony towards him. Hardly would he receive it as a compliment, were we to assure our readers that his book is written throughout in a kind and friendly spirit; is marked as much by candour and liberality of tone, as by zeal in behalf of Art; and is perfectly free from all dogmatism and prejudice. His own example encourages us to deal plainly with him, without any apprehension of wounding his feelings; since scarcely is it to be supposed that one who seems to pay so little regard to the feelings of others can be particularly sensitive and thin-skinned himself. He certainly has need to possess something of the rhinoceros in his nature, for, by setting himself up in *proprid personâ*, as a sort of public censor over the whole profession, he has rendered himself a mark to many who may endeavour to find out if he is made of vulnerable stuff. We do not dispute his right to take upon himself the office he seems to have done; and it is, or rather was—for he has now passed the Rubicon—for himself to consider the perils to which, by so doing, he exposes himself. Still less do we say that he has no pretensions to assume such seeming authority, since no one can deny his abilities and qualifications. His opinions both deserve and will obtain attention; on which very account it is desirable that they should be scrutinized a little, and not too implicitly adopted or acquiesced in.

To begin with the title of his book, we may remark that it expresses only half the object of it, for to the title as it now stands might very well be added—"Or, an Apology for the abandonment and extinction of all other styles of the Art," such being in fact, in no inconsiderable degree, the scope of the work. It might, too, be asked, why should Mr. Pugin think of putting forth an Apology for the revival, and in vindication, of the claims of a style of architecture, which, according to his own express showing, is at this very time more honoured and more triumphantly vindicated among us, than any other? Or did it not occur to him at the moment he was penning his warm eulogium on the

new Houses of Parliament, that that edifice—the only modern one, by-the-by, which he does not reprobate—would be a most convincing and all-sufficient apology in itself? Nevertheless, neither Mr. Barry's building, admirable as it is, nor Mr. Pugin's book, quite convinces us that it is desirable not only to revive the pointed style—which has been done already, but to *re-establish* it at the present day, to the exclusion of every other. Be it ever so desirable, is it practicable? We think not: centuries must elapse ere the pointed style could become again the predominating and universal one in England, for private as well as public structures of all kinds. London must be entirely rebuilt, and another St. Paul's must be erected, before the "Paganism" and "Heathenism" which Mr. Pugin so greatly deploras could be obliterated. Neither can we help being of opinion that he mixes up religion and architecture together far more than there is any occasion for doing, and in too suspicious a manner. Much of his religious zeal and feeling seems to arise from his admiration of "Christian architecture," as it existed among us in Catholic, i. e., Roman Catholic times; and he somewhat incautiously recommends that style as tending to revive and cherish Catholic feelings, not considering that if such be really the case, that very circumstance ought to induce us Protestants to reject it altogether. There is in some quarters, at the present day, too much of what looks like an endeavour to "get up" a sort of politico-religious enthusiasm in regard to ecclesiastical architecture and church decorations,—a sort, withal, that looks too much like enthusiasm at second-hand, and is, therefore, very likely merely to blaze for a while, and burn out again just as quickly as it was kindled.

In regard to the adoption or re-assumption of the pointed style for buildings of all kinds, both secular and ecclesiastical, public and private—in town as well as in country—for general street architecture as well as for residences of a superior class where more than ordinary attention is given to design, if it be really Mr. Pugin's opinion that such scheme is equally desirable and feasible, he has shown either excessive want of tact, or most unaccountable perverseness, in not having brought forward any instances to convince us that the architects of the present day are fully capable of treating that style with ability and consistency. Instead of doing so, he gives us plainly enough to understand that, Barry excepted, they have all failed alike in it, and that the generality of them have produced only downright abortions and "monstrosities." Singular encouragement, truly, for us to reject every other style, and take up exclusively with that in which, if he is to be believed, we have shown ourselves mere bunglers, and unacquainted with its "True Principles"! Either we have failed altogether—at least in Mr. Pugin's opinion, or he shows himself egregiously deficient both in generosity and sound policy, by drawing up all our failures in awful array before us, without pointing to anything that might serve as evidence of tolerable successfulness. In every other style, it seems, we fail completely; and when we attempt the pointed style—why there again it seems we fail also! Pleasant dilemma, certainly!—one from which the only means of extricating ourselves would be, to give up all styles alike in despair, and content ourselves henceforth with mere brick walls and sash-windows in them.

So far, Mr. Pugin's pen has served him an ugly trick, running away with him as John Gilpin's steed did with that renowned equestrian. Has his pencil served him better? Hardly, we think, when we look at his plate entitled 'The consistent Principles of Old Domestic Architecture, applied to modern Street Buildings;' for while the examples there given are very *so-soisâ* in themselves as designs, they seem to render very apparent to us the great difficulties that would attend the attempt to apply such style to that purpose, more especially as we are bound to suppose that Mr. Pugin has done his best to recommend it, or that, at all events, we should not be likely to get what would be much better from any one else. Notwithstanding, too, that he had here opened for himself quite a fresh subject—one that might have been made to afford a great deal of interesting and instructive remark, he enters into nothing of the kind, but merely touches upon it most superficially, dismissing it in a couple of pages which say nothing to the real purpose; therefore, it would have been more prudent to have reserved it for a separate volume.

With regard to his present one, we must confess that it has disappointed us, since it gives us very little more in substance than what he had said in his previous publications; while the manner of his saying it does not strike so much as it did at first. His censure, besides, is by far too indiscriminate to effect any reform: striking at every thing and every body without distinction, it comes to be looked upon by the profession as mere matter of course from him,—as what is no more than to be expected, and what cannot, by any possibility, be avoided; and we even question whether Barry himself would have obtained a syllable of praise from Welby Pugin, had it not been for the Houses of Parliament, notwithstanding that he has shown himself an equally accomplished master in other styles, and that he does not require extraordinary opportunities, in order to produce works of extraordinary beauty.

MODERN PAINTERS; THEIR SUPERIORITY IN THE ART OF LANDSCAPE PAINTING TO ALL THE ANCIENT MASTERS. By a GRADUATE OF OXFORD. Published by SMITH, ELDER, and Co.

In his preface the author of this work states that he sat down merely to write an article for some of the reviews; but his matter has grown under his hand insensibly to a thick volume of 420 pages. His object he professes in these lines:—"When public taste seems plunging deeper and deeper into degradation day by day, and when the press universally exerts such power as it possesses to direct the feeling of the nation more completely to all that is theatrical, affected, and false in Art; while it vents its ribald buffooneries on the most exalted truth, and the highest ideal of landscape that this or any other age ever witnessed; it becomes the imperative duty of all who have any perception or knowledge of what is really great in Art, and any desire for its advancement in England, to come fearlessly forward," &c. &c.

Now with this writer we cordially agree in depreciation of such notices as those to which he alludes: criticisms they are not, for in them is distinguishable no scintillation of a knowledge of Art, and they are as heartless as ignorant. But from this new teacher the public may hope nothing—the beginning, end, and middle of his career is Turner, in whose praise he is vehement and indiscriminate; when speaking of other artists not in the vein of his own taste, he hesitates not at indulgence in scurrilities, such as have not disgraced the columns of any newspaper. In allusion to Macclise's 'Hamlet' of last year, he speaks of the ruffian who appeared in *Hamlet*; and after adding that "a stout shillelagh" would have been a fitting accompaniment to the figure, continues, "and if his state of prostration had been rationally accounted for by distinct evidence of a recent compliment on the crown; or if the maudling expression of the young lady christened *Ophelia* had been properly explained by an empty gin bottle on her lap," &c. &c. Is this criticism? We humbly opine that a tone so coarse is not to be found in any of the newspaper notices, which we agree with him in condemning. If he speak thus of one picture which he does not like, we apprehend that, in going through an exhibition, his catalogue of vituperative epithet would not serve him. To what would the terms of his damatory vocabulary descend in speaking of a really bad picture? With respect to the position of *Hamlet*, he cannot have read the play, otherwise he would know that this is prescribed by *Hamlet* himself. Was there nothing in that picture to have dictated at least decent allusion? In examining it passage by passage, in collating its spirit and chronology with rigid truth, it has many errors; but thus to analyze Macclise, we must begin by condemning Shakespeare: if that picture had no beauty for him, he cannot hope to derive pleasure from the work of mortal hands; therefore all his extravagant admiration of Turner is unmeaning rant. He is an equal admirer of Turner in his youth, maturity, and old age. We yield to him not an iota in admiration of Turner; but he who assumes to any human career an equable course of unvarying greatness, is, to speak even mildly, at best but an irrationally drivelling enthusiast. We have before us, while we write, one of Turner's early drawings: it is a church interior, and every part is made out by very decided linear drawing; other water-colour works of his we are acquainted with, which are tinted with determined local hues: there are



scores such by Turner, and if these are of the utmost excellence—how are we to consider his latter works—or if these be the finite standard of all good, how are the others to be reconciled to this series? By none other save a principle of judgment peculiarly elastic in reference to Turner, but uncompromisingly stringent when others are considered.

The author has thought deeply, but he does not convey to us more than is known of every artist he mentions—we mean especially the old landscape-painters; the beauties of modern artists of that class upon whom he touches are so well understood, that nothing which he could say in their favour could raise them a degree higher in public estimation than the position they hold; nothing that he could urge against them would deprive them of any portion of the consideration they enjoy.

In justification of Turner's want of drawing it is said, "I do not mean to assert that there is any reason whatever for *bad* drawing (though in landscape it matters exceedingly little); but that there is both reason and necessity for that want of drawing which gives even the nearest figures round balls with four pink spots in them instead of faces, and four dashes of the brush instead of hands and feet."

No apology is necessary for that which is sufficiently understood to contribute to the effect of a picture. If the writer be impatient of ignorant remark on the subject of Art, he has come into the world before it was ready for him. The vulgar speak in the same strain of everything else of which they are unqualified by education to judge. Now it would appear that what is meant is the perspective of objects indirectly seen, and not that contempt of proportion so prevalent in those works which seem to be alluded to, and for which nothing can be said in justification.

The 'Napoleon' of last year, and the 'Slave Ship' of a year or two ago, are here held up as the perfection of that art which comes nearest to the truth of nature; of Turner's approaches to which it is said—"In every new insight which we obtain into the works of God, in every new idea which we receive from His creation, we shall find ourselves possessed of an interpretation and a guide to something in Turner's works which we had not before understood." We cannot pursue at greater length the reasoning in this work, which sinks the human understanding to a very low ratio, raising that of Turner to a standard which no other mortal intelligence can ever hope to arrive at. As we have already observed, we yield to none in admiration of the works of the better period of this once really great artist; but we cannot accord to him qualities in his last works which do not therein exist, and which he had not the most remote idea of giving to them—qualities which, in fact, it is in the power of no art to convey.

At the commencement of the work the author claims for himself indulgences—but these he denies to others; and we apprehend that a very inconsiderable section of the art and the public—seeing at all their way before them—are prepared to go the lengths he demands of them.

**FACTS OF VITAL IMPORTANCE RELATIVE TO THE EMBELLISHMENT OF THE HOUSES OF PARLIAMENT.** Detailed by an EYE-WITNESS. Edited by J. P. DAVIS. Publisher, SAMUEL CLARKE, Pall-mall.

An exceedingly pleasant *brochure*; a narrative "given in rhyme, with a view to brevity; verse admitting of more compression than prose." The writer has chosen the *ottava rima*, and has managed his subject with a happy blending of the serious and comic, we may add of the caustic and sarcastic, with the reflective and argumentative. A kind of key to the matter is supplied by the following verse, in which two fair ladies are described as paying a visit on the morning after "the fire" to another fair lady—the muse of Art, who exhibits no little astonishment at the arrival of such unusual guests—

"Dear muse of History!" the lady said,  
"Sweet muse of Poetry!" for such they were,  
'What can so soon have brought you out of bed—  
To see the fire, or take the morning air?"  
'Madam,' said History, 'no slight cause hath sped  
Our journey hither, reckless of the fare;  
Know then—but Poetry may speak the rest;  
I deal in facts—she illustrates them best.'"

The "narrative" rambles over a variety of topics;

touching lightly and pleasantly, and sometimes profitably, upon each; and the writer, while he exhibits considerable facility in dealing with verse, manifests also much critical acumen and sound sense. As a poetical composition, indeed, it is one of no ordinary power; abounding in brilliant passages; conveying buoyant good humour in forcible and eloquent language.

**OUTLINES OF CELEBRATED PICTURES.** By JAMES DICKSON. No. I. Published by the ARTIST.

We have here the first portion of a very interesting series—outlines, in lithography—of the most famous pictures of the world. They are judiciously selected and accurately copied, and convey sufficiently clear ideas of the originals. The size is considerable—about 12 inches by 8—and the mode of publication exceedingly neat and appropriate. The work, when completed, will be an acquisition of considerable value. We purpose examining it more minutely when the first part is completed. This first part will consist of three numbers—i. e., of 18 plates.

**THE BARONETAGE FOR 1843.** By SIR RICHARD BROUN, Esq., K.J.J. Publishers: CUNNINGHAM AND MORTIMER.

A very useful volume—not alone to the parties actually commemorated in its pages, but to those who may have occasion to feel interested in the subject. It contains some matters that are original: the Introduction is clear, succinct, and comprehensive; and the illustrated essay on "Exterior Illustrated Ornaments" is highly satisfactory; full of information for all classes, and abundant in useful hints to the artist. The list of Baronets is given with due regard to brevity; yet all the leading and prominent facts are carefully preserved and judiciously arranged.

**DICTIONARY OF ARTISTS: NEUES ALLGEMEINES KUNSTLER-LEXICON, &c.** Von Dr. G. K. NAGLER. Band I.—XII.

Never can any biographical dictionary be complete, for the lapse of every score of years supplies a mass of fresh materials to be incorporated in a work of the kind; consequently every succeeding one becomes more and more extensive in its plan, unless this last be modified, either by omitting comparatively obscure names, and such as are, after all, little more than mere names, without interest of any kind attaching to them; or else by starting *de novo* from that point, or thereabouts, which previous publications had come down to, so as to serve as a general supplement to any one or all of them. Had Dr. Nagler adopted this latter course, commencing perhaps with the eighteenth century, his "Künstler-Lexicon" would have been, if not so complete—that is, so comprehensive—far more satisfactory, and it might then have been more equal in execution; certainly might by this time have been "*completed*:" whereas it has now extended to double the number of volumes at first contemplated, yet is not advanced beyond the middle of the letter R; so that not above two-thirds of it is finished. To go over the whole ground again, merely to compile and abridge from his predecessors, and empty into his own volumes what he has got from standard, and therefore ordinary sources, says, in our opinion, far more for his pains-taking industry than for his judgment. While his work is, in consequence, now greatly increased in extent, the bulk of it is, in substance, mere repetition of what the majority of purchasers are likely to possess already in other shapes, and, in many instances, far more complete; on the other hand too, the fresh matter, which will not probably amount to more than two volumes out of all that will ultimately be published, might have had more diligence bestowed upon it, and have been more fully worked out: and that would certainly have been an ample task for any individual, and one from which more literary honour would have been derived, than from what now consists, for the most part, of mere book-making.

That the inconveniences we have pointed out belong to the plan itself, we do not dispute; but then, why was such plan adopted? At all events, there was no occasion to render it so very *complete* as to make it embrace the artists of antiquity, who are to us little better than so many *nominum umbrae*; for, except in one or two instances, their mere names alone have been handed down to us. Of modern artists, too, a vast por-

portion are little better than so many names—either persons so obscure that nothing is known of them, or relative to whom due research has not been made. The "Künstler-Lexicon" includes living as well as deceased artists of all countries; and some of the articles of that kind, those especially relating to Germany, are the most valuable and interesting in the work; but there are also a very great number that might have been passed over, and left for future biographers, should they hereafter be found worthy of notice. Such is certainly the case with regard to not a few English ones; for we here find catalogued, or *booked*, a good many whose names appear to have been merely picked up out of exhibition catalogues, and who are only mentioned as practising such or such branch of art. Many English artists, whose names are scarcely known at all to the English public, are duly registered by Dr. Nagler; which circumstance may be thought to be at least a pledge for his exactness, and for his extreme diligence in hunting after what would have escaped the notice of almost any one else. Yet unfortunately, notwithstanding all his apparent microscopical researches, he has omitted some names among us of pre-eminent note. To find no mention whatever made of such a man as Charles Barry, while so many others, who are comparatively quite nobodies in the same profession, are spoken of, is indeed startling. Nor is it very much less so that Welby Pugin, who has distinguished himself both by his ability in Gothic architecture and by more than one publication on the subject of it, should be similarly passed over. There is, indeed, an article on the elder Pugin, and a most strange one it is, it being hardly correct in a single particular; among other gross mistakes he is spoken of as being still living, and as having built a Roman Catholic Church at Manchester in 1839, about seven years after his death; which shows with what sort of care Nagler consulted, as he says he has done, English journals, &c., for materials relating to the artists of this country. Of equally gross error there may not be many other instances; but even the detection of one or two throws a suspicion on many articles here given for the first time, and which, notwithstanding that they may be correct, require to be verified before they can be depended upon as such. Neither are there, perhaps, other omissions so remarkable as those pointed out, but numerous omissions there certainly are, and some of them exceedingly provoking ones. If, too, we have generally found recent names which we have looked for, we have, in a number of cases, found little more than the names—scarcely anything to tell more than, and sometimes not so much as, we already knew. Prokophiev, the Russian sculptor (on whom there is an article in the "Penny Cyclopædia"), is not mentioned at all; and of other artists of the same country—Martos, Orlovski, the two Briulov's, &c., the notices are exceedingly meagre. For this there may be some excuse; but then what are we to say when we discover that we do not obtain much more satisfactory information in regard to many artists of note, tolerably full materials for whose biographies are to be met with; and to whom all the greater attention ought to have been paid, because owing to their recentness they have not been inserted in any previous dictionary of the kind? The celebrated Italian architect, Cagnola, for instance—whose name is metamorphosed into *Canjola*—is dismissed in a very summary manner, although the numerous "notices" and "memoirs," of one kind or other, that have appeared relative to him and his works, would have furnished matter for an article of considerable length.

One leading and very great defect of Nagler's work is, that there is no sort of keeping whatever in regard to the space allotted to the respective articles, and their intrinsic interest and value in a work of this kind. Of what is valuable in itself a very great deal has been so repeatedly given before, that it would have borne to be here greatly condensed; and for ampler information reference might have been made to other works. The "Künstler-Lexicon" is, besides, enormously swelled out by lists of the works of engravers, which sort of matter seems absolutely to clog it up; for it occupies, we should judge, nearly about half, and therefore doubles the cost, although such information is likely to be cared for by few except print-collectors, for whom it has already been provided in other shapes. Thus

the article "Raimondi, Marcantonio" occupies upwards of sixty pages, and Rembrandt even no fewer than 136, or one-fourth of an entire volume!—a prodigious disproportion in a work that sometimes gives a dozen articles or more in a single page, and frequently not above half a page is given to many that, to be at all adequately treated, would require very much greater space. Another circumstance which detracts not a little from the character and value of Dr. Nagler's "Lexicon," is the strange sort of gossiping and guessing that stamps many of the newer articles, which amount to no more than mere notes, apparently taken down in a hurry from mere casual hearsay. In very many cases—more especially in regard to those who have died within the last fifty years—we obtain no more than a rough guess at dates, without any positive one either of birth or death. The merest shadow of a name has been caught at where nothing more was to be had; so that sometimes, for pages together, the book has the look of being a mere catalogue or index, without a paragraph of readable matter. We are not therefore at all surprised at learning that, in Germany itself, this "Kunstler-Lexicon" is so far from bearing a high character as to be looked upon as little better than a piece of book-manufacture; on which account we are rather surprised at finding it perpetually referred to as an authority for articles of the class in the "Biographical Dictionary," now publishing by the Society for the Diffusion of Useful Knowledge.

**THE HISTORY OF THE DAVALOS FAMILY CONSIDERED WITH REFERENCE TO POETRY, PAINTING, AND DRAMATIC EFFECT. Publishers, HATCHARD AND SON.**

We welcome, with much pleasure, a volume like this, where an effort is made to give the true and beautiful of foreign and, to the general reader, almost inaccessible literature in a readable and attainable form. We are told that "the history was first written abroad, when an interest taken in some of the portraits of persons represented by Raffaele and Titian, led to an inquiry as to their story." There is ample evidence, throughout these careful and enlightened pages, of taste and feeling for the subject undertaken. If the author had been more profound, he (or she) would have been less pleasing; as it is, the volume is of sufficient value to deserve a place upon every artist's table, and wherever a love of Art and literature is cherished. Several members of this remarkable family were intimately and closely connected with the Arts; the period at which they flourished—from 1500 to 1556—comprehended the golden age of Art in Italy. Of the family comparatively little is told, because little is known; but the book supplies a striking, exciting, and very valuable picture of a glorious epoch of the world. It possesses all the interest of fiction, with all the utility of fact.

**SEVEN LECTURES ON METEOROLOGY. By LUKE HOWARD, Esq. HARVEY AND DARTON.**

These interesting and instructive lectures have gone through a first edition, and have been carefully revised and added to in a second. They need no recommendation beyond the statement of that fact. To the young they are profitable, and, at the same time, most agreeable:—leading to knowledge through pleasant paths.

**LA CONFIGURATION DE L'EUROPE. Par BAUERKELLER.**

This is a striking and beautiful map; conveying an admirable idea of the surface of Europe. The sea is coloured blue; the mountains raised—those that are covered with snow are tinted with white; those volcanic, with red; and the treatment is calculated to draw and rivet the attention of the young. We think that national maps of this description would be invaluable in private as well as public schools, and should like to see the plan carried into district maps—so convinced are we of its interest and importance. It must be seen to be appreciated as it deserves. This is, we believe, the production of an ingenious German; there have been several imitations of it, but, as usual, the original bears the palm.

**PARADISE LOST. In Fifty-four Designs, by J. J. FLATERS. Published by COLLOT, Bruton-street, Berkeley-square.**

A work wherein so much patient labour has been bestowed as on this, ought to be a source of com-

mensurate profit to its author: we trust it will— for seldom do we witness such laborious constancy, supported by hope of reward so remote as that which has upheld this artist in the execution of the work before us. It is a large and handsome folio volume; the plates are engraved in outline upon copper, and many of them are full of figures. From their beginning to their conclusion they have been in progress, we are told, eleven years, a most important part of that period of a man's life, which is animated by his best energies.

The first plate in the series is 'The Fall of the Angels,' by a single glance at which we are reminded of Michael Angelo, but not of his power. The drawings are strongly sculptural, which is, in this instance, prejudicial, since we consider the subject with respect to that department of Art in which it has been executed, and consequently would regard very differently the same subject in sculpture and in painting, or as a drawing. This is a drawing limited to the capacity of sculpture; it contains consequently too few figures, and cannot therefore describe the tumultuous fall of the legion that were precipitated from heaven with Satan; for as this is the impression conveyed to the mind by the verse, every effort at illustration which does not keep this in view is misdirected. Again, with respect to following Michael Angelo, or any other great master, it is at once fatal to reputation, for the imitation must suggest a comparison; indeed the comparison is involuntary, and it must always tend to the disadvantage of him who adopts such a course.

Succeeding plates are 'The Fallen Angels in the Fiery Gulf,' 'Satan and Beelzebub,' 'Satan haranguing the Fallen Angels,' wherein there is a degree of heaviness in the limbs of the figures which, considering them as ordinary figures, is unbecoming; but regarding them as "empyreal essences," is out of character, as telling rather of the flesh than the spirit. There is in 'Satan issuing from the Gulf' much that is beautiful; but he is raising himself by clinging to the rocks in a manner that yet reminds us of a mortal struggle, and one necessary to raise a heavy body; it does not therefore appear that he

"Springs upward like a pyramid of fire  
Into a wild expanse."

There are, however, throughout these plates many very beautiful groups and striking poses. 'Adam and Eve praying' is a composition of great beauty, as also are many others illustrative of the fortunes of our first parents. Notwithstanding the defects we have mentioned, the work is of great value and high utility; for from ingenuity of all kinds there is something to be learned, and the profit obtainable here is in a great proportion to the labour of an accomplished mind and hand working together for so many years.

**SCENERY ON THE DEVONSHIRE RIVERS. Drawn from Nature and engraved by F. C. LEWIS. Published by LONGMAN AND CO.**

This is a large volume containing twenty-six of the most picturesque views on the rivers Tavy, Dart, Okement, &c. They are copperplate impressions: some are mellow and beautiful etchings; others amount, in value of execution, to effective and finished engravings. All the views have been painted, and their publication in this form seems rather accidental than otherwise. The purpose, however, of the artist is one by which we would gladly see others stimulated: his labours have been undertaken in the spirit of giving the aspect of nature as a broad whole; and this after all is the legitimate theme; for by such generality alone is the mind powerfully moved. The style chosen by the author is of a character so free as to convey the feeling of an original sketch, so valuable from evidencing the impulses whereby the artist is influenced in his communion with nature. The views are accompanied by some pages of letter-press calculated to convey those impressions whence only real good results in landscape art, and wherein he expresses a hope that the publication may be productive of good in those channels wherein it may circulate. Of this we have no doubt.

'The New Prison on Dartmoor'—one of the first plates, is one of the most beautiful. Another, but of a different character, with high claims to admiration, is 'In the Grounds of his Grace the Duke of Bedford;' it is a wooded scene on the river Tamar. On the Okement there is 'a View of Okhampton Castle'—a picturesque ruin, which, with

the accompaniment of wood, water, &c., is effectively rendered. 'The Junction of the Tavy and the Tamar,' a vignette-like engraving, would be a gem in any series; it is an effect of the most charming kind. Other views of great beauty are 'Cotele Grounds,' 'Scene from Cumston,' 'Tar Steps,' 'On the River Tavy,' 'On the River Dart, from Whistman's Wood,' &c. &c. These etchings are altogether the most beautiful and instructive of their kind we have yet seen; they are severe in their deductions from nature, and are estimable accordingly.

**THE SONGS OF SHAKSPERE. Illustrated by the ETCHING CLUB.**

The illustration—as the term is—of the "Songs of Shakspeare" may, like anything else, be undertaken by whomsoever the desire may move; but the question of permanent fame, as distinct from mere ephemeral report, is another case. By those with whom it is a fashion to rave about the poetry of Shakspeare, its veritable soul is not felt—its positive charm touches no chord of their hearts, because nature left them unprovided with the finer strings. Thus also it is with those who paint from it: if the mind be not teeming with spontaneous imagery, spirits cannot be summoned at will from the vasty deep. Throughout the poetry of Shakspeare, his songs undoubtedly are the most difficult to paint from; his fairies, sprites, and voiced essences we continually embody in mental shape, though the poetry is but an incorporeal and melodious utterance.

Of the illustrations by the Etching Club, the first is by J. C. Horsley, and the subject from *Cymbeline*—"Hark! hark! the lark at Heaven's gate sings." This is arranged in two vignettes: in one of these the lady is extended upon a couch, beyond which is seen an open casement, wherein enters the voice to which she is listening. With the little that is devoted to the subject, it is most ingeniously arranged—the singing cavalier is below in strong relief against the rising sun, but we have, *en passant*, to observe (of which more anon) that this is an engraving, not an etching. The second is "Come unto these yellow sands," consisting of two vignettes: the upper one, by C. Stouhouse, is simply the seashore by moonlight, on which is breaking a heavy surge: this is chaste to a degree, but not sufficiently identified with the subject. The other is the company of "sweet sprites," who are "footing it feathily," having *Ariel* as their master of the ceremonies. Those lines convey to the mind the intelligence and communion of such existences as we deem profaned by ascribing to them anything like human habits and attributes. The dance here is sustained by a company of nymphs too classic to represent *Ariel's* sweet sprites. The song of *Autolycus* is illustrated by Webster and Creswick: the former contributes a group composed of *Autolycus* vending his "quoifs and stomachers," to *Mopsa* and *Dorcas*. This perhaps could not afford a better reading—the figures are well drawn and grouped, but the costume is decidedly a failure. "Jog on, jog on the footpath-way," is Mr. Creswick's subject, where he affords a charming little snatch of landscape with "the stile" and *Autolycus* in the foreground. "Where the Bee sucks" is rendered by Townsend and Bell. In the larger vignette *Ariel* is seen lying on creeping tendrils across the broad disk of the moon, but there is nothing in the figure to support the conception of living "under the blossom that hangs on the bough;" it is of the same material as ourselves, being evidently subject, like heavy bodies, to the laws of gravitation. *Ariel* is again seen on the bat's back, the version of Mr. Bell approaching very nearly the spirit of the line. The song in *Othello*, "And let the canakin clink, clink," is translated into a very spirited and beautiful composition by Knight: a company of soldiers, as *Falstaff* says, "taking their ease in their inn," in whom the wine is bawling forth, "Why, then, let a soldier drink." "Under the greenwood-tree" is one of Creswick's beautiful snatches of sylvan scenery, brought forward with that peculiar power which so easily throws a charm around the slenderest materials. The song of "Poor Barbara," from *Othello*, is illustrated by Redgrave, who renders it *literatim*—indeed there is no room for license in this simple ditty. The forlorn maiden sits—

— "Sighing by a sycamore tree,  
Her hand on her bosom, her head on her knee;"  
and in her woe-begone features are fully characterised the burthen of the song. The vignette of Mr.

Taylor is from the Forester's song in *As You Like It*. The scene is the depth of the forest, and the hunters are grouped round him "that killed the deer." The narrative is clear and pointed, and the figures are spirited and full of character. Messrs. F. Stone and C. W. Cope illustrate the song, "Crabbed Age and Youth." The latter presumes the introduction of a maiden to a rich but aged suitor, who is repulsed by her with an expression of scorn depicted with inimitable force and truth: thus at once summing up the whole into one simple sentiment—

"Youth, I do adore thee."

"Oh my love, my love is young,"

seems to have been the motto under which Mr. Stone has wrought, and assuredly never has a more graceful composition been at any time seen. A youth and maiden are slowly quitting a group of merry dancers; both figures are endowed with elegance and emotion; there is language in the air and gesture of the suitor, and an according response in the retiring manner of the maid: in short, no school, no time, has ever excelled this in sweetness and sentiment.

One word of the manner of these "etchings" generally. The greater number of them we cannot class under that branch of Art, as they are indisputably finished engravings, and must be regarded as such, if there be a definite meaning to the term etching. Be that as it may, in composition and general tone they do abundant honour to their authors.\*

**DICTIONARY OF GREEK AND ROMAN ANTIQUITIES.** Part 22. Published by TAYLOR and WALTON.

A concise description of the various methods of painting employed by the ancients is the principal article in this number of the above-mentioned work. The writer has commenced his treatise by such an enumeration of the writers, ancient and modern, who afford information on the subject of antique Art, as would form a useful list to all interested in the history of the genius of that remote time, upon the relics of which is based all that is elevated in modern Art. The story of the earliest practice of outline-drawing is briefly related. The daughter of a certain Dibutades, a potter of Sicyon, at Corinth, struck with the shadow of her lover, who was about to leave her, cast by her lamp upon the wall, drew its outline with such fidelity, that her father cut away the plaster within the outline, and took an impression from the wall in clay, which he baked with the rest of his pottery. Greek writers, however, differ in their attribution of the merit of having first practised skiagraphy (σκιαγραφία), or shadow-tracing, and on grounds which to them must have been sufficiently conclusive; for, in fact, discovery it was none, and could be new only in its novel application, for shadow tracing is an act which has been performed mechanically by the rudest races of mankind, and in the remotest ages of the world. The article describes the development of painting as executed by the ancients; alludes to the practice of painting their wooden images; names of the most celebrated artists, and in some instances the rates of their remuneration; and so continuing a clear and succinct review of the progress of the Art, terminates at the period when portrait-painting flourished in Rome.

**ELEMENTS OF ELECTRO-METALLURGY.** By ALFRED SMEE, F.R.S. Published by E. PALMER, Newgate-street.

We have already spoken of some portion of this work during its progressive publication; for it was originally published in parts, which are now before us in a collective form as a second edition.

Electro-metallurgy is one of the many discoveries which have been made during experiments instituted with a view to other results. Its history affords curious instances of the abstraction of the mind when bent upon one subject. It originated in the constant battery of Professor Daniell, who, "in removing a piece of the reduced copper from a platina electrode, the scratches on the latter were copied exactly on the copper," a circumstance which was noticed by him no further than as a

simple fact. M. De la Rue experimented afterwards on the powers of this battery, and he also states, in a paper printed in the "Philosophical Magazine" for 1836, that the copper-plate was covered with a deposit which was a perfect counterpart of the surface to which it had attached itself; yet the circumstance did not strike any person as of any utility. It was some time before the fact was applied in the manner suggested by itself; at length Professor Jacobi announced his application of it, as did Mr. Spencer, when it appeared that both had been simultaneously experimenting upon it.

It is impossible to estimate the various uses to which electro-metallurgy is adaptable: we find it already effecting wonders in commerce as well as in Art; though its sufficiency, with respect to engraved copper-plates, has yet to be confirmed. We are not aware that anything considerable has yet been done in this way. Small surfaces are represented with the utmost nicety; with the increased extent of the area, the liability to injury and imperfection is augmented at a compound ratio. Mr. Smee's work is a result of immense labour, and the most patient research; it is at once well fitted for the scientific experimentalist, the speculator, and the amateur; and is certainly the best book on the subject that has appeared. All the difficulties that obstruct the progress of the inexperienced operator are explained, and the matter is aided by cuts descriptive of the necessary apparatus. Although the author of this work may not have been the first to receive impressions from the announcement of Professor Daniell, or M. De la Rue, yet is his name strongly identified with its progress.

**THE HISTORY OF CHINA, PICTORIAL AND PICTURESQUE.** By Miss CORNER. DEANE and Co., Threadneedle-street.

We are likely to become well-informed on all subjects connected with the Celestial Empire. First of all came all manner and sorts of letters in the daily papers from civilians and jack-tars concerning "John Chinaman;" then the splendid emporium which crowds more information into an hour than could otherwise be gained in a year, was established at Hyde Park-corner; and then a fair Corner takes the field once a month with an illustrated history of China. Judging from the specimens now before us, the work will be one to interest and instruct; there are two lithographic plates to each number, and many spirited wood-engravings, illustrating the letter-press, so as to add considerably to its value. We doubt not it will be largely circulated.

**ENGLISH LANDSCAPE SCENERY.** By the late BENJAMIN BARKER. Published by W. EVERITT, Bath.

This is a series of studies after original works by the late Mr. Barker, engraved in aquatint, and printed in sepia. They are characterized by the earlier style of our water-colour art, and being drawn from nature, without affectation, will form an excellent set of examples for novitiate practice in handling, and the management of sepia. The features of the drawings are purely and markedly those of our own islands; and we can fancy them fresher, greener, and cooler than all else. The numbers extend to twelve, each containing four plates; and for the ability generally displayed in the selection and treatment of the subjects, the reputation of the late Mr. Barker is a sufficient guarantee.

#### TO CORRESPONDENTS.

**ACADEMY STUDENTS.**—We have had several applications respecting the mode of obtaining admission to study in the schools of the Royal Academy; and think it desirable to print, for the guidance of persons desiring information, the law which regulates this procedure, premising that "no drawings or models shall be received from persons applying to become probationers in the schools, except at the first councils held in the months of January and July."

"Any person desiring to become a student of the Royal Academy, shall present a drawing or model of his own performance to the keeper, which, if considered by him a proof of sufficient ability, shall be laid before the council, together with a testimony of his moral character from an academical or other known person of respectability. If these are approved by the council, the candidate shall be permitted to make a drawing or model from one of the antique figures in the Academy, and the space of three months from the time of

receiving such permission shall be allowed for that purpose; the time of his attendance to be from ten o'clock in the morning until three in the afternoon. This drawing or model, when finished, shall be laid before the council, accompanied with outline drawings of an anatomical figure and skeleton, not less than two feet high, with lists and references on each drawing, of the several muscles, tendons, and bones contained therein, together with the drawing or model originally presented for his admission as a probationer; if approved, the candidate shall be accepted as a student of the Royal Academy, and he shall receive in form the ticket of his admission from the hand of the keeper in the antique school. But if the specimen presented be rejected by the council, he shall not be allowed to continue drawing in the Academy." The rule for architectural students is of a like character.

**A STUDENT IN THE LITHOGRAPHIC ART.**—There is no work published on the recent improvements in Lithography. If our correspondent means simple lithography, the most important proceeding is the transfer of the design from the original stone to a second in an impression so faint as to be wrought into effect at pleasure. The lights are to be stopped with gum, which will bring them out with the utmost sharpness. If it be the lithotint to which he alludes, he will perceive that this is a mixture of lithography and brush work, similar to water-colour drawing; the material used is a kind of ink, which, drying on the stone, is repeated on the impression. In the absence of a treatise, the best source of information on this subject is the establishment of Messrs. Hullmandel, in Great Marlborough-street.

**U. V. W.**—Vellum may be prepared with size for water-colours. There is no settled prescription for its preparation, as all who use it prepare it after methods varying according to their own experience.

**J. S.**, "Kilgobbin," is entitled to a print published by the London Art-Union; and we have no doubt he will in a few days receive a circular to that effect.

Five shillings will be given for Nos. 1 and 2 of the ART-UNION, by the publisher; and Four Shillings will be given for No. 40.

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\* The reader will bear in mind that this work is to be obtained only by subscribing to the Polytechnic "Art-Union," and that the subscription-list will close in a few days. The work is amply worth the guinea demanded as a subscription.

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he is meant to represent the young Clanranald, and leads a portion of his clan, which formed the Prince's body-guard; near Clanranald are his kinsmen, the two brothers of Kinloch-Moidart, and Hugh Stewart, an old Highlander of the Black Watch. In the foreground is one of Sir John Cope's captured field-pieces, over which leans Hamish M'Gregor, son of the celebrated outlaw, Rob Roy: he is keeping watch over part of the spoil of the action. Beside him is a Highland bard or sennachie, several drinking Jacobite lairds, and a crowd of citizens. The outside stair is occupied principally by a group adverse to the Stuarts. The figure with the Bible and buff belt is the gifted Gildilan, mentioned in 'Waverley'; and behind him are a few of his followers. Two or three steps lower are M'Laurin, the celebrated mathematician, and young Home, the poet, both energetic opponents of Prince Charles. The procession is represented as moving down the Canongate, towards the Palace of Holyrood. The building on the right, with the projecting clock house, is the Canongate Gaol; further up the street is the Netherbow Port, or eastern gateway of the City; beyond is the Tron Church steeple; and higher, in the extreme distance, a part of the Castle of Edinburgh."—*Vide CATALOGUE OF THE ROYAL ACADEMY EXHIBITION, 1840.*

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By H. T. RYALL, Engraver to the Queen.

The picture is intended by the gifted artist as a pendant and counterpart to his widely-celebrated work, 'The Triumphant Entry of Prince Charles Edward into Edinburgh, after the Battle of Preston.' Most striking, affecting, and beautiful, is the contrast in the two pictures. Here, we behold the same Prince Charles Edward whom we had before witnessed radiant with youthful beauty, and in the full flush of triumph—now a broken down and hopeless fugitive from the woful and bloody rout of Drummoissie Moor; his worn-out frame sunk in the sleep of utter exhaustion, through fatigue, and watching, and peril—stretched on a lowly bed of heather, spread for him on the damp floor of a desert cave, the secret retreat of Highland outlaws, a remnant of that mountain chivalry slain or scattered at Culloden. Keeping watch beside his sleeping Prince, sits a fair sentinel—the beautiful and noble-minded Flora Macdonald—she whose devoted affection and loyal faith have, for nearly a hundred years, been the theme of grateful eulogy and song, both with highland mountaineer and lowland maiden. An alarm of coming danger has evidently taken place, for her fine countenance is perturbed with an expression of intense anxiety—though unmingled with one atom of sordid or personal fear; the rugged clansmen also—the masters of this rude mansion—draw towards the mouth of the cave, which looks out on a bleak expanse of mountainous waste, and with silent energy grasp their weapons, and prepare themselves for a desperate defence.

Present Price to Subscribers: Artists' Proofs (of which only 100 will be printed), £10 10s.  
Proofs before Letters, £7 7s.... Proofs, £5 5s.... Prints, £3 3s.

A young and very handsome Highlander, who bears on his brow the marks of previous conflict, is communicating to Flora, by signal and whisper, the nature of the danger—it may be the immediate proximity of the *saidier roy*, or red soldiers, who, in scouring the passes and fastnesses in search of their devoted victim, were, as is well known, frequently within a few yards of his hiding-place. Nothing could be more masterly than the manner in which the painter has contrived to make the spectator of the picture participate in the breathless anxiety manifested by the inmates of the cave as to the nature of the coming danger: ever and anon we throw our eyes into the black profound, and endeavour to peer through the blanket of the dark, expecting that the advanced guard of the discovering-party will emerge from the obscure, and show himself on the platform before the cavern. Woe be to him if he should do so; for the old Highlander who stands foremost in the breach, has the eagle eye, the collected mind, and the firm joints of a veteran deerstalker; his rifle is in his hand, and he is not likely to miss his mark. A half-naked *gillie* is seen restraining the fury of a magnificent deer-hound, a noble specimen of the old Highland breed, who has roused himself from his lair to join in the defence. The figures are lighted up from a fire of turf and dried branches. The sky and savage wilderness, seen beyond the yawning throat of the cave, is dimly tinged by the first pallid streak of dawn.

## THE COVENANTERS' COMMUNION.

Painted by GEORGE HARVEY, Esq., R.S.A.; Engraving in Line by WILLIAM HOWISON, A.R.S.A.

Size of the Engraving—27 inches by 18 inches high.

"Martyrs who sustain'd,  
With will inflexible, those fearful pangs  
Triumphantly displayed in records left

Of Persecution and the Covenant. Times  
Whose echo rings through Scotland to this hour."  
Wordsworth.

"Harvey has painted, simply and sublimely, a 'Hill Sacrament.' There, all is solemn in the light of expiring day; the peace that passeth all understanding reposes on the heads of all the communicants; and in a spot sheltered from the persecutor by the solitude of sympathizing nature, the humble and the contrite, in a ritual hallowed by their pious forefathers, draw near at his bidding to their Redeemer."—*Prof. Wilson on the Genius and Character of Burns.*

Artists' Proofs (only 50 to be printed), £15 15s.... Proofs before Letters, £10 10s.... Proofs, £6 6s.... Prints, £3 3s.

## WINDSOR CASTLE, SUMMER EVENING.

Painted by D. C. HILL, Esq., R.S.A. Engraving in Line by WILLIAM RICHARDSON.

Artists' Proofs, £8 8s.... Before Letters, £6 6s.... Proofs, £4 4s.... Prints, £2 2s.

PORTRAIT OF THE RIGHT HON. DUNCAN MACNEILL,  
Lord Advocate for Scotland.

Painted by THOMAS DUNCAN, R.S.A.; Engraved by EDWARD BURTON.  
Autograph Proofs, £3 3s.... Proofs, £2 2s.... Prints, £1 1s.

PORTRAIT OF PATRICK ROBERTSON, ESQ.,  
Dean of the Faculty of Advocates.

Painted by THOMAS DUNCAN, R.S.A.; Engraved by EDWARD BURTON.  
Autograph Proofs, £3 3s.... Proofs, £2 2s.... Prints, £1 1s.

## "BRAN,"

A CELEBRATED DEER-HOUND, OF THE OLD HIGHLAND BREED,

The property of the Lord-Avocate for Scotland.

Painted by THOMAS DUNCAN, R.S.A.; Engraved by EDWARD BURTON.  
First Class Proofs on India, £1 5s.... Proofs, £1 1s.... Prints, 12s.

## THE ART-UNION.



SUPPLEMENTARY NUMBER.

LONDON, JUNE 1, 1843.

## THE ROYAL ACADEMY.

SEVENTY-FIFTH EXHIBITION, 1843.

THE seventy-fifth Exhibition of the Royal Academy was opened to the public on the 8th of May; the opening having been postponed from the 1st, in consequence of the death of the Duke of Sussex. The anniversary dinner took place on the Saturday preceding; the "private view" on the day previous; and on the eventful Monday, the usual rush was made at the doors, the customary crowd being admitted, to see each other—and the pictures, if they could. The day of private view affords a fertile theme—for THE AUTHOR; it is sadly productive of sighs, heart-burnings, and blighted hopes; a description which should keep a long way within the boundary that divides truth from fiction, would seem a huge exaggeration to those who have not endured the pain of witnessing the many sad countenances, indicative of sad hearts, congregated within the walls of the Academy on its "opening day." Our business is merely with plain facts, and to condense them as far as possible, leaving to others the task of describing—a task that might obtain a large reward, if properly executed, by inducing some change in a system out of which arises vast personal and public evil. We cannot, however, pass by this very proper opportunity of commenting upon some matters of very deep interest and importance to the Royal Academy, to British artists generally, and to British Art. We shall do so—swayed only by the knowledge that we are called upon to discharge an unpleasing, but an imperative, duty.

It is notorious that the Royal Academy are compelled to return a large number of pictures to their producers—and why? Because they have not room to hang them. It is not pretended that these proffered works are of inferior character; the majority of them are productions by artists—one or two of whose works are placed, and whose claim to reception, on the ground of ability, is thus admitted. If, however, there be a large number of pictures annually rejected, there are others so placed that rejection would have been a boon. And why is this? Because the Royal Academy have not room to hang them where they may be seen to advantage. Far above the ken of naked eye, and below the level of a child's knees, are pictures of great merit; and one room, so decidedly bad as to be distinguished as "the condemned hole," is filled with works, scarcely one of which is inferior, and many of which confer honour upon the British School.\* It is our duty to inquire if

\* No opinion is necessary to establish the fact that a position in this room is equivalent to a sentence of excommunication; it is a brand upon the brow that may not be removed until years have passed. Many visitors never enter it at all; we have, indeed, met with persons who have regularly visited and examined the exhibition, during the last three or four years, without being aware of the existence of this "Octagon Room." Others peep into it, give a hasty glance along the walls, and retreat under the impression that its contents are worthless. Even those whose business is to view and criticise "the hole," abandon it in despair; here, for example, is the mode in which the critic of the *Spectator* shuns the doomed chamber:—

"The pictures in that dark hole, the Octagon room,

this evil be without a remedy. So long as it exists, a taint will remain upon the reputation of the Royal Academy; serious injuries will be inflicted upon unprivileged exhibitors; the national character for integrity and "fair-play" will admit of doubt, and the Arts will be kept back in spite of all the government patronage that may be exerted for their advancement. These may seem large deductions from limited premises. But a little reflection will show that this is, in reality, the source of the mischief; that if sufficient space were supplied, by which the claims of every candidate for fame might be fairly tested, the onward march of improvement would be most sure, most safe, most rapid. We should occupy many columns, if we were to urge, fitly, the various arguments by which this assertion is to be supported. Briefly they are these:—Nearly all young artists work in fetters; paint for possible positions, high or low; dare not hazard subjects that require size; colour for exhibition-effects; in fact, labour under the conviction that their destiny depends upon chance, caprice, pre-estimate, personal feeling—upon any circumstance, indeed, save the genuine desert of the offering sent in. We are far from admitting the necessity for such courses, or the justice of such suspicions; but it is beyond question, that they are very generally entertained, solely because the Royal Academy, if they hang them at all, are compelled, from want of room, to hang injuriously three out of four "contributed pictures."

We think the evil by no means without a remedy. It should be sought for and obtained by the Royal Academy; or by the great body of Artists of Great Britain, if the Royal Academy decline to make the efforts necessary for its removal. Unhappily it is the characteristic of all chartered and privileged Institutions to be tardy in the admission of changes, even after such changes are shown to be beneficial; and it may be that the Royal Academy will require what is called pressure from without. Great bodies are proverbially "hard to move." But the latter half of the nineteenth century must not be permitted to pass, like the early half, without an adequate effort on the part of the profession to keep pace with the general advance of mind, and to meet a state of things marvellously altered since laws for the government of the Royal Academy were enacted.

It is undeniable, that certain changes in the constitution of this body have been rendered essential by Time. We earnestly hope that when made—and that they will be made, no reflecting person can entertain a doubt—the "makers" will be the members themselves. That they will not postpone a solemn and imperative duty until it is too late, and the task has been confided to the hands of enemies, who may so confuse the valuable with the objectionable as to destroy the one while removing the other.

The venerable and excellent Institution may be safely and advantageously improved by those who are interested in its preservation. Let it not be intrusted to those who may contemplate—not its renovation, but its destruction.\*

are invisible; it ought not to be used as a place of exhibition, for few persons enter it; and those who do, can see nothing but the gloss of paint on the pictures."

The omission of all notice of this room is not to be pardoned in one whose duty it was to offer some amends to certain artists for the neglect or injustice under which they were suffering—perhaps to their ruin; but it will surprise no one to learn that very few visitors, having no purpose but enjoyment, think it worth their while to do more than take three steps across it and three steps back again—quite satisfied that if there be anything to see they cannot see it. Yet, as we shall presently show, some of the best paintings of modern times have been squeezed into this cave of despair.

\* A feather thrown into the air will show how the wind blows; and we may, with reason, apprehend the danger of the Royal Academy refusing to entertain proposals for great changes, when suggestions for small improvements are rejected. Year after year we have

Our principal purpose in these introductory remarks is to implore the Royal Academy not

felt it our duty to protest against excluding, from the "private view" of the Exhibition, persons whose business it is to publish strictures upon it in the public newspapers. The system is equally unwise and unjust. The Academy is now, we believe, the only Institution in existence that not only offers no compliment to the press, but affects to scorn it. A few years ago the principle was precisely the same in the Houses of Lords and Commons; the presence of a reporter was, indeed, tolerated, but it was assumed that he was not "committing a breach of privilege" and taking notes; he was allowed no sort of advantage to facilitate his purpose, but thrust among the crowd, where he used his pencil as he best could. At length legislators, in both houses, reasoned that what was done might as well be done properly; arrived at the conclusion, that their speeches might be better reported by giving elbow-room to reporters; and two galleries were erected expressly for their accommodation. Similar enlightenment has not yet travelled so far as Trafalgar-square. Into the galleries of the Royal Academy, for the seventy-fifth time, the persons appointed to criticise the collection pushed their way, on Monday the 8th, after payment of one shilling each at the door. The rooms were, as usual, crammed with visitors; every picture of importance was barred from sight by a dense mass; it was, in fact, utterly impossible to see—and of course, therefore, to review—the collection; yet the parties who were to forestall public opinion, and, in a great degree, to determine the estimation in which the exhibitors were to be held, were forced to leave the gallery and prepare their "Report"—1st, upon insufficient information; 2ndly, under the influence of exceeding fatigue; 3rdly, with tempers annoyed and exasperated by what is considered uncourteous or insulting treatment. We may be accepted as authorities upon the subject—and we say, without hesitation, that so long as this absurd and most evil principle is adhered to, so long will the Royal Academy have an enemy—neither powerless nor idle—in every conductor of the public press. Can we, in any other manner, account for the following passages—grossly illiberal and unjust—appearing in a journal of high respectability and large circulation:—

"No exhibition of the Royal Academy within our memory has possessed less interest or produced a feebleness of impression than the present: it has but few salient points, and those not of the most striking character. . . . Superannuated Academicians are privileged to parade their incapacity in the most conspicuous manner, moving the many to mirth and the few to pity, and proclaiming the gross injustice of the Academy in the arrangement of the exhibition."

Believing it our duty to endeavour to arrest this evil—under the effects of which, not only the Academy, but the artists generally, and the Arts in Great Britain suffer—we addressed the Council, through the President, and applied for admission to the private view—making our application "chiefly, because as that which has never been asked, cannot be said to have been refused, it may remain doubtful if the Royal Academy willingly deny to the public press the advantage conceded to it by all other institutions, and which, in the case of the Royal Academy, is especially needed to secure cool and competent judgment." To this application, we received a prompt and courteous reply, declining to comply with our request—"as it had never been the practice of the Royal Academy to issue official invitations to any class, or to distinguish the gentlemen connected with the public press from other visitors." This is indeed a resolution greatly to be deplored—out of an obstinate adherence to which much evil has arisen, and much more evil is destined to arise. It is a copy from the dark ages—a solitary blot on the true liberality of the age. If the principle had been carried out in all things—the "sure it was always so" principle—the human mind would have been as stationary as an oyster. The Royal Academy will do well to remember, that if Gattin and Old Summ had been abandoned—and parliamentary representatives accorded to Manchester and Birmingham—there would have been no large besom to sweep a congregation of boroughs into schedule A. It was the objection to sacrifice a little to wisdom and justice that brought in the Reform Bill. The refusal to admit to the private view writers for the public press—the only "critics," be it remembered, who communicate between artists and the public—is sufficiently impolitic and unjust. We use the term "UNJUST," because the Royal Academy are not merely conservators of their own interests—to "do what they will with their own;" they are intrusted with the repu-



to consign to others the task of providing adequate means by which the contributions of artists to an Exhibition may be properly exhibited. There is no reason for the continuance of an evil which all deplore, or, at least affect to deplore, as a grievous injury to the Arts and the artists of this country. We say, without the fear of contradiction, that if the members of the Academy will stir in the matter, the object will be achieved without "AGITATION;" and that, if they decline to move, it will be effected without THEM—in that case, not immediately, nor without agitation, but, very certainly, after a time, when representations have been made in proper quarters.

The necessity for improvement has become more evident to us after a recent visit to the Louvre, and a comparison of its QUARTER OF A MILE of gallery with the four or five miserable chambers into which the productions of our artists have been thrust. The number of works contributed to both exhibitions are nearly the same; the Louvre containing 1697, including sculpture, miniatures, water-colour drawings, engravings, and lithographies; the apartments in Trafalgar-square 1630. These apartments are lined with frames containing canvases, literally from the floor to the ceiling; while, at the Louvre, there is no single picture removed from the eye so far as to prevent its receiving just and fair estimation.

There is an old saying, "What can't be cured must be endured;" it would be idle, or worse than idle, to dwell upon evils that admit of no remedy. But, we repeat, the remedy is easy; a practical remedy is suggested by one of, at least, a score of correspondents, who have addressed us on the subject. We print his letter in a note, although, upon some points, we dissent from it.\* We for the present contentions and the properties of some hundreds of artists, whose only mode of augmenting both is to appear in advantageous positions before the world. In this quarrel with the public press—for such it is—an evil spirit is evoked by no means injurious only to the Royal Academy. But more than this. The "practice of the Royal Academy" not having been to deviate an inch from old custom, or to allow the entrance of any modern improvement, other evils inevitably follow; for example: admission to the private view was refused to the honorary secretaries of the Art-Union of London—who, indirectly, had, in their hands, £3000 or £9000 to spend within its walls. This mattered little to the great artists of the body, who had no unsold works in the collection; but it was a serious grievance to some who, having eschewed Suffolk-street, looked to the Academy for some counterbalancing advantages. The holder of the £400 prize did indeed obtain admission, but it was by the private introduction of a member; the honorary secretaries procured it for him, and the result was an addition of £400 to the worldly wealth of Mr. Charles Landseer. This year there was a more than usually strong reason why the Academy should have facilitated the objects of the London Art-Union. Suddenly—and we humbly think absurdly—in consequence of the death of the Duke of Sussex, the opening of the Gallery in Trafalgar-square was postponed for a week. What was the consequence? Several prizeholders, who had visited London for no other purpose but to select their pictures, not considering it worth their while to prolong their stay for seven days, went to Suffolk-street, and laid out their money there, paying £200 for a sheet of canvas covered by Mr. Allen; and a huge imitation of unnatural light, by Mr. Jacobs, or Jacobi—a German or Frenchman, of no note; and this is upholding and encouraging British Art. This evil we distinctly charge to the account of the Royal Academy.

\* *Sir*,—As by the accounts in the public papers we find that nearly a thousand pictures were rejected from the exhibition of the Royal Academy from want of room, you will, doubtless, receive many communications, suggesting some plan for the prevention of this evil in future. Without further preface, I will lay before you a scheme which (as it appears to me) will, without injury to any one, completely remedy, not only the sad rejections of meritorious works, but the still more fatal system of hanging which prevails at all the exhibitions—*avowedly* from the crowd of pictures sent. I propose that the National Gallery (that is, the wing unoccupied by the Royal Academy) shall be employed for the modern artists in a precisely similar manner to

tent ourselves with observing that the proposal of a FREE Exhibition is made thoughtlessly, and without reflection as to the various interests it involves. Under existing circumstances it is quite out of the question.

We have no doubt whatever, that if the Royal Academy will set themselves to the work of obtaining a gallery suited to the purposes of exhibition, and in all other respects worthy of the country, they will soon procure one. Until this object has been achieved, at least we may ask for additional room in the—so called—"National Gallery," in order that the British public may have some idea of the progress made by British artists. Three years ago, we threw out this suggestion for boarding over the remaining half of the "National Gallery" for two months, as they do at the Louvre, where, by the way, however, they only cover a part of the collection of the old masters. Sure we are that the English public would by no means complain of such an arrangement, when made aware of the immense advantages likely to result to the artists and the Arts of Great Britain. But such a plan can be contemplated only as a temporary plan. Ultimately, and before long, a PROPER BUILDING MUST BE ERECTED, EITHER FOR THE NATIONAL COLLECTION OR FOR THE ROYAL ACADEMY. In all probability it will be for the former; leaving to the latter the structure—such as it is—in Trafalgar-square; unless circumstances should arise by which the two shall be amalgamated; and the Nation shall become the fountain of honours in the Arts, and the national wealth the means of their advancement.

Again, then, we presume to urge upon the Royal Academy the wisdom and justice and sound policy of not permitting another year to pass without removing a huge reproach from themselves and the country. True, there is space—or nearly space—enough to hang all the contributions of members and associates; \* and until the body is enlarged—that adopted in the Louvre at the present moment, namely, that the old pictures shall be boarded over and the new ones hung in front of them. It would be impertinent in me to point out to any one of common sense the advantages of this arrangement, and I know your good feeling towards the artists too well to doubt your most strenuous advocacy of any measure brought forward for their amelioration.

If, in answer to this proposition, any one should say, the public must not be deprived of the old masters to suit the necessities of the moderns, I reply—Let the exhibition take place during the holidays of the attendants of the National Gallery, when it is closed from the public altogether, and let this new Exhibition be a *free one*, so that the public are in every way the gainers.

A petition, which will, in due time, be laid before the proper authorities, is preparing, and we firmly rely on your powerful support and that of every well-wisher to the Arts. That every member of the Royal Academy will sign this "Artists' Petition" there cannot be the slightest doubt, as it is so good an opportunity for proving the sincerity of their yearly repeated avowal—"We deplore the necessity for returning your picture, but our want of room entails this upon you," and upon 700 or 800 others, whose wives and families are perhaps in want of bread, and their getting that bread or not depends, in many cases, on the exhibition of their works. Strong indeed must the reason be that could hold the hand of any artist—academician or other—from a memorial of this description, if his signature could advance it one step towards its avowed and evident object, the relief of a body of men struggling in a profession, the difficulties of which—at all times great enough—are now increased twenty-fold by the numbers of aspirants to its honours.

If you will give publicity to this in the next ART-UNION, so that the feeling of the profession may be obtained on this important point, you will greatly oblige, A SUFFERER BY THE EXHIBITION.

\* Ample space there certainly is not. The works of several members are this year very disadvantageously hung—far below the eye. It is thus with two of Mr. Wm's beautiful pictures, with two of Etty's also, and with two of David Roberts. Moreover, it is known that when the supply of works designed for exhibition was found so greatly to exceed the space at command, a proposal was made, and at once acceded to, that each member who had sent in his full number should withdraw one picture. This was done. The fact is creditable to the Academy, but the relief it afforded was very small indeed; probably about six pictures were hung that would have been otherwise rejected.

which it surely will be ere many years elapse—so as to present a size proportionate to the vastly augmented body without, the Royal Academy will not, *for their own interests*, be called upon to make an effort—mighty in its after influence upon the Arts; but for the sake of the great and numerous CLASS they represent, we earnestly hope the year 1843 will be the last year to witness an exhibition so humiliating and ruinous to the contributors, so prejudicial to the judgment or integrity of the Royal Academy, so injurious to the Arts, and so disgraceful to the country—merely because (after rejecting about 1000 works) there is WANT OF ROOM IN OUR NATIONAL GALLERY!!!\*

For the Royal Academy as a body, and for the members individually, we entertain sentiments of the highest respect. We repeat our conviction that no public Institution ever existed in any country more free from reproach, or less liable to the charge of wrongdoing. But there are periods in social life when (paradoxical as it may seem) to do no evil is to do much evil. Very recently a mighty move has been made that must produce immense effects upon the Arts. "The Government" on the one hand, and "the people" on the other, have been stirred from apathy into activity. The Royal Academy must not stand listlessly by, waiting for what may happen; it must direct the rising waters where to flow, so that fertility and not disaster may follow.

Fortunate are those who can foresee a coming storm!

Again, we say, all veritable patriots, and all true lovers of the Arts, will hope to see changes,—rendered necessary by Time—effected by the members of the Royal Academy, not forced upon them.

We have submitted these remarks, not only because this terrible evil—this "WANT OF ROOM"—is a poor excuse for the perpetration of immense mischief, but because it enables us to account for errors in "hanging," which undoubtedly startle and confound those who have confidence in the judgment and integrity of the Royal Academy. †

\* How humbled must an Englishman feel in walking over the Académie des Beaux Arts—a leading glory of modern Paris. It is a work of vast magnitude, in which splendour and taste have gone hand in hand; it is enriched by a collection of rare antiques. Here are collected the earliest and the later efforts of the pupils sent by the nation, as students, to Italy; here are schools, models, and lectures, open to every applicant; here is ample room for every purpose to which Art can be applied, or from which it can derive aid or illustration. Compared with our own miserable den in Trafalgar-square, it is—we shame to suggest a comparison. But the Arts in France have long been the fostered children of France. The wonder is, that the artists of Great Britain, notwithstanding their disadvantages, have not only kept pace with their neighbours, but have, with two or three brilliant exceptions, very far surpassed them. Let England do for Art, during the next ten years, what France has done for it during the last forty, and we may defy the "pick and choose" of all Europe.

† This is at all times a painful and embarrassing subject. Let us notice a collection of pictures when and where we will, it is sure to furnish a stumblingblock we cannot get over. Under the best and safest arrangements that could be made, many mistakes would occur, and much discontent inevitably arise. Nay, if an archangel were to hang an exhibition, some exhibitors would be dissatisfied. We doubt if universal contentment would ensue if it were possible to let every artist choose his own place, and hang his picture as best pleased him. A pleasant illustration is told of the Royal Hibernian Academy:—A certain member had once a year abused the hangers there; at last, they resolved, in professional phrase, to—*let him hang himself*; and he did; and when the exhibition opened, he was louder than ever in protesting he had never been hung so badly in all his life. Seriously, however, much allowance should be made for the honest differences of opinion that may exist as to the merits of a work. That which A B may consider execrable, C D may hold to be one of the finest pictures ever painted. This is no imagined notion; the thing occurs every day, or every hour of the

Having said so much—and so discharged a duty by no means altogether pleasing—let us direct our attention to more agreeable views of the important matter. The present Exhibition, on the whole, affords ground for congratulation, although it presents no single object of general attraction, and the absence of some of the best members of the Academy is a serious disadvantage. Neither Callcott nor Mulready have contributed anything; Edwin Landseer has done little.\* Yet, on the whole, the collection manifests a decided improvement, a marked advance, more especially on the part of those with whom the hopes of the country mainly rest—the junior candidates for high places.

The general aspect of the Exhibition gave to us especial, and far more than usual, pleasure this year, inasmuch as our visit took place almost immediately after a visit to the Louvre. Nor was that pleasure diminished when minute examination and matured reflection had enabled us to institute comparisons between the great public "shows" of England and France. Making all due allowance for the fact, that the great artists of France are not (and, by the way, rarely have been) among the contributors,† we are by no means disposed to concede the palm of excellence to our continental brethren. The very opposite.

Setting apart a score or two of good works, about half-a-dozen very good works, and, it may be, two or three of a high order—the collection certainly does not rise above mediocrity; and a vast proportion of them—of the 1597—would not possess sufficient merit to secure places even near the wall or on the ground of the Gallery in Trafalgar-square. The portraits are for the most part villainous; the landscapes, with few exceptions, execrable; the historical works, generally—big, and nothing more; and the pictures *de genre*, usually as unlike nature and fact as paintings can well be. There is, indeed, in this gallery much to stimulate and nothing to discourage the artists of Great Britain. Yet to the former "the nation" has been very liberal; for the latter "the nation" has, as yet, done literally nothing. Our time is to come.

We do not apologize for the length of this introduction; the topics it embraces are of vast magnitude and importance, and we are

day, in an exhibition-room. One is not obliged to consult merely public criticisms for opinions as opposite as light and darkness; he will have marvellous contradictions among every group that gathers round a work of note. It would be too bad to deny to "hangers," who discharge a most irksome, toilsome, and thankless duty, the freedom of thought each would claim for himself. It is admitted on all hands, that the hanging at the Royal Academy is by many degrees "fairer" than it is elsewhere. Yet, however willing to attribute to accident some embarrassing difficulty, or *peculiar* judgment, the positions occupied by—not a few—pictures in the Exhibition this year, we cannot but lament that genuine merit should be made liable to ruin by any cause whatever.

\* While considering this branch of our subject, it may be well to inquire why the Royal Academy has no law by which it may rid itself of useless members? Two of the "Academicians" and two of the "Associates" appear annually in the list; but never among the exhibitors.

† Among these "great artists" are men truly great; the world knows it; men who may contest for glory with the most famous of the old masters. On some future occasion we may be enabled to introduce them to our readers. Some of them are scarcely known in England, even by name. It is unnecessary to say that, although we were unable to make acquaintance with them at the Louvre—and the Luxembourg contains only their earlier and not best works—we did not quit Paris without endeavouring to form an accurate estimate of their value. This is only to be done by visiting *private* collections of pictures, and the *ateliers* of the artists. The former are very easy of access; and the latter may be reached with little difficulty. But these are topics that must be reserved for occasions when we may command greater space.

bound to discuss them freely and boldly, but also, as we hope we have done, with sufficient distrust of our own judgment, mingling reasonable hesitation in pushing forward our opinions with proper earnestness in our advocacy of those we consider right and just.

Let us now enter upon the main subject in hand.

The Catalogue, as we have intimated, \* enumerates 1530 works, 144 of which are in sculpture; and of which no fewer than 737 are classed among the miniature drawings and architectural models, medals, &c. Among these 737 there may be about 50 paintings—condemned works, hung just underneath the ceiling, above the lines of miniatures. In reality, therefore, the whole of the Exhibition does not contain more than 700 paintings—no very large number, after all, and certainly not sufficient to alarm those who have forced themselves into a fancy that every youth not born to fortune is destined to try for the achievement of one by his pencil.

No. 1. 'Welsh Mill on the Dolgarey,' W. MÜLLER. The native subjects of this artist are selected with a fine appreciation of the picturesque, inasmuch as to approach the dramatic romance of landscape composition. His mind is essentially poetical, yet capable of devotion to the merest and simplest facts. His drawing of natural objects manifests careful thought and study; and drawing, in trees, stones, and water-brooks is too generally neglected as of small importance—a grievous mistake. The bed of the stream whereon the mill is situated forms the rocky and broken foreground,—laid in with a marked predilection for a cold and opaque gray colour, which prevails throughout, and which may operate to its disadvantage with those who merely give a transient glance at the picture. It is, however, true to nature—to Nature, who has a thousand varied dresses, and who may change them a thousand times between sunrise and sunset. The genius of Mr. Müller is discursive: no living artist is capable of attaining so much excellence in so many departments of the Arts; but, as a landscape-painter, he may be assigned a very foremost rank—with certain peculiarities which the mass may not entirely comprehend, but which those who truly estimate genuine worth can thoroughly understand and appreciate.

No. 7. 'Portraits of Lady Mary Viner and Son,' J. LUCAS. The lady is seated in a high-backed chair holding her child. The work is extremely low in colour, but is to be valued as not being a dress portrait. The glimpse of sky striped alternately blue and yellow is a defect.

No. 8. 'Portrait of H. R. H. the Duke of Sussex,' SCHMIDT. The composition of the portrait is sufficiently orthodox, but the pose of the figure is highly objectionable; the Duke being seated in a chair with his hands so disposed as to convey the idea of his being afraid of falling. The features have by no means the fullness that belonged to those of the Duke.

No. 9. 'Virgil's Bulls,' J. WARD, R.A. This is an illustration of a passage in the third book in the Georgics, in which the bulls are described fighting—

"Illi alternantes multa vi prælia miscent  
Vulneribus crebris."

It is surprising that one justly celebrated as an animal painter should not have introduced Italian cattle into his picture in lieu of an Alderney and one of Lord Tankerville's breed. This brings us at once down from Virgil's campanian hexametrical associations to the halting

\* It is our duty to remark that the Catalogue has been revised in a very slovenly manner. It is full of errors—some of them of a very gross character—names misspelt, wrong addresses given, numbers confused, and, in some instances, names one never heard of substituted for those of the actual artists. This is quite unpardonable, seeing that a very large income is derived from this source.

prose of our own farm-yards. The animals are powerfully drawn, they fight with fierce determination, but the cow is by no means the "pulchra juvenca" of the poet's verse. The background wants breadth, and the sky natural colour.

No. 10. 'Windsor Castle and Park from St. Leonard's,' AMATEUR. It is to be lamented that such a picture should find a place on these walls to the exclusion of some other which could scarcely be rejected as being worse. It is painted in affectation of a taste acquired by copying works of the earlier schools of landscape art.

No. 11. 'Study for a Head of Christ,' M. MOORS. A head in profile painted in imitation of the early Italian manner, and toned down with warm colour until the whole is uniformly brown and adust. The expression is also inappropriate, for the artist, in casting about for intense humility, has fallen upon a vulgar and sinister character.

No. 12. 'The Bay of Naples,' W. LINTON. This picture has been painted with the utmost regard to identity; every object in the composition has been duly cared for and put in with great firmness of touch. It is, however, somewhat difficult to determine, from one or two incongruities, the kind of weather under which the view is presented to us.

No. 14. 'The Opening of the Wallhalla, 1842,' J. M. W. TURNER, R.A. On a remote hill, rising above the winding river, is seated the Wallhalla, approached from the opposite bank by a bridge of many arches, to which leads, from the foreground, a sinuous route, thronged by thousands of figures moving onward to celebrate the opening of the famous temple. The sun is not in the picture, but on the right is poured downwards a flood of light, painted apparently with chrome yellow. The landscape is by no means generally eligible, but this is of no moment, the object of the artist being to paint light and atmosphere; and how far he may be successful, will be better shown half a century hence than now. The admirers of Mr. Turner say, indeed, that Time will restore to him the high fame of which Time has deprived him. Yet those who see this picture, and here make a first acquaintance with the artist, will find it difficult to believe he once painted pictures of chaste, delicate, and surpassing beauty,—as true to Nature as Nature is to herself. Criticism would be wasted on what appears to be executed without end, aim, or principle. The picture is a whirlpool, or a whirlwind of colours, neither referring to fact, nor appealing to the imagination; yet there are others in the exhibition more objectionable still.

No. 15. 'Her Majesty the Queen,' F. GRANT, A.R.A. This portrait has been painted for the United Service Club. Her Majesty is seated, wears a diadem, and is habited in white satin; the likeness is good, and a pleasing expression has been given to the features. The work is characterized by elegant simplicity, and the utmost value has been accorded to those portions upon which the artist has most dwelt. Still the Queen has not yet been painted so as to do honour to the Art; and, even now, with this effort by Mr. Grant before us, we are reluctantly compelled to admit that all who have striven to picture her Majesty fall short of M. Winterhalter. We are by no means willing to allow that we are unable to surpass it, but assuredly it remains to be done.

No. 23. 'Portrait of Mrs. Gage,' T. M. JOY. There is much personal grace in this figure; it is plainly habited, but the drapery is too much cut up.

No. 25. 'Scenery on the River Teign, Devonshire,' F. R. LEE, R.A. On the left of the picture is a mill, overshadowed by the fresh verdure of a knot of sheltering trees, beyond which the view opens, showing rising ground, painted in with colours somewhat cold and

heavy. The stream flows over a bed interrupted by shelvings and blocks of stone, to each of the latter of which there is given an individuality so marked as to force them on the eye. The trees are imitatively painted; they are made out in a manner which gives them their full meed of richness and beauty.

No 27. 'Cottage Scene in Kent,' R. HILDER. Among the simplest materials of composition; a cottage and a tree; the latter constituting the picture, but finished with a huskiness of touch detrimental to that effect for which masses of foliage depend on each other.

No 28. 'Peasant Boy and Girl,' A. MONTAGUE. The figures are seated on some broken ground, and, although looking as if sitting as models, are yet placed at ease with themselves. They are skilfully relieved by a background thrown in with more freedom than good feeling.

No 30. 'The Graces—Psyche and Cupid, as the personification of Love burning the arrows of destruction, and trampling on the insignia of war,' W. ETTY, R.A. The title is followed in the catalogue by a long and embarrassing quotation from Lempriere, which the author of this picture reads very pleasantly. The Graces are presented, as usual—a brief chain of three beauteous links; near them is Psyche, plucking a rose; and on the other side Cupid, burning the arrows, &c. A glance at these figures enables the merest tyro at once to declare the particular excellence which the artist is most proud to have acknowledged. We find in them all the swelling and flowing tracery—all the play of line consonant with benignant inspiration; but this is only secondary to materiality, to which here everything yields. The roundness of the limbs—the warm *morbidness* of the flesh—which has settled in, with the texture of the veritable cuticle, bring back the mind to earthly substances, how disposed soever to allegorize.

No 31. 'A Peasant Girl,' E. M. EDDIS. The figure is standing looking out of the picture. The feet do not seem to have been painted from such a model as we might suppose to be required for such a design; they are too large, marked like those of an adult, and also remarkable for want of symmetry. There is, however, a fine feeling manifested by the work, which compensates for minor defects.

No 32. 'Portrait of the Rev. W. Pullen,' C. W. CLARKE. The head is forcibly put in, but it has so far the advantage of the figure that the latter looks too meagre, yet this may be the effect of the height at which it is seen.

No 36. 'Portrait of N. G. Campbell, Esq.,' H. P. BRIGGS, R.A. This is a sporting portrait—by the way, now a very fashionable taste, and assenting well with the pride of humility prevalent in modern costume. The figure stands holding in the right hand a fishing-rod, and is brought forward by a dark unbroken background. The portrait is pleasing, although almost entirely painted with low browns and grays.

No 37. 'Mazerbo and Lucello—Gulf of Venice,' C. STANFIELD, R.A. The effect of this picture is the broad and simple daylight so often observed in the works of this artist—the sky and water have the purity incidental to a tranquil scene, and the objects are real and substantial. On the right of the composition stands the remnant of a classical edifice, with steps descending to the water, which occupies the lower parts of the canvas; beyond this are seen some modern habitations, among which rise a cupola, and the square tower so common in domestic Italian architecture. The life of the picture consists of a few figures variously disposed: its great charm is its truth—solid and everlasting truth—pervading every passage of the work. The picture is one that will attract every visitor, and satisfy as well as delight all. It is, indeed, a noble work—a pride of the British School. Happy should we

be to transfer it for a month or two to the Louvre, that our neighbours might see what—at all events in this way—we can do.

No 38. 'Arabs Seeking Treasure,' W. MÜLLER. We are here shown, by torch-light, into one of the galleries of perhaps the pyramid of Cheops, where some of the dark men of the desert are unrolling a mummy in expectation of finding valuables which have been deposited with the body. At the end of a vista, formed by huge columns, is perceptible an opening, through which the moon is seen: the torch-light breaks most effectively on the near column, and is repeated, in different degrees of force, by the whole line. The work is excellent in design and execution, and singularly contrasts with the picture, by the same master-hand, to which we have already made reference.

No 41. 'Portrait of Benjamin Travers, Esq., F.R.S.,' C. R. LESLIE, R.A. This is a small portrait, forcible and brilliant to a degree. It is everywhere distinguished by the utmost care and high finish. In the hand is a book, the white portion of which requires toning down, as being obtrusive.

No 42. 'Recollection of a Scene by Sunset, near Piedmont,' R. R. REINAGLE, R.A. The eye is led up a rocky ravine to a distance too much cut up by hard contrasts. The dry and overheated mannerism of the picture wants the relief and qualification of cooler colour and fresher tone.

No 44. 'The Bather,' W. ETTY, R.A. In this kind of subject the artist is pre-eminent. A female figure has just stepped into a pool of water, and is looking anxiously about her in apprehension of discovery. The usual living roundness and substance are given to the figure; but the right arm is unquestionably ill-drawn. The trees rising in straight lines behind the figure have a prejudicial effect; but the colour and manner of the foliage, if it may be so called, are of the utmost value to it. It is the practice of this artist, we believe, to paint more from nature than from memory, and the principle is an excellent one: it may lead to the substitution of individual for general form, but it is an effectual safeguard against mannerism, and all sorts of pictorial vices. The only danger to which the painter is liable may be avoided, by taking care not to paint too much from one model; it is safer and wiser to resort occasionally even to an inferior.

No 45. 'Sailor—a Retriever, the property of Charles Brett, Esq.,' A. COOPER, R.A. The dog is black, carries a pheasant in his mouth, and is so well painted, that we look reluctantly beyond the animal to the sky, which is green and pink. We have before observed this singularity of hue in other works by this painter; but the mannerism becomes more and more conspicuous in later works.

No 47. 'Spanish Lady,' T. VON HOLST. The figure is in profile, but the head is a little turned—the picture merits a lower place; for, being so high, the carnation tones want clearness. The large dark flashing eye speaks of passion, and a heart open to impetus for good or evil. It is evidently a work of great merit; and not unworthy the reputation acquired by one of the most full painters of the age and country—a painter, whose surplus mind might be beneficially scattered among a score of more prosperous men.

No 51. 'A Fruit Girl,' J. T. HOULTEN, Esq. This is the work of an amateur; and although placed high, there are yet many artists whose works have been rejected who would have been content to have seen a picture of theirs in its place. The picture is, in parts, well painted, but is overdone in affectation; because, if it be a portrait, why should the figure be circumstanced as a fruit-girl? and if a fruit-girl, why be characterized in a manner so superior to the vocation?

No 52. 'Portrait of J. H. Hippealey, Esq.,'

H. P. BRIGGS, R.A. The figure is seated in a red chair, turning over the leaves of a folio. The composition exhibits lines in great diversity, managed most skilfully to contribute to the effect.

No 53. 'Ruins in the Island of Philoe—Nubia,' D. ROBERTS, R.A. The aspect of this scene is that of intense heat, and for the beauty of the picture, it may be said to be too hot; but the work strikes the spectator as being an unqualified translation from nature, in a garb in which we are not in these climates accustomed to contemplate her. The shadows in the near parts of the work are clear, and beautifully united with the lights. The ruins are seen at a little distance, and round them flows the sullen and apathetic Nile mantled in the deep blue of the upper sky. This is a picture of a venerable solitude: it is true there are figures, but they have nothing to do with the ruins; they and the yet reluctant piles of stones are at the two extremities of a long series of ages.

No 54. 'The Old Foot Road,' T. CRESWICK, A.R.A. A narrow path embowered by overhanging trees, and resembling the dry bed of a winter torrent. This picture is in that style whence the author has already reaped an abundant harvest of praise; but it may be observed that he now inclines to the "sere and yellow leaf," rather than the sunny freshness which charms all hearts, and comes home to all understandings. We do not mean to complain of this occasional change of style; on the contrary, we think it beneficial. It is a departure from the "jog-trot" that marks an active, thoughtful, and original mind.

No 55. 'Christ Crowned with Thorns,' W. E. FROST. This picture is well managed for effect, and is marked by strong character; but the arms of the Saviour are those of an Athlete or a well-practised Discobolus. How frequently does a love of anatomical display lead to extravagance and inaccuracy!

No 59. 'An Arcadian Landscape,' W. LINTON. The title of this composition would induce an expectation of a pure pastoral, which would scarcely be complete without some allusion to Pan, the presiding deity. We have, instead, buildings having about them much of the *procul negotiorum* air. The composition is otherwise well designed, and effectively painted.

No 60. 'The supposed Death of Imogen,' W. F. WITHERINGTON, R.A. This group consists of three figures hanging over the pallid and apparently dead Imogen. The subject is not the most interesting, but the artist has worked it out with peculiar force. It is not in style akin to the other works we have lately seen from the same source; there is, however, nothing lost by the change. The group is characterized by great firmness, and derives importance from the breadth of treatment prevalent in the background. It is painted with much clearness of colour, and firm execution. The figure of Imogen is very gracefully disposed, but with so little development of the female form, as to render the artifice of her disguise perfectly probable.

No 61. 'Portrait of the Countess Bective,' H. W. PICKERSGILL, R.A. A full-length portrait, in which the figure is standing before a column and some low-toned foliage. It is graceful in design and arrangement, very highly wrought, and possessing claims to be distinguished among the best productions of its class. The satin dress is a positive study. The whole work affords evidence of industry, thought, and judgment properly directed.

No 67. 'Dante, accompanied by Virgil in his Descent to the Inferno, recognises his three countrymen, Rusticucci, Aldobrandi, and Guido Guerra,' G. PATTEN, A. This is a magnificent subject for a picture—altogether a fitting exercise for the richest imagination. It is here brought forward as a large gallery picture. On the

left of the composition stand Virgil and Dante: the rest of the space is devoted to the other three figures, who are amid the smoke and glare of the very hot sphere to which they are condemned. It would assuredly have been better to have treated this passage according to the spirit prevalent in almost every line of the poet, than to have presented them made up, like ourselves, of substantial thew and muscle. Virgil is also too much of this earth. In reply to Dante, in the first canto, he says, "Non Uom; uomo già fui;" therefore Dante, in force and substance, should have stood distinct from the others. This is remembered and sufficiently shown by the poet himself, in a meeting between Virgil and Dante, and a multitude of spirits, who, on describing them, hasten towards them to learn the news from the earth, but are much alarmed on seeing the shadow of Dante, themselves being immaterial, and casting no shadow. Again, Dante, with respect to his age, describes himself as

"Nel mezzo del cammin di nostra vita;"

but he is here represented to us much older. Yet, the picture, the largest in the exhibition, is certainly by no means one of the least effective. Mr. Patten has made a great stride in his profession. The subject is perhaps not one of the best he might have chosen from the "Divina Commedia;" but it has been treated with great academic skill in what relates to form and character, and in colour and effect it is peculiarly striking and impressive. As a composition, we think it somewhat defective; the limbs cross each other at too many angles. But, when we compare this picture with Mr. Patten's 'Eve' of last year, we can only repeat that we think he has made a huge step in advance.

No. 68. 'Portrait of Mrs. Richard Lee Bevan,' T. PHILLIPS, R.A. The figure comes out before a garden background, and is strongly marked by substance and reality. The features are not strictly beautiful, but are characterized by much attractive sweetness. The arms are sharply cut by the frame, which has a very bad effect.

No. 69. 'War—a Sketch for a large Transparency, executed in 1815, on occasion of the Peace,' H. HOWARD, R.A. A fine conception, executed with a bold and decisive pencil, and in a depth of tone worthy of being transmitted through a much better medium than that of a transparency. This sketch is a work of genuine Art; we prefer it by very many degrees to the artist's 'Nativity' opposite to it.

No. 70. 'Horses of Sir E. Filmer,' Bart., E. B. SPALDING. The group consists of a chestnut horse, a bay, and a pony, all drawn and painted with the utmost care and attention to obtain roundness and elasticity of limb. The field is coloured with exquisite taste; indeed a little more would make it a landscape independent of the animals.

No. 71. 'View of Shank Castle, on the River Line, Cumberland,' T. M. RICHARDSON, sen. The castle is a ruin seated on high ground in the distance, the bulk of the work consisting of the river and its wooded banks. The work declares the author to have studied nature long and ardently. It is the production of an accomplished mind; and in every part affords evidence of the consummate skill of a master.

No. 72. 'Portrait of a Roman Lady,' M. MOORE. This is a profile, brown, hard and dry to a degree, with respect to its painting; there is, however, about the head a character reminding us strongly of the profiles on ancient Roman coins.

No. 74. 'The Queen Receiving the Sacrament (the concluding part of the Ceremony of her Majesty's Coronation), on the 28th June, 1838,' C. R. LESLIE, R.A. The merits of this picture place it among the highest of its class; the artist has succeeded in wrapping the scene in a holy interest, powerfully supported by the deep and anxious attention settled upon the

faces of all present. An appropriate effect is produced by a beam of light which descends towards the altar. The figures are remarkable for their ease and grace, and the likenesses are strikingly identical. It must be remembered that in the treatment of such subjects there are many difficulties to be surmounted. The whole arrangement is arbitrary; the business of the artist is to paint the actual fact, unheightened by imagination or pictorial artifice. Parts of this picture, assuredly, required no embellishment: the figures of the young Queen and her maids of honour are as graceful, ideal, and beautiful as the most poetic fancy could desire; we cannot say so much for some of the great dignities and strait-laced officials who figure in the ceremony, but they are equally essential to the occasion, and they are well discriminated.\*

No. 75. 'Portrait of a Lady,' J. P. KNIGHT, A.R.A. This portrait is unexceptionable in style and colour; the head has been especially dwelt upon, although every part bears evidence of the utmost care.

No. 76. 'Peace,' H. HOWARD, R.A. This is a sketch, also for a large transparency executed in 1815 on occasion of the peace—it comprehends many figures, the principal of which is Peace. The allegory is well supported, and the composition would, upon a large scale, have an imposing effect.

No. 77. 'Carriage Horses, the property of the late Sir Francis Chantrey,' A. CORBOULD. The animals are faithfully drawn and unaffectedly painted, but too much has been attempted as respects the gloss of their coats, which resembles rather the bloom on fruit.

No. 78. 'Entrance to the Crypt, Rosslyn Chapel,' D. ROBERTS, R.A. One of the class of pictures called interiors, abounding with stone carving of a rich and florid character. The work is remarkable for the softness and transparency of its shadows, and the power displayed in painting the cross lights. The subject is bisected by a heavy column, a little beyond which are two figures who do not support the feelings generated by such a work.

No. 79. 'The Entombment of Christ,' W. ETTY, R.A. The group consists of the persons usually present; and, had the work no merit beyond, it is really valuable from its entire want of affectation, being the result of a solidity of purpose which many of our painters would substantially profit by imitating.

No. 80. 'Mrs. Smith Barry,' B. R. FAULKNER. One of those graceful portraits which always recur with pleasure to the memory. The lady is in a garden, two trees of which rise before her, much to the disadvantage of the general effect. The drapery is most beautifully modelled in, and the colour judiciously arranged.

No. 86. 'Portrait of the Rev. Sir H. Dukenfield, Bart., Vicar of St. Martin's,' Sir M. A. SHEE, P.R.A. The figure is in a black robe relieved by a red curtain; the head is most forcibly painted, and the pose is one of perfect ease.

No. 87. 'Lex Talionis: the Raid on the Reivers, or the Laird getting his ain again,' A. COOPER, R.A. This picture is allusive to the marauding habits of the borderers before the inhabitants of the debatable land had, like some of their own morasses, been taken into cultivation. The cattle of a landed proprietor have been driven off, and, as usual, secured in the peel-house or fastness of the reivers, upon which an attack has been made for their recovery—and attended with success, for they are now rapidly driven down the path leading to the peel-house. This is an excellent subject for an animal

\* An engraving from this beautiful and interesting picture is now in course of publication by Mr. Moon. It is from the burin of Mr. Cousins, and is unquestionably—considered as the joint production of two great artists—fully worthy of the occasion that called it forth, and honourable to the Nation as a work of Art. It will be our duty to review the print next month.

painter, and more might here have been made of it. The bullocks and horses in the foreground are painted with great skill, but the latter show too much breeding to have been the property of a border landlord of the seventeenth century. This work redeems the artist's reputation a little from the picture of race-horses in the adjoining room; it contains some attempt at composition and arrangement of colour, but the execution, as in most of Mr. Cooper's pictures, is lamentably poor and weak.

No. 88. 'The Lake of Nemi,' W. LINTON. The lake is the principal feature of the picture; it lies enclosed by banks of highly picturesque character. The whole is firmly and unaffectedly painted; the greens are very positive.

No. 89. 'View on the Thames near Woolwich,' R. CROSIER. A small picture, presenting a view of the river, which is under the influence of a stiff breeze. The time is that of high water, and vessels are seen taking advantage of the flood.

No. 93. 'A Scene at Zurich, taken from the Bridge,' S. J. STUMP. We know not what could have induced the selection of this subject, which is marked by no one tolerable feature. On each side of the picture are buildings monotonously brown, and abounding in straight lines. The distance is leaden, and the sky equally dead.

No. 94. 'The World or the Cloister,' W. COLLINS, R.A. We should have called it "To be, or not to be;" and most certainly, "not to be" was the issue. In the cloister of a nunnery are seated three figures: two of the sisterhood, and one who seems to have partaken of the pleasures of the world even to satiety. Nothing can be more perfectly characteristic than the air of the two *religieuses*, who are earnest and urgent in exhorting the other to the veil. The flaunting attire of the latter contrasting with the sombre weeds of the sisters supports the story most effectively. The lady in blue has been disappointed in the fidelity of her lover, or been eclipsed at a ball; but, however annoyed for a moment, "she won't be a Nun." The younger "of the sisters" is a most exquisite portrait; and the exterior of the Convent, with the landscape, is elaborately and beautifully painted.

No. 95. 'The Lady and Son of W. L. Chute, Esq., M.P.,' F. R. SAY. This picture is most agreeably composed; the lady is seated on a flowery bank, and a playful child leans upon her shoulder. A happy subject and happily treated.

No. 96. 'The Countess of Malmesbury,' J. G. MIDDLETON. The flesh-colour here looks yellow throughout; but this defect is counterbalanced by many beauties, the chief whereof lie in its simple and unassuming style.

No. 100. 'Portrait of the Hon. Ashley Ponsonby,' E. LANDSEER, R.A. The figure, that of a young gentleman, is habited in crimson velvet, mounted on a bay pony, and attended by two dogs, one of the terrier and the other of the beagle race, the willing companions of his boy's sport, rabbit-hunting—which, by the way, has been ample for him, being two brace slung over the pony *en croupe*. Of these dogs we shall say nothing, they can bark in their own praise; nor of the pony will we speak further than to observe that he looks one of the best that ever went before a tail; yet of the entire composition, a few words: it is at once a picture and a portrait, a work of that class in which no other school save our own succeeds.

No. 104. 'The Hop Garland,' W. F. WITHERINGTON, R.A. Some children have been gathering hops, and are now engaged in fitting "the hop garland" to the head of one of their party. The figures are round, free, and, above all, sufficiently childish and natural. The colour and texture are appropriate and masterly; in short, it is a work of high merit.

No. 105. 'Portrait of Stewart Marjoribanks, Esq., M.P.,' J. LINNELL. This is a small



half-length, with the head beautifully high in colour; but yet, seductive though it be, this richly Hesperidian hue is by no means natural, as suffusing the entire face.

No. 107. 'Prince Arthur's Dream,' H. LE JEUNE. The subject is from the "Faerie Queene," and about the execution and composition there is strong independence of manner, declaring a genius intent upon taking a path of its own. Two figures, one of which is Prince Arthur, in a suit of ringed mail, are so disposed in extended positions that the two heads in shadow are presented in strong opposition to a light sky; the higher of the two as if

"Watching at the head of him that sleeps."

This is a very remarkable picture, and betokens clearly a degree of progress in its author. We are looking to him anxiously for great things.

No. 108. 'Hagar and Ishmael,' C. L. EASTLAKE, R.A. The back of Ishmael is turned to the spectator, and Hagar is in the act of giving him water from an earthen cruise which she holds for him to drink from. The scene is the desert, and near Ishmael lie a bow and quiver, and upon the left of the quiver a fallen and withered palm. Conscious of his power, the author of this work has laid aside all meretricious auxiliary: the figures are appointed with that severe simplicity which best becomes a pure and lofty style. The drawing and painting of the back of the boy is beyond all praise: in breadth, texture, and colour, this piece of painting has never been excelled. An imitation of this we recommend to those who insist upon an offensive display of anatomy, and to those who would paint Ishmael meagre and bony. It may be objected that the skin of the boy is too clear. This, assuredly, is not consistent with truth, but it is a transcendent licence, charming us into the spirit which has suggested it: such mastery could not have been shown with deeper tones. We never saw what may be termed "breathless anxiety" so fully depicted as in the face of Hagar—she is beautiful; but the beauty of the woman is lost in the feeling of the mother. The features and attitude express the intense passion of her agony lest the draught should have come too late. Few mothers can look upon this picture without tears. It is a source of deep and general concern that so few of this artist's works are publicly seen. Mr. Eastlake's feeling evidently inclines to the earlier rather than the later schools of Art. He amalgamates his figures but little with his backgrounds, but he obtains perspicuity by an inflexible breadth of style. His works have a religious severity, we had almost said sanctity of effect, which reminds us strongly of the earlier schools of Italy, and which no other artist of this age has achieved. The moment you look upon his pictures, you feel, as it were, in the presence of power and genius, and entertain a distaste to whatever may immediately follow. The subjects which Mr. Eastlake suggests are worthy of a high ambition. His own mind is not frittered away in efforts to produce mere amusement; he is indeed a great teacher, whose pencil is richly eloquent, and whose eloquence is most effective in the cause of virtue and truth. For simple purity and veritable worth, without seeming effort, he stands at the head of modern Art.

No. 109. 'A Composition,' J. J. CHALON, R.A. Consisting of ruins, the banks of a river, and distant prospect of the sea; but the ruins are so numerous that they lose value in a mere irrelative composition.

No. 110. 'Meeting the Sun,' J. WARD, R.A. This is a brilliant morning effect; the life of the picture lies in two figures who, behind the plough, are "meeting the sun" in going over a ridge.

No. 112. 'Acis and Galatea,' R. JEFFRAY. Two figures, which have been profitably studied and exceedingly well painted, but the heads

want character: they have been transferred without treatment from very commonplace models.

No. 113. 'Study from Nature, near Hayes, Kent,' W. T. WITHERINGTON, R.A. The truth of the title is everywhere borne out. It is a study of trees, and those not of the most picturesque character; hence the greater difficulty in attaching interest to them; yet they possess it in a high degree, being fresh, verdant, and with branches that would yield not only to the passing breeze, but even to the weight of the smallest bird.

No. 114. 'The Confession,' T. UWINS, R.A. This is a frequent subject among foreign artists, but we have never seen it more effectively dealt with than in the present production. An Italian woman is kneeling at the confessional, within which sits a monk; the latter is in deep shadow, which is thrown in with admirable depth and management.

No. 125. \* \* \* \* A. SOLOMON. An incident from Crabbe's poems—a source abundant in subject-matter to painters of English character. The courtship of Ditchem, the friend of Dawkins, is here described. The suitor is an elderly man, in a new red coat, telling the story of his love in a manner somewhat too broad and dramatic.

No. 126. 'Beatrice,' M. MOORE. There is nothing to tell us which of the heroines of the name this is intended for, or if it be brought forward at all as a heroine. It is a profile, apparently a portrait of a Roman woman, toned down to one uniform and unmitigated swarthy hue, and drawn in with all the sharpness and severity of the earlier period of Italian Art. It may be somewhat original in character; but at best it seems a mere *capriccio*.

No. 128. 'Sickness and Health,' T. WEBSTER, A.R.A. Before a cottage door two children are dancing to the music of a hand-organ, played by an Italian itinerant: this is the illustration of health; that of sickness is a girl seated by the door, and supported by pillows,—on her sad features plays a gleam of temporary pleasure at the performance of her sisters. The invalid child is touchingly painted; it is apparent that the general object is her amusement, and also that there is some anxiety to prevent her feeling this; a temporary glow suffuses her cheek, but her feeble and languid condition seems to pronounce her mortally stricken. The children are most successfully pictured, and the organ-boy is a perfect specimen of his class. Altogether, it is one of the most effective and interesting pictures in the collection, fully sustaining, if indeed it do not increase, the high reputation of this excellent artist.

No. 129. 'The Sun of Venice going to Sea,' J. M. W. TURNER, R.A. The title is accompanied by some lines, which do not aid us to any understanding of the treatment of the subject, as we are therein told that "soft the zephyrs blow a gale:"\* the softness which marks the lines is scarcely carried into the picture. The 'Sun of Venice' is a fishing felucca, putting to sea amid the blaze of a sunny morning: she is a holiday-looking craft, and but ill fitted for a gale in any shape,—and less for one such as the oldest eyes of the United Service Club never saw. The water is a brilliant and highly transparent mixture of yellow and green, through which this boat is making her way to the open sea, and the towers of Venice rise in the background. The most celebrated painters have been said to be "before their time;" but

\* Mr. Turner must permit us to urge objections against his poetry with less hesitation than we do against his painting. For some years the source of his information in this way seems to have been some abominable perpetration in the manner of "blank verse," called "Fallacies of Hope"—a mass of thorough nonsense, utterly unintelligible and ungrammatical. Possibly the wretched verses may have had some deleterious influence on the painter's mind—may have cast a spell over a great genius. Oh! that he would go back to nature!

the world has always, at some time or other, come up with them. The author of the 'Sun of Venice' is far out of sight; he leaves the world to turn round without him: at least in those of his works, of the light of which we have no glimmering, he cannot hope to be even overtaken by distant posterity; such extravagances all sensible people must condemn; nor

"is the winter of our discontent

Made glorious summer by this 'Sun of Venice.'"

No. 130. 'Portrait of R. Benyon de Beauvois, Esq.,' H. P. BRIGGS. This portrait is painted for the Royal Berks Hospital. The figure is relieved by a red curtain; the attitude is that of marked attention, and the most prominent points of the work display the sterling and substantial manner of the artist.

No. 131. 'Portrait of E. H. Bailey, Esq., R.A.,' T. MOGFORD. An excellent and very agreeable likeness of the distinguished sculptor. The work is painted with much force and freedom, manifesting a firm and masterly hand. Altogether, it may be classed among the better portraits this year exhibited.

No. 136. 'Portrait of the Queen, in the Robes worn by her Majesty when delivering the Royal Speech, on the opening of the Session of Parliament,' Sir M. A. SHEE, P.R.A. The author of this work has availed himself of the supposed occasion in order to give a novel treatment as regards expression, and has succeeded. The figure is of course full length; the Queen holds the speech in her left hand, and a tone of thought and anxiety has settled upon her brow as being about to pronounce it in the House of Lords. As a high work of Art, it is impossible to class it; neither can we be justified in describing it as a remarkably accurate likeness.

No. 137. 'The Actor's Reception of the Author,' D. MACLISE, R.A. This is a gorgeous and pungent rehearsal of one of those scenes which occurred after Gil Blas had fallen among the players. It represents the author offering to Gil's mistress the acceptance of a part, with these words:—"Be so good, madam, as to accept of this part, which I take the liberty to offer." The composition consists of many figures, some sitting, others standing; for the reception takes place while the company are at table. For finish, laborious but successful study, intelligent and unwearied research, nice selection, and fit association of objects, and, above all, for expression, character, and imaginative power, this picture is unequalled in its class. In short, we know of no painter of any school who could produce a work to rival it in so many of the highest qualities of Art. The author has been lavish of the wealth of a very rich imagination, and lavish of his powers of realizing even the least significant points of his conceptions. The author enters, and bows very low, while the "magnificent" lady whom he addresses keeps her seat in contemptuous silence; the attention of all present is fixed upon the author in a manner at once to point the tale and confirm the unity of the composition. If there be a fault in this part of the picture, it is the evidence of power too much indulged; the expression is somewhat exaggerated: that is, the contempt of the players is too broad. Mr. Macclise's works are, as it were, other words for luxuriant inventions, especially when, as in the present instance, they lead to the exhibition of ladies, cavaliers, pages, and gay people of all sorts, laughing, quaffing, coquetting, and enjoying themselves. The poor author seems the only unhappy person in the group. The colouring of this picture is wholly deficient in depth and tone; but, as those are qualities which the painter does not appear to have aimed at, we may not condemn him for the absence of that which he had no intention to give. The sort of effect aimed at in colour by Mr. Macclise is that of hilarious cheerfulness; a quality, however, which, with adequate management, we think by no means inconsistent with a certain sobriety of tone. But let us avail ourselves

of this opportunity—a more fitting one could not occur—to enter our solemn protest against the application of so much genius to such comparatively unworthy purposes. MacIse has been too much wasted upon “Gil Blas;” and a very large number of our artists are rushing to that book, and others like it, as to fountains at which large draughts should be taken. “Gil Blas” and the “Diable Boiteux” have indeed, of late years, been a kind of stock-books for British artists. But the high power of MacIse, at least, should be addressed to loftier subjects—subjects the treatment of which might confer honour upon himself and add to national honour. Up to the present time he has scarcely grappled with a single real difficulty—a difficulty that demanded a mighty struggle, in which failure would have been terrible, but in which success would have been great glory. It is full time that he does so; that he opens the book of British history.

No. 140. ‘Happy Moments,’ G. HEALEY. A maiden sitting asleep near a window, into which a young man is looking. It is surprising that artists, with a certain amount of knowledge and power, should not exercise those acquisitions on subject-matter more tangible, since every abuse of sentiment cannot be merely ineffective but must be more or less ridiculous. In an ordinary way, a descriptive passage may be approached with some degree of success; while imaginative sentiment is intolerable save when comparatively perfect in treatment.

No. 141. ‘Landscape, Herefordshire,’ P. W. ELEN. A small picture composed of a trout stream and trees, put together with good feeling. The colour is natural and unaffected.

No. 143. ‘The Holy Man,’ T. UWINS, R.A. There is, according to a quotation appended to the title, in every religious house in Italy, one of the brethren more religious than the rest, who is an object of particular reverence among the neighbouring peasantry, on account of his devoted sanctity. Such a person is the principal figure of this group. He is blessing those who are kissing his garments. The expression and manner of the Holy Man are deeply devotional, and altogether the passage is charmingly illustrated. It is, indeed, a delicious picture—full of touching pathos and sweet instruction.

No. 144. ‘Dogana and Madonna della Salute, Venice,’ J. M. W. TURNER, R.A. This is the most intelligible of the pictures painted by this artist; yet here there are extravagances which reduce the work infinitely below the average of similar subjects exhibited in past years.

No. 145. ‘Portrait of the Right Rev. the Bishop of Ely,’ T. PHILLIPS, R.A. The head of this prelate is precisely such a one as would tempt a lover of his Art to an extraordinary effort, and it may be said that in the present instance the subject has received justice. The figure is seated, and attired in episcopal robes.

No. 150. ‘Portrait of a Lady,’ J. P. КНИЖТ, A. A full-length portrait; the lady is habited in black satin, and seated. It is a work exhibiting a vast amount of power; the artist has neglected all those aids which are rather supplementary than contributive of real value. He has painted here a figure in a manner we would gladly see more extended.

No. 152. ‘Summary Conviction under Martin’s Act—Village School Exercises in “Ass in presenti,”’ T. WOODWARD. This is, perhaps, a very facetious title, but we do not think it helps the picture. “Ass,” of course, is translatable enough; “in presenti” must mean “in the background.” The picture is illustrative of the schoolboy sport of tormenting a donkey, which is interrupted by the *παδων γος*, whose name is Martin, and who, in just wrath, is about to seize the ringleader by the ear. Parts of the picture are admirably painted, but we cannot patiently contemplate such an abuse of power.

No. 153. ‘The Terrace,’ F. CRESWICK, A.R.A. We may presume we are again at Haddon, such is the quality of the old and good materials here presented—literally a terrace we would gladly ascend. It is one of a class of pictures to which the accomplished painter is indebted for his reputation. Although the subject be perhaps a little formal, yet the work is in the highest degree beautiful.

No. 154. ‘Beauty and Sprite—the property of Miss Latham,’ J. WARD, R.A. A white horse partially dappled, and a rough terrier, the former playfully following the latter: the background is a field. The horse is finely drawn, and his anatomy skillfully marked, there is also roundness in his limbs and elasticity in their play; but in the colour there is a somewhat of disagreeable rawness in the red touches about the head.

No. 155. ‘Dante’s Dream,’ F. R. PICKERS-GILL. A female figure dressing her hair, with a fountain for a mirror, and coming out before a dark woody background. There is nothing in the treatment of the subject to suggest its being painted from Dante’s Dream in the seventh canto of the “Purgatory.” The figure that appeared to him was Leah, daughter of Laban, and first wife of Jacob, and was intended by Dante to allegorize active life. There is nothing in the work appropriate to the source whence it is said to be taken; this commonplace and matter-of-fact treatment of such subjects is much to be deprecated. We regret this the more, because the artist promises well, and possesses much ability.

No. 164. ‘Scene from the “Vicar of Wakefield,”’ C. R. LESLIE, R.A. The family are intently listening to the discourse of the two ladies from town, who are voluble, if not eloquent, in praise of virtue: “Virtue, my dear Lady Blarney, virtue is worth any price, but where is that to be found?”—to which the sterling friend of the family, who sits by the fire, with his back turned to the company, appends his significant ejaculation, “Fudge!” much to the discomfort of the Vicar, who eyes him askance with evident disapprobation. The artist has, in this picture, adhered closely to the letter and the spirit of the story, for there is no more here than Goldsmith himself intended; and, like his author, the artist centres his force in character. The scene is most effectively maintained: the ladies from town are the lions of the party, of whom all, but the malecontent by the fire, sit in awe. This is assuredly the real feeling wherewith to paint from this very popular work; but where shall we find other powers equivalent to genuine illustration like this? No artist, living or dead, has ever so completely and thoroughly entered into the spirit, feeling, and meaning of an author, from whose written characters portraits are taken. Fancy excellent old Noll, with his young heart and genuine nature, rising out of the grave to look upon this copy from his creation; sure we are he would have nothing to suggest, nothing to add, nothing to take away. It is so in all cases where a book furnishes Leslie with a subject. Pity it is that he cannot, or rather will not, colour as he conceives—study the natural when his palette rests on his fingers, as well as when he is studying the expression most fitting and most true.

No. 165. ‘Italian Peasants,’ E. V. RIPPINGILLE. At the bottom of some steps two female peasants are seated, busied in some light occupation, while a third is near carrying a child. There is in this small picture that severity of truth which rejects all qualification: the figures are put in in rigid imitation of nature and substance, and are consequently perfect portraits of Italian rustics. It is distinguished by a most careful finish, and great brilliancy of colour.

No. 168. ‘A Festa Day,’ T. UWINS, R.A. A family of some half-dozen Neapolitan peasants are keeping the *festa* under the grateful

shade of a vine arbour, which is open to the seabreeze. The principal actors are a mother and her child, the former teaching the latter to dance the universal tarantella, while the father, grandmother, and others applaud the talent of the infant votress of Terpsichore. This picture is throughout painted with the utmost purity; it is beautiful in conception, and admirable in execution.

No. 169. ‘In the Greenwood Shade,’ W. ETTY, R.A. A female figure lying on a flowery bank, and with her a winged child, whom we must presume to be Cupid; the figures lie in shade, canopied over, as it were, with the boughs of trees. We can suppose this nothing more than an accidental study, wrought into a picture, and, like all such works—the *capita mortua* of the studio, devoid of that kind of meaning—the voice with which a picture speaks to the understanding.

No. 170. ‘Una,’ C. TAYLOR. A picture unfortunately placed, but apparently possessing very great excellence. It is the “familiar face” of the fair Una—seen often, but welcome ever. We shall look for other works of this artist, who, if we mistake not, is destined for distinction.

No. 171. ‘Shakspeare’s Walk,’ F. STACKPOOLE. A good and natural landscape, if we can judge fairly of the work.

No. 177. ‘Portrait of Mrs. Charles Whitlaw, with her infant Son,’ G. PATTEN, A. The lady is habited in black velvet, and disposed in an easy and conversational attitude: an excellence valuable in proportion as it is rare of attainment.

No. 178. ‘Gil Blas in attendance on the Robbers in their subterranean abode,’ J. J. CHALON, R.A. This is one of the most extraordinary experiments upon human forbearance that has ever come under our notice; there is not one redeeming point of any value whereon to fix, in order to say anything in its favour. The subject has been seized, and this production wrung out of it in the intoxication of fancied power; but it does not ascend to even mannerism; the brush has scotched roughly on, reckless of everything that should constitute a picture, and not the least important of all—of reputation. The captain, Rolando, and his gallant band are supping beneath the rays shot from their iron lamp, and poor Gil (too bad for even a man who had fallen among thieves), their *minister poculorum*, is doing the *rapti Ganymedis honores*. The drawing is everywhere questionable; the effect is *nil*; and, in short, we find outraged the whole series of those decencies which render a picture at all presentable. It is difficult to divine under what views such a work can have been exhibited; there is nothing in it to add to a reputation, but everything to detract from one: it is an experiment that no even established reputation could afford to risk.

No. 179. ‘Portrait of Henry Angelo, Esq.,’ C. R. LESLIE. A small three-quarter portrait, every part of which is kept, save the head, which is very brilliantly coloured, though with a too great prevalence of cold tints.

No. 182. ‘The upper part of the river Teign, near Dartmoor,’ F. R. LEE, R.A. The river flows between banks rising abruptly from the stream; upon the right bank is a road, by the side of which is seen a gipsy encampment. The landscape is painted under a clouded sky, an effect to which this artist is so much attached that we rarely find his works present any other. The foreground is laid in with a full and luxuriant touch, and abounds with rich and appropriate colour; but the background is in parts cold and heavy.

No. 183. ‘Sir Roger de Coverley and the Spectator go hunting,’ R. B. DAVIS. The scenery is here sketched apparently from nature; the costume of the time is accurately preserved, and the buoyant eagerness of the hounds, who are rushing out, is expressed in a

manner which must, we think, gladden the heart of a sportsman.

No. 190. 'Portrait of Admiral Sir Philip H. Calderwood Durham, G.C.B.,' J. WOOD. The figure is in full uniform, standing, and relieved by an appropriate background; the head is not very happy in colour or expression, but the other portions of the picture have been accurately studied.

No. 191. 'Portrait of a Lady,' J. WATSON GORDON, A.R.A. This is one of the most graceful female portraits we have of late seen. The figure displays all the elegance and gentleness which characterize a gentlewoman. She is attired in white, and relieved by the utmost simplicity of management.

No. 192. 'The Castle of Ischia, Kingdom of Naples,' C. STANFIELD, R.A. The castle is seated upon a rock, which rises from the water like another St. Michel. The scene is tranquil; the light under which it is presented is that of sober day, and the colour of the near objects is unequivocally local. The pure hues of the air and water in this work are equal to the best efforts of the artist; the latter is beautifully cleared up by a piece of rock rising above the surface near the shore, an incident of such frequent occurrence in the rocks of this gentleman, that we cannot think it always so happily cast in nature. The most beautiful passage in this picture is the succession of small waves breaking on the sand; the little crest of white rises from a slight swell invisible in deeper water, and is thrown perfectly limpid on the yellow sand, which is seen through the waves until concealed by depth.

No. 193. 'The Cotter's Saturday Night,' C. W. COPP. This is a popular subject, and one of amplitude sufficient for a work of high merit. The entire family of the cotter are, of course, present, and they are judiciously grouped, but the colour is entirely subdued by over-toning; there is also a want of expression in the features, defects which reduce this work below the average of what we have been accustomed to see from the same hand.

No. 194. 'Scene in Wales,' R. McKENNY. A small production composed of a lake with rocky shores and hills, so substantially and effectively painted as to look very like a faithful copy. It is unassuming and strikingly natural.

No. 197. The 'Nativity,' H. HOWARD, R.A. This picture is painted from Milton's hymn "On the Morning of Christ's Nativity," and supposes the Virgin holding the infant Jesus—

"Whilst all about the courtly stable  
Bright harnessed angels sit,  
In order serviceable."

The angels occupy the upper part of the picture, and are so represented that, at a certain focus, they seem to throw the Virgin and child in the background. There are precedents for pictures like this, but there is no originality in painting by precedent. The work is at best a poor affair, creditable neither to the Exhibition nor the Academy.

No. 199. 'Crossing the Brook,' T. MOGFORD. A work in which much fancy and close observation of nature are combined with skilful execution.

No. 200. 'Portrait of Madame Eliza Forgeot,' T. M. JOY. A portrait of the highest class;—we apply the term to its character, and not to its position.

No. 203. 'Portrait of the Right Hon. Viscountess Glentworth,' T. PHILLIPS, R.A. A portrait of the highest class. The head is exquisitely painted, and the utmost nicety prevails throughout the rest of the work; the figure is relieved by foliage.

No. 204. 'A Windy Day, Sussex,' W. COLLINS, R.A. The composition is very similar to that of one of the series of etchings lately published by this artist. It is a coast scene, with figures: a fisherman selling fish to a damsel, who has some difficulty to maintain her

position, in consequence of the violence of the wind. There is great purity of colour in the picture, in every part of which the main purpose is supported. It assimilates with the olden style of this excellent artist—a style which we confess we prefer to that which his journey into Italy tempted him to adopt. Mr. Collins is essentially an English painter; and in England he is, in a double sense, most at home.

No. 207. 'A Squall off Boulogne,' J. WILSON. Powerfully as this picture is painted, we cannot concur in the description it professes of a squall, which is here said to lie upon the water like a blasting cloud, while some small craft are preparing to meet its effects by taking in sail at the instant they are about to be enveloped in its dark volume; in short, a boat like that, with the sails set, must be swamped in such a state of preparation for a squall. It would have been better to have shown the effect at greater distance than to have admitted such discrepancies.

No. 209. 'On the Conway, North Wales,' T. CRESWICK, A.R.A. A valuable subject, but not exactly of that kind with which this name is identified. The water flows to the foreground between banks covered with verdure, beyond which is distant rising ground.

No. 210. 'Gate of the Mosque of the Met-wales, Grand Cairo,' D. ROBERTS, R.A. This is a street scene in the city of tombs. On the immediate right of the picture are houses with projecting latticed windows, such as are everywhere seen in the East; and beyond these are the gates of the mosque, over which rise two lofty minars, with open galleries at intervals from the gates upwards. The pencil of this celebrated artist descends to the nicest minutiae, where necessary, an example of which is here offered. The street is crowded with figures, camels, &c., in perfect keeping with the mauresque architecture.

No. 211. 'The Lord Wharncliffe, Lord President of the Council,' F. GRANT, A.R.A. The character of this work is studied simplicity—a method of treatment which assuredly confers on works of the kind a more lasting value than any other. The likeness is very striking; a tone of thought is thrown into the features—a very apposite allusion to the position occupied by the noble lord.

No. 217. 'A Sultry Day—Naples,' W. COLLINS, R.A. A seashore view, comprehending in the near parts of the composition boats and the multifarious paraphernalia of fishermen. In shadow beneath a boat is a fair example of the delicious *far niente*, a man sleeping very much as if it was his "custom of an afternoon." A sultry day is an infinitely more difficult subject than a windy day, and we do not think the artist has so well succeeded with the former as the latter.

No. 218. 'Doctor Johnson perusing the Manuscript of the "Vicar of Wakefield,"' as the last resource for rescuing Goldsmith from the hands of the bailiffs, E. M. WARD. This is a well-selected anecdote, admitting of much picturesque variety in grouping and character, of which the painter has availed himself very happily. The Doctor's expression is admirable, full of interest, anxiety, and critical acumen. Poor Goldy exhibits his natural *insouciance*, albeit a little disturbed by immediate circumstances. The landlady, we think, might have been made a little more old and ugly; her expression, however, is sufficiently that of a virago; and the bailiffs perform their duty with a quiet satisfaction naturally resulting from their benevolent employment. As a whole, very few artists have shown more judgment in selecting a subject, or better skill and knowledge in the treatment of it. The picture is, indeed, one of very great excellence, highly interesting in character, and executed with masterly ability.

No. 219. 'Gateway of the Great Temple at

Baalbec,' D. ROBERTS, R.A. The gateway is constructed of marble, and is beautifully sculptured; through it is seen a *façade* of rich architecture, and on the threshold appear those letters S.P.Q.R., a legend of freedom in Rome, but rivets of bondage abroad. Other inscriptions there are also: on the massive side pillars are written Irby, Mangles, Scheik Ibrim, Puckler Muskau, &c. &c. These we presume to be the ruins of the famous temple of the Sun, at least the gate, for the rest do not seem to be of the same character.

No. 220. 'The Father's Grave,' J. C. HORSLEY. A widow sitting with her son near the recent grave of her late husband—a passage from the book of life easily read by the humblest intelligence. A very charming picture, full of pathetic sentiment, and exceedingly well arranged. The face of the young widow is touchingly beautiful. This is a subject frequently brought forward with more or less success; here it is treated with much ability, though not one whereupon a rich imagination would fix.

No. 222. 'Portrait of a Gentleman in the Highlands,' H. W. PHILLIPS. This is a small sporting portrait. The figure is seated on a stone, habited in shooting gear, and anxiously watching game. It comes off in strong relief against the sky, and forms altogether an agreeable picture.

No. 223. 'Portrait of the Bishop of London,' S. LANE. This is a small portrait, composed and painted with great taste. The identity is striking, although the bishop looks somewhat older than this portrait.

No. 232. 'Dinner-time in the Refectory of the Franciscan Convent of the Ogni Santi, at Florence,' S. A. HART, R.A. This mode of painting—in which an exact transcript is made of some particular scene, without the slightest attempt to generalize the effect by the principles of Art—may have, for the vulgar eye, a certain look of reality; but the style is a poor one, and we think any artist of talent does but waste his time on such subjects. The only value of the work consists in its faithful representation of a place which has no claim to pictorial interest. We hope we may hereafter see a more satisfactory issue of Mr. Hart's visit to Italy.

No. 233. 'Dead Fallow Deer,' W. BARBAUD. The animal lies in the foreground, having been shot by a sportsman who is again following the herd. Although this picture is well coloured there is about it an unpleasant smoothness, which gives it a quality of dryness.

No. 234. 'Portraits of three Greyhounds, the property of H.R.H. Prince Albert,' G. MORLEY. Two are black and one gray; they are on the outside of a paling, which is overtopped by trees, whence descends a deep shadow on the ground; the effect is not objectionable, but a more agreeable picture would have resulted from a lighter aspect.

No. 236. 'Enjoying the Breeze,' J. WARD, R.A. Cattle of various breeds are here grouped together, some of which may be supposed to be "enjoying the breeze." They are naturally disposed.

No. 237. 'The Cynosure of Neighbouring Eyes,' C. LANDSEER. A lady is here seated and reading a letter, while a cavalier leans at the open door with his eyes fixed upon her. There are many points to praise in the figures, and the circumstances of the composition, but the subject is by no means clear; hence is lost much of the real value of the picture.

#### MIDDLE ROOM.

No. 242. 'The Claims of St. Francis,' H. and W. BARBAUD. A picture of considerable size, comprehending many figures, horses, slain deer, &c.; those in the more immediate parts of the work are monks apparently requesting of a mounted gentleman, habited as of the

period of about our Henry VIII., a share of his abundant day's sport, for on the ground lies many a fat carcase of antlered deer. The animals are generally well painted, but the components are too much scattered, and the grouping too much subdivided for good effect. There is also great poverty about the buildings which enclose the court-yard, and if the arm of the foreground monk were straightened, the hand would fall nearly to the knee.

No. 248. 'Portraits of Mrs. Burn Callander and Children,' R. S. LAUDER. This, as a portrait, is a work of the highest merit. The lady is drawn at full length; she stands with a child in her arms, while a beautiful boy is seated near her; the countenance is pale, and a cast of sadness is settled on the features, the impression of which the spectator cannot shake off even by dwelling upon the most prominent and more graceful beauties of the work. Although the sky is blue, it is so low in tone that the blue dress of the child in arms is somewhat staring, as being altogether unaccompanied; and the seated child is so posed that there is not a sufficient indication of the right leg.

No. 249. 'A Welsh Glen,' T. CRESWICK, A.R.A. This is an apparent misnomer, whatever may be the fact, the substance of the picture being a stream flowing between almost perpendicular rocky precipices, crowned with trees wearing the richest livery of summer. This is the style of picture wherein the power of this artist is most conspicuous: his monument, indeed, is of rocks and trees, and on both is his name deeply graven. The water here is subdued, and catches the shadows of objects with undiminished limpidity. It is a bright day beyond this close solitude, which but one speck of sunshine has reached, and that has fallen on the hard rocks. The truth and beauty of the work is not to be surpassed.

No. 250. 'Salvator Rosa sketching amongst the Brigands in the Mountains of Calabria,' R. C. J. LEWIS. This picture comprehends many figures, but they are thrown together without attention to a concentration of interest. Salvator is seated upon the left of the picture, the centre point of a group remarkable for rich and effective colouring; and entirely disjointed from this another group occupies the left of the composition. It may be that Salvator is sketching from this, but the composition would have been improved by a closer correlation. As for the figure of the "Savage Salvator" himself, he was not so favoured by nature as we have him here. There are in the work traits of great beauty in colour and grouping, but the character of those near and around the great painter is too much of what we see at home to carry us in imagination to Calabria. The drawing is also defective, and the author of the work would have done better to have followed the style of composition adopted so closely after nature by Salvator himself.

No. 252. 'A Scene from Bombastes Furioso,' J. FRANKLIN. A work of much merit, full of point and character. The female figure is especially good and effective; the colouring is remarkably brilliant.

No. 253. 'In Windsor Great Park,' J. STARK. A group of oaks elaborately studied from nature. This is all the picture consists of, but so accurately drawn and fittingly painted are they that the eye is nowhere offended by the slightest impropriety. The picture, although small, surpasses any we have of late seen by the same hand; and that is saying much; for his contributions to the Royal Academy and the British Gallery have been universally liked, and have found greedy purchasers.

No. 254. 'Horses—the property of Sir George Farrant,' W. BARRAUD. The animals are two, a grey and a bay. The body and limbs of the former are well drawn and painted, but the head is too short and obtuse:

this may be a characteristic of the horse, yet it is here too prominent. The turned neck of the other, also, is foreshortened in a manner productive of bad effect.

No. 255. 'Portraits of all the Horses and Jockeys engaged in the Derby Stakes, won by Little Wonder, the property of David Robertson, Esq.,' A. COOPER, R.A. This picture, for many cogent reasons, had better not have been exhibited: it can be interesting only to the jockeys who figure in it. Love of Art never prompts the execution of works like this, and when things of the kind are painted by commission, it should be remembered that such studies do not promote legitimate Art, and they ought, consequently, to give place to those that do. Several really valuable pictures might have been hung in the space occupied by this jockey picture. Assuredly, if Mr. Cooper had not been a member of the Royal Academy, he would not have had the face to ask that such a perpetration should be hung. It is a huge blot upon the exhibition. What will a foreigner say, who is not aware of circumstances, at seeing this disfigurement so honourably placed, and then entering the Octagon Room, where a work by another COOPER is doomed? He will not for a moment imagine that both are by the same hand; but he will be terribly puzzled to make out by what "accident" the two works dropt into their present places.

No. 257. 'The Little Roamer,' R. RORWELL. A child who has been gathering flowers, and is now resting against a bank. The assumed ease of her position has an appearance of awkwardness. The head is most forcibly painted, and the background is rich to a degree.

No. 262. 'Spring,' A. GEDDES, A.R.A. A large picture, presenting Spring in an allegorical impersonation—the subject taken from the first lines of Thomson's poem. A fair-haired and blue-eyed nymph is stepping from a descended cloud to the earth, already studded with the first flowers of the year. Save for especial purposes, allegory of this kind is less acceptable to public taste than any other department of Art. If Rubens were unequal to it, men of less pretension may be content to fail with him. In the present work it is not attempted to complete the description which the poet continues,—

"While music wakes around, veiled in a shower  
Of shadowing roses, on our plains descend."

We admit the difficulty of following the lines, but cannot help observing that so great is the charm of painting the figure, that the infatuation will keep us pinionless down to the substantive associations of our own earth. This work will do no service to the reputation of Mr. Geddes—a very unequal painter, sometimes remarkably good, at other times exceedingly bad.

No. 263. 'Prince Charles Edward asleep in one of his Hiding Places, after the Battle of Culloden, protected by Flora Macdonald and Highland Outlaws, who are alarmed on their Watch,' T. DUNCAN. In Art as in letters history has a subtle rival in its own romance; indeed, those passages of the annals of a nation called not improperly the romance of history, generally hold place in the memory to the exclusion of facts only chronicled to supply what would be otherwise a blank in the catalogue. The adventures of the Pretender have been a fertile theme of song and story in Scotland ever since "the '45"—they have also supplied painters with subject-matter of various complexions; but no incident in the perils to which he was exposed has been so powerfully painted as that which forms the subject of this picture. It is a large and imposing work; the scene is a cave, and extended on the ground lies Charles Edward; near his head Flora Macdonald, expressing anxiety lest he should be awakened; near the mouth of the cavern, and looking out

of it, are the dark and wild figures of the Highland outlaws. The circumstance is rendered here precisely as it might have happened without impertinent exaggeration; and no mean labour has been exerted in the acquisition of every effective propriety. The cavern is lighted by the dying embers of a recent fire, the light of which is broken in variously graduated force upon all the objects. This work is one of the most meritorious of its interesting class. It will fully establish the reputation of the artist. Mr. Duncan's name is comparatively new, but his picture is one of—we will not say the highest promise, but of actual performance. It combines in an unusual degree and in nearly equal excellence the qualities of composition, colouring, and chiar oscuro. The effect of fire-light is given with surprising truth and brilliancy, but in such a manner as in no shape to interfere with the general effect of gloom, terror, and mystery which pervade the picture. It is frequently the case, when the attention of the artist has been greatly directed to picturesque arrangement, to see sentiment sacrificed to that object; but the two qualities have been united in this work with complete success. It is, we understand, about to be engraved by Mr. Ryall, for Mr. Hill, of Edinburgh, an indefatigable and enterprising publisher, to whom Scotland is already very largely indebted.\*

No. 266. 'Fishborne Creek, Isle of Wight,' A. VICKERS. A small picture of ordinary materials, rendered pleasing by judicious treatment; the water occupies the lowest part of the canvas, and diminishes to distance, closed in by a low and flat country. The work is, in parts, somewhat cold, but has otherwise great merit.

No. 270. 'Making the Most of their Pen'orth,' J. A. AGASSE. A very vulgar title to a weak and puerile subject—some children riding upon hired donkeys. To speak mildly, the production of this picture was an error inexplicable, and the hanging it an error unpardonable.

No. 271. 'The Gillie's Departure for the Moors,' A. COOPER, R.A. At the door of a cottage, amid bleak Highland scenery, stands a gray pony and a Gillie, who is receiving the stirrup-cup from a woman at the door of the cottage. This is a small picture, executed with even less care than is usual with this artist.

No. 272. 'A Neapolitan Boy playing a tune on the Mandoline to his Inamorata,' T. UWINS, R.A. This is a small picture, light, and sketchy, and pleasing, though somewhat artificial in its composition; they are seated in a nook, shaded by the vine, he being at the feet of his mistress. In the remote distance we have a glimpse of the blue sea.

No. 279. 'Highland Cearnach defending a Pass,' R. R. M'LAN. This picture is worthy of a much lower place; indeed, at such a height, it is impossible to do it the justice it evidently merits. A group of Highlanders

\* Concerning the treatment of this subject we have received the following letter, which we cannot for a moment hesitate to print—without, however, agreeing with the fair writer, and leaving the matter open to Mr. Duncan, who will, no doubt, be prepared with his "Authorities."

MR. EDITOR.—I claim, as one of your oldest subscribers, that you will print this letter. In the present Exhibition is a picture, No. 263, of 'Prince Charles,' painted by Mr. Duncan. I am a lineal descendant of Flora Macdonald, and as such, cannot help expressing my surprise and sorrow to find that any man who bears so distinguished a Scottish name as *Duncan*, would dare to attempt to falsify Scottish history, or traduce the spotless memory of Flora Macdonald, as he has done. When that lady assisted his Royal Highness to escape, she was attended only by her servant, *Neil Macdonald* (ancestor to the late *Marshall Macdonald*), and escape was effected by those two alone, and the Prince wore at the time a woman's dress. If Duncan's picture be right, the Hanoverians of that day would had good reason for suspecting the virtue of Miss Macdonald; but the fair fame of that lady was as untarnished as the bravery of the house from whence she sprung. I am, Sir, your humble servant,  
4, Edgware-road. MARY MACDONALD.



are busied, on the very crest of their native rocks, in arresting the progress of an enemy's advance below. They are remarkable for the determination with which they fight, having put in requisition missiles of every description, in as far as we can make out the composition, which powerfully illustrates one of those incidents peculiar to the history of the inhabitants of the northern hills and glens, appropriated and described by this artist with intense nationality of feeling.

No. 280. 'Naomi and her Daughters-in-Law,' E. U. EDDIS. This work derives its chief value from the chastity of its treatment. Naomi and her two daughters-in-law are presented without any accompaniment; but we have in them once more to complain of what our artists seem to be utterly heedless of—that is, national characteristic: we have here three Englishwomen figuring as Asiatics. However, the reluctant consent of Naomi, and the affectionate solicitation of Ruth, are impressively alluded to.

No. 281. 'The Ducal Palace and Columns of St. Mark, Venice,' C. STANFIELD. A view even more familiar than the most remarkable within or around our own metropolis; but it does not possess the interest which attaches to the sea-scenes of this gentleman, although of the highest order of its class. The Palace is upon the left, and the view traverses the façade and extends to the distance. The foreground is thronged with figures in every variety of costume.

No. 282. 'Morning at Lymington—the Isle of Wight in the Distance,' A. VICKERS. It is the highest merit in pictures like this, that their homely materials are so attired as to exercise the mind in immediate comparison between them and nature: this is a proof of their suggestive power. This work is very like the place it professes to picture; it is atmospheric, and faithful in perspective.

No. 284. 'Landscape and Cattle,' J. WILSON, jun. Three cows, a cowhouse, and other probabilities, thrown into a nook of pasturage. In the upper part of the picture a cloudy effect is well handled; but the ground wants breadth, being frittered and cut up in a manner unjust to the principal objects. Although a fine work, and supplying evidence of great ability, it scarcely upholds the reputation of the young painter.

No. 287. 'Waterloo, 18th June, 1815, half-past seven o'clock p.m.,' Sir W. ALLAN, R.A., P.S.A. This picture has an interest far beyond ordinary battle-compositions; it affords, as nearly as can be afforded, a distinct view of the position and distribution of both armies on the occasion of the last grand effort of the French to force the British position, upon which occasion the advancing columns of the French reserve were cut down by the British batteries in front, and the deadly flanking fire of the brigades of Generals Adams and Maitland; the columns move onward, but only to augment the frightful carnage in front. This is the terrible moment here represented, that in which the utter fortunes of both sides were cast into the balance, and the result of which, announced with the words "*La garde recule*," threw a panic even to the rear of the French army. There are many things in the picture which it is difficult to reconcile. The ground has been carefully modelled in: Napoleon, with some staff officers, occupies the right foreground of the picture; immediately in front of him are some of the French batteries, and the Imperial Guard is still marching past his position in column; in the extreme left of the foreground the cuirassiers are engaged with a regiment of British light cavalry, the 23rd; immediately in rear or on the right of whom are volumes of smoke issuing as if caused by a battery upon the spot. This we cannot account for, and if it can be reasonably accounted for, which we doubt, it

leads, seen as it is, at least to erroneous suppositions. The person of the Duke of Wellington is clearly recognisable by the spectator, who is supposed to be standing near the Emperor. He is conspicuous in everything: the recognition must afford the utmost pride and pleasure to every spectator; but presenting so fair a mark to the batteries in the foreground, his Grace would not assuredly have been overlooked by them. With respect to the frightful slaughter in progress at the head of the advanced columns, that of course is not to be accounted for by the batteries in front and the lines on the left; but there are no doubt other batteries aiding, which are not in the picture; yet, with the discrepancies we have noted, and others of minor import, it is perhaps the most valuable battle picture that has ever been painted, in consequence of the incontrovertible truth of its main features, to lay no stress upon its great merits in execution.\*

No. 288. 'The Hindoo Gentleman—Dwarkanauth Tagore,' F. R. SAY. An admirable subject for a pictorial portrait. This celebrated person is painted in the full costume of the Hindoo of condition: he is turbaned and shawled; and so successfully has the artist met the spirit of his subject, that he has not only left his work a meritorious portrait, but a valuable picture. The colouring is wonderfully brilliant. In this respect, indeed, it is beyond all question the most remarkable work in the Exhibition.†

No. 290. 'Scene in Kirkdale, Yorkshire,' J. RADFORD. This is apparently a landscape of much merit; but it is so high as to preclude an examination of the manner of its detail.

No. 291. 'Griselda,' H. LE JEUNE. This subject is supplied by Chaucer, and its treatment is such as at once to declare the motive of the scene. The Marquis is mounted, and addresses Griselda, who is at the door holding an earthen cruise. There is some skilful drawing in the picture, and the artist is not afraid of bringing forward his outline: his figures, moreover, are distinguished by a substantial roundness and fulness, which clears them entirely from the back scene of the picture; shadow is so far valuable, but in a simple daylight scene there is some affectation in throwing unreasonably the principal head into shadow.

No. 292. 'Reading the Scriptures,' C. W. COPE. This is a large picture, with large half-length figures. Such a method of treatment is inappropriate to the subject, which is of that class generally treated on smaller canvasses. The work is over-toned,—thus producing an ungrateful muddiness throughout. The abilities of Mr. Cope are unquestionable; but he evidently wants the tact to know how best to apply them.

No. 293. 'View on the Giudecca, Venice,' C. STANFIELD, R.A. A large upright picture with a circular top. The near objects on the right of the foreground are buildings and part of a church, whence the eye is led along the quay to objects in the distance. "Everybody" has painted the most remarkable views in Venice: this excellent work is composed of fragments; yet in even this way the famous city cuts up well in the hands of an operator so skilful.

No. 297. 'Nuts to Crack,' W. CARPENTER, jun. A black boy feeding a mackaw with nuts; both are profitable studies of colour, and the

\* It is very pleasant to state that this work has been purchased by the Duke of Wellington, for the sum, we understand, of 600 guineas. The Duke knows a good picture; and must, we imagine, be a pretty good authority as to the truth of the treatment this subject has received. The purchase is indeed a high compliment to the abilities and industry of the artist.

† It is only just to state that this picture is painted with the medium prepared by Mr. Miller; and for which he has more than once challenged a trial in the advertising columns of the ART-UNION. Few who look upon this work will hesitate to believe that its peculiar brilliancy is derived from some unusual means; what those means really are, it is the duty of every artist to inquire and ascertain.

character of the boy has been admirably dealt with. The picture is indeed one of small pretensions; but there are few better in the whole gallery. This young artist is on the safe and sure road to fame.

No. 298. 'The Pet Lamb—a Sketch in the Abruzzi,' T. UWINS, R.A. A girl is seated with the lamb near her; a simple subject made out with a corresponding feeling. The manner is free and sketchy.

No. 300. 'Jessica,' W. DYCE. A head and bust—certainly as such most chastely dressed, but as certainly in no degree pointing to Jessica. The expression is not that of the daughter of Shylock. The head has much the character of Raffaele, whose style seems to have been closely followed. The shoulders are enveloped in satin, which has been imitated with the most felicitous accuracy. It is a good work; perhaps more than a good work; yet insufficient to sustain the reputation of Mr. Dyce, and making no claim whatever to original thought.

No. 301. 'A Woman playing on a Sistrum,' Miss E. COLR. This idea is very far-fetched, the sistrum being an instrument used in the rites of the ancient Egyptians. The sistrum therefore, associated with this lady in comparatively modern attire, is a practical anachronism. The figure is firmly painted and well drawn, and the work altogether manifests considerable ability.

No. 305. 'Portrait of Lady Oranmore,' S. WEST. A full-length portrait. The lady is seated, and attired in dark blue velvet, coloured with a deep and rich effect. The work is one of great excellence, and sustains the character of a very excellent portrait-painter.

No. 306. 'John Knox endeavouring to restrain the Violence of the People, who, excited by his Eloquence against the Church, destroyed the Altar, Missals, Images of Saints, &c., at Perth, 1559,' J. P. KNIGHT, A.R.A. Mr. Knight is one of the best colourists and most dexterous *executors* in the English school. There is a richness in his effects, a harmony in his colouring, and a fluency in his pencil, which, at a first glance, make his works exceedingly captivating; but he should confine himself, we think, to pictures of a quiet and unobtrusive character; for where energy and power are wanting, there is a deficiency in mental conception which becomes strongly evident in such a subject as the present. None of the figures seem in earnest. John Knox deports himself with a coolness as if he were covertly enjoying the mischief going on; and it would be impossible to understand the action or *motive* of several of the other persons, except as we are informed by the Catalogue. There are sad disproportions too throughout the figures, in many of which the head, arms, and legs do not appear to belong to the same individuals. Art, however, has vast capabilities, and works, in which parts are portentously bad, are frequently redeemed by passages of equally conspicuous beauty; and whatever may be the faults of Mr. Knight's picture, there is so much that is excellent in it, that he must be a very sour critic indeed who does not look at it with more gratification than dislike.

No. 307. 'The Sisters—Children of the Hon. Col. and Mrs. Dawson Damer,' F. GRANT, A. One of these heads is a profile, the other is a front face. The heads exhibit surpassing power; they are childish, winning, and admirable in texture; but there is about the whole picture a degree of laxity to which we have not been accustomed in the works of this artist.

No. 309. 'The Virgin and Child,' W. COLLINS, R.A. The subject is here treated with a novelty not less attractive for its own sake than charming on account of the many beauties by

which it is distinguished. The title is accompanied by some lines from Milton's *Nativity Hymn*, but instead of the stable the artist has assumed the license of seating the Virgin within a rocky cavern, open to the sky, wherein we see Heaven's "youngest teemed star." The infant lies upon the knee of the Virgin, and is strongly lighted by a ray which descends upon him. The head of the Virgin is enveloped in a thin white veil, which we would gladly see painted out, as a nicety only tending to vitiate the effect. This picture is in the whole distinguished by a profound feeling which accords to this gentleman a high place among the painters of the poetry of scripture.

No. 311. 'A Weir on the Thames,' A. GILBERT. The scene is closed in by trees, which are crisply painted, but somewhat raw in colour. The water is not sufficiently broken, and is deficient of relief in colour.

No. 314. 'Horses—the property of William Wigram, Esq.,' E. LANDSEER, R.A. The animals are in a field, and brought up to the foreground to drink from a large iron pot. There is between them a strong generic difference, which has been respected in every line and touch. In examining the admirable texture of their coats, it is astonishing to see with how little effort this accomplished artist produces the necessary effects. The less of the two is placed nearest the spectator, and, though it is a plain creature to look at, it is round, warm, and heaving with life. This is not all the picture: there are also two magpies—one by the side of the horse, coquetting with a marrow-bone; and it is evident that the horse considers the bird one of evil omen, for while drinking his eye is turned towards it, and his ears are thrown back. Of the magpie, one more word: we beg to differ from the artist with respect to his size; for he is not a bird of nearly three times the magnitude of a horse's hoof.

No. 315. 'Sir Joshua Reynolds and his Friends,' M. CLAXTON. This is a large picture; the subject is a *conversazione*, at which some of the most celebrated persons of the time of Reynolds are invited to assist. The force of the picture lies in a group on the right, of which Mrs. Siddons is the centre: the figures here compose well, but the heads might have been painted with more brilliancy. On the extreme right of the picture are Dr. Johnson, Goldsmith, and others, forming a group of themselves, without connexion with the others in the room, being indeed divided from them by a positive *hiatus*, formed by the excessively white and obtrusive fire-place. Many of the portraits are striking; but it was ill-advised to put them in the positions in which they are familiar to us in Sir Joshua's pictures. The work would be improved in value by certain modifications. The subject is a valuable one; we are sorry it has not been better dealt with.

No. 318. 'Expectation,' M. J. CROWLEY. Evidently portraits, and very skilfully managed; painted with much care; arranged with skill and judgment; and eloquent of an interesting "story."

No. 322. 'Portraits of the late Mrs. Thompson, &c.,' J. P. DAVIS. A striking and interesting family group, composed with judgment, but defective in colour.

No. 325. 'Portrait of the Most Honourable the Marquis of Clanricarde, K.P.,' J. SIMPSON. The features are remarkable—they command attention to something serious already prefaced by the eye, and which is about to pass the threshold of the lips. Nothing, however, can in bad taste go beyond the very "clean" white waistcoat put upon the figure; this ought to be taken off for many reasons.

No. 326. 'Portrait of Miss Ward,' G. PATTER. Parts of this work, especially the arms, are exquisitely painted. The pose is somewhat uneasy, but we are aware of the difficulty

of avoiding monotony, and being always successful in change.

No. 328. \* \* \* F. DANBY. There is no title to this picture; it is accompanied by a quotation from Wordsworth, although the substance of the story were evident enough without it. Two shipwrecked sailors have saved themselves by gaining the summit of a barren rock, the boundless sea is around them, and there is no hope of succour. The story is emphatically told, but there is a too prevalent redness in the picture. It is, however, a work of high promise.

No. 329. 'Dovedale, Derbyshire,' H. DAWSON. This is a large landscape, composed chiefly of the rocks rising on each side of the dale, at the bottom of which flows a rapid current. It resembles in feeling some of the pictures of Ruysdael, but on the whole is heavy, and little relieved by the patch of rich herbage in the foreground.

No. 330. 'A Grecian Sunset,' W. LINTON. A brilliant and Claude-like composition, apparently at a distance, for it is placed too high to admit of examination into detail.

No. 333. 'Portrait of a Gentleman, and favourite Bloodhound,' W. SIMSON. A three-quarter length, the figure standing and wearing a great-coat as if prepared to go out—marked by much of the power which distinguishes this gentleman's portraits generally.

No. 334. 'Lord Charles Scott, youngest Son of the Duke and Duchess of Buccleuch,' F. GRANT, A. A child holding a dog by a ribbon: he is standing in a landscape very freely painted. The head of this little figure is brought forward with inconceivable force. The work is perhaps one of the most perfect in the exhibition; but the "finery" given to the child is a little too prominent.

No. 335. 'Portrait of Sir W. Lubbock, Bart.' T. PHILLIPS, R.A. The expression of the countenance is agreeable and animated; but this is a portrait which would scarcely arrest the attention of any save those to whom the subject is known.

No. 336. 'A British Man-of-War hard and fast on the Rocks,' J. C. SCHETKY. The vessel is on the Rocks, but not in such weather nor in such a sea as will justify her officers under trial by court martial. There is in the water a hardness destructive of motion and transparency, and the sky accompanying the scene should have worn a very different aspect.

No. 338. 'The Falcon,' C. DUKES. A gentleman and lady, in ancient costume, are here looking at a falcon on the hand of the former. The figures are defective in drawing and ungraceful in treatment. They have very much the appearance of having been supplied by a recent publication, illustrative of earlier costume. It is necessary that such works be consulted, but they are not intended to afford figures.

No. 339. 'Christ and the Woman of Samaria,' J. R. HERBERT, A. "And Jesus saith unto her 'I that speak unto thee am he.'" These words and their living utterance the author of this work has pictured in the features of the Saviour; and their effect upon the woman is described as well with all the emotion that human nature can supply to Art, as with expression that surpasses language. Jesus is seated on the stones of the well, the woman stands opposite, and beyond the well are some palms to assist the effect. The former is attired in red and blue subdued, and the latter in simple and appropriate drapery. The exalted style of this work is comparable to that of any which in modern Art are held up as the nearest approaches to highest excellence. The Saviour is here painted with red hair,—we know not from what authority, other than inveterate habit, and for the sake of apparently harmonious colour. The woman is clad in the simple manner of some of the Arab tribes of the

present time; a sufficiently good authority—for the costume of some of these people is now much the same as it was two thousand years ago. This production will acquire for its author a very high consideration in his profession. It is less finished than it ought to be, and is marked by hastiness in its less prominent parts; indeed, in the draperies of the principal figure we notice an absence of due labour, but the feeling that pervades the whole is exquisite, simple, pure, and true.

No. 340. 'River Scene—Morning,' J. TENNANT. This is a very favourite effect with this artist, and one which he paints with the utmost sweetness. Some cows are standing on a tongue of herbage relieved by the sheen of the passing water; some trees occupy the left of the picture, whence we look into a distance melting into light and air. All this is beautiful; but of the trees we have to observe they want softness, and that quality whereby they are made to yield to the wind. The grass and weeds are too hard and edgy; they look as if they would not bend to the foot.

No. 341. 'A Lane in Holm Chase, South Devon,' S. R. PERCY. A green lane, shaded by towering trees, painted with a rich and full brush. Although there is much careful pencilling, there is yet a want of union in the masses, and a judicious toning, leaving much crudity in the colour. There is, withal, much in the manner that may be modified into excellence.

No. 342. 'The last Moment of Sunset,' F. DANBY, A. This is a continuation of the landscape Poussin, who could not have painted better the departing glories of the setting sun. A group of trees occupies the left of the picture. They are sunk in liquid shadow, and worked out with the finest feeling. The utmost tranquillity prevails, broken only by a cow crossing the water, which reflects the colour of the distant sky. This picture is the work of a mind imbued with the purest classical taste, and may be classed among the *chef-d'œuvre* of the British school.

No. 343. 'Bruce about to receive the Sacrament on the Morning previous to the Battle of Bannockburn,' J. P. PHILLIP. A large work, comprehending many figures in military and clerical costume. Bruce is a powerful and martial figure; kneels bareheaded, having given his helmet to a page near him, and is about to receive the cup from the officiating priest. Among the crowd by whom he is surrounded there are some women, and it may be asked, what they do in a field of battle? But it may be remembered it was a number of women, marched over a distant height, who assisted in the defeat of Edward's army by causing a panic. Many of the figures are extremely fine, and the scene, on the whole, is highly impressive. Bruce, by the way, wears plate armour: this is an anachronism. We regard the work as a work of right good promise. It affords evidence of thought and industry added to genius; and is altogether honourable to its producer.

No. 349. 'Portrait of a Gentleman,' C. SMITH. This is a full-length portrait, the figure being seated. This is a work that does not tell well in an exhibition, from the singular lowness of the forehead, the deficiency of which gives to the countenance a forbidding expression, and even lowers the value of every item of the composition.

No. 358. 'The Wreck,' W. F. TOLDERVY. A vessel, having been cast ashore, is left by the tide: it is now night—the moon has risen; and it is in its effect that the force of the picture lies. The moon, however, is too bright—it deteriorates the transparency of the night-air lying on the principal object.

No. 361. 'Jephtha's Daughter—the last Day of Mourning,' H. O'NEIL. The daughter of Jephtha and her companions are here represented bewailing in the wilderness;

it is, however, "the last day of mourning;" in the distance, therefore, is seen an escort, prepared to convey them back, in order to the fulfilment of the vow. In composition, this work is somewhat artificial; the heads of the maidens rise in amphitheatrical array—the lower ones relieved by the upper, and the upper by the sky: it is also difficult to account for the manner in which they are supported; there is also too great a nicety of dress for women who have been two months bewailing in the mountains. Moreover, there is not a single one of the figures whom the mind will associate with ideas of Jewish maidens. Yet the beauties of the work are numerous and striking: every part has constituted a theme of deep thought to the artist. The heads are generally very beautiful, and the grief of the principal figure is expressed in a manner the most touching. The work will greatly augment the already high reputation of Mr. O'Neil; who has long promised to occupy a prominent station in his profession.

No. 362. 'Passing the Cross—Brittany,' F. GOODALL. Some peasants are going to market, and in passing a *Calvaire* are seen acknowledging it: the men raising their hats, and the women crossing themselves; one woman is kneeling in devotion at the foot of the cross. We have already remarked on the fidelity with which this artist paints the people of Normandy and Brittany, even to the prevalent national cast of countenance. The present work is in that respect equal to others that have preceded it; but the colours are much more toned down than in those which have made a reputation so early. It is to be hoped this will not so increase as to sully the lustre and more than sweetness of his original style. The figures are mounted on the small rough nags so cheap and abundant in the country; and the heads are put in with careful but broad finish; and the faces wear an expression admirably adapted to the feeling of the subject.

No. 363. 'Shade and Darkness—the Evening of the Deluge,' J. M. W. TURNER, R.A. We presume to read this the *Eve* of the Deluge—yet it aids us but little to the meaning of the picture. In the Catalogue we find a quotation from "The Fallacies of Hope," which suggests an interpretation of some of the misty imagery with which the picture abounds. We are to suppose the last awful menace in the heavens—the ark floating in the distance—the scared birds wheeling and screaming in the air, and the beasts wading to the ark. There is nothing for an intelligent and reasonable mind to seize upon. The work is an extravaganza in Art, exemplifying the anti-climax from the sublime to the contemptible.\*

No. 371. 'Portrait of a Lady and Child,' J. PARTRIDGE. The lady is drawn at full length and in black velvet: the head is much too small for the other personal proportions, and the child she holds is inanimate and doll-like.

No. 373. 'The Love Reverie,' D. MACNEZ. A maiden seated on a bank, having a plaid over her shoulders, and habited otherwise in accordance. She is supposed to be visiting a spot she has frequented with her lover who is absent. The figure is thrown out by the deep shadow of the bank; the head is partially in shade, and the eyes are cast down, accompanied with an expression of sadness which says all recorded in the four lines of the quotation that follow the title. The figure has in every part been studied with success and truth.

No. 374. 'Landscape,' F. W. WATTS. Trees on the bank of a river, the water of which is

cold and opaque; a like degree of heaviness prevails in other parts of the work, the best of which is the largest tree, though in the green so much white has been used, as to render it flat and ineffective.

No. 375. 'Chateau Gaillard, on the Seine,' C. R. STANLEY. This famous seat, we believe of the Bishops of Rouen, is seen in this view rising with its many towers on the right bank of the river. The place is represented with fidelity, but the colour of the picture seems faulty. The artist is always pleasing, agreeable, and true to nature; and his pictures are distinguished for accuracy.

No. 376. \* \* \* C. LANDSEER, A.

"The monks of Melrose made good kail  
On Fridays when they fasted;  
They neither wanted beef nor ale  
As long as their neighbours' lasted."

We are here invited to what is termed, on the banks of the Tweed, "a kettle of fish"—that is to say, a "red fish," transported from the eddying current of that famous and romantic river into the seething whirl of a cauldron boiled with sticks upon the greensward. We are in sight of "bonny Melrose," and have fallen into excellent company—that of the Abbot, one or two of the brethren, and some sportsmen, whom we should, in the phrase of Burns, designate as of the "ram stam squad." The sportsmen had established themselves on the verdant grass, with a venison pasty and plenty of wine—Bordeaux, of course, that was the favourite beverage in those parts—when a descent of the brethren takes place, and they unceremoniously help themselves to the viands they like best. There is much ability manifested in this picture; so, indeed, there is in all the productions of the artist, although it rarely approaches genius. But we can scarcely consider this work as an advance; it is not, indeed, to our thinking, equal to his pictures produced some three or four years ago. We cannot but consider, therefore, that he is more indebted to his "luck" than to his merit for the out-of-proportion sum he received for the picture from the Art-Union subscriber, who was also more fortunate than deservng.

No. 377. 'The Sepulchre,' M. CLAXTON. A naked figure is here lying with the head supported on "the sepulchre;" but we cannot agree with the artist in his method of treating the subject. Such a display of the anatomy of the human form, with every appearance of attenuation from disease, is certainly revolting. Apart from this objection, there is much excellent work in this picture.

No. 379. 'Portrait of a Gentleman,' R. ROTHEWELL. The head is painted with that brilliancy which distinguishes the artist. The other parts are made out in a manner to support the principal light. It is perhaps one of the best male portraits in the collection.

No. 382. 'The Rival Pets—a portrait,' J. SANT. A lady, full length, habited in light satin. She is playing with a cockatoo, which sits upon her right arm. The figure is egregiously tall, being some eight or nine heads in height, and the character of the portrait is extravagant in its theatrical taste. The head is well painted, but the person is overdone in dress, and the whole work is marked by affectation.

No. 384. 'The Meeting of Hetty Hutter and Wah-ta-wah on the Banks of the Glimmer Glass,' A. D. COOPER. The subject is from the "Deer-Slayer," and the picture presents Hetty and the Indian woman seated among the rocks at the brink of the river, and near them a canoe drawn up clear of the current. Hetty is a damsel so coarse that she sinks in comparison with her Indian companion. There is not a sufficient intelligence between the figures; and the other parts of the picture want harmony.

No. 385. 'Light and Colour (Goethe's

theory)—the Morning after the Deluge, Moses writing the Book of Genesis,' J. M. W. TURNER. Each successive year brings forth some production by this once eminent artist more absurd than the preceding; to what his insane stars will ultimately lead him it is impossible to say. Amid a reduction of "Goethe's theory," bright with all the unalloyed wealth of the palette, sits a figure in the clouds, from which a serpent is falling. Mr. Turner may fancy himself in a position to make any experiment he pleases upon the good nature of his friends—and we know full well that there are persons who would laud anything he did—but he is fast losing the suffrages of the sensible part of the community, who never themselves do anything without a reason, and expect others to be able to plead a sufficient cause for what they do. No vindication of such pictures as this can be brought forward, nor can the ardent admirers of such works say in what consists their real value. To the artist himself we would offer the advice given by *Falstaff* to *Pistol*, and entreat him to discourse to us like a man of this world.

No. 386. 'The Visit of the Village Pastor to a Reduced Family,' T. F. MARSHALL. There is much here that is well intended, but the whole is feeble in character and coarse in execution.

No. 388. 'Hayes Common, Kent—Study from Nature,' W. F. WITHERINGTON, R.A. Valuable for the success with which the perspective of the Common is given, but by no means comparable with the figure pictures of this artist.

No. 389. 'Flemish Courtship,' W. ETTY, R.A. This is a subject of a complexion very different from those generally treated by this gentleman. A *Flamande* is leaning on a copper water pitcher, and so receiving the proposal of her *Flamand*, a youth wearing a *bonnet rouge* on a head very picturesque. But the charm of this picture centres in the head of the woman, which is coquettishly set off by a high lace cap with long ears; her head is marked by an originality rarely met with.

No. 396. 'Portrait of Mrs. W. Jackson, Birkenhead,' T. H. LLLIDGE. A lady, drawn full length, in black velvet. There are few portraits in the Exhibition more *soundly* painted. The figure is gracefully, and without effort at attitude or affectation, introduced into a brilliant landscape, standing on the steps of a magnificent mansion, the lordly entrance to a baronial hall. The flesh-tones are remarkably true, and the dresses and draperies are admirably wrought. We have, indeed, seldom seen velvet more accurately copied. The work is calculated to do the painter much service, at a time when competition in a most profitable branch of the Arts is as eager and zealous as it is honourable.

No. 397. 'The Fortune-Hunter,' R. REDGRAVE, A.

"Neglects a love on pure affection built  
For vain indifference, if but double-guilt."

The scene is in the hands of three persons, who enact to admiration the parts committed to them, as to the immediate business, though the detail of the narrative appears to us somewhat ambiguous. It would appear that the fortune-hunter pays a visit to a lady really attached to him, and at the same time addresses earnestly, and *sub rosa*, another possessed of more property. All this takes place in a room wherein the neglected one sits within a screen, on the other side of which she hears her faithless lover kissing the hand of her rival. Without the hint from the title, the scene must fall to the level of a simple love-affair, overheard from within the screen, for there is nothing to tell of the fortune-hunter. The figures are admirably drawn and dressed, and the painful agitation and uneasiness of the lady within the screen is inimitably set forth.

\* Everybody will remember the story of the painter who was commissioned to paint the passage of the Israelites through the Red Sea, and who produced a sheet of red-coloured canvas; demanding the imagination to picture the Israelites as having passed over, and the Egyptians as all drowned.

No. 398. 'Watering Cattle,' E. WILLIAMS. A wooded landscape, with water, cows, and a broken foreground. The trees are painted with great firmness of touch; but they are assuredly among the most difficult objects in nature to paint well, since imperfections in their structure are so obvious and offensive. There is a deficiency here of intermediate gradations, and the colour is crude.

No. 407. 'Portrait of Mrs. Gurwood,' A. MORRIS. The lady is seated, and painted at half length. The execution of the head is of the highest order of this class of Art, but the bust and person are *gigantesque*; and so conspicuous is the disproportion as to be a real defect.

No. 409. 'View in the Medway,' C. STANFIELD, R.A. Be it as it may, this view in our own land comes to the heart more warmly than even the sunniest prospects in classic Italy. The picture consists of nothing—nothing at all, except a few hulks, a boat, a brig, and the ever-fretting waters of the estuary; but with what surpassing beauty of effect are these simple elements combined! We are placed, as it were, upon the water; look into it and feel its motion. This is *ne plus ultra* of marine painting.

No. 410. 'A Scene from the Heart of Mid Lothian,' A. FRASER. The impersonations are those of Butler, old Deans, and his daughter, and the scene of the colloquy, the house of Douce Davie. It illustrates one of the passages of deep pathos so abundant in this novel; but the artist has recourse rather to action than to the countenance, for the expression of emotion. The composition of the picture is unobjectionable, and the light passing in at the window and falling on the figures contributes to their value; but there is in the whole an affectation of looseness of manner, and a contempt of colour, which detract considerably from the merit of the performance.

No. 412. 'Evening,' T. CRESWICK, A. In this work the artist has been less careful of finish than in other works on these walls; he here relaxes the stringent observances peculiar to his works, and we think detrimentally to the picture; but in effect it is equal to the best things he has ever done; the near parts of the landscape are filled by a river and its banks, from the more distant of which rises a group of trees brought forward by the fading light of the western sky, for the sun has recently sunk below the horizon. It is in the foliage that we cannot well spare the touch, which, although individualizing the leaves has at the same time reconciled them in swaying masses of light and shadow; albeit, however different in execution, we acknowledge the sentiment of the work, which comes home in full force to all who have any perception of the beautiful in the varying phases of nature.

No. 413. 'Interior of an Irish Cottage,' N. CONDY. A very clever and accurate copy of one of the "bettermost" Irish cottages. The furniture and *et-ceteras* have been carefully considered and skilfully introduced.

No. 414. 'Low Water on the Coast near Scarborough,' A. CLINT. A beach view, with the cliffs occupying the right of the picture; this feature of the composition, with its irregularities, is carried into the distance with a fine perspective effect. The shore is shingly, and relieved by water left by the receding tide. There is breadth in the picture as a whole, but too much pains has been bestowed on strawing the foreground with pebbles and bowlders, which displease the eye as much as they would fret the foot. It is necessary to express this, but it should be done in a manner much less positive.

No. 415. 'Market Figures crossing a Ford,' F. R. LEE, R.A. An unqualified daylight scene wherein everything is represented with local colour. The life of the picture lies in a party fording a brook in their cart as returning from

market. The water is crossed by a rude bridge, beyond which rise some lofty trees with leaves yet young in colour. Upon these trees the brush has fallen with a full and free touch, perfectly describing the manifold richness of leaf over leaf. In this valuable picture the best traits of the accomplished artist are discoverable; but in the water there is an apparent rapidity of current which would have justified its being a little more broken on the surface.

No. 416. 'Scene from Molière,' C. R. LESLIE, R.A. The scenes painted by this artist from the French drama possess the extraordinary merit of being real life pictures, rather than enacted colloquies. He translates the drama into actual life, while so many of our painters carry sober realities to the *outrance* of stage effect. This is the famous scene wherein M. Purgon leaves his patient to the merciless course of a list of evils, sufficient to destroy a frame of cast-iron. The figures are four, the principal of whom are the *malade* and his physician, who is quitting the room with the words, "J'ai à vous dire que je vous abandonne à votre mauvaise constitution, à l'intempérie de vos entrailles, à la féculence de vos humeurs." M. Purgon is an incomparable epigram in the characteristics of the peculiarities of his class at the period supposed. He is exquisitely dressed, and the bitter denunciation of his look says more than is expressed in the text. He speaks, through Leslie, in a strain of irate emotion, more deep than through Molière. The eye, and the lip, and the bursting fury of the manner say more than the written words. The patient seems already overwhelmed by the catalogue of diseases to which he is resigned; his look is powerfully deprecatory of the doctor's wrath. Toinette stands behind his chair, and her phrase, "C'est fort bien fait," is outdone by her countenance; indeed, the picture is one entirely of character, and in the spirit in which it is painted has been very rarely equalled, and never surpassed.

No. 417. 'The Children of Lord Clinton,' Mrs. J. ROBERTSON. We do not remember to have before observed a picture so large by this lady. It comprehends portraits of a numerous family of children, who are disposed with the best effect in a richly-furnished room. This is a work whereon very great labour has been bestowed, with the happiest results; indeed, a work of such power as to challenge comparison with the best of its class. The various ages of the children are accompanied by most appropriate character—generally a remarkable deficiency in infantine portraiture.

#### WEST ROOM.

No. 423. 'Solomon Eagle exhorting the People to Repentance, during the Plague of the Year 1665,' P. F. POOLE. All who have been acquainted with the style of the author of this extraordinary work cannot help expressing astonishment at a vast and sudden display of power, for which they had not been prepared by any previous announcement. It is a large picture, in which is summed up, in epitome, all the horrors of the direst virulence of the pestilence. It refers immediately to Defoe: Solomon Eagle is, of course, the principal figure; he stands naked in the middle of the picture, preaching, with a pan of burning charcoal on his head. The expression of his countenance is carried beyond the maniacal, it is almost demoniacal, but it is tempered by relief from other parts of the figure, declaring the spirit to be vehemence of language and not violence of action. There is one circumstance, however, in the management of this figure injurious to the composition—he is preaching, not so much to those around him, as to the spectator; and is thus independent of the rest of the composition. The artist has read Defoe to good purpose, and somewhat too painfully followed him; his

picture is, accordingly, brimful of the horrors of the time he has chosen to illustrate. The *locale* seems the door of a public-house, where are seated some of the reckless roysters, who betook themselves to the most desperate excesses even while their friends were dropping around them; one of these falls dead with the cards in his hand. On the right of the picture a corpse is let down from a window; and, on the left, a woman, raving mad, is rushing into the street, in almost a state of nudity; look where you may on the canvas, it is rife with allusion to the pestilence; in its beginning, its progress, its crisis, and results, nowhere is there any help save to a loathsome grave, and nowhere any consolation; for Eagle himself speaks rather of despair than hope. Of all who see this picture not one will call it beautiful, but all must acknowledge it a wonderful work of Art; it is one of those which sink deep into the memory—an unerring evidence in favour of works of Art. It is peculiar, we may say original, in style, but, on examination, we can detect, in the handling, the known manner of the artist. We cannot, at a moment, remember any other work similar in feeling and execution to compare with it, save the 'Wreck of the Medusa'; we can offer the artist no higher praise. The exhibition of this work forms, indeed, an epoch in the Arts. It is not too much to say that no work, produced in our time, has so suddenly arrested our admiration—so suddenly elevated its producer from a comparatively humble station to the very foremost rank in his profession. The picture is one for which we challenge competition, among all the schools of Europe. Mr. Poole must be hereafter classed among the great artists of the age and country.

No. 421. 'The Death,' R. ANSDALL. A noble stag has here been overtaken by the dogs just as he was about to take to the water; he is in a shallow, surrounded by the dogs, which are fastening on him. The picture is very large, cold in tone, and appears too much cut up for agreeable effect. Yet it is evidently *true*; the actual transcript of a veritable scene.

No. 422. 'Portraits of Mrs. H. J. Johnston and Child,' J. WOOD. The lady is dressed in maroon velvet, seated, and holds the child; both are substantial, round, and lifelike. It is a brilliant and unaffected work, the object of the artist having been substance and animation, and in this he has amply succeeded.

No. 425. 'Miss Herbert,' Mrs. J. ROBERTSON. This is a miniature in oil; one of those charming little works which have acquired for the lady a reputation so extensive. The figure is full length, and has just descended some stairs. The movement is graceful to the highest degree; the face and neck are broad in manner, but yet equal in finish to an ivory miniature. The dress is white satin, painted in most perfect imitation of the material.—No. 426. 'The Baroness Lionel de Rothschild and Children' is by the same lady, and in the same style. There are many figures in this inimitable composition—the principal, that of a lady dressed in blue velvet, surrounded by children, and an infant in a cradle near her. The beauty of these valuable miniatures is much heightened by the manner of circumstancing the figures—these, for instance, being in a room, the rich and elegant furniture of which is disposed and detailed with infinite address.

No. 427. 'Portrait of Ambrose Hussay, Esq., High Sheriff of the County of Wilts, 1841,' Mrs. W. CARPENTER. A full-length portrait of a gentleman in a court-dress, but treated with so much graceful simplicity as to counteract all ceremony and stiffness. The importance of the figure is somewhat diminished by the large folds of the curtain behind; the style, however, of the work is such as many professors of the other sex might imitate with advantage.

No. 432. 'Shrimpers and Mentors on the



Sands of St. Michael, Normandy,' E. W. COOKE. An extensive plain of sand is opened before us, here and there diversified with stagnant pools left by the tide. We see in the distance the famous Mont St. Michel breaking the line of the horizon. The figures in the lower part of the canvas are some shrimpers, and a man upon horseback: a grey horse, to which this artist seems as much attached as Wouvermans. This composition, as far as it goes, is the best we have ever seen by this artist, who has here remedied many of the defects we have observed in preceding works; it is indeed a view of a high degree of merit.

No. 447. 'Cleopatra,' Mrs. W. CARPENTER. She is recumbent on a couch, and supported by cushions; a Nubian slave stands by her, holding a nautilus shell mounted as a drinking-cup. The drawing of the figure is skilful, and in character it is markedly coincident with historical truth.

No. 449. 'Portrait of Mrs. Coningham,' J. LINNELL. The simplicity of this gentleman's portraits approaches, perhaps, a little too near the homely. This, however, "simple though it be," is a beautiful work, and one of the best in colour we have ever seen from his pencil.

No. 452. 'The Finishing Touch,' R. FARRIER. A lady of a certain age attired in the manner of the latter part of the last century, is applying "the finishing touch" of carmine before a looking-glass, previously to joining some friends who are waiting for her in an adjoining room. This is a very pointed satire, extremely well rounded off in composition, and most carefully followed out in the painting.

No. 453. 'The Church of Stamford-on-Avon, Warwickshire,' D. ROBERTS, R.A. The simple interior of an English country church, coloured with all the sweetness which constitutes a main beauty in the works of this celebrated painter, under whose hand the most commonplace elements become highly picturesque. There are ancient monuments in the church, and abundance of stained glass, which has its full value in contrast with the plainness of the architecture.

No. 456. 'The Gamekeeper's Lodge,' J. STARK. The lodge is an unimportant feature of the picture, the principal objects of which are some fine oaks and birch trees, surrounded by scenery much like that of Windsor Park. Every care has been exercised to give distinctive character to the trees, and with the best result, but a defect in the work is its want of fresh and cool colour.

No. 467. 'A Girl of Sorrento Spinning,' W. COLLINS, R.A. She stands on a terrace holding some flax, which, with the aid of her knee, she is twisting into thread; the same method practised by the earliest generations of mankind. She looks sufficiently Italian, and the landscape is Italian, pointing at once to a nationality without any broad and vulgar suggestion — so often deemed necessary to instruct the spectator. The landscape, after the manner of the artist, is put in with unqualified local colour.

No. 459. 'Jaques and the Wounded Deer,' C. STONHOUSE. This is too tame for the primeval aspect of the scenery befitting the subject. The trees here seem to have been planted, and the water to be artificial. The dark metallic green hue of the foliage is such as is never seen in the generous colour of forest trees. Brughel and others afford examples of this, but such eccentricities are not to be followed. "Nous avons changé tout cela, nous autres — et tant mieux."

No. 462. 'The Smuggler's Retreat,' J. HARWOOD. There is not enough here to constitute a retreat, the smuggler himself filling the canvas; the picture is high; the detail is, therefore, not visible, but the colour appears brilliant.

No. 463. . . . . A. ELMORE. The

narrative here relates to the future, and points to the past. A young monk, recently professed, is seated at the door of his convent, while his former companions are seen at a short distance in full enjoyment of their favourite relaxations; there is a deep sentiment in the history, but, from the position of the picture, it is difficult to speak of the manner of its execution. That it is good, however, we have no doubt; for the artist manifested considerable ability prior to his visit to Italy, where he has passed two or three years; and, from some examples recently exhibited at the British Institution, we are justified in considering that his time has not been ill spent. He sends but one picture to the Royal Academy, and that picture should certainly have been better hung. It is sadly disheartening to a young artist, after years of anxious toil and anxious hope, to find that, as far as the constituted judges are concerned, his hopes blighted and his toil of none avail. Mr. Elmore will, nevertheless, get over this barrier in his way, grievous and injurious though it be.

No. 464. 'Italian Bowlers—scene in the Court-yard of an Osteria,' R. M'INNES. This is a large picture, comprehending many figures, which, together with the scene of action, are characteristic of the country and the class of men among whom bowling is a favourite amusement; the whole is, undoubtedly, very near to the life, but the work is cut up by unmeaning shadows, so harsh and positive as to be spots in the picture.

No. 465. 'Portrait of the late Sir John Jacob Buxton, Bart.,' H. P. BRIGGS, R.A. Marked by the breadth and firmness of this gentleman's usual manner, but we observe generally, in those portraits, that the studied roundness of the head is never carried into the figure: this is an error of practice so inveterate, that sometimes likeness in the other parts of the person is entirely overlooked.

No. 467. 'Pal Al, or Scotch Hop,' J. E. LAUDER. Some children are assembled before the door of a cottage, amusing themselves with this game, which is too well known to require description here; other figures stand near, adult and aged, variously disposed; all drawn with extreme force and perfect accuracy, and painted with a corresponding power. Colour is sparingly used; the effect, however, of the work would not be injured by this, but that it is too flat in general colour, and much weakened by the manner of painting the distant trees.

No. 468. 'Going to Service,' R. REDGRAVE, A.R.A. Great ingenuity has been exerted to render the story perfect; every part of the canvas contains some allusion to the main incident, thrown in so judiciously as to appear in the proper place. A girl is about to leave her home in the country to proceed to town, to a place procured for her at Lady Fashion's, somewhere at the west-end; and her mother, an invalid, gives her excellent advice touching the temptations to which she is about to be exposed, while her younger sister takes leave with tears. Effective narrative and delineative truth have been the artist's principal view here, and his purpose is perfectly answered. Each of the figures sustains perfectly the part allotted to it, without the slightest impertinence to interrupt the smooth currency of the history.

No. 470. 'Tintern Abbey—Evening,' H. JUTSUM. The materials of this composition are such as we find in the simplest water-colour drawings. The river is a principal object in the picture: on the right bank of it is seen the ruins of Tintern among trees, and thrown into shadow. Upon the right of the picture are some trees put in with a firm and full pencil; and on the left a portion of the foreground lighted into rich and warm colour. This artist gives an excellent account of the

locality. The work is executed with a sweetness rarely surpassed.

No. 471. 'Sorrento, Bay of Naples,' W. LINTON. We view the sea from a terrace; it lies below in deep shadow, which extends too positively to the houses on the right of the picture. Vesuvius appears in the distance, which is rendered with a soft and aerial effect.

No. 472. 'Waterfall at St. Nighton's Keive, near Tintagel, Cornwall,' D. MACLISE, R.A. Notwithstanding the title, the substance of the picture is a female figure—a maiden crossing a rocky and rapid current, carrying on her head a brown pitcher of water. On the right of the composition is the cascade, falling from precipices which seem to enclose the water-bearer. Nothing can exceed the beauty of drawing, painting, and expression, shown by the figure; but, unless it be a portrait thus romantically circumstanced, the dress is by no means in character with the vocation and the condition of life to which the damsel should belong. The dress, arranged in every fold to a nicety, and the style of presence, are those of a maiden of condition rustivating for amusement. The gushing current, the stones, and impending banks, are inimitably drawn, as is also the whining and dripping-wet dog, the faithful *poursuivant* of her infirm footsteps.

No. 473. 'Portrait of Robert Bald, Esq., F.R.S.E., &c.,' J. W. GORDON, A.R.A. In this excellent work the universal dark or red-curtain background is rejected for a plain light background, by which the figure is skilfully relieved. He is seated in a plain chair, and holds a letter. The head is among the very best that have of late years been produced: it is round, full; and the features, full of the glow of life, express a consciousness of your presence.

No. 474. 'An old Pollard,' A. PRIEST. The venerable and failing tree is apparently a willow, decaying by the side of a river, overshadowed by foliage, against which it is made to tell too conspicuously; but the work is too high for closer inspection.

No. 478. 'Digby Cayley, Esq.,' B. R. FAULKNER. A three-quarter length portrait, standing with, what seems to be, a plaid thrown over the arm. The figure is endowed with an easy movement, extremely difficult of expression in portraiture, wherein there is so much that is conventional, that, after the acquisition of a certain degree of practical facility, artists, solely occupied in the production of portraits, paint little more than the heads of their sitters, and, for the rest, depend on experience.

No. 481. 'Portrait of Mrs. W. W. Ogbourne,' J. LUCAS. The lady is leaning upon a stone balustrade, in a position perfectly natural. The arms and hands are finely drawn, and the whole is easy and unaffected.

No. 483. 'Interior of the Cathedral at Pisa, with the Lamp, the oscillations of which are said to have suggested to Galileo the idea of the measurement of time by the Pendulum; he is supposed to be contemplating its movement,' S. A. HART, R.A. An interior, extremely insipid, from being nearly all white. The very large bronze lamp hangs in the middle, and Galileo stands below. But little, at best, could be made of the subject, and even here there is nothing suggestive of the supposed incident.

No. 485. 'The Sailor, engaged to Marry after his next Voyage, returns with a Sickness that carries him to his Grave,' T. UWINS, R.A. "Still long she nursed him: tender thoughts meantime Were interchanged, and hopes and views sublime,— To her he came to die."

The subject is derived from Crabbe's "Borough," and the feeling of the lines has been faithfully transferred to the canvas. The scene is a cottage interior, presented in the subdued effect of half light. The dying sailor is seated on a chair, and beside him kneels his betrothed, grasping his hand in an agony of despair on beholding his eye becoming fixed in death. The

artist has felt the full force of the description. We read Crabbe's story in the picture, which has, within it, the point that renders all description beyond unnecessary. It is a most beautiful, although a most painful, picture.

No. 499. 'Portrait of Mrs. Romeo Coates, lady of R. Coates, Esq.,' H. LILLEY. This is a full-length, and is a fine style of female portrait, though the artist has communicated to his figure a movement too epic to set the spectator at ease with her. The work has been designed and executed in the best manner, save the background, which looks artificial, but yet is well adapted to throw out the figure.

No. 501. 'The Castle and Village of Ehrenburg, near the Moselle,' C. DEANE. The lower part of the canvas is filled by some houses of the village, picturesque in some degree, as is the greater part of the domestic architecture in the district where the scene lies; beyond these, at a little distance, rises the castle, but it is thrown in, in a manner fatally cold and opaque. Much more assuredly might have been made of the view; the near houses are hard and inharmonious in colour, and the eye ought to have been conducted to and from the buildings on both sides by some connecting objects.

No. 502. 'An Incident in the Life of Napoleon,' G. HARVEY. The canvas here speaks out and at once; the story is definite and intelligible. The anecdote is given in the catalogue, but it is superfluous. The scene is one on which a battle has been fought; it is a moonlight night, and Napoleon, accompanied only by one or two of his staff, passing near a body, alarmed the faithful dog watching by his dead master, which is represented as growling in defiance at Napoleon. The subject is powerfully handled, but the picture is badly coloured, although the effect is good; and this was equally attainable with colour of greater truth and purity.

No. 504. 'A Moorish Girl,' A. GEDDES, A.R.A. A life-sized head and bust, but distinguishable as Moorish in nothing except colour. The features are such as we see daily, and might be afforded by an ordinary model.

No. 505. 'The Infant Moses and his Mother,' W. ERBY, R.A. There is little of sentiment or remote allusion in this picture; it describes a simple act, the exposure of the child by his mother, who is yet stooping over him, as lying before her. The work is in fact a study of a woman stooping, painted in the average manner of the author.

No. 506. 'The Gipsy Camp,' H. J. BODDINGTON. They are encamped in a lane, and have chosen the shade of some overhanging oaks, whereof the picture is mainly constituted. This work evinces great improvement in the style of the artist; it is throughout harmoniously coloured, and the trees are successful in imitation of nature.

No. 507. 'Portrait of William Sharman Crawford, Esq., M.P.,' J. P. KNIGHT, A. This portrait is powerful and effective; every part is firmly painted.

No. 508. 'The Supper at Emmaus,' J. LINNELL. In this frequently-painted subject, the moment chosen is that of breaking the bread: here also it is the point of time selected. The Saviour is seated between the two to whom he offers the bread, at which instant their eyes are opened; he is seated with his back to the remaining light in the sky, the day being far spent; but these circumstances scarcely justify the very positive shadow thrown over the features, the purpose of which is not sufficiently evident: if it have only reference to the opposing light, it is too heavy; if it be otherwise intended, the distinction between the Saviour and the other figures is, with respect to substance, not sufficiently made out. The work is the result of deep feeling, and the recognition by Cleopas and the other is pointedly told.

No. 512. 'Portrait of Miss Revel,' J. G. MIDDLETON. This is a portrait that would acquire distinction, even among many of much higher pretensions; the head is a charming study, and the entire figure is richly endowed with feminine grace.

No. 513. 'Gipsies Reposing,' J. HAYES. This is more like a party rusticated, *à la Bohémienne*, than veritable gipsies. However well a picture may be executed, such a departure from truth is at once destructive of its principal interest. The subject is by no means adapted for a picture so large. The artist would succeed better on a smaller scale.

No. 516. 'Angelica descending to the Earth from the Flying Horse, after she had been rescued by Ruggiero from being devoured by the Sea Monster,' J. SEVERN. In painting poetry, it is not a mere literal reduction from the text that we look for; the artist must essay to catch the inspiration of the poet, otherwise his picture is a mere inanimate production. The subject of this work is from Ariosto, but it is too literally read from the poem. There is in the composition everything that ought to be there, but the whole comes forward with a propriety tediously prosaic. Ruggiero is setting down Angelica, a naked figure, very like the Venus. This, *in se*, may be no fault; but all similar reminiscences should be studiously avoided. The classic grace, severe truth, and exceeding purity of Mr. Severn are universally admitted; they are unfortunately qualities far too rare in modern Art, and it may be that we do unwisely in seeming to censure a system we would fain see more general; but a little more study of nature may be most serviceably added to a thorough knowledge of Art.

No. 518. 'Watering Cattle—Evening,' T. S. COOPER. This picture is painted with all the sweetness of the earlier works of the artist, and combines some of the best qualities of the English and Dutch schools; many of the defects of which we have had to complain are here remedied: the sky is pure, airy, and bright; and the foreground colours are relieved of a certain heaviness observable in preceding pictures. It consists of a few cows, some water, and a willow-tree, all charmingly described. In the last there prevails, however, too much sharpness of touch.

No. 519. 'The Lady Margaret Lyttleton,' F. GRANT, A. A small full-length, the lady being seated on a bank beneath a tree. She is habited in white, and in a manner extremely simple. We cannot speak too highly of this little portrait: it is purely national in style; strongly so; and, in its approach to the sweetness of Reynolds, will stand a comparison with the best works of its class.

No. 520. 'Tintagel Castle, the Birthplace of Arthur,' W. COLLINGWOOD. A rocky nook in an iron-bound coast, with the castle in the distance. A storm is here attempted, with a sea breaking furiously against the cliffs; but in effect and in manner it would be difficult to point out a more signal failure. It is matter of extreme surprise that such pictures should at all be received, and, having been admitted, should be exposed in places so favourable as this occupies.

No. 523. 'Portrait of John Wilson, Esq., Professor of Moral Philosophy, Edinburgh,' R. S. LAUDER. Years ago, Christopher North (*splendide mendax*) told us of his growing infirmities, but he seems suddenly grown green again—"neque viget quicquam simile aut secundum." That long hair becomes him, but by no means that austerity of countenance, which is a misconstruction on the part of the artist, who otherwise has done his sitter ample justice, and carried the portrait even to a picture. He looks too much in the mood to criticise—pray heaven he had no book of ours before him when to the eye of the painter he looked thus!

Yet it will not be difficult to perceive how completely that stern brow might unbend, and the young, generous, and kindly heart of the great critic shine upon it.

Not 530. 'Mrs. Scrutt and Child,' F. GRANT, A. A small portrait, with the figure at full length, seated on a bank and under a tree, the child standing by the lady. In feeling and execution this is so much like the other small portrait already spoken of, as apparently to form a pendant to it. It is even more beautiful than the other: the background is free, but incomparably coloured and wrought.

No. 531. 'On Derwent Water, looking towards Borrowdale,' W. J. BLACKLOCK. Lake scenery, with portions of it tolerably painted; but there are in the foreground two trees dotted into the picture in a manner extremely offensive to the eye; they are comparable to nothing in nature: the object is *nicety* and a clean touch; but if nature and breadth be not substituted, works brought forward in such a style can bear no value.

No. 533. 'On the River Lynn, North Devon,' P. W. ELEN. A close wooded subject. The distant hills are shown with creditable feeling, and the trees of the middle of the picture are effective; but the rocks in the foreground are painted up to be spots in the picture. It is most strange that in compositions formed of similar materials the like error is so often observable.

No. 534. 'The Last Appeal,' F. STONE. One of those gentle subjects so full of the graceful sentiment, in picturing which, the artist is so distinguished. The chaste propriety which marks every part of this work is beyond all praise. The story of the picture is told with a truth and judgment that we have seldom seen surpassed: the youth has been rejected more than once; the rejection has eaten into his heart; the passion has entwined itself with his existence, grown with his growth, strengthened with his strength; his worn and anxious face contrasts with the full, soft, and (but for a time) melancholy features of the girl, who has not jilted or coquetted, but cannot love him: she has told him so frequently, but he has hoped and despaired so often, that he ventured to hope once more. His dress bespeaks him a student; a poet certainly, for love and poetry are one; there is intense feeling and power in his agitated features; and she is sorry, very sorry, but she cannot give him her heart, and is too simple and too pure to give her hand without it. We congratulate Mr. Stone upon another triumph; the conception and execution of this picture are most admirable—touching, and full of the best expression; reading a page of life and character, and most emphatically telling a story.

No. 535. 'Portrait of Mrs. Cuppage,' R. ROTHWELL. The female portraits of this gentleman are distinguished by the intensity with which the laughing eyes look out of the shadow to which he usually consigns them. A smile plays upon this face, but it is piquant and graceful, not insipid and vulgar. The artist attaches himself but little to conventionalities; we would gladly say the same of others.

No. 536. \* \* \* W. BOWNESS—

"The course of true love never did run smooth."

A picture which may mean anything within the catalogue of human misery. A girl is sitting in a very desponding situation; the figure is round and comes well forward, but there is much bad drawing, which is especially conspicuous in the arms.

No. 539. 'Pont d'Ai, Val d'Aoste,' J. D. HARDING. That this is a beautiful picture is sufficiently evident, notwithstanding the height at which it is placed: this cannot be accidental, and is therefore the more to be lamented. The composition is rich, with the most picturesque mountain scenery. Down the valley a stream toils onward, overhung by cliffs

and impeded by rocks, offering many points of beauty, on which the artist has dwelt with the best effect. The detail of the work it is impossible to discern, but its high merits ought to have gained it a lower place: we feel no hesitation in again most decidedly complaining of this injustice exercised towards one of the most accomplished landscape-painters of the country, and one of the most exquisite pictures in the collection. If the indignity were designed as a hint to Mr. Harding that his attempt to compete with artists in oils is to be disputed by other means than contrast, the attempt will fail. He has mettle not to be crushed by a blow or two from weapons in hands to which circumstances give only a temporary power.

No. 540. 'Portrait of Mrs. John Charretie,' J. P. KNIGHT, A. The face is so treated as to convey to the spectator the idea that the lady labours under a slight degree of alarm.

No. 541. 'Christ stilleth the Tempest,' J. MARTIN. A great proportion of the canvas is occupied by a raging sea, bounded by a shore of rugged cliffs, beyond which is seen the city. Around the boat, containing Jesus and his Disciples, the sea has risen so high as to extinguish all probability of a vessel living in it five minutes: this may be done the better to show the miracle, but it could have been equally well done consistently with natural truth. The colour of the water is opaque, unnatural, and laid on in sweeping lines. It is impossible to imagine water rolling in such huge billows in a space so confined; it is also difficult to suppose such a difference between the boat and the vastness of these whelming waves.

No. 543. 'The Old Romance,' T. CRANE. Two ladies seated on a garden terrace, the one reading to the other the romance. It is a work of high merit; great skill is displayed, especially in the lower figure seated on the broad stone pavement. The costume is of the latter part of the last century; the colour of the dress of the lady who is listening is heavy to a degree; the picture otherwise is of a most pleasing character.

No. 546. 'Scenery near Crediton, Devonshire,' F. R. LEE, R.A. Assuredly the productions of this very accomplished painter do him infinite honour. The beauty of this picture is not to be surpassed: it is legitimately national in everything; it is constituted of native scenery, painted in the sweetest style born of our own school. The canvas is rather large, and very full of objects. From the nearest part of the picture a road winds downward till lost among the trees below, beyond which we have an extensive view over a various tract of country ranging to extreme distance, where objects are superseded by atmospheric depth. The utmost strength of colour is lavished upon every part of the picture, but so skilfully is it diversified, that the sweetest accord is everywhere prevalent.

No. 547. 'Prayers in the Desert,' W. MULDER. The largest figure picture we have yet seen, as resulting from this gentleman's wanderings in the East. The story of the devotion of these Mussulmans is most impressively told: it is early morning—the desert is around them, and they have spread their mat and set themselves toward the East, bowed in prayer; the sky is dark behind them, for the gloom of night still lingers in the West. The Osmanli never buy pictures: it is contrary to the dictates of the Koran; but should this state of things ever change, this would be one of the first a Mussulman would seek to possess. Some of the figures stand, others kneel, and some are cast upon the earth; but in all the earnestness of devotion is exquisitely painted. The picture is very beautiful, touching, and effective. It will add to the fame by which the zeal, industry, and genius of the painter have been already rewarded.

No. 548. 'The Return of the Prodigal Son,' W. SIMSON. The prodigal son is received by his father at the threshold of his home, which, contrary to truth, seems to be built like a Greek temple. It was customary in earlier times to give domestic architecture in scriptural subjects a classic character, an error which has found its way into works of the present day, by artists who will not think for themselves. Two simple figures are not enough to describe the reception of the prodigal son; the rehearsal is imperfect without allusion to the festivity by which the event was celebrated.

No. 549. 'Portrait of a Young Lady,' R. R. REYNOLDS, R.A. An unaffected portrait, carefully painted in the draperies. With respect to the eyes, the likeness may have required the light touches which make them so prominent, and communicate to them an appearance of alarm. The left hand is raised, the wrist of which has in some degree the semblance of being broken.

No. 550. 'An Italian Boy with Guinea-pigs,' H. PICKERSGILL. This is called a village scene. The boy carries before him the accustomed box, containing his exhibition, which has attracted the curiosity of some of the village children: near him stands a group of girls, one of whom carries a basket of linen on her head. These figures are effectively disposed, and stand in perfect relation with each other. Of the Italian boy, it may be observed that he is too English: he is not sufficiently distinguished from those around him.

No. 553. 'The Poor Teacher,' R. REDGRAVE, A. The profound sensibility thrown into this figure must render it a theme of applause with all who see it. "The poor teacher" seems to be an orphan of parents who have moved in a superior circle of society. She is seated in the school-room, the theatre of her drudgery, and near her stands a cup of tea and a spare slice of bread and butter. There is in her downcast countenance a burthen of melancholy, resulting from a sinking of the heart; and her pale countenance and attenuated hands proclaim a frame already the prey of disease. This is one of the "aside" passages in the melodrama of every-day life, but it is not the less deep and moving. Like the genius of the Eastern tale, who dived even to the centre of the earth for its most precious gems, this artist searches the human heart for its most touching moods. Rarely do we find a picture, at all tolerable, so simple and so unaided by accessories; this, however, is one which has been so richly inwrought with the purest alloy, that its peculiar value must remain undiminished, to what comparisons soever it may be subjected.

No. 554. 'St. Benedetto looking towards Fusina,' J. M. W. TURNER, R.A. When it is said that this is one of the Italian views of this artist, its composition may at once be understood: a canal occupying nearly the breadth of the canvas, a few gondolas, distant buildings, and the sun at an elevation of forty-five degrees. This painter was precocious, and the fruits of his early autumn have been gathered, and he seems accordingly to be in the dotage of his art before his *physique* shows its weight of years. Now, this picture, in its mere effect, is very beautiful: but it exhibits, *passim passimque*, that lofty contempt of moderate finish which destroys all good intelligence between the artist and the spectator. It was in this class of subject that Mr. Turner, some years since, produced inimitable pictures, near which his latest productions are not worthy of being seen.

No. 556. 'Portrait of the Right Honourable Lord Plunket (late Chancellor of Ireland),' R. ROTHEWELL. The head, itself a striking subject, is among the most beautiful we have ever seen in colour and execution; indeed the artist seems to have walked long with

Anthony Vandyke, and not in vain has he sat under his mantle. Time will mellow this study into charming harmony of tones.

No. 557. 'Florimel in the Cottage of the Witch,' F. R. PICKERSGILL. Florimel is seated on the floor, as are also the Witch and her son, who asks his mother respecting Florimel. The subject is from the "Faerie Queen," and the artist has laboriously confined himself to a statement of this simple fact, which he does broadly enough. There is too little of the poetry of Spenser in the work—too much of daily association. The substantial manner in which the figures are put in, and the force with which their observations are directed to Florimel, together with all absence of poetical feeling, show the artist better qualified for strong prose than poetry.

No. 559. 'Portrait of Copley Fielding, Esq.,' W. BOXALL. A small portrait, but exquisite in management and execution. The figure is thin, and the hair gray; he is seated with a sketch before him.

No. 561. 'Festival of Bacchus,' E. V. RYPPINGILL. In this highly classical composition the simplicity of mythological worship and the innocence of ancient pastoral life are amply illustrated. The canvas is covered with figures, but unfortunately the picture is too high to admit of an examination of the jealous nicety with which every object seems to be made out. The mere gathering of the materials for such a work is an immense tax upon the most fertile imagination, and, having procured them, their adaptation is an exercise for the most patient ingenuity. In the centre of the picture is an icon of the bifronted Bacchus, around which are assembled those immediately engaged in the orgies. The most conspicuously beautiful group is formed by three virgins, kneeling while offering the primal wine, in what seem to be *patera* of opal; the grace, beauty, and originality of these figures are beyond all praise. On their right are some *festulatores*, blowing amain in honour of the deity; and on the left some philosophers discussing the humanities, while observing the gambols of some sportive children. The picture abounds with passages of the utmost beauty, and every part of it supplies evidence of intense study, and declares its author gifted with a mind fraught with the richest imagery.

No. 562. 'Italy,' W. D. KENNEDY. This is a very large work, consisting of a principal compartment with two wings. Italy here is modern every-day Italy, done up into a *festa* held in the open air by some peasantry. The artist has very injudiciously accompanied his title by the lines from Byron

"Italy's a pleasant place to me,  
Who love to see the sun shine every day;  
And vines, not nailed to walls, from tree to tree  
Festooned, much like the back scene of a play," &c.

This, we say, is injudicious, because the spirit of the picture is not the spirit of the verse. Some of the figures are well drawn, but the colour and shadows are highly objectionable. Take, for instance, the woman dancing. There is no shadow on that portion of her legs seen below the dress; again, the carnation of the man with whom she dances is anything but like nature: in short, the style resembles that of some of those flat and ill-coloured frescoes that abound in every part of Italy. The subject is not adapted for so large a canvas; had it been drawn on a small scale, and well coloured and finished, it would have made, with some modifications, an agreeable production. The picture, then, we consider a failure; not so much from want of talent in the artist as from his having taken up a set of false principles. The figures seem cut out of pasteboard, without light and shade, colour or rotundity. This may be called simplicity, largeness, or style, for aught we know; but it is a false Art, and this work furnishes an unquestionable proof of it.

No. 566. 'The Spectator's Club,' A. MORRIS. The subject is found in the first and second number of the "Spectator," and furnishes here an agreeable and select conversation. The figures are all seated, and although every charm of expression and execution be thrown into the work, there is yet a want of relief to the monotony of the line of heads, and the exclusively sedentary position of all the members. Even, however, with the fault we mention, it is a beautiful production.

No. 568. 'An English Green Lane, near Kenilworth, Warwickshire,' H. JUTSUM. The objects here compose in a manner extremely effective. The foreground is much broken, affording an opportunity for variety of tint, of which the artist has advantageously availed himself. It is shaded by some lofty trees, pencilled with richness, breadth, and freedom, and drawn with a close observation of nature.

No. 569. 'The Leicestershire Lass,' G. CLINT. The "parlour," we presume, of a country inn in the neighbourhood of Melton is here intended; the figures, one or two red-coated Nimrods and the waitress of the house: the former toasting the latter. It is a vulgar and ungraceful subject, such as under any circumstances could not be really pleasing.

No. 576. 'Portrait of the late Sir Philip Bowes Vere Broke, Bart., R.N.,' S. LANE. A portrait, we believe, of the gallant officer who distinguished himself by the capture of the American frigate Chesapeake. It is a full-length quarter-deck composition: the figure is in full-dress uniform, holding a sword in the right hand, and is painted and relieved in a very skilful manner.

No. 577. 'The Thames,' E. W. COOKE. The view seems to have been taken somewhere below Gravesend. It is high water, and a brig is coming up, besides which we see many other vessels pursuing various courses. There is a breeze on the river, but the smoke from a steamer at a little distance, and the sailing of the vessels, do not seem to coincide in showing it as from the same point. The work is not so pleasing as many others we have seen by the same hand.

No. 579. 'The Heroine of Saragossa,' B. R. HAYDON. The rampart is of course the scene here, and the tumult of battle is perfectly and powerfully set forth. The picture is large, and the heroine is about to fire the gun, near which she stands. It is a subject capable of much stirring effect, and the artist has thrown into it great spirit and diversity of character. But the promise is mightier than the performance; and the painter is greater in theory than he is in practice.

No. 580. 'The Reduced House,' N. J. CROWLEY. It is intended to show the departure of a young man, as, says an accompanying motto, "to seek his fortune;" but there is a want of distinct point about the work, which leaves the spectator under the impression that the youth is only leaving home on a journey. Nevertheless, it exhibits some fine feeling and striking character, and is painted with much ability.

No. 582. 'Canute the Great rebuking his Courtiers,' J. MARTIN. A gorgeously-coloured assemblage are here represented on the seashore, seated within reach of the turbulent waves. The colours are forced to their utmost power, and in a manner never seen in natural reflections. The entire force of the sea seems to be directed against the King. In looking along the coast it is evident that the breakers come in heavily, but they do not seem to be in perspective force according with the volume of water in the foreground. The colour also and motion of the water are given without sufficient reference to nature. The dull and opaque clouds weigh heavily on the composition, and the red-and-yellow streaks of light are productive of evil effect.

## OCTAGON ROOM.

Let our readers call to mind the famous sentence of Dante—

"All hope abandon ye who enter here,"

and the gate over which it was written. The Royal Academy should copy it, and print it above the door-way that leads into a small chamber, turning out of a "bit" of passage, between the Great Room and the Middle Room. Reader, you will miss it if you do not "look sharp." Alas! for the unhappy artists who are condemned to this purgatory. We transcribe their names with regret, because in so doing we extend the knowledge of the indignity to which they have been subjected. Here, however, and we say it without hesitation, are some of the best productions of the British school—of men who will be famous when their unenlightened or unjust judges are forgotten. Why have they been crammed in here? It would be difficult to find an answer that we should not feel grieved to give.

No. 591. 'The Fortune-teller,' C. STORHOUSE. A clever and characteristic work; the best by this artist, who is certainly not in favour with the Academy. The incident is from the "Vicar of Wakefield," where "his girls" consult the gipsy at the door. The two figures are graceful, but too tall in proportion to their little brother who stands beside them. The picture would have been more valuable if the foliage and background objects had not been so sharp and positive.

No. 592. 'Clelia,' Mrs. CRIDDLE. A pretty, pleasing, and graceful composition, by an accomplished lady.

No. 596. 'Coast Scene, near Watchet, Somersetshire,' W. H. BACH. A picture of rocks: on the right of the composition, they are substantial and firm, and tell well in opposition to the other parts of the picture.

No. 597. 'The Countess of Derby defending Lathom House, when besieged by Fairfax,' F. R. STEPHANOFF. The Countess is commanding a sally to be made; there is too much ease and unconcern in her countenance, for even the bravest man in such a situation must have had a shade of anxiety on his brow. The cavaliers beside Captain Farmer are drawing their swords: this is unnecessary here, even to express deep devotion. The chaplain and children are ready to join in prayer with the Countess for the success of the attack on the besiegers. The effect of the picture is good, and every stress is laid upon the principal circumstance. Mr. Stephanoff's compositions always contain much to admire; the only fault of his oil-paintings is, that they look too much like water-colour drawings. Surely the qualities of tone and texture are worth an effort; his works would be greatly improved by a tincture of those qualities.

No. 598. 'In the Via Mala—Pass of the Splügen, Switzerland,' G. A. FRIPP. A large picture of wild Swiss scenery—the course of a mountain torrent forcing its passage amid rocks and precipices. The background objects are well painted, but their shadows have equal strength with those of the foreground, which is too much cut up.

No. 601. 'A Scene from the Merry Wives of Windsor,' W. P. FRITH. This excellent and valuable work is completely and utterly destroyed by its position—a circumstance for which it is impossible to account, for its merits must have been obvious, at even a partial glance, to the most heedless or indifferent observer. The mystery is enhanced by the fact that, last year, a picture by the same masterly hand was hung on the line, where it was universally admired, and purchased on the first day of the opening. Indeed, to our own knowledge, it would have found half a score of purchasers. Mr. Frith's reputation was therefore considered secure; at least, it appeared certain that no one but himself could lessen or impair it. Yet how vain

are all human calculations; a single thoughtless, careless, or prejudiced decision has destroyed the fruits of a whole year, as effectually as a sudden blight will perish the prospect of a field rich with the promise of harvest. It will not be so, however, if the expectation created by the production of last year should lead a judicious judge to make inquiry for the results of this year, and, when found, shall really look closely and narrowly into the picture. He will find that Mr. Frith has made a great advance; that wise patronage induced an effort to wrestle with a more difficult subject; and that success has followed a most honourable attempt. To paint from Shakspeare at all requires no ordinary courage; but to paint *Falstaff* is a very bold thing. Comparative failure under such circumstances would not have been discreditable: we should at least have honoured the motive; but to triumph is indeed an achievement. Mr. Frith will encounter fairer or wiser "hangers" next year, and his lost position will be restored to him. In all respects this is a good picture: the fat knight is most happily transcribed from Shakspeare; the merry dames are capitably pictured; and "sweet Anne Page" is as exquisitely perfect a creature as any English artist has ever painted. The minor characters are all admirable—*Bardolph*, *Pistol*, the boy, *Sir Hugh*—all, in short, are copies out of the immortal poet—copies accurate and true. Our readers must take our word for all this (and long before they come to it they will have been enabled to ascertain how far it may be depended on), for it is utterly impossible they can so examine it as to be enabled to judge for themselves. As if to put an unequivocal ban upon Mr. Frith's picture, it is hung beside a work somewhat similar in general character, but so miserable as to excite marvel how it came to be hung at all. It is numbered 612, and called 'The Tarantella of Naples'—a perpetration of the very worst kind.

No. 602. 'Cattle at Pasture,' T. S. COOPER. The principal object of this picture is a bull; but all the minor accessories are made essential to the composition. It is the best work of Mr. T. S. Cooper; the best work, of its class, of the English school; and a work that vies with those great pictures of centuries of descent for which small fortunes are given in exchange. It is really too bad to see such a noble work thus dishonoured—a work that any member of the Academy might have been proud to acknowledge as his production.

No. 606. 'The Village Coquette,' G. LANCE. The observations applied to Cooper's picture apply equally to this. It is a *chef-d'œuvre* of its class; and the most meritorious production of the excellent artist.

No. 613. 'The Lords of the Congregation taking the Oath of the Covenant,' A. CHRISTOLM. Not sufficiently finished, but manifesting considerable labour, thought, and ability in composition, and full of striking and interesting facts.

No. 614. 'The Highland Home,' A. JOHNSTON. A Highlander amusing himself with his child at the door of his home, which seems to be embosomed among the hills. The head of the man is admirably drawn, but, generally, the picture is less effective than usual with this artist. Still it is infinitely too good for the position it is made to occupy.

No. 617. 'Bern Castle, on the Moselle,' H. GRITTEN. A landscape of very considerable merit, manifesting decided improvement.

No. 626. 'A Soldier relating a Tale of War to Joan of Arc and her Parents,' H. J. TOWNSEND. A very forcible and interesting design, exhibiting judicious thought and care in composition, and arranged with no inconsiderable skill; but by no means sufficiently finished. It supplies evidences of power ample enough to deal with a noble subject, and gives satis-



factory assurance of ability to carry out a lofty purpose; but as a completed work this cannot be considered.

No. 629. 'Harbour Scenery,' W. A. KNELL. Composed of a boat and a few hulks, apparently in the Medway. This picture is executed with great force and descriptive power. The water is full of motion of that kind which declares the prevalence of wind.

No. 634. 'The Empty Cradle,' FANNY M'LAN. A young mother is here represented sitting by the "empty cradle," an incident not the less touching that it is common—an occurrence of every day. This gifted and accomplished lady has thrown into the figure the most perfect expression of grief subdued. It is very sad to see so chaste and expressive a composition condemned to such a hole; the more especially as gallantry towards a lady might have led to a scrutiny of her solitary offering to the Gallery. If it had been looked at, it would have had a better place; it will touch the hearts of all who do look upon it by its exquisite pathos. But then they must peer into it closely, or mounted on stilts, for a most pathetic episode will otherwise be lost. The story is told by the tiny infant's shoe, which the bereaved mother holds in her hand. This single thought speaks a volume; yet, where it is hung, Mrs. M'lan might as well have made the sad mourner clutch a snuff-box in her fist.

No. 636. 'Lucy Ashton and Ravenswood visiting Blind Alice,' C. BROCKY. This work wants relief in every way; the figures are heavy, and the entire aspect is singularly sombre.

No. 638. \* \* \* J. DUJARDIN, JUN.

"Oh! dear, what can the matter be,  
Johnny's so long at the fair?"

A female figure standing by a window much in the spirit of the lines. The picture is judiciously made out.

No. 640. 'The Introduction of Sir Piercie Shafton to Halbert Glendinning,' A. EGG. Every part of this excellent production declares the finest feeling for the most attractive beauties of Art, and a power of hand equal to their accomplishment. The Halbert Glendinning is accurately read from the text; but the bearing and presence of Sir Piercie is scarcely brought up to the intention of Scott. The drawing and painting in every part are those of one gifted with the rarest abilities; one who is as sure to make his way to the highest place in Art, as years are to pass over his head. He has been doomed to do penance in this hole—for the crime of painting an admirable picture; but his work has found a purchaser nevertheless. He will soon have more commissions than he can execute, or we shall eschew prophecy.

No. 645. "Scene from the Merry Wives of Windsor," T. BRIDGFORD. A work of much merit, full of point and character; well drawn and coloured, and excellent as a composition.

#### ARCHITECTURE.

The present Exhibition is far from being rich in architectural subjects. There are this season fewer than usual that are attractive either for their merit as designs, or for the importance of the projects which they communicate to us. Nor is it very astonishing that such should be the case, when we find so few names of mark (architectural) in the catalogue. It were idle, if not dangerous, to speculate why such should be the case more particularly this season; else we might attribute it, in some degree, to the dissatisfaction which has been expressed, and not without cause, at the indifference manifested by the Academy to this department of its exhibitions, not only as regards the very inadequate accommodation afforded for architectural drawings, but also the carelessness or want of judgment with which they are hung up. After all the best places on the 'line'—which are, in

fact, the only good ones for works of this class—have been disposed of, the other frames seem to be hung up indiscriminately, upon the impartial principle of "first come (to hand) first served." Attempt at classification—such, for instance, as grouping together the principal subjects according to their respective styles—there is none. Yet some sort of arrangement might be observed, in regard to subjects and classes of buildings as well as styles: interiors might be, in some degree, collected together, and so on with the rest; whereas, at present, it is almost impossible to compare any two subjects immediately together;—designs for palaces, poor-houses, prisons—for Grecian temples and Gothic churches—presenting an architectural chaos. Variety, no doubt, is charming, and no doubt a medley is variety; still the sort of it which we find in the architectural room at the Royal Academy is somewhat bewildering. The impression one always feels on taking a survey of it is, that the majority of the subjects are only nominally accepted, just because there is room to hang them up somewhere. There certainly are not a few things admitted every year which, however creditable they may be to their authors—supposing the latter to be merely beginners—reflect no credit either upon the Academy, or upon our taste in architecture. It is not for us to attempt to point out how this might be corrected—in some degree at least, if not entirely. It would, no doubt, be a work of difficulty; but what we complain of is, that there seems to be no disposition on the part of the Academy to endeavour to improve the architectural portion of its exhibitions. If nothing can be done in the way of providing better accommodation for it, it might, at all events, be kept more select; whereas, now there is such a mass of commonplace mediocrity, that, although it may serve as a foil to talent, it is the former rather than the latter which stamps the collection as a whole. Thus, although there are this season some productions of superior merit, the average quality is very low.

As already hinted, many of those who have generally been among the leading architectural exhibitors, have sent nothing; and such is the case with the Professor of Architecture, who, at all events, ought to have been at his post, let whoever else might stay away. This circumstance is neither very auspicious, nor very encouraging, and is, withal, likely to excite comments and comparisons, not particularly flattering to Mr. Cockerell. The architectural academicians are so few, that not the Professor alone, but each of them, ought to make a point of sending at least one drawing every year; unless we are to suppose that their "R.A." privileges them to be inactive. Hardwick is the only one of them who exhibits, for Barry has sent nothing; and, to the best of our recollection, Sir Robert Smirke has never sent anything at all; therefore, at all events, he is not missed. We do, however, miss his brother; because, to say the truth, we rather calculated upon seeing the design for the new Conservative Club-house, on which it is understood that he and Basevi are to be conjointly employed. Nor is this the only disappointment of the kind we have experienced, for there are many buildings lately executed, in progress, or projected, in various parts of the country, relative to which we should have been glad to be furnished with some information by drawings of them. But it is time for us to begin to speak of what is to be seen; and instead of adhering to the straggling and accidental arrangement of the numbers in the catalogue, we will notice those productions which we notice at all, according to the alphabetical order of their authors' names; therefore commence with

Alexander, G. No. 1260. 'Interior of the new Church of St. Mary the Virgin, Herne

Hill, Dulwich.' Considering the difficulties which attend modern church architecture, and more especially its internal arrangements—owing partly to inadequacy of funds, and partly to arbitrary restrictions—this design possesses considerable merit, and, if it does not come up to the standard of its models, rises far above the average of the in-door Gothic of churches and chapels of late erection.

Allom, T. No. 1186. 'Design for the Restorations of the Interior of the Church of the Holy Trinity, at Hull.' One of the most attractive, though not most elaborate, drawings in the room; and no less attractive for its interest as an architectural subject, than for its merit as an architectural picture. With a very unusual degree of decoration in parts—such as the rich open-work screen set within the lofty pointed arch that divides the chancel from the body of the church—there is also a pleasing soberness and breadth in the composition generally, and these opposite qualities seem rather mutually to aid than to interfere with each other. The effect as to light and shade is perhaps rather more brilliant than it will prove in the building itself; but if so, it is a licence in the drawing that few would wish to correct.

Ditto. No. 1234. 'Design for a Music Hall at Carlton, the seat of Lord Beaumont—a sketch,' and as a sketch charming; lively and fanciful also as a design, yet, as it appears to us, without anything at all characteristic of a music-room in particular. The style is Elizabethan *reformato*, though not reformed quite to the extent we could wish to see it, but rather corrected of some of its vices than improved upon and worked up in its better qualities.

Batson, A. No. 1259. 'Design for Street Architecture'—may also be called a sketch, an artist's conception, wherein are put forth some original and vigorous, and perhaps rather exaggerated, ideas. It would seem as if Mr. B. aimed at giving us a decidedly new style of street architecture, most impressive, dignified, and solemn, infinitely too much so, we apprehend, not to be rejected at once as impracticable. We can compare it only with one of Piranesi's architectural dreams, it being eccentric almost to wildness. However, we do not on that account relish it the less, for one great besetting sin of our modern architecture—no matter what style be employed—has hitherto been *tamelessness*; whereas, mere mechanical correctness, without energy, can no more produce a work of Art in architecture, than it can in painting or sculpture; while, as to the *purity* so obtained, it oftener than not proves no better than *puerility*.

Carpenter, R. C. No. 1247. 'Interior of the Church about to be erected at Whitstable, Kent.' If we may be excused for an almost irresistible pun, we should say that, though Gothic, this design is by no means in what is called 'Carpenter's Gothic' style; it being, on the contrary, more than usually good in quality; simple and unpretending, without either meanness of expression or poverty of style.

Cottingham, L. N. No. 1286. 'Interior View of the great Central Tower and North Transept, Hereford Cathedral, now in progress of restoration.' A very large but coldly and formally executed drawing, and not of that interest as to its subject which its size seems to claim for it.

Elmes, J. L. No. 1290. 'Interior of St. George's Hall, Liverpool.' Should the idea here shown be fully carried out in execution, this hall will be one of the finest pieces of interior architecture in the Grecian style in the kingdom. Mr. Elmes has been most singularly favoured by good fortune, in having so very superior an opportunity afforded him at the very outset of his professional career; but he has shown himself worthy of it, and worthy of the opportunity itself.

Essex, R. H. No. 1193. 'Interior of the Temple Church, London.' Interiors seem to

abound this season; nor is this the least interesting of them all in point of subject, and as showing the so much talked of decoration of the edifice it represents. Scrupulously exact, as showing the pattern of the edifice—which in itself is meritorious enough—it is far, however, from conveying a characteristic idea of it; the drawing being in a formal style, more suitable for a mere section than a perspective view.

Hardwick, P., R.A. No. 1252. 'South-east View of the Hall and Library, Lincoln's Inn.' Of the design itself some notice has already been given by us at page 89, col. 3; and we may now remark that it is one of the very few subjects in the present exhibition which make us acquainted with a public building of any importance that is actually in progress, with the exception of churches. We should like to have been favoured with an interior view also; but, no doubt, we shall be so next season, and perhaps with more than one.

Knowles, J. T., exhibits two drawings of a splendid mansion lately erected by him at Silvertown Park, Devonshire, for the Earl of Egremont, viz., No. 1162, 'A South-west View,' &c.; and No. 1322, 'Perspective View of the Central Hall.' The style is Grecian, and the building is one of the largest and costliest houses which have been erected in that style of late years; but of what it really is as a residence, we can judge but imperfectly, because only from what we are here shown, and which we should have been able to understand better, had not the exterior view been placed so high, that its lesser features, and all that constitutes finishing, are lost. Much less can we form any idea in regard to interior arrangement and accommodation; but, if we may judge from the 'Central Hall,' this mansion is, or will be, fitted up in a very sumptuous style.

Lamb, E. B., has four subjects, of which No. 1168, 'Forest Cottage, the shooting residence of the Marquis of Breadalbane, on the north bank of Loch Tallor, N.B.,' is a charming and very happy specimen of the cottage domestic style; homely indeed in character, but marked by an elegant homeliness, without the slightest sort of affectation and make-believe. We have seen things of the kind that, although "very pretty," have looked as if they had been imported from the Opera-house: whereas there is an air of heartiness and genuineness about this, and its picturesqueness is such, that a painter might transfer it at once to his canvas. No. 1265, 'Almshouses,' is also a pleasing composition of somewhat similar character, and showing itself to be what its title implies; but it might have been shown to more advantage by being thrown into perspective, so as to destroy the formality arising from the regularity of the elevation. No. 1317, 'Interior of the Cemetery Chapel erecting at Cambridge,' proves how much may be made of a limited opportunity by judicious and *con amore* treatment of it. The building itself is on a very small scale, nor is there much that amounts to decoration; still there is more than a little that gives it quality and character, and that is so far even more valuable, perhaps, than mere decoration—certainly is not so common a merit as it might be. No. 1284, 'Model of Wadhurst Castle, Sussex, showing the alterations now nearly completed,' shows also how happily a piece of castellated architecture of the true Cockney genus has been transformed into a very picturesque group of Tudor building. From the attached sketch of the original house, we perceive that it was a mere upright box, and as disagreeable, and what we should call uncomfortable-looking, in its general form, as positively ugly in detail—for the omission of it on the one hand, and the absurdity of it, where it was aimed at. Owing to a conservatory and other parts having been added to what is now the body of the house, the latter seems now well balanced, and the whole

has been rendered a picturesquely varied mass; and though it has not been very greatly enlarged, the house is of more than twice the importance in respect of apparent size it was before.

Mocatta, D. No. 1197. 'Design for an alteration of the National Gallery,' proposes to give greater importance to the *façade*, and both greater mass and elevation to the centre of it, by making the portico loftier, and also partly extending it by columns so placed that the ascent up to it on each side would be under shelter behind them. That this last circumstance would be a very material improvement, there can be no doubt, because it would do away with all occasion for the trumpery make-shift of an awning erected over the steps, and which is an annual satire on the architect of the building, reproaching him with his want of contrivance, or his disregard of convenience. To give somewhat greater height to the portico, its columns are here raised above the level of the rest of the order, being placed on a podium or parapet added to the present stylobate. By that means, and by also increasing the pitch of the pediment, increased loftiness and nobleness of effect would be obtained; and looking at this part of the composition, we think that Mr. M. has suggested some good ideas, but we also think that they might be worked up to something still very much better. In the other parts of the *façade* he has not been by any means so happy.

Roberts, H. No. 1210. 'Norton Court, Somerset, lately erected for C. N. Welman, Esq.,' is a very pleasing and unaffected specimen of the Tudor domestic style.

Smith, A. No. 1222. 'Stone Church in the palmy days of the fourteenth century,' gives us a richly-decorated Gothic interior, fitted out with all the trappings of Catholic pomp, and of the ecclesiastical magnificence of those times.

Wigg and Pownall. No. 1262. 'Chambers now erecting in the South Court of Staple's Inn, claims notice, as showing an architectural improvement, though one of no very great extent, which is now in progress. The style is Elizabethan, divested of some of its more *outré* fancies, yet a degree too tame withal; for had more vigour been given to the details, the design would have been considerably better; whereas at present there is a certain flatness about it, occasioned in some degree by want of relief in regard to colour, the white brick neither harmonizing nor contrasting with the stone dressings. However, we hope that the improvement thus begun will not stop here, but that the Holborn Court, which is at present in a most shabby and dismal state, will now be rebuilt in a corresponding style, unless it is intended to be made a specimen of the genuine picturesque, by falling to ruins.

Wilkinson, G. No. 1212. 'New Poor-house, at Carlrow,' though a small drawing, so placed as to be likely to be overlooked, has, considering the subject, much novelty of design, the style being Italian, and there being no windows on the ground-floor in front.

Having now reported on what appeared to us the subjects most worthy of notice, at least among those which can be seen\* so as to be judged of, we take our leave of the present Exhibition, hoping to see, next year, a stronger muster of architectural talent, and the productions of many whom this year we have missed.

\* Not only the height at which they are placed, but the manner in which the light falls upon the frame-glasses renders it impossible to make out more than the mere subject of many of the drawings. We would suggest, therefore, whether both inconveniences might not be in a great measure obviated, by inclining forwards those frames which are much above the level of the eye. Everywhere, however, the hanging is equally unfortunate. There is, indeed, but one remedy—the provision of a better Gallery for the exhibition of all classes of works of Art. Until this is procured, the evil will be just "An Annual."

## DRAWINGS AND MINIATURES.

We have left ourselves small space to notice the drawings and miniatures; we so much regret this, that, possibly, we may to recur to the subject. A few of them we may not pass by.

No. 655. 'Portrait of Robert, son of R. Buchanan Dunlop,' A. E. CHALON, R.A. One of the free sketches of this artist—a child in a red dress, having suspended from its neck one of the plate-armour gorgets of the seventeenth century. The shoulders are carelessly drawn, as is the foreshortened left hand; there are, however, other works wherein this gentleman sustains his reputation, as in No. 1013, 'Undine,' 'Portrait of Lady Clementina Villiers,' &c.

No. 661. 'Mademoiselle Rachel, in the Tragedy of *Les Horaces*,' E. D. SMITH. This is extremely like the celebrated *artiste*. The character of the countenance is an admirable summing up of the part of the sister of the Horatii. By the same hand is also a charming group—'The Sisters'—gracefully composed and effectively treated.

No. 694. 'The Right Honourable Lord Morpeth,' T. CARRICK. A three-quarter length miniature, powerfully drawn and broadly painted. Many exquisite works are exhibited by this artist, as No. 712, 'John Cowper, Esq., of Carlton Hall,' &c. &c., all executed in a forcible manner, uniting breadth and finish.

No. 723. 'Lady Le de Spencer,' Sir W. C. ROSS, R.A. elect. The flesh in this portrait is characterized by the luminous purity which gives such value to the works of this gentleman. No. 754, by the same, a portrait of 'Sir Henry Hardinge,' is one of the most astonishing instances of finish ever carried into the detail of this branch of Art; and No. 827, 'The Marchioness of Abercorn, and the Ladies Harriet and Catherine Hamilton,' form a group which for sweetness and brilliancy can never be excelled.

No. 746. 'Portraits of Mrs. Colonel Fitch and her three Sons,' Sir W. J. NEWTON. Grouped with infinite skill, and most harmoniously coloured.

No. 762. 'Portraits of Mrs. Gladstone and Child,' R. THORBURN. This gentleman is deepening yet further into the chastest colours and most striking effects of the old schools. Like this work, his portraits generally are pictures; for instance, No. 802, 'Portrait of the Honourable Mrs. Percy,' &c. &c.

No. 894. 'Portraits of Julian, Laura, and Charley, Children of the Artist,' J. HAYTER. A playful group of three children—one carried by the other two. This is a chalk drawing, slight but extremely effective.

No. 1055. 'Portrait of his Imperial Majesty Nicholas I., Emperor of All the Russias, and the Empress Alexandra Feodorovna,' Mrs. J. ROBERTSON. This is a miniature in oil, representing the Emperor and Empress in a cabinet of the latter, and executed with all the beauty and delicacy of this lady's style.

No. 1100. 'Portrait of the Cockburn Family,' H. P. BONE, after Sir Joshua Reynolds, is a beautiful example of this department of Art. There are other very highly-wrought enamels by the same artist.

We must be satisfied to give a mere word of praise to some exquisite gems by S. LOVER; to several fine drawings by Miss COLE and Miss A. COLE; and to those of Miss M. GILLIES. Nor may we leave the room without a passing compliment to some highly-wrought and excellent drawings—both in landscape and portraiture—by Mr. G. H. HARRISON.

The line under the roof of this room will amply repay a careful examination. Here are some fine and very valuable paintings by LE JEUNE, G. E. HERING (a most beautiful landscape of Italy that would make a reputation if it could be seen), and a score of others who have given, elsewhere, ample proof that they are on the high-road to fame.

## SCULPTURE.

The sculpture-room is not rich this year; we miss the men who have given glory to this branch of British Art: Gibson is away; so is Wyatt; so is an artist who is likely to rival either of them—M'Dowell, who was, we understand, unable to finish in time a most noble and beautiful group upon which he has been some time occupied.

This apartment—it would be absurd to call it a gallery—we must also pass rapidly through; for our space is exhausted; and, like the Royal Academy, we are compelled to reject many excellent works "for want of room."

No. 1386. 'Marble Bust of H.R.H. the Duchess of Kent,' E. DAVIS. The features have a strong resemblance to her Royal Highness, but the manner of dressing the hair gives undue heaviness, which is not relieved by the ornament worn in front.

No. 1387. 'Statue of the late Very Rev. Dr. Wood, Master of St. John's College, Cambridge,' E. H. BAILY, R.A. This large statue is intended for the Chapel of St. John's College. The figure is sedentary, fully draped, with a head of striking cast, to which the sculptor has succeeded in communicating an expression of profound reflection.

No. 1388. 'Statue in Marble of Psyche,' E. H. BAILY, R.A. There is nothing new in this work; it is however free from the defects of affected novelty. It is marked by much classic chastity.

No. 1389. 'Figure in Marble of an Italian Shepherd Boy,' W. SCULLAR. Very chaste, natural, and beautiful.

No. 1391. 'Paul and Virginia,' W. C. MARSHALL. A work of great merit, worthy of one of our most promising sculptors.

No. 1392. 'Cabinet Statue—the Apotheosis of Malibran,' No. 1393. 'Marble Group of Genevieve and Brabant and Child,' W. GREEN. Works of very high merit; productions which evidence considerable genius.

No. 1394. 'Marble Statue of Ophelia,' J. G. LOUGH. We should prefer this statue without the heavy bouquets on the head; the history of her madness would have been better read in the features, aided by one or two light and drooping flowers. There is great poverty of arrangement in the lower part of the statue.

No. 1398. 'David with the Head of Goliath,' W. C. MARSHALL. The figure is standing, and grasps the sword of the giant Philistine, whose head lies at his feet; and but for which and the sword we should presume the figure to be a version of Apollo, so much does it partake of the personal attributes universally allowed that deity. There is in the look a "love in idleness"—which should give place to a sterner mould.

No. 1399. 'Group in Marble of a Bacchanalian Revel,' J. G. LOUGH. Three figures, one borne aloft by the two others. The work evidences a high purpose; which, however, it does not realize. Some portions seem vastly out of drawing; and the group fails to convey an idea of perfection.

No. 1400. 'Marble Statue of his Grace the Duke of Sutherland,' J. FRANCIS. The late Duke, more famous as the Marquis of Stafford. A fine and expressive statue of the venerable nobleman—very like.

No. 1405. 'A Sleeping Falconer,' J. CAREW. An excellent work—emphatically true.

No. 1407. 'Posthumous Statue of a Sleeping Infant,' J. BELL. Of genuine truth and fidelity to nature; there is no work in the exhibition that surpasses this. It gives evidence of high genius and power; and may be accepted as security for great things hereafter.

No. 1408. 'Cupid with the Attributes of Mars,' E. G. PARWORTH. A capital conceit; full of pleasant fancy.

No. 1409. 'Hercules and Lychas.' A group of very great merit, which obtained for the

artist the appointment of travelling student to the Royal Academy.

No. 1413. 'A Group in Marble, of Maternal Love,' E. B. STREPHENS. A name that seems new to us; but which is destined to become "great hereafter." This work is deliciously beautiful—a gem of the purest water; it is of small size—fit ornament for some tasteful drawing-room; but the subject has been as carefully studied as if it were to have been treated in life-proportion. That the sculptor can deal with matter of large size, is sufficiently evidenced by another group—'Hagar and Ishmael,' No. 1414—a work also of very great merit.

No. 1416. 'Hope,' a marble statue, F. THURUPP. Very graceful and beautiful.

1410. 'Statue in Marble of Helen unveiling herself to Paris,' E. H. BAILY, R.A. This gentleman depends for success on his simple adherence to the simple beauties of nature. This is a beautiful little statue; the movement is easy and graceful, but the effect of the lower part of the figure is injured by the right leg inclining too much inwards.

No. 1417. 'Nymphs bringing Lilies to Alexis,' a basso relievo, F. THURUPP. The figure of Alexis is too heavy to accord with the spirit of the poet, and the scale of proportion observed here is such as to give to the nymphs an undue degree of coarseness.

No. 1419. 'The Warder,' C. R. SMITH. A work of striking character and considerable merit.

No. 1420. 'A Colossal Statue in Plaster of Hector reflective,' P. PARK. This statue suggests to the memory the 'Farnese Hercules.' Reflection implies a position of the most perfect ease, which is altogether inconsistent with the contortion of this figure; and the voluminous muscle everywhere so conspicuous is unbecoming the subject. The face is certainly too small.

Nos. 1421 and 1423. 'Guardian Angels,' 'Infancy and Age,' W. C. THOMAS. Fanciful allegories; executed with much taste, judgment, and skill.

No. 1422. 'The Pleasures of Hope,' P. HOLLINS. A very striking, interesting, and effective production; a young mother is watching the sleep of her firstborn. The young mother is our young Queen; but state is forgotten at the call of great Nature.

No. 1425. 'Bas-Relief from Homer,' J. G. LOUGH. A large and very complicated work, abounding with figures, the various offices of which it is difficult to understand, full though the mind may be of the imagery of Homeric verse, the deities and personages whereof are hallowed to us by long communion in spirit, inasmuch that, jealous of probable outrage upon them and Homer, we are distrustful of them thus assumedly rendered into stone.

No. 1438. 'Marble Bust of Wynne Ellis, Esq., M.P.,' D. W. SIEVIER. An eligible subject for a bust, to which the sculptor has given value by the manner in which he has treated it.

No. 1443. 'Bust in Marble of the late Walter de Winton, Esq., M.P.,' J. E. THOMAS. There is an intense earnestness in the features, which they are well formed to support; but the management of the drapery interferes with the head.

No. 1453. 'Posthumous Bust in Marble of the late Sir Francis Doyle, Bart.,' E. DAVIS. Another good subject, and such a one as a sculptor could scarcely err in. The features are qualified with a tone of dignity highly becoming them.

No. 1464. 'Marble Bust of his Grace the Duke of Leinster,' C. MOORE. It is sufficiently evident that the artist has confined himself to a simple translation of his materials; the drapery, however, is too prominent, diminishing the importance of the head.

No. 1466. 'Marble Bust of Mrs. Robertson, of Dulwich Wood-house,' P. PARK. Of this drapery it may also be remarked that it is not

calculated to assist the head, to which the artist seems to have done ample justice.

No. 1469. 'Napoleon—designed for a Public Monument,' COURT D'ORSAY. "Saul among the Prophets!" This is a work of considerable value. Calm, expressive, and characteristic; drawn with exceeding accuracy, and altogether the production of an accomplished mind.

No. 1470. 'The Death of William Rufus,' J. H. NICHOLSON. A small work in brown plaster. Rufus has fallen from the horse; his limbs are already lifeless; their nerveless effect is powerfully descriptive of death. The horse stands by him restless and alarmed; and here it is, wherein the power of the artist is manifested. The animal is modelled in perfect consonance with truth.

No. 1516. 'Bust in Marble of the late Sir David Wilkie, R.A.,' S. JOSEPH. Very like—yet most pleasantly like—the great artist.

No. 1516. 'Bust of the Earl of Tyrconnel,' E. DAVIS. In the features of this work great openness and accessibility are described, in a manner which seems to have been a chief object with the artist, who also otherwise has made the most of his subject.

No. 1518. 'Bust of Mrs. James Jay,' T. BUTLER. This work is distinguished by the graceful simplicity of its treatment; the deep sentiment thrown into the features raises it beyond portraiture—even to poetry.

No. 1519. 'Count D'Orsay,' in plaster, W. BENNETT. The resemblance here is particularly striking, and the manner in which the hair is treated characteristic and beautiful. We cannot help remarking the extraordinary breadth of the chest; it has the effect in some degree of diminishing the importance of the head, but it is perhaps not exaggerated.

No. 1530. 'Bust of the Right Hon. Lord John Russell,' R. WESTMACOTT, A. The subject with which the artist has had to deal was extremely difficult of treatment. Yet the difficulty has been completely overcome.

We have thus gone through the "Exhibition of the Royal Academy" and the *Contributors thereto*; for we cannot lose sight of the fact, that, although nominally the "Exhibition of the Royal Academy," it is in reality that of the Artists of Great Britain; and this year, more especially than ever, the contributions of non-members form very prominent and important parts of a great whole.

We have gone into the subject at great length, devoting to it, as our readers will perceive, an entire number. We have considered it our duty to do this, because other journals, upon which so many demands are made by so many other interests, can afford, or, at all events, do afford, very small space to a matter deeply interesting to thousands. We have studied to introduce into our columns some remarks upon every picture that, in our opinion, deserved notice; and yet, no doubt, we have omitted several, the claims of which we should readily acknowledge if we were yet once again to enter the Gallery.

Fatigued as we are, after a very extensive, a very heavy, and a very anxious labour, our epilogue cannot be long. We have endeavoured to discharge our duty—and, in a word, we have, at least, the consciousness that we have discharged it, not only FULLY, but fairly. If we have been this year somewhat more critical than heretofore, we have not, we trust, been less generous and considerate. The Arts are making huge strides onwards; it becomes, therefore, most essential to give a right bias to a right purpose, and induce high motives to accomplish high results.

We repeat, the Exhibition is, on the whole, most satisfactory; it affords unquestionable evidence of a general improvement; and is very encouraging to those who desire rather the universal than the partial advancement of the Artists of Great Britain.

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## ROYAL COMMISSION OF FINE ARTS.

Whitehall, 26th May, 1843.

Her Majesty's Commissioners hereby give notice:—  
1. That whereas various statues in bronze and in marble, of British Sovereigns and illustrious personages, will be required for the decoration of the New Palace at Westminster, artists are invited to send models to be exhibited for the purpose of assisting the Commissioners in the selection of sculptors to be employed.

2. The models are to be sent in the course of the first week in June 1844, to a place of exhibition hereafter to be appointed.

3. The specimen, or specimens not exceeding two in number, to be sent by each artist, may be either prepared for the occasion, or selected from works already executed by him within five years prior to the date of this notice.

4. The works may be ideal or portrait statues, or groups, but not reliefs. The subjects are left to the choice of the artists. The materials are to be such as are commonly used for models and casts. The dimensions are to be on the scale of an erect human figure not less than three nor more than six feet.

5. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

6. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 15th of March, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, 16th June, 1843.

Her Majesty's Commissioners hereby give Notice:—  
1. That whereas carve-work in wood will be required for various parts of the New Palace at Westminster, and in the first instance for the doors of the House of Lords, artists are invited to send specimens in this department of Art, to be exhibited for the purpose assisting the Commissioners in the selection of persons to be employed.

2. The specimens are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are required to be designed in general accordance with the style of decoration adopted in the New Palace. Outlines in lithography, showing the dimensions of the principal door of the House of Lords, may be obtained at the Architect's offices in New Palace Yard.

4. Each exhibitor is required to send one and not more than two designs for an entire door, drawn to the scale adopted in the outline, viz., two inches to a foot; and one carved panel, or part of a panel and frame-work, not exceeding four feet in the longest dimension, representing a part of such design in the full proportion. The objects forming the details of decoration, in conformity with the conditions above expressed, are left to the choice of each artist. The material of the carved specimen is to be oak.

5. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

6. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, June 16, 1843.

Her Majesty's Commissioners hereby give notice:—  
1. That whereas various windows in the New Palace at Westminster will be decorated with stained glass, artists are invited to send specimens in this department of Art, to be exhibited for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The specimens are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are required to be designed in general accordance with the style of architecture and decoration adopted in the New Palace. Outlines in lithography, showing the dimensions of the windows, may be obtained at the Architect's offices in New Palace Yard.

4. Each exhibitor is required to send one and not more than two coloured designs for an entire window, drawn to the scale adopted in the outline, viz., two inches to a foot; and one specimen of stained glass, not exceeding six feet in the longest dimension, representing a part of such design in the full proportion. Such specimen of stained glass to be glazed up in lead, and framed in wood.

5. The objects forming the details of decoration may be either figures or heraldic devices relating to the Royal Families of England, or a union of the two, and may be accompanied by borders, diapered grounds, legends, and similar enrichments.

6. The invitation to send specimens for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

7. Artists who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## THE CARTOONS.

### ROYAL COMMISSION OF FINE ARTS.

—Her Majesty's Commissioners hereby give notice, that the EXHIBITION of the CARTOONS sent in pursuant to the notices published in April and July 1842, and March 1843, will open in WESTMINSTER HALL on MONDAY NEXT, the 3rd of JULY.

During the first fortnight the Exhibition will be open (from nine o'clock in the morning till seven in the evening) to visitors paying One Shilling; afterwards, for a period hereafter to be fixed, the Public will be admitted gratis, excepted on Saturdays, on which days the Exhibition will be closed till two o'clock, and then open to visitors paying one shilling.

The price of the Catalogue will be Sixpence. The money received will be applied, as may hereafter be determined, to the promotion of the Fine Arts.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL ACADEMY OF ARTS,

TRAFALGAR-SQUARE.—The EXHIBITION of the ROYAL ACADEMY is now OPEN: Admission (from Eight o'clock till Seven), One Shilling; Catalogue, One Shilling. HENRY HOWARD, R.A., Sec.

## BRITISH INSTITUTION, PALL MALL.

The GALLERY is OPEN DAILY from Ten in the Morning until Six in the Evening, with one room containing the Works of Sir Joshua Reynolds, the next with those of Ancient Masters, and the third with those of deceased British Artists. Admission, One Shilling; Catalogue, One Shilling.

WILLIAM BARNARD, Keeper.

THE THIRTY-NINTH ANNUAL EXHIBITION of the SOCIETY of PAINTERS in WATER-COLOURS, at their GALLERY, PALL-MALL EAST, WILL CLOSE on SATURDAY, the 15th inst. Open each day from Nine till dusk: Admission, One Shilling; Catalogue, Sixpence. R. HILLS, Sec.

EXHIBITION of SIR GEORGE HAYTER'S GREAT PICTURE of the HOUSE of COMMONS, painted on 170 square feet of canvas, and containing Portraits of all the Members of Parliament, also a portrait of her Majesty Queen Victoria, and various other works, forming a collection of more than 800 portraits of eminent personages of the present day. Open from 10 till dusk. At the Egyptian-hall, Piccadilly. Admission 1s.

## TO ARTISTS.—ART-UNION OF LONDON.

—SIXTY POUNDS will be given for the best consecutive Series of not less than TEN DESIGNS in OUTLINE (size 12 inches by 8). The subject is left at the option of the Artist, but must be illustrative of some epoch in Sacred or British History, or be taken from the work of an English author. Simplicity of composition and expression, severe beauty of form, and pure, correct drawing, are the qualities which the Committee are anxious to realize in this series. If it should be deemed expedient to engrave the compositions selected, the Artist will receive a further remuneration to superintend the publication. The Drawings, accompanied by a sealed letter, containing the name and address of the Artist, must be forwarded to the Honorary Secretaries on or before Lady Day, 1844.

GEORGE GODWIN, } Honorary  
LEWIS POOOCK, } Secretaries.  
4, Trafalgar-square, June 20th, 1843.

## EAST OF ENGLAND ART-UNION.—TO

ARTISTS.—The Committee having deemed it advisable to POSTPONE the opening of the Exhibition from the 20th of July to SATURDAY the 5th of AUGUST, those Gentlemen to whom their Circular has been addressed are requested to forward their works to Mr. Green, 14, Charles-street, Middlesex Hospital, on or about the 31st day of July.

GEORGE SKIPPER, Hon. Sec.  
Norwich, June 21, 1843.

## TO ARTISTS.—The notice of those Painters

and Amateurs who have not yet had an opportunity of inspecting a picture painted exclusively with Silica Colours and Glass Medium is respectfully directed to No. 288 in the present Exhibition of the Royal Academy. The subjoined are extracts from the ART-UNION of June 1843, relative to this picture:—"No. 288 'The Hindoo Gentleman, Dwarkanauth Tagore,' F. R. SAY. Painted by subscription for the Town Hall, Calcutta. An admirable subject for a pictorial portrait. This celebrated person is painted in the full costume of the Hindoo of condition: he is turbaned and shawled; and so successfully has the artist met the spirit of his subject, that he has not only left his work a meritorious portrait, but a valuable picture. The colouring is wonderfully brilliant. In this respect, indeed, it is beyond all question the most remarkable work in the exhibition."

"It is only just to state that this picture is painted with the medium and colours prepared by Mr. MILLER, of 54, Long Acre, London, and for which he has more than once challenged a trial in the advertising columns of the ART-UNION. Few who look upon this work will hesitate to believe that its peculiar brilliancy is derived from some unusual means; what those means really are, it is the duty of every artist to inquire and ascertain."

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**ART-UNION OF LONDON.**—E. F. WATSON, of 201, Piccadilly (Agent to the above Society), having designed a CHARACTERISTIC FRAME expressly for the Engravings given to its Members, respectfully begs leave to call their attention to it, and feels assured that all who may favour him with their esteemed commands will have every reason to be well satisfied with both price and workmanship; indeed the lively interest he takes in the above Society causes him to frame the Engravings at an unusually low price.

**SCHOOL OF ART, No. 6, CHARLOTTE-STREET, BLOOMSBURY.**—This School, established and carried on many years by Mr. SASS for the EDUCATION OF ARTISTS, and the Instruction of Amateurs in Figure and Landscape Drawing and Painting in Oil and Water-colours, Modelling, Etching, &c., possessing every requisite as a Probationary School for the Royal Academy, is now conducted on the same principles as heretofore by Mr. F. S. CARY, with the aid of Mr. REDGRAVE, A.R.A., who is engaged as Visitor.

The Studios contain an extensive collection of Casts from the Antique, Drawings, Works of Art, and Folios of Prints from the Old Masters.

\* There is a separate Establishment for Ladies.

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**LOOKING GLASSES, &c.**—To ALL PARTIES FURNISHING. — W. E. GOULD respectfully acquaints his friends and the public, that he has on sale a large assortment of CHIMNEY GLASSES of superior quality, in gilt frames, which, for elegance of design and superiority of workmanship, are not to be equalled at moderate prices. Window Cornices from 4s. 6d. per foot; a variety of Picture Frames; Cheval and Toilet Glasses; Regliding in all its branches. Every article manufactured upon the premises, 19, Moorgate-street, City.—A few Second-hand Chimney Glasses for sale.

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**NOTICE.—PATENT RELIEVO LEATHER HANGINGS and CARTON-TOILE OFFICE,** 52, Regent-street, next to the County Fire Office.—The Nobility and Public are respectfully informed, that our Works of Art in the PATENT RELIEVO LEATHERS, the CARTON-TOILE, &c., can henceforward only be obtained from the Firm of F. LEAKE and CO., 52, Regent-street, where an immense number of Designs are constantly on view and sale, and Patterns of the most beautiful descriptions for Hangings of Rooms, Cornices, Friezes, Arabesques, Panels, Caryatides, Foliage, Pateras, Busts, Mouldings, Book Covers, Album Covers, Screens, &c. &c., in every style of Decoration, and for every possible use to which ornamental leathers can be applied, and at a considerable reduction in price. We beg to notice, that this Firm only will continue to receive monthly from us all new Patterns and Designs in our manufactures.

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**MR. C. WARTON** begs to announce that he has been favoured with directions from the respected Proprietor, to submit to PUBLIC AUCTION at the Hall of the ATHENÆUM, PLYMOUTH, on Tuesday, August 29th, at Twelve o'clock, the WHOLE of the VALUABLE COLLECTION of PICTURES forming the well-known and justly-admired DEVONPORT GALLERY. Amongst numerous other specimens it may be sufficient at present briefly to notice Hilton's celebrated chef-d'œuvre, 'The Angel delivering St. Peter from Prison;' his grand design of 'Risah.' T. S. Cooper's splendid work, 'A Summer Noon;' and its companion, 'The Intercepted Raid;' also his noble work entitled, 'Amongst the Mountains of Cumberland;' and two others by this great painter. Three of the finest works of the lamented G. Chambers; beautiful specimens of J. B. Pyné, P. Naysmith, J. P. Davis, Reynolds, Gainsborough, Ibbotson, Breemberg, Procaccini, Cayp, Guercino, J. Steen, S. Rosa, Velasquez, Zuccarelli, Le Seur, &c. &c.

Descriptive Catalogues are preparing, and will be ready in good time at Plymouth, Manchester, Liverpool, and at the principal Inns in the Western Counties, and (of Mr. C. WARTON, No. 38, Threadneedle-street, near the Bank of England.

**THE LATE SIR DAVID WILKIE'S WORKS.**—The admirers of the Works of the late Sir D. WILKIE will be gratified to learn that a beautiful copy of the celebrated Picture of 'THE VILLAGE FESTIVAL,' by that great master, is now in the hands of Mr. EDWARD SMITH, to be engraved in the line manner, on a large scale, so as to range with the other Engravings already published from the same Painter. Further particulars will be given in a future advertisement.

June 26th, 1843.

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Subscribers of Art-Unions are respectfully informed they can be supplied with every description of Ornamented, Gilt, and Fancy Wood Picture Frames of the first quality, at prices lower than by any other manufacturer in the kingdom, by P. GARBANATI, Working Carver and Gilder, 19, St. Martin's-court, St. Martin's-lane. An extensive assortment of Picture-frames of the newest and richest designs kept ready. A list of the prices of Frames for the Engravings of the Art-Union of London and National Art-Union sent pre-paid to any part of the kingdom.

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## THE ART-UNION.



LONDON, JULY 1, 1843.

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## NOTES ON BRITISH COSTUME.

## PART THE FIFTH.

BY FREDERICK W. FAIRHOLT.

## THE TUDORS.

Civil war, with all its attendant horrors, being happily terminated, and a union of the rival houses of York and Lancaster effected in the persons of Henry VII. and his Queen Elizabeth; the King devoted his attention chiefly to the filling of his coffers, and the effectual subjugation of the nobles to the crown. Mean, crafty, and rapacious, no opportunity was lost for the full employment of any means by which these ends might be brought about; and his chosen satellites, Empson and Dudley, carried out his wishes or commands so thoroughly, that their decapitation on Tower-hill, in the second year of the reign of his son, was welcomed as an act of necessary justice by men of all classes. Thus intent on the acquisition of wealth and power, and being naturally of a reserved and crafty disposition, Henry's court was at no period either a gay or a brilliant one; nor do we find this monarch displaying anything gorgeous in personal decoration in the portraits still remaining of him. The effigy on his tomb at Westminster is habited in a simple furred gown and cap, very similar, and in no degree more kingly, than those rendered familiar to the eye in portraits of the great Erasmus. A sobriety of costume was almost consequent to these regal tastes; and we find, accordingly, little to note in the way of absurd extravagancies, which, at this period, do not appear to have been indulged in by the great majority; exquisite there were, and will be in all ages and times, and we find some in these

days expensive enough in their costume to excite the ire of the sober-minded, though the general complaint was, that a feminine taste reigned among the lords of the creation, and certainly, when we find them wearing "stomachers" and "petticoates," we may indeed begin to doubt the sex of the wearer.\*



The first of the figures here engraved is an excellent sample of a dandy of this period, and occurs among the illuminations in the copy of the "Roman de la Rose," among the Harleian MS. in the British Museum, forming No. 4425 of that collection, of which this volume is a distinguished gem.† His short doublet, with its preposterously-long sleeves; his close-fitting vest, low in the neck and displaying the shirt above; his tight hose and broad-pointed toes, are all characteristic of a gay youth of this period. His hair is long, and flows over his shoulders in a profusion of curls, which were encouraged by the beaux, who as carefully eradicated moustachios and beard. A small cap or coif covers the upper part of the head, over which is worn a hat which might rival that worn by Chaucer's Wife of Bath, which he declares to have been as broad as a buckler or target. An enormous plume of variegated feathers adorns this obtrusive article of costume, the stem of each feather being ornamented with rows of pearls or jewels. These plumed hats are frequently depicted slung behind the back of the wearer, and the head covered only by the small coif. The square cap (an article of headdress peculiar to this period, when it first came into fashion) is worn by the companion figure of our cut, copied from Harleian MS. 19, C. 8, which was executed in 1496, as appears from the date given at its close. It is a fair specimen of the general form of dress adopted by the gentlemen of the age, and the most fastidious could find little to complain of in its sober gravity. A long gown with wide

\* The "stomachers" were coverings of cloth, velvet, or silk, over which the doublet was laced. The "petticoates" (according to the genuine signification of the word) were short or little coats, distinguished as such from the longer outward garments.

† The illuminations in this volume may be justly considered as triumphs in this particular branch of Art. Nothing can exceed their brilliancy and beauty; while, as works of Art, they may take a high place. Many of the allegorical figures are conceived with a power, and yet executed with a delicacy and finish, that is quite extraordinary. Shaw, in his "Dresses and Decorations," has copied two of the most interesting of these figures; yet, notwithstanding the carelessness with which they have been engraved and coloured, they give but little idea of the exquisite beauty of the originals, which, in tenderness and finish, rival the miniatures of Oliver. The public and artists in general, who only know ancient illuminations by the copies they see in our various books, can have no idea of their great merit as works of Art, or of the vigour and elegance, and beauty of colouring displayed by these ancient artists, whose names are unrecorded. Their works have afforded much genuine and valuable information during the progress of these notes; and in quoting, probably for the last time, this MS. as an authority for costume, it is but just to give this parting tribute to their merits.

sleeves, fastened by a girdle or narrow scarf at the waist, lined with a darker cloth, and open from the waist to the neck, falling over the shoulders and displaying the inner vest, gives a staid and dignified appearance to the figure not unbecoming the most philosophical. If any ornament was adopted, it appears to have been confined to the under-garments, which are sometimes embroidered; the shirt at the collar and wrists, where it now caught the eye, was also frequently decorated with needlework.

The ladies appear to have devoted their attention principally to their headdresses, no remarkable change or novelty occurring in any other part of the dress, which consisted of a full gown, not inconveniently long or trailing, with full sleeves confined at the wrist, or hanging loose and wide, according to the taste of the wearer. They wore their gowns close round the neck, or open from the waist, displaying the stomacher, across which they were laced; the waist being confined by a girdle, with a long chain and pendent ornament hanging from its central clasp in front, after the old and approved fashion so long in vogue, and of which many instances have already been given. Unmarried ladies generally wore their hair hanging down the back—a fashion universally adopted at nuptials, if not in use at other times. Close cauls of gold network occasionally confine the hair, similar to those worn during the time of Henry IV. and V.; or close-fitting conical caps, perfectly Greek in form, and very probably adopted from some "maid of Athens" in the olden time. From the East also the turbans may have been imported, which are also seen, and were worn sometimes plain, and sometimes crossed by bands of pearls and jewels meeting on their summits. There is, however, in all these changes nothing to offend good taste, or disgust the eye; the horned headdresses that so stirred the wrath of the censors, have for ever disappeared, and the steeple-cap has followed; the mere lappets remaining, and, growing a little more ample, encircling the neck of the fair wearer in its close warm folds: a quality that recommended it so much to the elderly members of the fair sex, that we do not find it discarded for many a long year, and at last only giving place to the still closer and warmer hood that became so general in the reign of Elizabeth.



The most striking novelty in headdress, and which gave a peculiar feature to the latter part of the reign, was the adoption of the diamond-shaped headdress, of which two examples are given above. The foremost figure, holding the book, is Margaret Countess of Richmond, and mother of Henry VII.; and it is copied from a portrait of this lady, formerly belonging to Dr. Andrew Giffard, and now in the British Museum. The stiff rigidity of the entire dress, and its thoroughly conventual appearance, is a characteristic feature of the costume worn by the aged ladies of the day, who not unfrequently ended life in a nunnery, either as lady abbess, or even as mere sisters, to the no small emolument of the church. The gorget or wimple worn by the Countess covers the neck, and reaches



half-way to the elbow; it has a deep plait round its bottom. The angular headdress is perfectly white, bending its harsh corners over the head, the sides stiffly reposing on the shoulders; a long white veil hanging from it behind. The other example is obtained from Holbein's portrait of Henry's Queen, Elizabeth of York, and is of a more ornamental kind, though still sufficiently harsh and ugly in its features. It is lined with ermine, and decorated with jewels and embroidery; and although apparently inconvenient in shape, retained an ascendancy in the world of fashion for more than half a century. The original picture is in the collection at Hampton Court.

"Bluff King Hal" is so well known from Holbein's portraits, that it would be perfectly unnecessary to detail his costume or descent on his general appearance. The same remark may apply to the other monarchs of his line, each of whom are "old familiar faces" in the memory of all, and are readily accessible to the artist by laying out a few shillings at any print-shop. The space hitherto devoted to the description of the monarch, and his or her costume, will henceforward be devoted to the less known dresses worn by the nobility, the middle classes, and the commonalty. As general pictorial encyclopedias of costume for this reign, I may refer to the celebrated pictures now exhibited at Hampton Court, and representing the embarkation of Henry at Dover, May 31, 1540, to meet Francis I. in "the Field of the Cloth of Gold" between Guisnes and Ardres, in the June of that year. Both these sovereigns were at that time young and gay, loving display, and all the pomp they and their retainers could muster was lavishly exhibited on this occasion. The old chronicler Hall, who was present at this famous meeting, has left us a dazzling detail of the gorgeous scene, in which cloth of gold and cloth of silver, velvets and jewellery, become almost contemptible by their very profusion. "Henry," he says, "was apparelled in a garment of cloth-of-silver of damask, ribbed with a cloth-of-gold, as thick as might be; the garment was large and plaited very thick, of such shape and making as was marvellous to behold;" the horse he rode having, according to the same authority, "a marvellous vesture, the trapper being of fine gold in bullion, curiously wrought." Such was the insane desire to outshine each other felt by the English and French nobility present on this memorable occasion, that they mortgaged and sold estates to gratify their vanity, and changed their extravagantly-splendid dresses twice each day during the meeting.

"—To-day the French,  
All clinquant, all in gold, like heathen gods,  
Shone down the English; and, to-morrow, they  
Made Britain, India: every man that stood  
Show'd like a mine. Their dwarfish pages were  
As cherubims, all gilt; the madams, too,  
Not us'd to toil, did almost sweat to bear  
The pride upon them."

An exceedingly interesting series of bas-reliefs, five in number, exist at Rouen, also delineating this celebrated event. They are chiselled beneath the windows of a side-gallery in the courtyard of that magnificent erection the Hotel du Bourgtheroulde, at Rouen.\* They have been copied by M. Monfaucon and our countryman Ducarel, in both instances equally wretchedly. They are worthily lithographed by Nodder, in that portion of his magnificent work, the "Voyage Pittoresque dans l'ancienne France," devoted to Normandy; but this is a rare and very expensive book. As Rouen is—thanks to steam—at so short a distance from us that we can reach it in a day and a half, and is now so frequently

\* This structure was commenced at the latter part of the 16th century, by "Guillaume Leroux, Seigneur du Bourgtheroulde," and finished by his son. A more richly-decorated residence can scarcely be conceived; it is covered from base to roof with bas-reliefs and carvings of a most interesting kind, the busts of Henry and Francis decorating the gate. "Tout cette composition est dans le style qui était en usage sous Louis XII. et Francis I., mélange du gothique et de l'antique renouvelé."—M. Langlois.

visited, it is earnestly to be wished that some public-spirited individual would obtain casts of these interesting historic monuments, which are also valuable as works of Art, and present them to some public institution, where they might be seen by all who wished to consult them. Such casts are preserved in the museum of that ancient city, where they are, in fact, less wanted; but indeed, as Sterne truly observes, "they manage these things better in France," with a committee appointed to preserve and protect their national antiquities, and a Government with an ever-open hand to receive and reward anything conducive to the improvement of the Art and the country.

The Rouen bas-reliefs display the nobles in the feathered hat, already described in the previous reign; their dresses being little else than a series of puffs and slashes, which, coming into fashion at this time, was carried to an absurd extent by the nobility and gentry. A marked difference in costume occurred at the commencement of the sixteenth century, one of the innovations being hose fitting close to the leg, having the upper portion from the knee, or the middle of the thighs, slashed, puffed, and embroidered distinct from the lower. The upper portion being termed *hose*, and the lower *stocking*; in modern phraseology we have retained the latter word, but have erroneously applied the term *hose* to the same articles of apparel, but which, in fact, became ultimately *breeches*; "a pair of hose" being the word used in describing the capacious puffed garments that officiated in the place of these more modern articles at this time. The large wide sleeves, also now worn, were attached to the shoulders of the vest of both sexes, and were separate and distinct articles of apparel, being sometimes of another colour; in the wardrobe accounts of the period, mention is frequently made of "pairs of sleeves."



Holbein's portrait of the Earl of Surrey, at Hampton Court, has been engraved above, as affording a fine example of the usual costume of the nobility and gentry during Henry's reign. The Earl is entirely arrayed in scarlet, of different depths of tint, and wears a short doublet or vest, fastened round his waist by a girdle, to which his dagger (in a richly gilt case) is appended. The vest is open in front, displaying his shirt, which is white, ornamented with black embroidery, as also are the ruffles. His jacket, or jerkin, is made broad at the shoulders, and very wide in the sleeves, which are gathered and puffed and slashed in the first fashion; the dress altogether having a strange contradictory look of heaviness and lightness, occasioned by the

superabundant breadth and exceeding shortness of these articles, contrasting curiously with the tight stocking and small flat cap, which eventually displaced the broad hat and its enormous circle of feathers worn at the early part of the reign. The shoes are also scarlet, and probably of velvet, crossed by bands of a darker tint, and enriched with jewels. He wears the *bragetto*, an article of dress that, singularly enough, was adopted throughout Europe at this period, both in civil and military costume (and to which I can but barely allude), and continued in use for more than a century.



Noble ladies and gentlewomen dressed much as usual, the chief novelty being in the head-tire. The two specimens engraved above will show in what the changes principally consisted. The elder figure to the left is copied from Holbein's portrait of Catherine of Arragon, as engraved by Houbraken, in 1743, when the original was in the possession of Horace Walpole. It is exceedingly plain, and exhibits the ordinary costume of the elderly ladies of that period, being merely a close unornamented hood. Wide sleeves, and a gown with a train, would complete the dress of this figure. Her successful rival, Anne Bullen, has afforded us the other example; her head-dress shows us the way in which the diamond-shaped one of the previous reign had been modified, and rendered more elegant and portable. Kerchiefs appear to have been folded about the head at this time, one end hanging over the shoulders, and presenting sometimes a mere mass of confusion, not so easily understandable as this of Anne. If we imagine the lower part of Anne's dress and the sleeves similar to those worn by Queen Catherine Parr, the subject of our next cut, we shall obtain an idea of her entire costume.



This very interesting portrait of the seventh and last wife of "the rose without a thorn,"\* is

\* This flattering title was applied to Henry when he first ascended the throne, by a people sickened with the avaricious rule of his parent, and overjoyed to welcome a young and gallant sovereign in his place. It was stamped upon his coin as a compliment; he converted it into a bitter satire.

at Glendon Hall, in Northamptonshire. The Queen wears a simple, but elegant, headdress of richly ornamented goldsmith's work; her waist is long and slender, and is encircled by a chain of cameos hanging nearly to her feet, and having a tassel at its end; such chains continued very fashionable until the beginning of the next century. Her sleeves are of the remarkable form now usually adopted; exceedingly tight at the shoulder, and having a wide border of fur, displaying an under-sleeve richly decorated, slashed and puffed, and disproportionately wide to the wrist, where it is bounded by a ruffle. These singular sleeves are at once indicative of this period of English female costume; and the portraits of Mary and Elizabeth, when princesses, by Holbein, now in Hampton Court, exhibit them wearing such. The open gown, and the richly-wrought petticoat, are embroidered in cloth-of-gold, the entire dress being of regal splendour.



As a specimen of the ordinary costume of the people during Henry's reign, two figures are here selected from the painting representing the siege of Boulogne, formerly at Cowdray, Sussex, and published by the Society of Antiquaries.\* The male figure is dressed in a plain doublet, full hose to the knees, tight-fitting stockings, a small close cap, and narrow ruff round the neck. The female wears a close hood, and her face is partially covered by a muffler, an inconvenient and unnecessary article, that became fashionable now, and which lingered among the elders of the female community until the reign of Charles I.† The sleeves and front of the dress is slashed and puffed, and the long girdle is held up by the hand. If we imagine these ornamental parts of the dress away, and the pendant strip of cloth removed from the shoulders of the male figure, we shall have the costume of the commonality in its simplest and commonest form. The ordinary dress of a plain countryman at this period is well described in Armin's "Nest of Ninnies," who narrates an anecdote of a simple Shropshire man, the uncle of Will Somers, King Henry VIII.'s kind-hearted and favourite jester, who paid his nephew a visit at Court: he was "a plain old man of threescore years, with a buttoned cap;‡ a lockram falling band,§ coarse but clean; a russet coat; a white belt of a horse-hide; right horse-collar, white leather; a close round breech of russet sheeps' wool, with a long stock of white kersey, and a high shoe with yellow buckles."

In the thirty-third year of his reign, Henry passed a sumptuary law regulating the apparel of each member of the community, and which would

\* This interesting old mansion, filled with antique furniture, curious historical paintings, and ancient manuscripts, was reduced to ruin in 1793 by fire. Fortunately the most interesting of the paintings had been engraved and published by the Society named above.

† It will be remembered as a very essential part of Falstaff's disguise as the "fat woman of Brentford;" and a disquisition on this article of dress, accompanied with several engravings, will be found in Douce's "Illustrations of Shakspeare."

‡ The flaps, that fell over the ears, turned up and secured by a button.

§ A narrow collar of coarse linen, turned down round the neck.

appear to have exerted some influence over their usual mode of dressing, as it involved some consequences to the wearer; such as obliging him to keep always ready a horse and armour for the wars, provided his apparel displayed any costly article forbidden to all but those persons of a liberal income, sufficient to maintain the necessary equipment for battle; and this was enforced by a heavy fine, which in those days of constant pillage was no doubt carefully sought after by the jackals of a sovereign who probably got through more wealth than any other English king. The ladies were also effectually reached by the same law, through their husbands; for it was enacted, that "if any temporal person of full age, whose wife not being divorced, nor willingly absenting herself from him, doth wear any gown or petticoat of silk, or any velvet in her kirtle, or in any lining or part of her gown (other than in cuffs and purfies\*), or any French hood† or bonet of velvet with any habilliment, paste, or edge of gold, pearl, or stone, or any chain of gold about her neck, or upon any of her apparel, have not found and kept a light horse furnished, except he have been otherwise charged by the statute to find horse or gelding, shall lose £10 every three months while he has so neglected."

The dress worn at this period pretty accurately defined the class and station of the wearer—persons in the middle rank of life generally dressing with much simplicity; indeed the gentry and higher classes, towards the end of this reign, would appear to have indulged in display only on great occasions, and the extravagancies of the field of cloth-of-gold became mere matter of history. During the reign of his son a soberer costume appears to have prevailed: the dress of the commonality is here given from the print of his progress from the Tower, through the City to Westminster, on the day of his coronation, published by the Society of Antiquaries, from the painting at Cowdray.



The female dresses are very plain; a hood or cloth cap, with a border hanging round the neck, is worn by the foremost figure, and a gown with a close collar and tight sleeves, having small puffs at the shoulders. The other female wears a cap, something after the fashion of the one immortalized by its constant appearance on the head of the unfortunate Mary Queen of Scots, and known to all persons as *her* cap. An open gown displays the neck, which was covered by the partlet, an article similar to the modern habit-shirt, and which lingered longest, as most comfortable fashions do, among the old ladies. The male figure is dressed in a plain jerkin, doublet, and hose, and wears a flat cloth cap on his head, of the fashion usual with citizens, and which was ultimately known as "the City flat cap:" it is the "statute-cap" of Shakspeare; so called because

\* Edgings or borders. Velvet gowns and martins' fur were prohibited to all persons but those possessed of 200 marks per annum; the fur of black genet was confined to the royal family, and that of sables to nobles above the rank of a viscount.

† See cut of Anne Bullen.

they were strictly enjoined to be worn by the 13th of Elizabeth, cap. 19, for the encouragement of the home manufacture; the law being, that "if any person above six years of age (except maidens, ladies, gentlewomen, nobles, knights, gentlemen of 20 marks by year in lands, and their heirs, and such as have borne office of worship) have not worn upon the Sunday and holiday (except it be in the time of his travel out of the city, town, or hamlet, where he dwelleth) upon his head one cap of wool, knit, thicked, and dressed in England, and only dressed and finished by some of the trade of cappers, shall be fined 3s. 4d. for each day's transgression."

The portraits of Edward VI. render this cap perfectly familiar to us, and it may be still seen upon the heads of "the Blue-coat boys," as the scholars on his foundation of Christchurch are called; indeed, their costume has come down to us the same in many points as at the period of its erection. The long blue gown, buckled round the waist, being the ordinary dress of a grave citizen of that time.\* The manners of the age, too, were influenced by the gravity and thoughtfulness of the youthful King, who possessed a mind far above his years, and whose untimely death produced an incalculable amount of evil to the nation. With such a King, and an all-absorbing thirst for knowledge on subjects of the gravest import felt by the community at large, the frivolities of fashion had but little claim on their attention, and plain serviceable clothing appears to have been that usually adopted by the great mass, while a richer quality, and a sparing amount of ornament, denoted the higher rank of the wearer.

It was not, indeed, until after the accession of Elizabeth that any striking change in costume occurred. Mary was too fully occupied in what she considered to be religious duties, to trouble herself much about the trifles of the toilet, and having, to her entire satisfaction, considered—

"Fire, and sword, and desolation,  
A godly thorough reformation,"

she set about the work with a zeal worthy of a better cause, and fully succeeded in earning herself an immortality the very reverse of that usually desired by her sex. During her awful reign the minds of all parties were too fully occupied to study fashions, and a great simplicity is visible in all contemporary representations of persons and events. The woodcuts in the original edition of Fox's "Martyrology," which depict many an event in this reign, will fully display the extreme simplicity that now appeared in the dresses of all classes of the community; and the portraits of Mary and her husband, as painted by Sir Antonio More, her court painter, exhibit little traces of the splendours that characterize those of her father, or her sister Elizabeth. She, indeed, was most stringent in her notions about apparel in general, and by enactments (1 & 2 Phil. and Mary, cap. 2) declared, "If any man born within the Queen's dominions (except it be the sonne and heir apparent of a knight, or the sonne of one of higher degree, or such as may dispend xx pounds by yeare, in lands, offices, fees, or other yerely revenues for terme of life; or be worth two hundred pounds in goods, or have been head officer in any citie, borough, or towne corporate; or be the Queene's servant in ordinarie, and wearing her liverie) have worne any manner of silke, in or upon his hat, bonet, nightcap,‡ girdle, scabbard, hose, shoes, or spur-lethers, shall lose ten pounds for each day's offence. And if any per-

\* See examples in Herbert's "History of the Twelve great Livery Companies of London," Burgon's "Life of Gresham," or the many portraits and effigies of citizens still existing in our metropolitan churches; particularly St. Saviour's, Southwark; St. Helen's, Bishopsgate; and St. Andrew's, Undershaft.

† Nightcaps during this reign and that of Elizabeth, and until the Protectorate, were richly wrought with lace and embroidery, and formed of costly materials. The portraits of the nobility of the age are frequently depicted in them, and the copies given by Lodge will afford many instances of this fashion.

son knowing any servant of his to offend herein, have not (within 14 days next after such knowledge) put him out of service, if he were no apprentice or hired servant;\* and if he were, then if he have not put him away at the end of his time, or if having put him away therefore, he have retained him again within one year next after the offence, he shall forfeit one hundred pounds."† I quote these sumptuary laws as much, or more, for the purpose of detailing the minutiae of dress at these times, as for the display of ignorant despotism they evince, none of the framers of these sapient enactments imagining, any more than the clamorous satirists, that the excess in apparel, which they declare would clothe many poor families, would, if restrained, never be applied to such purposes, while the demand by the wealthy for such superabundance clothed and fed many a workman who would else have starved.



Mr. Hollis's work on "Monumental Effigies" has furnished me with the originals for the above cut, which delineates those of Margaret and Elizabeth, the wives of Sir John Talbot (who died in 1550), and are buried in Bromsgrove Church, Worcestershire. They are exceedingly interesting examples of a style of costume that completely disappeared in the ensuing reign, after retaining its ascendancy for more than half a century. The diamond-shaped headdress worn by the first lady may be considered as the latest form of that peculiar fashion; the hair beneath is secured by bands, or ribbons; the gown is low in the neck, displaying the partlet, with its embroidered border, and the gold chains so fashionable with the upper classes at this time; the gown is encircled at the waist by a loosely-fitting girdle, and is held up in front by jewelled bands passing round the loins, displaying the petticoat beneath; the sleeves are wide, showing the pleated and puffed under ones, with the ruffle surrounding the wrist. A crimson mantle envelops the back part of the figure, falling over the shoulders and hanging to the feet; and the entire dress is interesting for its display of the modification and variation adopted since its first introduction to fashionable society, as we see it worn by Queen Catherine Parr, in the previous cut.

The companion figure wears her hair parted in front from the centre, in the simplest manner, and she wears a close-fitting cap of dark cloth or velvet, enriched with a border of gold lace and rows of gilt beads; it takes the shape of the head, and was frequently worn with a point descending to the centre of the forehead. A long gown, with a turn-over collar, envelopes the en-

tire figure; it is open in front down the whole length, being secured by ties at regular intervals, and having no girdle at the waist; small puffs are on the shoulders, from whence descend long hanging sleeves reaching to the knee, through which the arm was never placed, and they are ornamented by diagonal stripes. Ruffles decorate the wrist, but the entire dress is exceedingly, not to say unbecomingly, plain.

In 1558, the lion-hearted Elizabeth ascended the throne. She dressed, of course, as her sister had dressed before her, and so did the ladies of her court; but the queen, who could gather upwards of two thousand dresses of all nations for her wardrobe, and highly resent the conduct of an over-zealous divine for preaching against excess in apparel before her and her court in St. Paul's, was not the lady to remain clothed like her grandmother. We not only find a total change, therefore, in the female costume during her reign, but a superabundance of finery. We never think of her termagant majesty, as Walpole truly observes, without picturing a sharp-eyed lady with a hook nose, red hair loaded with jewels, an enormous ruff, a vaster farthingale, and a bushel of pearls bestrewn over the entire figure. "It seems," says Mr. Planché, "an act of supererogation to describe the personal costume of 'Good Queen Bess;' her great ruff rises up indignantly at the bare idea of being unknown or forgotten. Her jewelled stomacher is *piqued* to the extreme, and her portentous petticoats strut out with tenfold importance at the slight insinuated against their virgin mistress, who lived but for conquest, and thought infinitely less of bringing a sister-queen to the block than of failing to make an impression on a gentleman usher." Of a truth the tiger-blood of Henry VIII. was too apparent in the female members of his family.



The costume here given of a lady and a country-woman has been selected, by way of giving a fair notion of that generally worn about the middle of Elizabeth's reign. The lady has been copied from the print by Vertue, representing the Progress of Elizabeth to Hunsdon House; and it is supposed to represent Lady Hunsdon. The female beside her is copied from a brass, dated 1596, in the collection published by Cotman. Both figures require little in the way of explanation, and will be clearly understood by the allusions to the various articles of apparel worn at this time, which I shall quote from the works of contemporary writers. The most notorious of the satirists of the day was Philip Stubbs, who published his "Anatomie of Abuses" in 1583, and gave therein a luminous picture of the excesses reigning in England at that time, not, however, without highly colouring the picture with his own puritanical feeling. Thus he declares,—"No people in the world as so curious in new fangles as they of England bee," and laments, according to the fashion of all grumblers at apparel time out of mind, that it is

impossible to know "who is noble, who is worshipful, who is a gentleman, who is not," because all persons dress indiscriminately in "silks, velvets, satens, damaskes, taffeties, and such like, notwithstanding that they be both base by birth, meane by estate, and servile by calling; and this," he adds, with due solemnity, "I count a greate confusion, and a generall disorder: God be merciful unto us."

But let us listen while he descends into particulars. He is justly indignant at the painting of faces that now became usual; and, after some pages of argument, he speaks of the hair, "which of force must be curled, frised and crisped, laid out in wreathes and borders, from one ear to another. And, lest it should fall down, it is under-propped with forks, wires, and I cannot tell what, rather like grim stern monsters than chaste Christian Matrons. At their haire thus wreathed and crested are hanged bugles, ouches, rings, gold, silver, glasses, and such other childish gewgaws." Bad as all this is declared to be, he expresses his utter horror at the still worse custom of wearing false hair, and dying it "of what colour they list." Then comes a tirade against French hoods, hats, caps, kerchiefs, "and such like" of silk velvet and taffety, which even merchants' wives "will not sticke to goe in every day," with close caps beneath of gold and silver tissue; and, worse than all, "they are so far bewitched as they are not ashamed to make holes in their ears, whereat they hang rings, and other jewels of gold and precious stones;" but this, he says, "is not so much frequented amongst women as men."

But the zeal of Master Philip absolutely boils over when he speaks of the great ruffs worn by the ladies; and "the devil's liquor, I meane *starche*," with which they strengthen these "pillars of pride." His rage increases when he considers that, "beyond all this they have a further fetch, nothing inferiour to the rest, as, namely, three or four degrees of minor ruffles, placed *gradatim*, one beneath another, and all under the *maister devil ruffe!*" each of them "every way pleated and crested full curiously, god wot. Then, last of all, they are either clogged with gold, silver, or silk lace of stately price, wrought all over with needle worke, speckeled and sparkeled here and there with the sunne, moone, and starres, and many other antiques strange to behold. Some are wrought with open work doune to the midst of the ruffe and further; some with close work, some with purled lace so closed, and other gewgaws, so fastened, as the ruffe is the least part of itself." In those days, when umbrellas were unused, much did it delight these saints to see the ladies caught in a shower, for "then their great ruffles strike sayle, and flutter like dishecloutes" about the necks of the wearers, the poor "drowned rattes" they so religiously detest.

They also wore "Doublettes and Jerkins, as men have here, buttoned up the breast, and made with wings, welts, and pinions on the shoulder pointes, as mannes apparell is for all the world. Their gounes be no lesse famous then the reste, for some are of silk, some of velvet, some of grograme, some of taffatie, some of scarlet, and some of fine cloth, of x, xx, or xl shillinges a yard." To add to the extravagance, they are overlaid with lace two or three fingers broad, or else edged with velvet six fingers broad, with sleeves hanging to the ground, or "cast over their shoulders like cowe tails." Then they have equally costly gowns and kirtles, "so that when they have all these goodly robes upon them, women seem to be the smallest part of themselves, not naturall women, but artificiall women; not women of fleshe and blood, but rather puppets or mawmets, consisting of rags and clouts compact together."

Not having the space that Stubbes allowed himself, I cannot do more than allude to the gaily-coloured silk, worsted, or cloth stockings he descants upon. The corked shoes, pantofles and slippers, black, white, green, and yellow, covered with gold and silver embroidery; the

\* That is, engaged for a stipulated time.

† Lambard's Eirenarcha, or office of Justice of Peace, 1599.



scarfs, the velvet masks, the scented gloves, with "the devil's spectacles,"—their looking-glasses, which they carried with them at the girdle wherever they went; must be dismissed with a mere mention.

The figure beside the lady in the previous engraving is a plain countrywoman of the time, with a simple ruff, and unpretending petticoats. Her head is covered by a kerchief which descends over the shoulders; a comfortable fashion, much in vogue with the soberer portion of the female community, and of which this is a good example. However, we are told that the country was at this time going rapidly to ruin, and simple innocence for ever put to flight by the inundation of London fashions. Listen to the lamentations of two old gossips in their chimney-corner, as given by William Warner in "Albion's England."

"When we were maids (quoth one of them),  
Was no such new found pride.

Then wore they shoes of ease, now of  
An inch-broad-corked high.  
Black kersey stockings, worsted now,  
Yea, silk of youthfull'st die:  
Garters of list, but now of silk,  
Some edged deep with gold,  
With costlier toys for coarser times,  
Than used perhaps of old.

Fringed, and embroidered petticoats,  
Now beg. But heard you named,  
Till now, of late, busks, perriwigs,  
Masks, plumes of feathers, framed;  
Supporters, postures, farthingales,  
Above the loins to wear?  
That be she ne'er so slender yet,  
She cross-like seems four-square."

They continue in strong terms to reprobate gray-headed wives who wear "youthful borrowed hair," condemn starch, and are highly indignant at the girls who will dress before the looking-glass, when they were obliged to be content with getting now and then a peep in "a tub or pail of water clear" when they were young.



Now, let us see what the gentlemen were doing all this time. Philip Stubbes has "anatomized" them as well as the ladies; and most efficiently has he wielded his lancet, and cut them up in a very workmanlike manner, from the crown of their heads to the soles of their feet. His satire will illustrate the points of costume exhibited in the above engraving; but I may just mention the authorities from which the figures are derived. The gentleman without the cloak is taken from the woodcut frontispiece to "the booke of Falconrie or Hawking," published in 1575; the cut representing Elizabeth and attendants enjoying that sport. The second figure is Lord Howard of Effingham, from the picture published by the Society of Antiquaries, representing Elizabeth's progress to Hunsdon House.

The great ruffs of the gentlemen, with their "supportasses or under-props of wire, covered with gold thread, silver, or silk," are condemned sufficiently; but the horror of it is, that "every peasant hath his stately bandes and monstrous ruffles, how costly soever they be." Then the shirts of all who can find money to purchase them by fair or foul means, "are wrought

throughout with needlework of silke, and such like, and curiously stitched with open seame, and many other knacks besides, more than I can describe: in so much as I have heard of shirtes that have cost some ten shillings, some twentie, some fortie, some five pound, some twentie nobles, and (which is horrible to heare) some ten pounce a peece; yea, the meanest shirt that commonly is worn of any doest cost a croune, or a noble at least, and yet this is scarcely thought fine enough for the simplest person that is."

The long-breasted doublets then come in for their share of censure: they were an Italian fashion, and are seen on the figure engraved above; they fitted the body tightly, and were carried down to a long peak in front, from whence they obtained the name of "peascod-bellied" doublets, and they were stuffed or "bombed" to the required shape. Then their "hosen," or breeches, are "of sundrie natures, some be called French hose, some Gallie, and some Venetian." The French hose are very round or narrow, and gathered into a series of puffs round the thigh. The "Gally hosen" are made very large and wide, reaching down to the knees only, with three or four guardes a peece laid down along either hose. And the Venetian hosen, they reach beneath the knee to the gartering place of the legge, where they are tied finely with silke pointes or some such like, and laid on also with rows of lace or gardes, as the other before."

The enormously wide breeches are shown in the figure engraved from the "Book of Hawking," and were much condemned by the satirists of the day; they were sometimes so inordinately stuffed with wool and other materials, that a gallery or scaffold was erected expressly to accommodate Members of Parliament who wore these monstrosities. Douce quotes a ballad which condemns those folks who

"—furnyshe forth their pryde:  
With woole, with flaxe, with hair also;  
To make their bryches wyde."

And among the Harleian MS. is preserved a "lamentable complaint of the countrymen for the loss of their cattelle's tails," which were used for stuffing such breeches. The best description of those articles of apparel is, however, in Thynne's poetical "Debate between Pride and Lowliness," typified under the form of a pair of cloth breeches of homely form, and a pair of newly-fashioned velvet ones. The former

"—were but of cloth, withouten pride  
And stitche, nor gard upon them was to siene;  
Of cloth, I say, both upper stock and neather,  
Paned,\* and single lined next to the side;  
Light for the wear, meete for all sort of weather"—

While the other

"—was all of velvet very fine,  
The neather stockes of pure Granada silke,  
Such as came never upon legges of myne,  
Their collar clear contrary unto mylke.

This breech was paned in the fairest wise,  
And with right satten very costly lined;  
Embroidered according to the guise,  
With golden lace full craftely engined."†

Stubbes also tells us that the nether-stocks were "curiously knitte with open seames doune the legge, with quirkes and clocks about the ancles, and sometye interlaced with gold and silver threads, as is wonderful to beholde." Then they wore cloaks of the richest material, covered with lace and embroidery; corked shoes, pantoffles, or slippers, equally richly ornamented, to the utmost of their means; and this extravagance was anxiously followed by men of all classes. In Thynne's poem just quoted, we have a description of a tailor, who appears in

"A faire black coat of cloth withouten sleeve,  
And buttoned the shoulder round about;  
Of xxs. a yard, as I beleve,  
And layd upon with parchment lace withoute.

\* Quilted and stitched across diagonally, so that they resembled the losenge-shaped panes of the old lattice windows.

† Invented.

His doublet was of satten very fine,  
And it was cut and stitched very thick:  
Of silke it had a costly enterlyne;"

His shirt had bandes and ruff of pure cambrick.

His upper stockes of silken grograine,  
And to his hippes they sate full close and trym,  
And laced very costly every pane:  
Their linyng was of satten as I wyn.

His neather stockes of silke accordingly;  
A velvet girdle round about his waist."

The soberer costume of the time may be seen in the next cut; the figures represent two celebrated men of the period: Tarlton, the famous actor; and Banks, the proprietor and exhibitor of a learned horse, which astonished all Europe by its pranks; but, travelling too far south, the Italians, believing it possessed by an evil spirit, and its master in league with the devil, burnt the unfortunate pair as sorcerers.



The figure of Banks is copied from the woodcut in the title-page of a pamphlet entitled "Maroccus Extaticus, or Banks's Bay Horse in a Trance," 1605. The figure of Tarlton, with his pipe and tabor, occurs in Harleian MS., No. 3885, and represents him, we are told,

"When he in pleasaunt wiae,  
The counterfet expresse  
Of clowne,† with cote of russet hew,  
And startups with the reste."

Sturtops was the name given to the boots reaching to the ankle and laced at the side, or fastened, as Tarlton's are, by a leather strap there. He wears a plain cap of cloth, a close-fitting doublet, fastened by a girdle from whence hangs his pouch, and long trousers. These two figures may be taken as fair average examples of the ordinary costume of countrymen and townsmen at this period. Banks's hat is of a fashion introduced in the early part of Elizabeth's time, and which eventually superseded caps altogether. Stubbes mentions, in 1593, "hats of a certain kind of fine hair, these they call bever hats, of xx, xxx, or xl shillings price, fetched from beyond the seas." They were also made of velvet, taffety, saraset, and wool, sometimes "sharpe on the croune, pearking up like the spere or shaft of a steeple; othersome be flat, and broad in the croune like the battlements of a house:" these hats were frequently decorated with feathers, and bands formed of gold and silver lace, and ornamented with jewellery. The many portraits of distinguished persons, living in this reign, will amply furnish all who consult them with many examples of fashions, to which I cannot even allude.

[The description of the clerical, legal, and military costume of this period will be printed next month, the space already occupied, and the necessity for considering it pretty much in detail, precluding the possibility of doing the whole in this number.]

\* Lining.

† Countryman.



## THE BRITISH INSTITUTION.

EARLY in the last month the usual exhibition of works of old and deceased British painters was opened to the public. The collection numbers 191 works of Art, sixty of which are productions of Sir Joshua Reynolds, and many of these among his most celebrated works. Sixty-two are by painters of the Italian and Low Country schools, and the remainder by deceased British painters, with the exception of two, which were added to the exhibition in compliance with a wish expressed to see some specimens of the modern German school: although two pictures are but a qualified compliance with the wish. Gladly would we have acknowledged an assent more freely pronounced, in the exhibition of a fair average sample of German Art, for the public are infinitely mystified thereat, discoursing of its professors as of veiled prophets, whose oracular dicta seem already to have obtained currency as tried proverbs.

On looking round a collection of the works of Reynolds, his manner is undoubtedly more obtruded upon us than on seeing occasional pictures. With regard to him, this is more striking than in respect of any other artist of our school; and had he ever seen a collection of his own works, they must have suggested to him thoughts similar to those entertained by a spectator. He is not, however, to be judged upon the score of manner, which more or less stamps the works of the greatest men. Foreigners, may even our own countrymen, call Reynolds a mere portrait painter. He was not a mere portrait painter; but granting this position, since portraits must be executed, there is surely infinite honour due to him who paints them best; and it cannot be denied that Reynolds painted heads of a certain character in a style superior to that of any other man who has ever broken such ground. This we are among the loudest in lamenting that he had not confined himself to simple and approved materials; the consequences of his discursive experiments have been the destruction of many valuable pictures.

## WORKS OF SIR JOSHUA REYNOLDS.

No. 4. 'George III. in his Robes'—The Royal Academy. This full-length picture is unpleasant; there can be no doubt of its truth; it is perhaps this which we cannot like. The composition is poor; but, on looking at the head, the grand accomplishment of Reynolds is there declared.

No. 5. 'The Death of Cardinal Beaufort'—Col. Wyndham. An upright gallery picture, with figures beyond the life size. This is not the style of Art wherein Reynolds shone; there is here no field for his power and sweetness. The Cardinal lies upon a bed with little else but his head and right arm seen; the extreme agony is upon him, and he grasps the bedclothes convulsively, under, as we may suppose, a foretaste of the torments to which Shakespeare condemns him. The expression is that of the despairing flesh, already forsaken by a soul seized upon by surrounding demons; the head is singularly disproportionate to those of the bystanders.

No. 6. 'Portrait of Sir Joshua Reynolds'—The Royal Academy. This is the well-known portrait with the red robes and Italian cap: it is too famous to require any eulogy here; the extremely heavy and opaque shadow, however, cast by the cap upon the head, so brilliant in other parts, is one of those aggravated absurdities into which this great man so often fell in his search after novelty.

No. 8. 'Strawberry Girl'—Samuel Rogers, Esq. This is the title given to the celebrated study of a child with a strawberry pottle on her arm. She looks, *povertella*, as if she were in utter disgrace, afraid to go to her mother, and yet not knowing whither else to go. There is nothing in this picture of a high tone; it is, however, extremely brilliant and beautiful. It is much to be lamented that the shoulders and upper part of the figure have been so loosely painted: so flat are those parts, that the head seems thrust forward from them.

No. 9. 'Girl leaning on a Pedestal'—Viscount Palmerston, M.P. We find, in parts of this figure, the liquid depth of shadow which is wanting in so many of the most valuable productions of the author. Portions of the picture are surpassingly beautiful.

No. 10. 'Queen Charlotte'—The Royal Academy. A companion portrait to No. 4 (George III.), and

being somewhat better than that work. The figure is extremely stiff, and looks too conscious of being painted.

No. 13. 'Lord Lansdowne, Lord Ashburton, and Colonel Barré'—Sir Thomas Baring, Bart. A conversation. The two lords wear robes, and are seated, while the Colonel stands habited in a plain flush brown suit, a favourite colour with Sir Joshua.

No. 15. 'Sir W. Chambers'—the Royal Academy. This portrait is sufficiently well known; the figure is seated, wears a maroon velvet coat, and is busied with an architectural design. The head is turned, but the glance is only momentary; he is so occupied with his ground plan that he has not a word for the spectator. This is one of the most powerful and characteristic portraits ever painted by Sir Joshua.

No. 16. 'Lady Cockburn, and her three Sons,'—Sir James Cockburn, Bart. One of the most beautiful productions of its class. Sir Joshua here has not only been "thinking of a ripe peach," but also of a bouquet of the rarest flowers: the lady is seated, with her children disposed most gracefully around her. This work, unlike so many by the same hand, is in a state of perfect preservation; the colour is, as usual, a prevalence of rich golden hues, the composition is unexcelled, and in the whole unequalled in its class.

No. 17. 'The Fortune Teller'—Earl Amherst. This has been often engraved. The fortune-teller is a gipsy, who is about to pronounce, anent the lines of the hand of a maiden, at the desire of a lover, or brother sitting by her. This is a celebrated picture, but its merit does not equal its reputation. The laugh of the girl is too hoydenish; nay, more, there is in it vacancy—imbecility, initiative of the intended effect.

No. 22. 'Admiral Lord Keppel'—Her Majesty. This is an admirable full-length portrait. The veteran stands on the sea-shore, leaning on the fluke of an anchor. Few pictures exhibit more prominently than this the license of Art; and we verily believe that if Reynolds could have induced the old fire-eater to acknowledge himself sunk in shadow up to the neck, he would have so painted him. Light and shadow divide the figure; the lower parts being darkened in a manner to tell even against a dark background.

No. 19. 'The Marquis of Granby'—Her Majesty. The figure, in a military dress, stands by a spirited charger. The composition is remarkably fine, but the head is unsupported, it is a spot in the picture.

No. 20. 'The Snake in the Grass'—Sir R. Peel. Cupid untying the girdle of a nymph who is extended on a shady bank. This celebrated picture has been engraved. Into what part soever of the composition the spectator may look he cannot escape the eye of the principal figure; and, having seen it once, its expression (for there is but one eye visible) will never be forgotten. The pose is not easy; it is characterised by that distortion which arises from leaning on the elbow.

No. 21. 'The Infant Academy'—Viscount Palmerston, M.P. This conceit is beautifully wrought out, by a group of children, one of whom is seated at the easel, while another plays the model with a most ludicrous effect. This valuable and beautiful production is one of the best of the remains of its author, though it exhibits imperfection in drawing.

No. 23. 'Lord Camden'—Duke of Grafton, K.G. The figure is seated and habited in black robes. The utmost simplicity prevails in the treatment of this portrait; nothing, however, can exceed the force and substantiality of the head: it is full of life and thought.

No. 26. 'Garrick between Tragedy and Comedy'—John Angerstein, Esq. No similar conception has ever been more felicitously realised than this: the *historiette* is made out in the perfection of the most intelligible allegory. Tragedy would retain Garrick; but in vain, he is triumphantly borne off by the laughing, fair-haired nymph Comedy; and his epology to Tragedy is one of the most eloquent passages of natural expression that has ever been painted.

No. 29. 'Mrs. Musters'—Col. Wyndham. A full-length figure in a garden scene. The face is one of those beautiful studies of which Reynolds well knew how to secure the most effective traits.

No. 34. 'Lady Hamilton as a Bacchante,'—T. Chamberlayne, Esq. The forcible and expressive abandon of this face is another of the triumphs of

the great painter. She is a bacchante in nothing but the face; this, however, is the picture, and it carries us beyond the mere canvas into the past and subsequent histories of a life.

No. 36. 'Madame Schindelin'—Earl Amherst. A head, which, if not known to be by Sir Joshua, is assuredly open to question. It is more thinly painted, finished with less freedom than usual, and strongly resembles some of the best French portraits of the middle and latter part of the last century.

No. 37. 'Mrs. Nisbett'—Hon. Edmund Phipps. Another head, the features of which are extremely beautiful. While looking at the half-closed twilight eyes we forget the towering mass of powdered hair which overhangs them.

No. 39. 'Sleeping Child'—Earl of Aylesford. Much, in effect and management, like some of the clearest of Rembrandt's pictures. It is surprisingly forcible; the light falls in unbroken breadth on the head and shoulders of the infant, bringing it out like a round and palpable substance; the flesh seems warm, as if it would yield to the finger, and the pose of the body and the nerveless yet life-like arm are highly descriptive of sleep.

No. 42. 'His Royal Highness the Duke of Gloucester'—Her Royal Highness the Princess Sophia Matilda. Not so happy as many other portraits of children. His Royal Highness is here perhaps seven or eight years of age, and is habited in the Cavalier costume; the arrangement will remind the spectator of Vandyke, without his spirit. It is below the average of the infant portraits of Reynolds.

No. 43. 'The Student'—Earl of Warwick. The title is unsupported by the character of the picture, which represents a boy carrying a large volume. The expression of the countenance is meant to point to toil and privation, but it is rather the assumed mask of canting beggary.

No. 44. 'Cupid and Psyche'—Samuel Rogers, Esq. This is rather a large picture, with the two figures presented under the effect of lamp-light. Cupid is sleeping on a shady bank, while Psyche contemplates him with a lamp in her hand, the light of which is admirably broken upon her and the sleeping figure.

No. 48. 'Count Ugolino'—Earl Amherst. The following passage from Dante supplies the subject of this picture:—

*I non piangeva, sì dentro impetrai  
Piangevan ell; ed Anselmuccio mio  
Disse, tu guardi sì padre che hai?  
Pero non lagrimai, ne rispos'io  
Tutto quel giorno, ne la notte appresso.*

Nothing can exceed the intensity of the despair depicted in the countenance of Ugolino—this is aided by the convulsed clasping of the hands; hope has forsaken him, and he seems only waiting until life also shall leave him.

No. 49. 'Puck'—Samuel Rogers, Esq. A very celebrated picture. Puck, it will be remembered, is triumphing on a toad-stool, having procured for Oberon the wished-for flower, Love-in-idleness. With respect to this figure, as an elfin in the abstract, the head is the most marvellous effort of its class; it is all that could be desired in a fleshly reality; we hear its chuckling laugh, and feel the intense scintillation of its restless malign eye. This has never been equalled, but as a whole he is too material. It is useless to say that any form could be assumed without injury to general character; in cases of this kind the main spirit of the subject can never be overlooked with impunity.

No. 55. 'Lord Richard Cavendish'—Duke of Devonshire, K.G. A gentleman habited in maroon velvet, having the light concentrated on the head. A very valuable work, exhibiting a greater degree of care than usual.

No. 56. 'Resignation'—Jeremiah Harman, Esq. A male figure, seen in profile, seated, and attired in a loose blue robe. The head is painted after the same model as that which has supplied the Ugolino. The expression is not that of resignation, for it is evident that there is an emotion within, yet alive to passing events.

No. 57. 'Innocence'—Jeremiah Harman, Esq. Portrait of a child in profile. She is seated on the ground, with a landscape background, and may be accounted among the most charming of the infantine figures of this great painter; the colour is pure, the texture fleshy, and the expression innocence itself.

Although every one of the pictures we mention

are sufficiently well known to require no comment here, it is nevertheless our duty to notice them, inasmuch as to these same works the English school is indebted for so much of the good which distinguishes it. Many of them are riven asunder by cracks—many look more faded than works that have been executed for four hundred years—sufficiently showing that those which have been most simply painted are the most durable. Among the works in the middle room are some of the highest excellence, and others valuable only on account of the names which attach to them.

No. 81. 'Group of Children,' RUBENS—Earl of Pembroke. Three or four children, one of which, with flaxen hair, is seen in all his pictures. The shadows are extremely thin and sketchy, and the lights of the flesh not sufficiently rich to afford texture; there is a consequent hardness, which extends even to the outlines. The picture is, however, as brilliant and pure as any work can be.

No. 83. 'Portrait of the Painter,' VELASQUEZ;—Right Hon. Lord Francis Egerton, M.P. This portrait is (if our memory serve us) similar to that which hangs near those of Rubens and Vandyke in the famous collection of portraits at Florence; it is, however, more brilliant, thanks to cleaning and varnish. It is a remarkable portrait, such as once seen can never be forgotten; the figure is drawn up with Spanish hauteur, looking rather the soldier than the painter: in short an epitome of the *morale* of Spain in the time of Velasquez.

No. 98. 'Christ triumphant over Sin and Death,' RUBENS—Charles Bredel, Esq. One of the artist's sketches on panel—thin, free, and decided; the subject is so well detailed as to require no explanatory title.

No. 101. 'Head of an Old Man,' REMBRANDT—Lord Colborne. Made out with his usual simplicity and force, giving the workings of the face without destroying its breadth. Had we never seen any other of the works of Rembrandt than this, we could believe him prone to any extravagance, as well in the use of the brush as of paint; and pictures of his do exist which seem rather to have been executed with a trowel than a brush. On the other hand, others there are, exhibiting the utmost care in finish. This picture is in the style of some of the best of his productions.

No. 107. 'Girl looking from a Window,' REMBRANDT—Dulwich College. Female beauty had no charm for Rembrandt; we find his female figures generally the coarsest of their sex. The girl is leaning at the window, and is painted with much force and firmness, and with no other effect than that of the simplest truth.

No. 113. 'Christ disputing with the Doctors'—SPAGNOLETTA. A group of large half-length figures, with the principal light falling on the head of the Saviour, the energy and purpose of which has been weakened in an attempt at exaltation which has failed. The heads generally of the doctors are earnest, intent, and abounding in power, even amid confusion and embarrassment.

No. 114. 'Landscape, with Cattle and Figures,' PAUL POTTER—Duke of Bedford. A simple and unpretending composition, but with the appearance of having been touched upon; the weak points of the artist are in some parts more than usually conspicuous.

No. 115. 'Dort, from the River,' CUYP—R. S. Holford, Esq. This is a long picture, evidently two made into one, for the seam is yet visible up the centre: assuredly a most dangerous experiment, as is here seen, even although the pictures presented scenes in juxtaposition. Such a proceeding has of course rendered necessary much repainting, the freshness of which is apparent in the sky, parts whereof are painted in with a touch very different from the prevalent manner. The work is, however, of rare excellence, and seldom do we see a production of the master characterized by beauties so striking.

No. 118. 'A Village Fête,' TENIERS—Duke of Bedford. An open scene, with a countless multitude of figures, all busied in holiday making. This is by no means a fine specimen of the painter; it is throughout dry and flat in tone.

No. 119. 'River Scene—Fishing under the Ice,' CUYP—Duke of Bedford. This we believe to be the finest Cuyp in existence; it is not large, and although a winter scene, is warm and sunny. The foreground is occupied by some figures on the ice, under which they are introducing a net; while, in

the background, are seen other figures and houses. The light and air of this work can never be excelled; and with respect to its purity, that is intact.

No. 122. 'Landscape,' CLAUDE—Sir Thomas Baring, Bart. A sunny distance, with a dark and woody foreground, a common style of composition with the artist. The management of the distance shows, as usual, infinite purity and tenderness, and the remainder executed with fine feeling; but yet the picture is not in the *capo d'opera* style of the master.

No. 123. 'Portrait of the late James Northcote, Esq., R.A.,' HARLOWE—Sir John Swinburne, Bart. This is a small painting, but it is extremely beautiful. Northcote is here aged and failing, pale and in ill health; it is wrought into a fine and feeling picture of an intellectual old man.

No. 124. 'Portrait of Sir William Beechey, R.A.,' HARLOWE—James Goding, Esq. A work of the same size, but of another character, the subject being in the enjoyment of health and in the vigour of life.

No. 125. 'Sin and Death,' FUSELI—H. A. J. Munro, Esq. Partaking strongly of the extravagance of the artist; the flesh is qualified with a strong green hue; but the picture being high, it is impossible to examine it closely.

No. 129. 'A Lady with a Spaniel,' H. WYATT—William Wells, Esq. A small portrait, very charmingly composed; the lady is seated, and the spaniel is fawning upon her; the whole is admirably coloured.

No. 133. 'Landscape, with Cattle,' GAINSBOROUGH—William Wells, Esq. A small sketch—of a close scene with cattle—the whole painted with great freedom, and such an effect as nature alone could supply.

No. 134. 'Jessica,' G. S. NEWTON—William Wells, Esq. This is not Jessica, but rather a marriageable rustic English maiden of the time of the Stuarts, and in her Sunday gear.

No. 136. 'The Fair Student,' G. S. NEWTON—Hon. Edward Phipps. A picture well known through the engraving. The figure is seated, and earnestly perusing a volume which lies open on her knee.

No. 137. 'View in Venice,' BONINGTON—Sir Thomas Baring, Bart. A small sketch, rapidly and decidedly painted, with a cool but strikingly natural effect.

No. 138. 'A Landscape,' BONINGTON—H. A. J. Munro, Esq. Another small picture, which we cannot describe better than by saying that it seems to have been done in about an hour. As usual, it is forcible, and in manner of composition resembles much a water-colour drawing.

No. 145. 'Portrait of Viscountess Palmerston, when a child,' Sir T. LAWRENCE—Viscountess Palmerston. The head of a child painted with the utmost simplicity; the handling about the face is somewhat hard and coarse, but the head is exquisitely drawn, and the hair charmingly represented.

No. 146. 'Portrait of John Flaxman, Esq., R.A.,' JOHN JACKSON—Lady Dover. The mild and unassuming features of Flaxman are known to every body; they are here finely drawn, and brought forward with a reflective sentiment exhibiting the original as a habitually deep thinker.

No. 147. 'View on the Banks of the Tiber, with Rome in the distance,' WILSON—H. A. J. Munro, Esq. This is the best production we have of late seen by this painter. The materials of the composition and their management are ordinary enough, but it is the greatest proof of power to deal thus effectively with commonplaces. The near parts of the picture are in determined shadow, which, aided by some firmly painted trees, throws off a deliciously tender and airy distance. A favourite feature in the distances of this artist is a track of land painted with a rather positive tint of ultramarine, which, retaining its freshness after all the other tints are subdued, becomes sometimes too prominent.

No. 148. 'Shylock and Jessica,' G. S. NEWTON—Right Honourable H. Labouchere, M.P. This is another-known composition, of which the Shylock is a very well-conceived character; but, again, Jessica is not the daughter of such a man—in nowise a portrait after the spirit of the immortal verse of Shakspeare.

No. 150. 'The Death of General Wolfe,' BENJAMIN WEST—Marquis of Westminster, K.G.

Every circumstance with regard to this famous composition is, we believe, so well known as to require no allusion here. We saw it some years ago, and it is now, as then, in excellent preservation. Such works, independently of their merit, are interesting as associated with the early history of British Art.

No. 154. 'The Opening of Waterloo Bridge,' JOHN CONSTABLE—Sir Thomas Baring, Bart. The tone is, as usual, extremely sober, and everything beautifully indefinite. To many observers this production will appear as of very careless execution, but it is so significantly wrought that each slightest touch may be read with a strong meaning. It is an extraordinary picture, but we cannot but think that the author would have provided better against the effects of time had he forced the lights a little more, for it is to be feared that the points of light will be ultimately lost.

No. 158. 'Portrait of the Painter, JOHN JACKSON—Lady Dover. Few portraits exist that possess the qualities of vigour, intelligence, and language in any higher degree than this head; it exhibits power of that kind which rejects the usual resources of embarrassment and imbecility: although not equal to his portrait of Dr. Wollaston, it is distinguished by many of its most striking points.

No. 164. 'The March to Finchley,' HOGARTH—The Governors of the Foundling Hospital. Another picture essentially of our own school. The whole composition is a most pungent satire—every figure is a pithy line. The descriptions are sometimes coarse, but the meaning of the author is not to be mistaken.

No. 165. 'Charles I. demanding the five impeached members, viz., Denzil Hollis, Sir Arthur Haslerig, John Pym, John Hampden, and William Stroud,' JOHN S. COPELEY—The Lord Chancellor. This is a large picture, and by no means equal to other known works by the same hand. It abounds with figures and heads, but the faces want expression, and some of the figures are ill drawn.

No. 166. 'Portrait of the Right Hon. Francis T. Baring, when a boy,' Sir THOMAS LAWRENCE—Right Hon. Francis T. Baring, M.P. This is placed very high, being an unfinished sketch, but in any position it would attract notice.—No. 168 is a similarly imperfect work, by the same painter, and is 'A Portrait of Charles Baring Wall, Esq., when a boy.' This is also remarkable for many beauties in as far as it has been carried.

No. 170. 'The Death of Eli,' BRAD—Duke of Sutherland, K.G. The composition consists of many figures disposed and finished with a fine apprehension of effective incident. It may, however, be observed that the perturbation of the assembled crowd is premature, and affects those who cannot be supposed to see Eli as he is falling; yet the picture is one of a high class, being distinguished by very many of the qualities which betoken genius of the first order.

No. 172. 'The Strada Nomentana,' WILSON—William Wells, Esq. The materials and colour of this artist vary but little; they are simple and substantial, sufficiently showing that he has long walked with nature. It is obvious that this is a veritable locality—such objects would not be thus brought together in composition.

No. 176. 'A Woody Landscape,' GAINSBOROUGH—Jesse Watts Russell, Esq. Another study from the only school wherein truth is to be found. There is no attempt to refine upon the rugged nature of this sylvan passage, the value of which consists in its very roughness. The clouds are somewhat too solid and opaque; had they been less so, the lower part of the picture would have received increased force.

No. 178. 'The Kemble Family,' HARLOWE—T. Welsh, Esq. We are happy to have an opportunity of examining this really fine picture. As constituted of portraits, the artist has of course been limited; but it cannot be denied that he has not made the most of his materials. Every figure of the composition contributes its quota to the scene; the expression of each is most eloquent and appropriate; and of all the features, there is in the eyes especially an unequalled intensity. It is, on the whole, an admirable composition, and will remain a lasting monument to the honour of him whose work it is.

No. 179. 'The Raising of Jairus's Daughter,' H. THOMPSON—Thomas Chamberlayne, Esq. This is a large picture, and looks as if it had been

studied and painted figure by figure. There is a want of fitting character generally, and the spectator is struck with the peculiarity of the figure of the daughter—yet inanimate, and partially raised upon her couch. Pictorial arrangement has been so little consulted here.

No. 182. 'Horses at a Fountain,' GAINSBROUGH—Earl of Lonsdale, K.G. An upright scene, closed in by trees; two horses, one of them carrying a man, are drinking at a fountain. The scene is dark, rich, and painted with a full and a free brush.

No. 190. 'Head of a Monk,' COLBAUGH—Marquis of Lansdowne, K.G. One of the pictures exhibited as specimens of German painting. The head is enveloped in a white hood, and the eyes directed downwards. There is in this production nothing to lead us to suppose its author occupying a higher position than that of a fourth or fifth-rate grade. It is in execution timid, thin, and ineffective.

No. 191. 'Christ Blessing the Little Children,' Professor HESSE—Philip Henry Howard, Esq., A.P. In the manner of old German and Italian pictures the figures here are backed by gilding. The composition is extremely artificial, and there is a great want of character in the figures; in short, the whole work is a tribute to the memory of the old painters of the fifteenth century, and painted in an enthusiastic admiration of them. Such a picture, therefore, cannot be looked upon with the same feelings with which we consider the productions of earlier painters. We are unwilling to regard this as a fair specimen of Hesse: it abounds with fallacies and evidence of misdirected study. It argues that all worth aiming at in painting was long centuries ago—a position which cannot be granted by any reasonable man.

This exhibition, did it consist of the works of Reynolds alone, would be one of the greatest attraction; his works are, however, associated with others of the highest character, many whereof we are compelled to omit. Many of these compositions, as engravings, have been long held in high estimation by the public; and it is gratifying thus to have an opportunity of refreshing a remembrance of such works, at least we feel it so, and also feel that to all well-wishers of British Art the sentiment must be common.

#### JOHN CONSTABLE, R.A.\*

Mr. Leslie has fulfilled a very painful duty, in a very feeling manner. No better monument can be raised to a man's fame than the record of his acts, his own words; and the illustration of his talents by proofs supplied by his productions. It is true an artist's life can possess but little of stirring interest; but the early struggle, and final success, the progress of the mind, the vacillations and energetic course of genius, all the varied incidents that form the light and shade of individual character, create and nourish in his behalf feelings to which he unlearned even are naturally subject, and which he educated refine by association. As the price of his work (we have reason to believe already very scarce,) is such as to place it beyond the reach of any of our readers, we shall endeavour to draw up a general narrative of its contents, premising that it has been kindly and considerately written, blending with all that bears relation to painting such details as are fitted to make the reader acquainted with Constable in the private relations of life. He was born on June 11th, 1776, at East Bergholt, in Suffolk. Golding Constable, his father, inherited a considerable property from his uncle, and had settled there some time prior to his marriage with Miss Ann Watts, a lady who united a sound judgment and much apparent perseverance of character with the feelings of a pure heart. John, her second son, was sent first to school at Lavenham, and from hence removed to Dedham under the care of Dr. Grimwood, where even at this time he betrayed his inclination towards the Fine Arts. During the French season a pause would occur, which the master was the first to break—with "Go on, sir, I am not asleep; Oh! now I see you are in your painting room." His father was at first disinclined to his son's choice of a profession: he would have educated him for the

church, but, upon his aversion to the requisite studies, next determined to make him a miller. For about a year he was thus employed, nor was his time lost: he studied nature under every varied aspect, made his mind familiar with her scenery, and educated at once his eye and his imagination. Sir George Beaumont was, at this period, a frequent visitor at Dedham, and, by the assiduous kindness of his mother, Constable was introduced to him, an advantage which he ever appreciated, as it opened sources of pleasure not limited exclusively to Art, but dependant upon the exercise of the highest qualities of the mind. But London was now the point towards which his desires turned: it was there he must test his chance of success, for to a youthful mind the praise or censure of the metropolis is the life or death of Ambition and of Hope. He arrived there in 1795, favoured by Priscilla Wakefield with a letter of introduction to Farington, and became soon after acquainted with "J. T.," better known as "Antiquity Smith." He returned again to East Bergholt until 1799, when he resumed the pencil, and in 1800 was admitted a student of the Royal Academy. In his drawings and paintings from the living model he gave early indications of great breadth of light and shade; and this, and a close observance of nature, a desire never to sacrifice truth for artificial effect, may be cited as generally characteristic of his style. "There is room enough," said he, "for a natural painter; the great vice of the day is *bravura*—an attempt to do something beyond the truth." Such was then his code. From this period to 1809 he steadily advanced; the Royal Academy annually received his works, although his style had obtained no marked expression of opinion in its favour. The most interesting episode in his life was the period of his acquaintance with Miss Bicknell, the grand-daughter of Dr. Rhudde, rector of East Bergholt. Brought up together, or at least much associated, they became early attached, but their union was prevented, not because "war, death, or sickness did lay siege to it," but on account of family differences, and the uncertainty of his prospects.

The little we are enabled to glean from this lady's letters is, nevertheless, a rich tribute to the qualities both of her mind and heart—a fervent religious feeling—an unhesitating affection—that calm intrepidity of mind, which meets, subdues, or endures affliction, a strict sense of duty and womanly devotion to its claims; such were her characteristics, such the means at her disposal to promote the happiness of life. Good and evil, prosperity and misfortune, however alternately chequer our lot of life, which resembles rather the fitful radiance of an April day, than the beauty of summer, or the dread waste of winter. In 1814, his mother died; and in 1816 he lost his father, but as he had steadily advanced in life, brighter prospects dawned, affection overcame every other consideration, and he was united to Miss Bicknell on the 2nd of October, 1816. They were married by Archdeacon Fisher, at whose house at Osmington they spent their honeymoon, and who had been from the earliest period his most considerate adviser, earnest patron, and steady friend. From this time his career is that solely of the artist. 'The Harvest-field, with Reapers,' 'Wivenhoe Park,' 'A Cottage in a Corn-field,' 'A View in the Stour,' were successively exhibited, annually followed by others, it is hardly requisite to notice, unless we were to submit them, which neither our space nor opportunities allow, to critical review. It is with the artist as the author, when memory revives the form, and the imagination endows with life, and makes every reminiscence once more indistinct with incident; feelings linked with many pleasures, and affections quickly throb again as we trace the history of the past; every production, the book, the picture, here possess an increased interest, they become chapters in the History of Genius; evidences we cannot disavow, of its fitfulness, its source and stream: how, first hardly discernible, it struggled within its narrow bank, or rushed onward in the might and majesty of its broad and unchecked career.

In 1820, he settled at Hampstead, from which time, except from occasional ill health, his pursuits were but little changed. His letters to his family and friends, written at intervals of occasional absence from home, exhibit a calm sense and enjoyment of happiness, those dated from Cole Orton, fragmentary as they are, possess particular interest

from the view they present to us of the amiable characteristics of his friend, Sir George Beaumont. "His accomplished host and he agreed generally in their tastes, yet they differed in opinion on some points relating to Art, and their discourse never languished for want of an animated 'No.' Sir George recommended once the colour of an old Cremona fiddle for the prevailing tone of everything, and to this Constable replied by laying an old one on the green lawn before the house. Again Sir George, who seemed to consider the autumnal tints necessary at least to some part of a landscape, said "Do you not find it very difficult to determine where to place your brown tree?" and the answer was, 'Not in the least, for I never put such a thing into a picture.' In 1824, some of his pictures were exhibited in Paris, where Count Forbain, the Director, gave them, to use his own expression, "two prime places in the principal room." To 1827, every year was marked by the composition of works of varied interest and excellence. 'The Chain Pier at Brighton,' 'Hampstead-Heath,' 'The Corn Field,' and 'The Glebe Farm,' were his principal productions. But the even tenor of his way, the whole current of his life, the past and the future of the mind and feeling, were crushed and withered by the fearful affliction of the succeeding year. Mrs. Constable died on November 23rd, 1828. Nature was never again so beautiful to him: the canvas might reflect the scene, but he could never re-impart its former animation. Affliction for the dead unnerves the powers and withers the genius of the living; enjoyment, pursuit, hope, are henceforth idle sounds; time itself becomes but an indistinct echo of the past, and all that arrests the eye, or is obvious to sense, starts up before us the saddened evidences of the things that were. Friends were around to cheer, Art still allured him in the society amid which his home was nestled, there was all that could recreate or console; but you cannot supply the loss of one in youth selected as the source of happiness, and in manhood prized as the cause of its enjoyments. On the 10th of February, 1829, he was elected an Academician. That this distinction should not have been conferred on him at a much earlier period is a proof that the progress of an original style of Art in the estimation of artists is very low." Much as he was pleased at the attainment of this honour, he could not help saying "It has been delayed until I am desolate and cannot impart it." Constable worked not for the applause of the living: he could not lead, he would not follow opinion when he laboured; it was for reputation that should hallow the memory of the dead. Fearful and embittered were the few events which gathered in darkness around the close of his career. Lawrence, Jackson, Ward, Fisher, the younger Dunthorne, fell around him; in Art there was less and less resource, as he daily felt the honours he had struggled to win he could not enjoy, and dared not now expect. On the 30th of March, 1837, he returned home from a charitable errand connected with the Artists' Benevolent Fund. He awoke in the night in great pain and called for the assistance of his son: it was too late, within half an hour his life was extinct.

"Eheu! quam tenni e filo pendet  
Quidquid in vita maxime ardet."

Of Mr. Constable's character in private life this biography is sufficiently indicative. His thoughts were original, his manners simple and unaffected, he had as little conventionalism in address as in Art; he was unrestrainedly amiable and really refined. In satire he was rather humorous than severe: it seemed rather the result of a sharp perception of the ridiculous than the irony of a cutting spirit. Satire is besides, in general, a defensive weapon, and hurtful only to the silly sensitiveness of restless vanity. In charity and demeanour to the humble classes he was an example to all; as his spirit was released from earth it was heralded by an act of good. His lectures afford no great opportunities of estimating his literary powers; they are sound in criticism, and correct in details, but as compositions tame. We earnestly recommended the purchase of this book: it is profusely illustrated with engravings by David Lucas, and printed with the care and taste which distinguish the publications of Mr. Carpenter.

\* Memoirs of the life of John Constable, Esq., R.A., composed chiefly of his letters, By C. R. Leslie, Esq., L.A. London: James Carpenter, Old Bond-street. 8to. 842.

## INSTITUTE OF THE FINE ARTS.

A NUMEROUS, professional and otherwise, meeting, for the purpose of establishing an association to be called the "Institute of Fine Arts," took place on Saturday, June 3, at the Freemasons' Tavern, Great Queen-street, Lincoln's Inn-fields. Amongst the company assembled were several liberal supporters of the Fine Arts.

Mr. Wyse, M.P., who, shortly after eight o'clock, was called on to preside, was surrounded by a large number of gentlemen of reputation and talent, among whom were Mr. A. Clint, Mr. G. R. Ward, Mr. Hurlstone, Mr. A. Aglio, Mr. E. W. Wyon, Mr. E. Duncan, Mr. Davis, &c. Mr. Wyon, as provisional secretary, proceeded to read to the meeting the conditions upon which it was proposed to found the institute, the object of which was to facilitate the intercourse of members of the profession; to cultivate a pure taste, and a full and just appreciation of the importance of Art, to prevent the encroachment of influences injurious to it; to take cognizance of scientific questions connected with it; and to be a medium through which the opinions of the profession may be expressed. It was proposed to form a library and reading room; to collect works of Art, and all things which might afford the artist increased facility in his studies; to appoint stated times for hearing original papers; for the inspection of works of Art and antiquities; and to communicate generally on matters of importance to Art, science, and literature. It was hoped by the formation of the institute, entirely unconnected with any exhibition or school of instruction in Art, to bring their professional brethren together, and thus, by enlarging their communication one with the other, giving and receiving that information which mutual intercourse alone can procure, and which in every station of life was one of the greatest means of improvement. The committee also recommended that the institute be founded on the principle of strict neutrality, and laid down a code of laws for its general government.

Mr. Hurlstone, in moving that the foregoing propositions constitute the basis for the formation of the institute, observed that the distinction between it and all other existing societies connected with the Fine Arts, was, that they had a tendency to separate into sects or different cliques the various branches of that elevated profession, whilst this institute was to express the feelings of the whole body, being divested of those partial and peculiar interests which must always be attached to associations having a particular exhibition connected with it. It was not a rival to any existing society, but it would exercise a certain degree of influence over the whole.

Mr. Davis seconded the resolution, which, on being put from the chair, was carried unanimously. The Chairman said it was with extreme pride and pleasure that he found the few hints and suggestions he had thrown out at a meeting held by the artists of the metropolis during the latter part of the past year had resulted in the formation of so splendid an institution as that now, he might say, established. He took the liberty on that occasion of expressing his general impression on the state of Art in this country. The hon. gentleman further urged upon the institute the propriety of establishing a periodical for the advancement of Art and science exclusively, and concluded amidst loud cheering to offer his earnest and zealous co-operation in its support.

The names of upwards of one hundred gentlemen who had enrolled themselves members of the institute were then read over, and eighteen gentlemen were selected on a ballot to act as a council.

The other officers were then appointed, and a vote of thanks having been passed to Mr. E. W. Wyon and the committee of gentlemen who had mainly contributed to the formation of the institute, a similar compliment was paid to the chairman, and the meeting separated at a late hour.

[We have already alluded to a proposal to establish an association, to be called an Institute. If, when embodied, it advance the end proposed—that of promoting union among artists—it will effect an object whence much good may result.]

## THE ASCOT RACE PRIZES.

SIR,—As such matters have lately become connected with the Fine Arts, allow me to make your excellent periodical a vehicle for a few remarks on the Ascot Race Prizes.

The offering of a beautiful work of Art as a prize in this our national sport, must be productive of beneficial effects. It were even desirable that every stake for which horses start should be of this nature. It would remove the stain of greediness for money from our wealthy and noble sportsmen; it would create a field for the exertions of genius; and it would humanize an amusement, which, in the eyes of sensible and reflecting men, at present bears a very doubtful character. Racing, if carried on only upon patriotic principles, would be confined to the rich and the disinterested, to men who would vastly prefer seeing, in their halls, splendid works of Art, commemorative of their success in improving the breed of that noble animal, the horse, to the acquirement of money stakes, of which they do not stand in need. Our connecting money with our pleasurable pursuits, to the extent we do, degrades us in the eyes of the civilized world; and, as we excel all nations in this particular sport, it is greatly to be feared that our example will be dangerously contagious; indeed the present racing mania à l'Anglaise, in France, shows that it has already made some progress. Greatly admiring the horse, approving of our efforts to ameliorate his race, and, at the same time, honestly admitting I enjoy the excitement of the course, I hail this introduction of Art into its prizes with great pleasure.

I understand that the next great Doncaster Cup is to be an equestrian statue of the Duke of Wellington; and when I add that the finished work is to issue from the house of Mortimer and Hunt, and that the model is undertaken by our very first sculptor, I have reason to expect that it will be worthy of the aspirations of every noble sportsman.

But to the subject of my letter. To begin with the plateau, as executed by Edmund Cotterill, I cannot but consider it a failure. It is very beautiful, but not worthy of him who modelled the 'Hunting Party of Queen Elizabeth.' Edmund Cotterill has so much genius, and at the same time excels so greatly in the horse, that I wonder he should ever put forth a production that requires the reading of a long extract from a poem to make itself understood. A fine picture, a fine statue, or a beautiful piece of chasing, tells its own story; and when it does not, it humbles itself willingly before the art of poetry, and acknowledges its incapacity. To confine myself to a modern production; if you contemplate the 'Eve' of Baily, you require no inscription; he must be dull to the beauties and associations of Art, who does not at once perceive, that that splendid and magnificent specimen of female beauty is no Venus, no Maudslaw, but the mother of mankind—there is no character in either poetry or history to whom that grand yet lovely form could belong but to Eve. Were she standing, you feel that she would be as God made her, the perfection of his work, the female paragon of creation. And further, when we look at the face belonging to this noble woman, there is another story told—with all the beauty it has all the softer graces of the sex, and we contemplate with delight the source of all that is endearing, loveable, and heart-soothing in her daughters; the complacency even with which she surveys the reflection of her own beauty, has nothing of vanity or triumph; no other being was yet created or born to rival her; and her gaze is one of pure, unmixed admiration of God's most lovely work; no one can mistake Baily's 'Eve.'

But Mr. Cotterill's story is not only badly chosen, but, with all my admiration for him, he must excuse me if I think it is not well told. The stupid wonder of the peasant and the lumpishness of the ox, are, if the latter be quite requisite

to create the contrast between it and the Pegasus, pretty well expressed; but the two principal figures do not even relate the fact. The Apollo should be mounted; he is said to restore fire and animation to the winged horse; he is actually restraining him, and that powerfully. The hind feet of Pegasus should be still upon the earth, and his wings expanded; Apollo's left hand should be shaking a slack rein; he should lean a little forward, the visible leg pressed a little backward, urging, to the side of the horse; and, while his right hand points upwards, he should look with an air of triumph on the clod-compeller below; if the upper space would require filling, Mount Parnassus, with its fountain, or other classical objects, would, I am sure, present themselves in crowds to the good taste of Mr. Cotterill. Besides this, Apollo is, in youthfulness of appearance and effeminacy, a Ganymede rather than an Apollo, and would not be recognised were it not for the badly placed lyre. The restraining of the horse produces a painful effect upon the carriage of the head, and it wears the appearance of checked rage rather than of poetic fire. It is always dangerous, likewise, to show an animal essentially formed for one element exerting itself in another not natural to it; the best painter or sculptor, in my humble opinion, can make nothing of a flying man or woman, or a flying horse; the aptness, the fitness is violated, and nature will not allow of such freaks. An eagle or a condor does not paw the air; when the first upward spring is taken, the legs are put as much out of the way as possible, and so, if such things were, should be the legs of a winged horse; his wings are his legitimate means of progressing, and to make a fulcrum of the impalpable air for four palpable and small hoofs is ridiculous, and thus destroys the truthfulness, which is the excellence of poetry and art. Rich as the history of the real horse is in fine poetical situations, I wonder, greatly wonder, that the possessor of such talent and high genius as Edmund Cotterill should have thought of wandering into the regions of German poetry for a subject to grace the hall of an English sportsman. But though Homer nodded sometimes, he only required to be aroused.

The stag and hounds are beautiful, and yet not so without reservation. The distress of the stag, the eagerness of the dogs, particularly the foremost, are well expressed; the upward inclination of the stag's head and the consequent indentation of the neck, denote exhaustion and terror of its tormentors admirably; but why did the artist confine his display of energy to the forequarters of the animals? This is reversing the order of nature; all animal exertion springs from the loins, the fulcrum of the machine. Both the stag and the last dog are absolutely walking with their hind legs. When I first saw an engraving of it, I said it reminded me of the story of Garrick and Le Kain pretending to be drunk as they rode through a village. Whilst enjoying their laugh when the joke was over, "Did I not perform well?" said Le Kain. "No," said Garrick, "your legs were not drunk." So, there is no sign of exertion for life or death in the hind legs of these animals. I cannot be told that the positions are necessary for preserving the centre of gravity: a good artist can always overcome that difficulty. I should say that the dogs are hardly stag-hounds, and that the hair hanging beneath the neck of the stag was not quite natural; but these scarcely amount to an objection. With the slight exceptions I have mentioned, it is a beautiful and spirited work of Art.

The gem of the Ascot prizes I consider to be the Herne's Oak and group of deer—it is beautiful, quiet, tasteful, truthful, and perfect, which any one may prove by walking or riding through Windsor Park, where he will see twenty such groups in an hour. It is one of those neatly unobtrusive, pretty things, that strikes the observer at once. It has no lofty pretensions, but it is what it is meant to be. Whether its pure taste is not destroyed by the introduction of the branches,



nozzles, and lights, I cannot pronounce; were it mine I would not try the experiment. To give works of Art all their effect, and preserve all their chasteness, their association and fitness should never be violated in the smallest degree.

We have thus begun to connect even our outdoor and manly pleasures with the Arts; may the attempt prosper. The people to whom we look back for all that is intellectual and beautiful did not separate them; their paintings were exhibited at their public games, and their best poets exerted their talents to record the triumphs of the victors. Their coarse copyists, the Romans, have left us one monument of their sports, which speaks volumes of the brutality of the taste of a nation which arose upon an ocean of blood, and could only enjoy amusements in which its stream was shed. When I read of the wholesale slaughter of the arena, I am disgusted; but when I turn to the 'Dying Gladiator,' I am heartick. He was no common artist that executed that statue. Its effect is like that so admirably described by Sterne, when he prefers depicting the sufferings of a solitary captive, to attempting to describe those of millions. The entire history of the Roman people is suggested by that statue.

I scarcely know any field of Art so abounding in fine subjects as this of which my letter treats. The chariot-races of Homer, or even the beautifully described one of Télémaque, were admirable and appropriate ornaments for the circle of a splendid vase. But, above all, I should like to see the Arts employed upon Dibdin's "High Mettled Racer." The principal compartment should be the scene of triumph, when "The high mettled racer is in for the plate," while the various stages of the hunting-field, the post-chaise, and "the last scene of all, that ends this sad eventful history," the death in the sand-cart, would go beautifully round some magnificent vase, conveying a moral and infusing a sentiment. Could not the portraits of the most celebrated horses be likewise conveyed in this way? I could fancy a noble figure of Eclips, standing beneath a fine tree, being a subject worthy of any artist. The fortunate sportsman who would obtain it, would have the model of a perfect race-horse before him. His proportions are all traditionally handed down to us—his light neck, beautiful head, finely-sloping shoulder, deep bricket, wonderfully powerful loins, extraordinary hocks, and, above all, as a distinguishing characteristic, his withers standing in a line considerably below his wide hips and loins—these would point out Eclips—and he would be the Apollo Belvidere of horses. If my remarks should meet with the approbation of any of your artistical readers, I should be most happy to furnish them with a few of the subjects for this portion of Art that abound in my memory; but I will not further intrude on your valuable columns at present.

Yours, &c.

W. R.

#### ART IN CONTINENTAL STATES.

**GERMANY.**—*The Hermann Monument.*—The most colossal statue of modern times is that of San Carlo Borromeo, at Arona; but that stupendous figure will now be, if not quite rivalled in dimensions, surpassed as a work of Art, by the one of the ancient German hero, Hermann or Arminius, about to be erected on the summit of an eminence in the forest of Tentoburg, near Detmold, in Westphalia. The pedestal, which was commenced in September 1841, is itself an architectural mass of considerable magnitude, of circular form, presenting somewhat of the appearance or supposed character of an ancient Saxon or Druidical monument, with massive polygonal pillars and intersecting arches, and covered by a solid dome-shaped block, serving as the immediate pedestal on which the figure will be placed. This last, which is now in course of being executed in bronze, by the sculptor Joseph Ernest von Bandel, will be 42 feet high, or including the sword which the warrior holds raised in his right hand, about twenty feet more; and as the height of the pedestal, measured from the ground to the feet of the statue, is 96

feet, the entire height of the monument will be not less than 140 feet, not reckoning to its extreme point; therefore the work itself will altogether exceed in size that at Arona above mentioned. Considered merely by itself, the height alone is nothing very extraordinary, since it does not very much exceed that of the Duke of York's Column, and will be less than that of the Nelson one and its statue in Trafalgar-square; but when we compare this German monument with those in respect to bulk, the difference becomes immense, for the shaft of either of those columns would not be disproportionately too tall for a spear in the hand of Bandel's Arminius.

The project of this national monument is said to have been first started by Bandel himself; and a committee was formed, and a subscription entered into at the beginning of 1838, on the 9th of July in which year was laid the first stone of the pedestal or architectural portion of this gigantic work.

**THE STATE OF THE ARTS AT BERLIN.**—Some years ago the city of Munich held without dispute the first rank with respect to the Arts; but since Frederick William IV. has ascended the throne of Prussia, a noble emulation has been established between that king and his brother-in-law. The Prussian monarch undoubtedly intends to place Berlin in the same position as Weimar formerly held, that of being the intellectual centre of entire Germany. Not only does he assemble around him the most celebrated learned men, the most clever artists, but he furnishes them with the means and opportunities of bringing themselves forward. Thus a total change has taken place in the capital city of Prussia since the commencement of the reign of the present king; everywhere we see new and magnificent buildings, monuments are lavishly erected in the city, and the uncultivated and barren environs are now transformed into noble parks and gardens. In contemplating the projected improvements—a canal, which will alone cost several millions, another museum, a new church, a new library—we are almost tempted to doubt the possibility of these projects being carried into effect; but so many enterprises, so rapidly completed, lead us to believe that the king will never shrink from any sacrifice to realise these noble designs. We have, during some years, assisted in the foundation of a new gallery for pictures: its site is behind the old museum, and it is already in a very advanced state; it will contain magnificent apartments, but the exterior is somewhat deficient. The front is concealed by a kind of wharf, where vessels are loaded and unloaded. The opposite side is to be joined to the old museum by an arched gallery, which will at once disfigure both buildings. In all probability the decorations of the new museum will be confided to Cornelius, who, unfortunately, has been prevented working, during his residence at Berlin, by an obstinate affection of the eyes. He has, therefore, contented himself with assisting young artists by his counsels, and superintending the progress of his pupil, Hermann, who has been appointed to ornament the old museum.

The new gallery will not long remain empty, as the collections of works of Art are considerably increasing. Professor Waagen made a stay of 14 months in Italy to collect some pictures, which have recently arrived at Berlin. Among these paintings we notice a portrait of the Admiral Maura, bearing date 1557, and two little subjects by Titian; an allegorical picture by Giorgione, representing 'War and Peace,' and a complete series of large subjects by Paul Veronese. These last pictures decorated the banquetting-hall of the Exchange which the Germans formerly possessed at Venice. The four principal are—'Jupiter giving to Germany the Empire of the World;' 'Time the Conqueror of Idolatry, confirming the Triumph of Religion;' 'Mars and Minerva considered as symbolical of the Bravery and Warlike Spirit of the Germans;' 'Apollo and Juno honouring the Fine Arts of Germany.' We are rejoiced to see in a German collection, pictures which possess an importance and value peculiar to Germany.

By Tintoretto we have two religious subjects, and a picture which rivalled those of Veronese to add to the beauty of the banquetting-hall—'Diana surrounded by the Hours commencing her course in the Heavens.' M. Waagen has succeeded in accomplishing the safe removal, on new canvasses, of six frescoes, painted by Bernardino Luini in the years 1521 and 1522, in the convent of Santa Corona, at Milan. A picture by Sebastian

del Piombo also merits particular notice. It had been ordered by a cardinal of the Neapolitan family of the Princes of Gesso, Dukes of Cellimare. It represents the dead Christ, Joseph of Arimathea, and the Magdalen; the figures are half length, of colossal size, and appear to have been executed from a design of Michael Angelo.

M. Waagen has also brought over several Spanish pictures: a portrait of the Cardinal Prince Ferdinand, brother of Philip IV., by Velasquez; a portrait of a female, and a Magdalen, by Murillo. This work is in the last manner of the master, and brings to our memory the time when he was inspired by the works of Guido Reni.

The collection of M. Waagen is also rich in sculpture. Venice, which for so long a time kept up a close and frequent intercourse with the East, has furnished some remarkable specimens belonging to the Greek school; among others, a 'Scene of Bacchanalian Inspiration,' a bas-relief serving as a supporter to a tripod. Also the 'Victory,' a celebrated statue in bronze gilded, four feet high, and, as the inscription indicates, of about the time of Marcus Aurelius. These antiques, notwithstanding their merits, are inferior to a group by Antonio Begarrelli, of Modena—'Christ on the Cross surrounded by Angels.' It is well known that this sculptor had a great ascendancy over the mind of Correggio; and indeed the statues now under notice possess that delicacy of form, that graceful suavity, which distinguish the works of the Modenese painter.

An accident prevents a proper appreciation of all the riches acquired by the travels of M. Waagen. A vessel bearing a great part of these treasures narrowly escaped shipwreck, and will not arrive for some time at Berlin.

The museum has just been enriched with the cabinet of the celebrated architect Kemppens, which contained pictures from the German, Italian, and Flemish schools. Another journey is in contemplation, to be undertaken by a clever artist, for the purpose of increasing these treasures, and of making the gallery at Berlin one of the most considerable in Europe.

In the meantime Frederick William does not neglect the living artists; he has commanded the Professor Begas, the best colourist in Berlin, to complete a set of portraits of the most celebrated characters of Prussia. It is not yet known where they will be placed, but it is thought that the King has contemplated the plan of a Walhalla, destined to immortalize the heroes, the learned men, and the artists of Prussia.

The recent exhibition of the pictures of Belgian painters has divided the artists of Berlin into two classes—one party loudly praising Bilfoe and Gallait, the other refusing them any kind of merit. But even the dissatisfied agree that, although the Belgian masters fail in grandeur, they are remarkable for the finish of their execution. Gallait seems to take Paul Delaroche for his model, and his picture of the 'Abdication of Charles V.' has not that severity so necessary to a grand historical composition. These pictures are removed from Berlin to Munich, whence they are to be sent to Vienna. The Belgian school anticipated that this would be a triumphal march; but, if it has gained many partisans, on the other hand it has met with many opponents. In general, there is considerable movement beyond the Rhine. The school of Düsseldorf is attacked by the Belgian masters, joined by some young painters from the north of Germany; Munich is at war with Berlin, particularly since Cornelius has established himself in the capital of Prussia. The Academy of Painting at Frankfurt-on-the-Maine has been a prey to an intestine war respecting a picture of Lessing. This city formerly possessed three historical pictures of this master; but, as soon as a proposition was made to purchase a fourth, a violent opposition arose, at the head of which was the director, Philip Veit. The subject of this picture was taken from the history of John Hus, and gave great offence to the Catholics. After many long debates it has been determined to purchase this work, consequently M. Veit has deemed it right to send in his resignation. It is said that he has united himself with M. Steidle, and that the two intend forming a new school, which, in rivalry with the academy, will labour to propagate the ideas of Overbeck. The artists of Munich and Middle Germany will become partisans of Veit, those of Berlin and Southern Germany will league them-

selves with the Academy of Frankfort; and these dissensions are so much more serious as they are inimical to religion.

FRANCE.—M. L'Ami de Nozan, who for several years has devoted his time at Toulouse to painting on glass, has just completed the windows of the choir of the cathedral of Agen. The legendary style adopted for each window brings to remembrance the principal circumstances in the lives of the several saints who have been the patrons of this church, and harmonises perfectly with this part of the architecture of the cathedral (the tenth century). It is a source of regret that the inadequacy of the funds appropriated will not permit the undertaking of the windows of the nave, as the *ensemble* of this ancient cathedral, the restoration of which has been performed with so much science and taste by M. Bourières the architect, would thus be complete. The municipal council of the city of Paris has just voted the funds necessary for the execution of the pediment of Saint Vincent de Paule, and of six large figures destined for the decoration of the façade of this church. The figures of the pediment, fourteen in number, will be like those of the Parthenon. This important work is confided to M. Nanteuil: the artists to be engaged for the statues are not yet appointed. All the windows of this monument are in course of execution.

The Council of the Royal Academy at Antwerp has decided on the restoration of the pictures of its rich museum; and the administration of the town has strongly approved this decision. The care of this important undertaking has been confided to M. Paul Kiewertz, who is to commence his delicate work by lining two pictures of Vandyke.

In the church of the Sablon at Brussels, the tumular stone has just been placed, consecrated to the great lyric poet, J. B. Rousseau, who died at the village of La Genète, two leagues from Hal. It bears this inscription:—"Here were deposited, on the 19th of December, 1842, by command of his Majesty Leopold I., King of the Belgians, the mortal remains of the poet J. B. Rousseau; born at Paris the 6th of April, 1670; died in exile at Brussels on the 17th of March, 1741."

A monument has just been erected in the church of the Invalides, to the memory of the illustrious Marshal Moncey, the deceased governor. This monument, placed upon the pillar the last but one upon the left on entering into the church, and by the side of that of Marshal Jourdan, is executed entirely in white marble.

There has been just discovered at the foot of Saint Germain des Prés, a small monument which reflects great honour on our ornamental artists; it is an admirable niche enriched with Gothic sculpture of the best taste. In this niche the statue of the 'Virgin and Child' has been placed. This charming little monument is protected by an elegant grating.

*Antiquities.*—A very fine mosaic pavement having been discovered in the neighbourhood of Constantine, on the left bank of the Rhummel, in June 1842, a drawing of it was made by Captain Delamare, of the artillery service, and member of the Scientific Commission in Algeria, and transmitted to the French Government. In consequence of this, M. Delamare has received instructions to undertake the removal of the mosaic, for the purpose of its being sent over to Paris, and placed either in the museum there, or that of Versailles. Notwithstanding the very great difficulty attending it, the first operation, that of extracting the pavement from the ground, has been successfully accomplished, according to a process recommended by M. Lebas, the architect, and member of the French Institute; wherefore there is every reason to hope that its ultimate removal and transport to Paris will be effected with perfect safety.

The entire dimensions of this mosaic are 7·14 metres by 8·36, or rather more than 23 by 26 feet English; and the principal compartment or "picture" itself is about 6½ by 9½ feet. The subject of this last is 'Neptune and Amphitrite,' two figures of the size of life, which are seen directly in front, standing in a car, drawn by four sea-horses. These are attended by two winged boys, or genii, who support a scroll-like drapery over their heads. The lower part of the picture is filled up with marine genii, some of them sailing in barks, others riding on fish and sea-monsters. The whole is of admirable execution and in excellent preservation, except

that the *tesserae* forming Amphitrite's bracelets, and some other ornaments of her dress, have been picked out, whence, it is to be presumed, that they were either of gold or precious stones.

NICOLAS POUSSIN.—Much has been written respecting Poussin, and for a long time all terms of admiration have been exhausted to express all the qualities of his talent. That which distinguishes this artist among the great painters—the noble and delicate selection of his subjects, the beautiful arrangements of his compositions, the correctness of his drawing, the elevation of his style, the justice and depth of his expression—in fact, that knowledge of costume, that fertility of invention, that richness of accessory, and, above all, that happy union of reason and taste, of philosophy and art—all these gifts of nature and study, which form for Poussin a particular character and an original physiognomy, have been recognised and celebrated, and, what is of still greater value, have been appreciated and felt by those numerous generations of artists who have formed their own styles from his works, and who have felt themselves inspired by his chefs-d'œuvres.

There is no artist whose works have been more frequently engraved, which is equivalent to saying that no artist has been more praised than Poussin, if it be true that the engraving from a picture which preserves it for every age, and reproduces it in all hands, be the best eulogium that can be paid. In this manner has the art of engraving rendered to Poussin what he merited, and the painter of the 'Testament d'Eudamidas' still lives, and will eternally live, in so many engravings of his work, which have spread its fame everywhere, even when the picture itself shall be lost.

After so much homage as the pen and the graver—those two grand organs of public opinion—have paid to the genius of Poussin, it would be superfluous to recommence those praises rendered by every one; and certainly it is not desirable to laud, before artists, a painter with whose works they are so well acquainted. But there is in the life of Poussin, and in the history of his talent, features which require some thought—examples which may be useful; and it is, besides, so fine a thing in this life, in which the man and the artist blend so well—in a conviction so strong—in a firmness so calm, and in a dignity so modest, that there is no picture, even of Poussin, which can offer so noble a spectacle. In the history of Art, among the ancients and the moderns, we find the names of many artists who were obliged to contend with obstacles in every shape; there is no one who has had to suffer more than Poussin from the rigours of fortune and from the injustice of men, or who has more completely triumphed by the firmness of his character and the power of his talent. Born in a little provincial town, of poor but honest parents, who were desirous that he should study Latin for the purpose of becoming a lawyer, he showed himself an artist by scribbling drawings in his school-books. But it was not sufficient that, thus decidedly showing the bent of his genius, his parents should relinquish their favourite project; it was necessary to find him a master; and he under whose care fate had placed him was only able to teach him that which is at all times the most easy to learn—the mechanical part of his art. With this single resource, but also guided by the instinct of his talent, Poussin, scarcely 18 years of age, determined, secretly, to quit his country and his family, to seek, in Paris, that which he needed—good instruction, and also, what is the dream of every mind at that age—glory. On his road, without friends, without money, this great man painted humble interiors to procure for himself his daily bread, and, perhaps, in some nook in Normandy there may exist more than one of these paintings, by that hand which has produced the 'Seven Sacraments.'

On his arrival at Paris, Poussin did not find there the masters he desired, and consequently was too happy to quit their school almost as soon as he had entered it, for they could only show him their defects, and he was already too advanced to satisfy himself with their best qualities. A young gentleman of Poitou, strongly interested in him, on seeing him travel for work as others hasten after fortune, prevailed on him to accompany him to his country seat, promising him he should paint his château. But the mother of this gentleman required of Poussin nothing but domestic services instead of historical paintings, therefore, under the

necessity of leaving this establishment, he was obliged to have recourse to his pencil to defray the necessary expenses of his journey on foot to Paris. It is said that at this period, and during this long and painful journey, he painted bacchanals in the castle of Chiverny, and religious pictures for the monks of Blois, productions of youth and of adversity, still more valuable from this double title; but, unhappily, these have been lost for many years, whereas they ought to have been preserved as examples to modest talent, which still doubts or despairs of ever rising above mediocrity.

It is said also, but without sufficient proof, that there existed at the castle of Clisson some landscapes by Poussin, which he must have executed at that period, when he was walking through the provinces on his way to Paris. The events, as well as the works of this part of the life of Poussin, are covered with an impenetrable obscurity; and all that is known with certainty is, that on his arrival in Paris, wearied and overcome by fatigue and anxiety, without the necessities of life, he became dangerously ill, and did not recover his health until after having breathed for some time his native air under his paternal roof. Returning once again to Paris, with the same intention of perfecting himself in the art of painting, he was soon convinced that the means for this purpose then failed him, and that Italy alone could furnish him with masters or models. He then set out for Italy, and went as far as Florence; but he could go no further, undoubtedly because that resource which had availed him up to this time—that of selling in the various towns through which he passed little pictures in water-colours—was no longer of any use to him in that country. A second time he set out for Italy, but again he could get no further than Lyons, where his fortune was put to a new trial. An illness, which prevented the employment of his talent, exhausted his slender means. Scarcely convalescent, and reduced to absolute want, he met with a merchant who advanced him a small sum to enable him to return to Paris, and who consented to be paid in pictures; in this way he recovered his liberty and returned to Paris.

He was nearly thirty years of age, and had lost eleven in combating with all the miseries of life, when an unexpected circumstance at once brought his talent forward. In 1625 the Jesuits celebrated the canonization of Ignatius Loyola and that of François Xavier, and they desired on that occasion to exhibit, in a series of pictures, the principal miracles of their patron saints. A competition, to which all the celebrated Parisian painters were called, was proposed, and Poussin produced six grand compositions in water-colours executed in as many days; thanks to the facility which he had acquired in painting by this method. These pictures, in which elegance of design was joined with nobleness of thought and grandeur of conception, in spite of the defects of so rapid an execution, excited as much admiration as surprise. From that period Poussin became celebrated in Paris, and consequently he had many rivals—many who were jealous and envious, without having yet secured to himself a friend. This is not, however, quite true. A celebrated foreigner being then in Paris, the poet Marini, was so struck with the talent displayed in these compositions of Poussin, that he evinced towards him much kindness, admitted him to an intimacy, and gave him apartments in his house; this was, then, the first advantage that Poussin derived from fortune and from himself. Marini was an imaginative and a learned man, very familiar with the ancients, and full of wit and brilliancy in conversation; he inspired Poussin with a taste for poetry, initiated him in the study of mythology, and prevailed on him to do, under his inspection, the drawings which were to grace the edition of Marini's poem, "Adonis," at the same time when he was reading to him the Greek and Italian poets in an unprepared translation.

It was during his residence with Marini, who happily threw more taste in his readings than in his poems, that Poussin completed, at an age when everything is turned to profit, his literary education, and that he conceived for antiquity, with a poetical eye, that penchant which afterwards was a distinguishing feature of his talent. This artist, who was indebted to none of the painters of his own country, received then ideas, instruction, and inspirations of much more value than bad lessons in painting; and Marini, too much lauded in those times, but now scarcely read, con-

tributed more than any one to form a great painter; this is, perhaps, the only merit which will descend to him with posterity, and for which France will have the greatest cause to rejoice. In the meantime Poussin had not renounced his project of travelling to Italy, and his conversations with Marini only served to strengthen his resolution. When this poet, recalled to Rome by the exaltation of Urbino VIII. to the papal see, proposed to Poussin to be his companion, this must have been a great temptation. But Poussin was always too much the slave of his duty to remain master of his own destiny. He had received from the corporation of the Goldsmiths an order for a picture, 'The Death of the Virgin'; consequently he suffered his protector to depart without him, and did not commence his journey to Rome until after the completion of this picture.

Poussin was thirty years of age when he attained the summit of all his wishes, in short, when he arrived at Rome; but even then all his trials were not terminated. It is generally imagined that from the time of his taking up his residence in Rome fortune ceased to persecute him; this is, however, an error caused by an entire ignorance of the manner in which he employed the first years of his abode in this metropolis of the Arts; where the revolutions of taste have made scarcely a less number of illustrious victims than the political changes; where genius, only a century before, was adored in Raffaele, but also persecuted in Domenichino. At the outset, the friend, the guide, the protector upon whom Poussin had relied, on his arrival at Rome, was quite unmindful of his promises. Marini, who had not met with, from Pope Urbino VIII. those sentiments he expected to find from the friend of his childhood, Barberini, and who obtained at Rome, as an expiation of his political offences, simply the permission of performing a public penance by publishing his poem of 'The Massacre of the Innocents,'—Marini, discouraged, old and infirm, had retired to Naples, where he died the following year. Before his departure he wished to render a last service to his friend by presenting him to the Cardinal Barberini, nephew of the Pope, and history has preserved the expressions employed by him to recommend Poussin to this Prince of the Church—"You will see a young man possessing the ardour of a devil." This expresses the promptitude, it may almost be said the impetuosity of execution that Poussin owed to his early labours, and which, after having been for him a necessity and a resource in his days of adversity, continued in his prosperity a custom and a peculiar property of his talent. The expression of Marini does not less happily illustrate the character of an artist whom we are accustomed to regard, at the distance of two centuries, through the imposing calm of his compositions, so grave, no noble, so regular, but who, then at variance with fortune, was obliged to employ so much activity, so much energy, and so much courage to place him in the high position he afterwards held.

These resources of his will and of his talent were not less necessary to him in Rome than they had been in Paris. To the retirement of Marini, his sole patron, soon succeeded the departure of his only protector, Cardinal Barberini, for his legation to the court of Spain. Thus alone, without a name, without friends in this great city, which became, for him, a vast solitude, Poussin, for a long period, had to struggle with obstacles of every description; and here it must be regretted that nothing is known of the particularities of that part of his life, so severe so laborious, and made up of privations and studies.

Poussin established himself in Rome to study the antique; and this city, which was then, and always will be, in spite of time and of the animosities of mankind, the most magnificent of all the museums, could scarcely suffice for that thirst after instruction which was with him the first object of all his desires. The credit of Barberini only gave him the *entrée* to one house, which was a museum. Chance, which has sometimes its instinct, and misfortune, which has sometimes also its providence, had associated him with the Sculptor François Duquenois, poor and obscure as himself. These two men, drawn together by adversity as well as sympathy, united in one common lot their studies and their labours, their privations and their hopes; and in this union, in which Art had its share with affection, the painter became almost a sculptor, after the example of his friend, at the

School of the Antique. It is, indeed, at this period, that Poussin copied 'La Noce Aldobrandine,' which constituted for him the effect of an ancient bas-relief; and at this time also he copied a picture by Titian, found at the Villa Ludovisi. About this period, also, he executed, in small size, an immense number of copies of antique statues, such as the 'Cleopatra of the Vatican,' now in the possession of M. Duchêne; and this is without doubt the manner in which he formed that system of composition which leans so much to the order of the bas-relief; and from this no doubt arises the power which Poussin possesses over almost every other painter of giving the best idea of antique painting. It is well known that, during his long residence of 40 years in Rome, Poussin never passed a single day without making some study from the monuments in that city. Architecture and statuary, antique ruins and modern edifices, the town and the country, places and men, Art and nature, and everything in this admirable city which gives rise to thought and writing, reflection and design, the artist and the philosopher, was for him constantly an object of study and enjoyment. He continued even to an advanced age to take pleasure in deriving information from this great school; and a contemporary, on this subject, thus writes: "I have frequently," says Vigneul de Marville, who had known him during the last years of his life, "I have often admired his ardent passion for his Art, although very old. I constantly saw him in the midst of the ruins of ancient Rome, in the country or on the shores of the Tiber, sketching a landscape which pleased him; and I have frequently met him bringing home stones and flowers to copy from nature. I one day asked him how he had arrived at that degree of perfection which had assigned him so high a rank among the painters of Italy. He replied, 'By neglecting nothing.'"

#### ART IN THE PROVINCES.

ROYAL HIBERNIAN ACADEMY, SEVENTEENTH EXHIBITION.—In noticing the exhibition of this institution for the present year, we have a pleasing task to discharge. If there be, as in every such exhibition there must be, some works deserving censure, we are happy to say their number here is small; while, on the other hand, those deserving warm approval are so numerous as to afford a most cheering proof of the progress which the Fine Arts are making in the sister kingdom. This is by far the best exhibition the academy has seen for many years—the best, perhaps, since its foundation. There are few very striking pictures; but what is the strongest proof of general improvement in the Arts, the works exhibited are almost uniformly good. And what renders this a higher praise is, that the collection is far more numerous than in any preceding year. We remember three or four years ago, the number of exhibitions hardly half filled the walls of the ordinary exhibition rooms; but this year, not only are two rooms completely filled, but the walls of the gallery of the room ordinarily appropriated to sculpture are also covered—indeed it has been found necessary to fill every available space, in some instances even almost to crowding. This very great and very sensible advance is chiefly attributed to the patriotic exertions of the Royal Irish Art-Union. By ensuring a certain market for almost every work of merit, it has at length freed Irish artists from the necessity of leaving their country from want of support, and their country from the disgrace of being unable to support them. Besides the generally improved character of the exhibition, there are other circumstances which distinguish this from previous exhibitions. The most obvious to a visitor of the Royal Academy, and our other London exhibitions is, the appearance of many old acquaintances—we mean among the artists, not the pictures—and these not second-rate, the undervalued or neglected, who might be supposed to seek in a provincial exhibition a prominence which they could not hope for among the mass of genius which the wealth of the great metropolis attracts, but some of the foremost and most esteemed, whose works are even classed among the very first rank. Thus we find pictures from Creswick, McClise, Uwins, Rothwell, David Roberts, and others—*quos periculis longum*. We regret we cannot say that the collection of statuary has made equal advances. It has improved from former years; but not commensurately with the sister Art. The number of works exhibited is small, and, with four or five exceptions, commonplace. The exceptions, however, we must say are very "bright exceptions," and their merits go far in counterbalancing their fewness. 'A Girl Reading,' by P. M'Dowall, a very striking and exquisitely graceful and classical figure; and a small group, 'The Young Suppliant,' by Kirk, deserve particular commendation. It is not very long since the names of both these gentlemen were before the public in a discussion not very creditable to the liberality of certain persons at this side of the channel; and we may say these specimens of their genius afford a most striking answer to

their assailants. There is a change in the system of admitting visitors, which we notice as it has been found to work well, and may afford a useful suggestion to other institutions. Heretofore it had been usual to give only tickets for single admissions. This year the practice of also issuing season tickets, at an advanced price, admitting the visitor any number of times to the exhibition, has been adopted, we believe, at the suggestion of the indefatigable secretary of the Art-Union, Stewart Blacker, Esq. There is no one visiting a large collection of pictures, who, in coming it, has not found that he overlooked or neglected some works which particularly struck others. This invariably suggests a wish to revisit the exhibition; and yet every one feels reluctant to repeat the same tax for admission six or seven times over. Thoroughly to examine a large collection at one visit is, if not impossible, at least an exercise of patience which renders it a task instead of a pleasure. The scale of charges is, for a single ticket a shilling; for a season ticket, half-a-crown. Already the number of season tickets exceeds some thousands. One other circumstance we should notice as the strongest proof of the advance of taste in the Fine Arts in Ireland. A few years ago literally no pictures found purchasers at this exhibition. The consequence was nothing but portrait painting was paid for in Ireland. The Art-Union at length supplied a fund, to which a higher walk of Art might look for some support; still, until recently, there was scarcely any sale except to the Art-Union Society itself. This year the number of private purchasers has very considerably increased. We hail this as a most cheering sign; and trust that the good citizens of Dublin will not remain longer under the reproach, which we fear was too just, that in proportion to their wealth they possessed fewer private collections of merit than any city in England.

No. 1. 'Eatan,' JOHN PATRIDGE.

"Thus, while he spake, each passion dimm'd his face,  
Thrice chang'd with pale ire, envy, and despair,  
Which marr'd his borrow'd visage, and betray'd  
Him counterfeit."—*Paradise Lost*.

The picture is a single figure of very large size. Taking it merely as the picture of a man standing, it is an admirable painting, the drawing and foreshortening unexceptionable, and the colouring very good. But we think the conception not adequate to the subject, and, therefore, does not express on paper what the poet describes in the artist's motto. To say, however, that the artist has not fully succeeded in a work of such high pretension and exceeding difficulty is, perhaps, no censure.

No. 11. 'Boys Robbing an Apple-stall,' CATTERSON SMITH. A perfect gem, which, we regret much to say, has been placed in an obscure part of the room. The tranquil face of the slumbering old dame contrasts admirably with the roguish look of the arching, who is peeping under her eyelids in order that he may immediately give the alarm to his companion, who is cautiously abstracting the apples, should she show symptoms of waking.

No. 12. 'The Stolen Child Recovered,' Sir W. ALLAN, R.A. This is not a pleasing picture; the colouring is hard, and the disposition of the figures ungraceful.

No. 23. 'A Roman Gotherd, with a view of the Campagna,' PERRY WILLIAMS. A pretty work, but, perhaps, too elaborately finished.

No. 29. 'Flower Girl, Piazza Nuova,' RICHARD ROTHWELL. A very pleasing picture; the eyes are beautifully painted.

No. 30. 'The Battle of Clontarf, fought in the year 1014,' PAUL WILKINSON. Some of the figures are very well drawn, but the grouping, we think, is highly unnatural. It is a copy from one of the artist's own pictures, and is an excellent specimen of his peculiar and beautiful style of colouring. It is free from an objection sometimes made to his works, the colouring of the cheeks having no hectic or consumptive appearance.

No. 36. 'Portrait of the late Right Honourable Sir Michael O'Loghlen, Bart., Master of the Rolls in Ireland,' G. F. MULVANY, R.H.A. A very large portrait of this lamented judge, very well painted.

No. 38. 'Sir John Falstaff, Mrs. Quickly, and Pistol,' THOMAS BRIDGORD, A. We can report nothing favourable of this work.

No. 41. 'Aladdin forced by the Magician into the Cave for the Wonderful Lamp,' WILLIAM H. COLLIER, R.H.A. Very extravagant; the magician's face, however, is good, but a palpable copy from one of Meadows's illustrations of *The Tempest*.

No. 49. 'The Catty Pipe,' CATTERSON SMITH. An admirable performance. It is simply a half figure of a son of 'the Land of Cakes' lighting his pipe with a burning turf; but there is so much character in the expression of his face, it is so natural, without the least verging upon caricature, that the picture deserves to be classed among the very best in the room.

No. 58. 'Greenwood Trees,' THOMAS CRAWFORD, A.R.A. A beautiful painting, but the subject uninteresting.

No. 59. 'An Old Covenanter studying his Bible with his clenched drawn sword,' G. LANGE. Good—the face of the stern old warrior is highly expressive.

No. 65. 'Portrait of the Right Honourable Lord Plunket, Ex-Chancellor of Ireland,' painted for the Honourable Society of King's Inns, M. CASSAN, P.R.H.A. A full-size portrait, taken towards the decline of life: a good likeness.

No. 70. 'La Jeune Artiste,' TREVOR T. FOWLER. Pleasingly designed, but the colouring bad.

No. 86. 'Leaving the Ball,' JOHN CALCOTT HORSELEY.

"Where the poor houseless shiv'ring female lies." A commonplace subject enough, but very well treated. The contrast between the revellers leaving the scene of gaiety and the poor houseless shivering female with the hungry infant is most forcible. The figure of the latter is very well done, and most painfully pathetic.

No. 92. 'Maria,' T. UWINS, R.A. Very commonplace; if it had not the artist's name, it would be passed unnoticed.

No. 106. 'The Death of Gelert,' THOMAS CRANE. The artist has not succeeded in giving the face of Llewellyn an expression of despair or remorse; to us it appears more like that of a certain stage of intoxication. The colouring, too, is muddy and bad.

No. 112. 'Portrait of her Most Gracious Majesty the Queen,' JOHN PARTRIDGE. A good picture of her Britannic Majesty. It is by the same artist as No. 1, and placed directly opposite to it in the room.

No. 121. 'Portrait of the Honourable Justice Torrens,' J. G. MIDDLETON. Not a striking likeness.

No. 138. 'Statues of the Vocal Memnon at Thebes—sunrise,' DAVID ROBERTS, R.A. An exquisite painting; a subject which it was difficult to treat without giving it the monotony of a mere statuary drawing. The picture is already known, it having been exhibited in London.

No. 142. 'Lear and Cordelia in Prison,' J. UWINS, R.A. The artist has in this painting given to the face of Lear the expression of an experimental philosopher, rather than an anxious father. The picture is well painted, and if it were entitled an 'ancient physician trying if there is life in a drowned girl,' we should say the subject had been well handled.

No. 159. 'The Wolf Tragedy from Red Riding Hood,' W. H. COLLIER, R.H.A. A pretty picture. The fault of this artist is too much varnish. Everything is satin. This work is an improvement in this respect.

No. 165. 'A Serenade,' D. MACLISE, R.A. Exquisitely drawn, but we cannot reconcile our eye to the glaring colouring in which the artist has dressed his work. The attitude of the serenader is also a little extravagant.

No. 175. 'Interior of a Cottage—Unwelcome News,' NICHOLAS M. CONDY. This is a pleasing little picture. The minuteness and accuracy with which it is finished is perfectly surprising for a painting in oils. It is as careful as a miniature.

No. 177. 'Hermia and Helena,' F. H. HENSHAW. We have seldom seen a work which gave us so much pleasure. The colouring of the face of the inner figure is exquisite, and the affectionate expression of each face beautifully conceived.

No. 181. 'The Virgin and Infant Christ,' W. H. COLLIER, R.H.A. In our opinion Mr. Collier has the most comical conception of the Virgin Mary. She surely did not wear a fashionable purple dress, with tight top sleeves and full elbows, and a low front; neither did she ponder with the simpering expression of a young lady just introduced to a strange partner; to be in keeping, the infant Christ ought to have been painted with a Scotch cap and tassel, bare legs, and red shoes buckled over the instep.

No. 191. 'An impatient Sitter,' J. HAVERTY. This is a pleasing performance; the figure is, perhaps, a little stiff, but in one sitting for a picture, that is natural.

No. 200. 'Leenaune, Killary Harbour, County of Mayo,' GEORGE COLOMB. A good picture, but not equal, we think, to some former works of the same artist.

No. 210. 'Sketch of a Sketching Society—the Critical Moment,' JOHN PARTRIDGE. Even if this picture had not the additional interest of being a collection of portraits, it would, as a mere work of art, hold the very highest rank; the figures are exceedingly well grouped; the faces displaying great interest, but without any tameness.

No. 215. 'Love,' N. J. CROWLEY, R.H.A. The female figures in this picture are remarkably well drawn, especially the foremost figure, the arch expression of whose countenance is exceedingly good; the male figure is perhaps a little extravagant, but altogether the picture is a good one.

No. 246. 'Portrait of Daniel O'Connell, Esq., M.P.,' CHARLES GREY, A. Surely the liberator has an action for libel against the artist; we have seldom seen so absurd a caricature.

No. 298. 'Portrait of Sir Henry Marsh, Bart., M.D.,' FREDERICK W. BURTON, R.H.A. An unmistakable likeness.

No. 328. 'Brendan Mountains, from the Pass of Connor-hill, county of Kerry,' GEORGE PATRICK, R.H.A. A very clever painting, even in its present unfinished state; we have seen few which pleased us more.

No. 375. 'Lord Nigel's Introduction to the Sanctuary of Alastia,' E. H. WHEWSTER. This is a good picture, and very spirited; the figures are well drawn and well grouped, but in the faces of many there is a good deal of caricature. There is nothing so difficult to hit as the line between tameness and extravagance.

No. 402. 'Portrait of the Archdeacon of Emly,' FRED. W. BURTON, R.H.A. An admirable likeness.

No. 424. 'Portraits of the Children of the Rev. William N. Guinness, Ardotton, county of Sligo,' H. B. DAVIS. Unfinished, and not likely to do much credit to the artist when it is finished. The unqualified adulation which the painting of a couple of water-

coloured drawings procured from the good citizens of Dublin for this young man, Mr. Burton, seems to have already satisfied his thirst for fame. He produced scarcely anything worth noticing in the last exhibition of the Hibernian Academy, and nothing in this, except the portrait of Dr. Marsh, which we have already favourably noticed.

No. 434. 'Dolly Varden dressing for the Ball,' JESSY M. JOY. A spirited little picture; full of point and truth in its expression.

No. 471. 'Prometheus,' SIR GEORGE HODSON, Bart., H. Of this picture we have nothing favourable to remark.

No. 476. 'The Firth of Clyde,' WILLIAM M'EWAN. A lively sea piece, very well painted.

No. 481. 'The First Catch, early Morning,' THOMAS F. MARSHALL. The triumphant look of the urchin, who has just captured a fish, contrasts admirably with the melancholy expression of the unsuccessful angler opposite. The picture is pleasingly coloured, and very natural.

No. 507. 'Road Scene,' THOMAS BAKER. Exquisitely painted; Nothing can be more natural than the haze that seems to float over the landscape. The depth and perspective admirable, and the finish perfect. A hyper-critic might, perhaps, think it a little too minute to her

No. 546. 'Teresa Panza directing the Letter to her Husband, Sancho Panza, while Governor of the Island,' T. M. JOY. Very spiritedly drawn. Teresa Panza's expression of face is perfect; but the man writing the letter is commonplace.

No. 572. 'The total Loss of the Intrinsic of Liverpool,' LIEUT. BEECHY, R.N. A very unfinished piece, but showing, we think, a good deal of genius.

No. 590. 'The Irish Peasant's Grave,' JOHN TRACY. This picture has been greatly admired, and, we think, with justice: the effect is, however, much injured by the foremost female figure, which is very spiritless.

No. 592. 'Pleasure and Pain,' ALEXANDER KIRK. Very well imagined; but, perhaps, too much of a caricature. The subject is a rustic infant, on one side of the picture he is squeezing a kitten in great delight; on the other, the kitten has scratched him.

No. 666. 'A Girl Reading,' P. M'DOWELL, A.R.A. The statue from which this exquisite work is taken is so well known, that any comment on it would be needless: it has been purchased by the Art-Union.

No. 666. 'The Young Suppliant,' a group in marble. THOMAS KIRK, R.H.A. This beautiful little group is intended as a companion to the 'Youthful Champion,' a former production of the same artist.

No. 670. 'A Girl at Prayer,' P. M'DOWELL, A.R.A. Perhaps hardly equal to 'A Girl Reading,' but still a beautifully graceful figure.

EXHIBITION OF THE SOCIETY OF IRISH ARTISTS, ROYAL IRISH INSTITUTION, COLLEGE-STREET.—This is the first exhibition of this society. The collection of pictures exhibited is small—being but 132 in number—and of a very miscellaneous character. Some of them, particularly some of the water-colour paintings, have very considerable merit; but some of the landscapes in oil are pitiful daubs—nearly as bad, indeed, as any we have ever yet seen ventured before the public in any exhibition. Among the water-colour pictures deserving the most favourable notice we would mention 'The Dying Comrade,' by Mrs. A. Hayes, and 'Scraping an Acquaintance,' by the same artist. There is a little painting in oil, 'The Forbidden Novel,' the conception of which is very clever, but it wants finish. With the exception of the faulty landscapes, about half a dozen in number, and a portrait or two which we cannot but think are libels on the originals, the remainder of the pictures are—though not of a very high order—yet good, and, considering that the society is in its infancy, and the exhibition is held at the same time that the exhibition of the Hibernian Academy is open, very creditable to the zeal and exertions of the members.

#### REPORT OF THE SPITALFIELDS SCHOOL OF DESIGN.

THIS, the second annual report of the institution, shows a state of continued prosperity. At the period of the last report there were 120 pupils in the school; the increase during the past year amounts to sixty, making the present number 180, under the following classes:—Children of weavers, 66; wood-carvers and cabinet-makers, 40; house and ornamental painters, carpenters, stone-masons, &c. &c., 74: and it appears that the number is limited only by want of accommodation.

It was scarcely to be expected that, in the short time since the school has been established, much practical benefit should as yet have arisen from whatever proficiency the pupils may have attained, or their fitness for pursuing the various departments of ornamental design to which they may purpose to devote themselves. Application has, however, already been made to this establishment, by an eminent manufacturing house at Nottingham, for a designer—an example which will be, undoubtedly, followed by other establishments as the reputation of the school rises.

The school is not yet in possession of premises, as a property, whence much inconvenience has been experienced, having been obliged to remove from place to place, in consequence of a want of a permanent school-room. It has, therefore, been with the committee a desideratum to build a school-house, but for this purpose their funds are not yet sufficient.

Since the last annual meeting, the net proceeds of the ball given at the Opera House, under the immediate patronage of her Majesty, have been ascertained to amount to £1185 7s. 6d., £1000 of which have been invested in Exchequer-bills, in the names of Robert Hanbury, Esq., Mr. J. Casey, Mr. T. F. Gibson, Mr. R. Harrison, and Mr. W. Webb, and will be available as a building fund whenever it is decided to use it for that purpose.

At the close of the year 1842, it was ascertained that the parliamentary grant which had been made for the support of the school was inadequate for the purpose in consequence of the great increase in the number of the pupils. An application was made to the council of the Government School for assistance, which was promptly granted, after an inspection of the school had been made by a committee of the council, who reported favourably of its condition and prospects. Since that period, the committee have exerted themselves to obtain pecuniary assistance from the larger houses in the silk-trade, and have met with cordial support, inasmuch that they have obtained a list of annual subscribers to the amount of £56 lls. This fund, together with an increased parliamentary grant, and the fees from the pupils, will enable the future committee to meet the expenditure, although the cost of instruction is now considerably greater than was anticipated, in consequence of a weekly salary paid to the two assistant masters. It is hoped that these masters will be supplied from the Somerset House School, without charge, as soon as the council have completed some arrangements now pending.

The most important deficiency in the arrangements for the conduct of the school appears to be in the article of books, and this want becomes more pressing in proportion to the advance of the pupils. Undoubtedly great benefit would be derived to the more advanced pupils, if they had the advantage of inspecting on the spot some of the works on ornament, published in this and foreign countries, and if a greater variety could be afforded in the copies from which they draw.

Since the last report the school has been opened for instruction three mornings in the week, from ten till one, for those pupils who are sufficiently advanced to use colour. Five evenings in the week are also devoted to instruction, the pupils being divided into classes, who meet on alternate evenings for the purpose of accommodating a greater number.

Of this institution we have already spoken favourably after a report made to the committee of the Somerset House School of Design. The establishment is judiciously located, and its progress cannot fail to have a beneficial effect upon the productions of its district. In the establishment of such institutions attention is only directed to the amelioration of a department of Art to which the French long ago turned their attention; hence that superiority in design which it is to be hoped will not much longer distinguish French manufactures so widely from our own.

#### PHOTOGRAPHY.—THE DAGUERRE-OTYPE.\*

THE idea of photographic reflection appears to have been first suggested by the darkening of recently precipitated chloride of silver when exposed to the light; and the earliest recorded experiments on the subject are those of Sir H. Davy and Wedgewood, which, in the year 1802, were published in the Journal of the Royal Institution. With these gentlemen the difficulty was to regulate the action of the light, to restrain its active operation after the reflection had been conveyed; but in this they failed, and in a short time abandoned their experiments. The next person who turned his attention to the subject was M. Niepce, about the year

\* "Photographic Manipulation;" Edward Palmer, Newgate-street.



1814, and he, during a period of ten years, prosecuted his experiments alone, after which he became acquainted with M. Daguerre, who was pursuing the same end. These two gentlemen continued their researches together, and in the year 1839 announced the Daguerreotype, but the process was kept secret until the month of July in the same year, when the result of their labours was purchased by the French Government.

Photography had also formed a subject of study with Mr. Fox Talbot, who had instituted experiments with the view of rendering paper sensitive to light. This gentleman, in 1839, communicated to the Royal Society the substance of his photographic researches, and shortly afterwards published the process of preparing the paper, as also the method of obtaining photographic drawings of leaves, flowers, feathers, &c. &c. To Mr. Talbot, therefore, is the world indebted for this beautiful process, and also for the calotype, by means of which, with the camera obscura, representations of objects may be obtained with the utmost nicety of outline.

Photography is also indebted to the researches of Sir J. Herschel, who suggested many improvements in known processes. Others, also, who have benefited the science are Fyfe, Hunt, Penton, Donne, Draper, Becquerell, and Redman. Thus, photography, in its simplest form, appears to have been first suggested by Sir H. Davy, and brought to a state of available perfection by Mr. Fox Talbot, whose process was to wash paper over with some preparation of silver, which became dark in proportion to the intensity of the light to which it was exposed. When the resemblance to the object was sufficiently distinct the remainder of the silver preparation was removed, so leaving a permanent drawing.

In the process, as described by Mr. Fox Talbot, the necessary washes for the paper were composed of two drachms of crystallized nitrate of silver, dissolved in six ounces of distilled water, and two and a half drachms of iodide of potassium, dissolved in one pint of distilled water.

The best paper for the purpose is that called blue wove; and each sheet, before being used, should be carefully examined before a strong light, for the purpose of selecting those that are free from spots and uneven texture.

Fasten the paper by its corners to a smooth board with four small pegs of wood, or pins of silver wire, and, with a soft camel's-hair brush, wash it over with the solution of iodide of potassium; and, when the paper is sufficiently wetted, allow the superfluous solution to drain from it, and set it aside until perfectly dry; or, should the paper be immediately wanted, it may be dried at a gentle fire.

The solution of nitrate of silver may be used in the same way, taking care that the wash be even; after which it must be left to dry as before, and when dry it may be removed from the board and immersed, during the space of half a minute, in the solution of iodide of potassium, contained in any shallow vessel sufficiently large to admit the paper, which, when removed from the solution, is washed in distilled water, or boiled water which has been left to cool. This is called iodized paper, and, if properly made, will appear of a light primrose colour, and perfectly even in tint throughout the surface which has been washed over.

The second part of the preparation of the paper, and that which renders it so sensitive to the light, is best performed only a short time before it is to be used. For this purpose two solutions also are necessary:—1st. Two drachms of crystallized nitrate of silver, dissolved in two ounces of distilled water, to which is added, half an ounce of crystallizable acetic acid; 2nd. A small quantity of crystallized gallic acid, dissolved in distilled water. These solutions should be kept in separate stopped phials, and are used in a mixture of equal quantities, being applied to a sheet of the iodized paper, which has been placed upon the board or slate which fits the back of the camera, the focus of which may then be allowed to fall upon the paper. The time necessary for the production of the copy does not exceed two minutes, but this depends upon the state of the atmosphere.

When the paper is removed the image will be scarcely perceptible; but in order to bring it out it must be washed as before, with the gallo-nitrate of silver, or the compound of the two solutions, and finally warmed, when the reflection will be-

come well defined; and when sufficiently distinct it should be removed from the heat, and set, by being dipped into some distilled water. The whole of this part of the process is conducted in a room whence the light is excluded; the only light used being that of a candle, or small lamp, surrounded with a shade of yellow glass, which has been found to prevent any decomposing effect on the paper.

Photogenic paper may be employed in obtaining copies of all small objects either of nature or of Art, if they are or can be made sufficiently flat without injury; and objects best adapted for this purpose are plants, leaves, flowers, ferns, mosses, feathers, wings of insects, prints, drawings, lace, and other similar articles, for which the only apparatus necessary are two pieces of plate glass of the size of the drawing or a little larger.

The Daguerreotype process was patented in England by Mr. Berry in 1839, and entitled "a new and improved method of obtaining the spontaneous reproductions of all the images received in the focus of the camera obscura;" but since the date of this specification it has undergone many and signal improvements, and is yet tending towards amelioration. Daguerreotype pictures are executed on copper-plates which have been prepared with a coating of silver sufficiently thick to admit of being polished. Those used are of the best Sheffield manufacture, and can be obtained with polished surfaces ready for use. The process may be divided into five distinct operations, viz.:

1. Cleaning the silvered plate.
2. Rendering its surface sensitive to light, by exposing it to the vapour of iodine, bromine, or their combinations with chlorine, &c.
3. Exposing the prepared sensitive plate to the focus of either a refracting or reflecting camera.
4. Bringing out the picture by exposing it to the vapour of mercury.
5. Setting the picture, by removing the sensitive surface of the plate which has not been acted upon by the light.

As it is in cleaning the plate a principal object to obtain a surface of silver perfectly pure, it will be understood that everything employed for this purpose should be perfectly free from impurities of every kind. It is also to be observed as a necessary precaution, that the plates should not be prepared in any place where there may exist vapours arising from acids, volatile oils, &c. &c.; in order to illustrate the operation of which it is stated as a fact, that a small quantity of oil of turpentine having been used in a room where some Daguerreotype plates were afterwards polished, it was impossible to procure any good pictures until the vapour had been neutralized. Many methods have been recommended for giving the best polish to plates, for which purpose there are employed cotton wool, calcined tripoli, prepared lamp-black, olive oil, nitric acid diluted with water, a spirit lamp and stand, a pair of pliers, and cotton velvet buff.

The very delicate process of preparing the plate is commenced thus, according to Mr. Palmer's little book:—

*The mode of proceeding is as follows:—*Lay the plate, silver-side upwards, upon a piece of clean white paper, or, what is more convenient and better, on the plate-holder (see list of apparatus), and shake a small quantity of the tripoli over it; a few drops of olive oil should then be applied, and with a knot of the cotton and a light hand proceed to polish the plate by a series of circular movements, equally over its surface, adding more tripoli as required. The time usually expended for producing a good surface on a new plate is about five minutes. If the plate be one that has been used it should be heated over a spirit-lamp for a short time before beginning to polish; when a good surface is obtained take a fresh pledget of wool, and, shaking more tripoli over the plate, gradually wipe off the oil, using a fresh piece of cotton as required: when the whole of the oil is apparently removed the plate ought to be heated over a spirit-lamp to the temperature of about 300 Fahr. for half a minute, &c. &c.

The succeeding operation of iodining is of a nature so delicate that it is best performed in a dark room lighted only by a candle. It may happen that some difficulty will occur with respect to the colour of the plate by candlelight, in which case it is better to prepare the plate in a room with a light so subdued as merely to enable the photographer

to proceed with certainty; as, for instance, in a room having the shutters closed and the door partially open. In order to distinguish the colour of the plate a sheet of white paper is held in such a position that its reflection on the plate will serve as a guide. If the colour be not sufficiently strong it is immediately replaced in the iodine box till the proper tint be obtained. In order to prevent the operation of the light on the surface the plate must be kept in a box whence the light is altogether excluded.

The method of exposing the prepared plate to the focus of a refracting or reflecting camera is thus described in Mr. Palmer's book:—"The mode in which this is effected must, of course, depend upon the construction of the camera, whether it have a lens as originally proposed by Daguerre, or a concave mirror or speculum which is the apparatus patented in this country by Mr. Beard; both kinds have their advantages. The refracting camera as recently improved (see list of apparatus), appears to possess all the capabilities without many of the inconveniences attendant on the manipulation with the reflecting camera, and being withal less expensive, is now the form generally used. The first thing to be attended to before introducing the plate, is to place the camera on some firm support, and opposite to the object wished to be copied, after which the focus should be adjusted with the greatest care till a perfectly clear and distinct image of the object is seen on the piece of ground-glass, which should be placed in exactly the same position as the plate is to occupy, taking especial care that the ground-side of the glass should correspond to the prepared surface of the plate; when the focus is obtained, the light should be shut off by a contrivance for that purpose till the plate is introduced, or the camera may be taken into a dark room and have the plate put into its place, when it can be brought into the light, having, of course, made those obvious arrangements that the object and the camera be placed in precisely the same relative positions they occupied when the focus was adjusted. The camera may then be opened to allow the light to fall on the plate through the lens. The time requisite for it to remain open will depend in a great measure upon the season of the year, time of the day, and the brightness or clearness of the atmosphere. The time usually required with a good achromatic, and well-constructed camera, varies from one to sixty seconds. When the camera has been opened a sufficient time, which can only be determined by observation and experiment, close the front aperture and take it into the dark room, when the picture which is impressed on the sensitive surface of the plate is to be made visible by being exposed to the fumes of mercury."

The next process is that of mecurialising the plate, which is effected by means of heated mercury put into a box constructed for the purpose. If the mercury be sufficiently hot the picture will soon appear; but should it be done too rapidly the nicety of the detail will be lost, and the plate will probably become spotty. The time necessary for this is from five to twenty minutes, hence it will appear that some judgment is necessary. The progress of the plate must be watched, and the effect is improved by the process being carried on rather gradually than otherwise. This is followed by the concluding operation, that of setting the picture.

So liable are daguerreotypes subjects to injury, that they must be kept entirely free from dust and everything touching the surface, as injury would ensue from the slightest friction: the best method of securing them is by means of a piece of cardboard and glass. Subjects thus executed are, from their very nature, liable to injury, to obviate which objection many propositions have been made. The lights and shades are made out by minute globules of mercury, which adhere to the surface in greater or less degree, according to the force and distribution of the lights. The desideratum is, therefore, to attach these particles with a greater degree of firmness inasmuch as to reduce the liability to suffer from contact. Various methods have been proposed for this purpose; but the best is that invented by M. Fizeau, which is beneficial to the plate in two ways, inasmuch as it so perfectly fixes the subject, that the surface may be subjected to slight friction; and also improves the surface, by so far diminishing the metallic reflection as to obviate the necessity of looking at the plate in a particular light.

The medium is chloride of gold and hypo-sulphite of soda, dissolved in distilled water; before using which the plate should be washed, to ensure its being free from dust.

The effect of washing a plate according to this method is to fix it so that it can be placed in a portfolio, and so that it can with difficulty be removed with the finger, to which should it yield easily, it should again be subjected to the operation.

It will sometimes happen that when the plate is being heated it is injured, by a portion of the silver coming off, which is, perhaps, owing to the oxidation of the silver while under the influence of too much heat.

Mr. Palmer's pamphlet on this subject affords ample details to the operator.

#### LIST OF PICTURES, &c., SELECTED BY PRIZE-HOLDERS IN THE ART-UNION OF LONDON, SINCE MAY 25, 1843.

[The Title of Picture, Artist's Name, and Price.]

##### From the Royal Academy.

- C. A. Darley, 150*l.*; Cattle at Pasture, T. S. Cooper, 150*l.*  
— Marshall, 100*l.*; The Upper Part of the Teign, near Dartmoor, F. R. Lee, R.A., 100*l.*  
J. Eames, 70*l.*; Scene from "Woodstock," T. M. Joy, 70*l.*  
J. Fenerty, 70*l.*; Countess of Derby defending Lathom House, F. P. Stephanoff, 80*l.*  
Rev. J. W. Wise, 70*l.*; Mary Queen of Scots signing her Abdication, C. Stonhouse, 70*l.*  
Mrs. Rougemont, 60*l.*; Watering Cattle, T. S. Cooper, 84*l.*  
Dr. Hull, 50*l.*; Meccana's Villa, W. Havell, 52*l.* 10*s.*  
J. Tinley, 50*l.*; The Confession, T. Uwins, R.A., 50*l.*  
C. Humphreys, 50*l.*; Florimel, F. R. Pickersgill, 30*l.*  
F. Bridgman, 25*l.*; Morning—Lymington, A. Vickers, 25*l.*  
J. Hudson, 25*l.*; Crossing the Brook, T. Mogford, 25*l.*  
D. Clark, 20*l.*; Harlech Castle, D. M'Kewan, 15*l.* 15*s.*  
C. Evers, 20*l.*; Cottage Scene in Kent, R. Hilder, 15*l.*  
J. Hewison, 20*l.*; View in Kirkdale, J. Radford, 42*l.*  
Mrs. Prideaux, 20*l.*; River Scene—Suffolk, C. Ward, 20*l.*  
G. Townshend, 20*l.*; Peace, a Sketch, H. Howard, 20*l.*

##### From the Society of British Artists.

- J. Newcomb, 200*l.*; Scene from the "Arabian Nights' Entertainments," E. Jacobi, 210*l.*  
H. Eld, 70*l.*; The Severn—Composition, J. B. Pyne, 100*l.*  
H. Abbott, 60*l.*; The Country Bait Stable, J. F. Herring, 60*l.*  
M. Flower, 40*l.*; View near Henley-on-Thames, J. Tennant, 50*l.*  
Dr. Willis, 40*l.*; Broadridge Vale, Devon, J. W. Allen, 40*l.*  
Mrs. J. Back, 30*l.*; The Towing Barge, J. Tennant, 40*l.*  
Miss Black, 30*l.*; Edinburgh, from Leith Roads, J. Wilson, 60*l.*  
G. C. Jonson, 30*l.*; Landscape and Cattle, J. Wilson, jun., 40*l.*  
R. Pearce, 30*l.*; Calais Roads, F. A. Durnford, 40*l.*  
G. Potts, 30*l.*; La Valdetta, E. F. Green, 30*l.*  
R. M. Cooper, 25*l.*; Maria, F. Stacpoule, 26*l.* 5*s.*  
R. Foote, 25*l.*; Christ teaching Trust in Providence, J. King, 25*l.*  
Z. A. Jessel, 25*l.*; Rouen Cathedral, E. Haasell, 35*l.*  
E. Parritt, 25*l.*; Reminiscences of bygone Days, H. J. Pidding, 35*l.*  
G. Waldron, 25*l.*; Peasantry of the Kingdom of Naples, A. W. Elmore, 40*l.*  
F. G. White, 25*l.*; Interior—North Wales, C. Baxter, 25*l.*  
H. Wood, 25*l.*; A comical Question, H. J. Pidding, 30*l.*  
J. B. Chamberlain, 20*l.*; Watteau in his Study, A. J. Woolmer, 60*l.*  
J. Nudd, 20*l.*; "In for a pound," R. B. Davis, 20*l.*  
J. Sparks, 20*l.*; Mill at Stapleton, J. B. Pyne, 20*l.*  
J. Veal, 20*l.*; Eton College, A. Montague, 40*l.*  
J. Baggally, 15*l.*; View on Cockerbeck, J. Dobbin, 16*l.* 16*s.*  
K. Ellison, 15*l.*; Shillingford Bridge, J. Tennant, 20*l.*  
W. Goodger, 15*l.*; Hastings, A. Clint, 15*l.*  
S. Lavington, 15*l.*; The Illicit Trafficker, T. Clater, 15*l.*  
E. Smith, 15*l.*; View on the Thames, W. E. Dighton, 21*l.*  
E. Grantham, 10*l.*; View at Linton, C. F. Tomkins, 15*l.*  
R. M'Glew, 10*l.*; Fisherman's Children, W. Shayer, 10*l.* 10*s.*  
J. J. Wigginton, 10*l.*; On the Tone, Somerset; J. W. Allen, 15*l.*

##### From the Society of Painters in Water Colours.

- D. H. Gourlay, 30*l.*; Strolling Musicians, O. Oakley, 30*l.*  
E. Dickinson, 25*l.*; Stonehenge, Copley Fielding, 21*l.*  
J. H. Goaling, 25*l.*; View of Ben Lomond, Copley Fielding, 26*l.* 5*s.*  
J. S. Smith, 25*l.*; Hay Barges—Mouth of the Medway, C. Bentley, 31*l.* 10*s.*  
C. Brown, 20*l.*; Kenilworth Castle, D. Cox, 10*l.* 10*s.*  
T. Griffith, 20*l.*; At Ulm, Bavaria, S. Prout, 21*l.*  
S. Hartley, 20*l.*; The Scrutiny in Don Quixote's Library, J. M. Wright, 21*l.*  
W. S. Blackstone, 10*l.*; At Liseux, Normandy, S. Prout, 13*l.* 12*s.*  
M. Bussard, 10*l.*; Cader Idris, D. Cox, 10*l.* 10*s.*  
Miss H. Hill, 10*l.*; View on the Lake of Geneva, Copley Fielding, 10*l.* 10*s.*

- H. Humphries, 10*l.*; Eagle Tower, Carnarvon Castle, W. C. Smith, 15*l.*  
J. Morris, 10*l.*; Workshops at Pensance, H. Gastineau, 10*l.* 10*s.*  
Rev. J. Stratton, 10*l.*; The Poet, W. Hunt, 8*l.* 8*s.*  
Lady Erskine, 10*l.*; Flowers, W. Hunt, 10*l.*

##### From the New Society of Painters in Water Colours.

- H. Barnett, 40*l.*; Peace, J. J. Jenkins, 52*l.* 10*s.*  
C. Burcham, 30*l.*; West Indian in the Thames, T. S. Robins, 31*l.* 10*s.*  
Mrs. Casson, 30*l.*; View from Stirling Castle, J. Fahey, 30*l.*  
T. Mist, 25*l.*; View at Rotterdam, G. Howse, 31*l.* 10*s.*  
Miss Edwards, 20*l.*; Near Dorchester, J. Fahey, 20*l.*  
C. C. Higginbotham, 15*l.*; Beauty and the Beast, B. R. Green, 17*l.*  
C. Rawson, 15*l.*; "Hot!" A. H. Taylor, 10*l.* 10*s.*  
Mrs. White, 15*l.*; On the Quay, Frankfurt, G. Howse, 15*l.*  
R. Alexander, 10*l.*; Camella Japonicas, Mrs. Margetta, 10*l.* 10*s.*  
E. T. Griffith, 10*l.*; Little Malvern Church, H. Warren, 10*l.*  
S. Hancock, 10*l.*; An English Pastoral, H. Jutsum, 10*l.*  
E. C. Kirby, 10*l.*; Scene on the Tees, near Rokeby, J. M. Youngman, 10*l.*

#### CORRESPONDENCE.

##### CARTOON DRAWINGS.

SIR,—At this time, when anything connected with cartoon-drawing, or the frescoes of the most eminent men of "by-gone days," must be interesting both to the artist and the public, would it not be possible to obtain a private or a public exhibition of those remarkable and splendid drawings done in Italy from both the *frescoes* and *chalk-drawings* of M. Angelo? an interesting notice of which you gave in the ART-UNION some time ago. They were done by Bewick, at the instance of Sir Thomas Lawrence. And although the artist (Mr. Bewick) is now retired from the practice of the Art with an honourable independence, it is for that very reason that it may not be less likely to obtain the benefit of them for a definite period for the study of the artist.

Perhaps, by some suggestion of yours, information from some of your readers might be elicited of *where* this collection is now placed; and if the public could be favoured with the opportunity of seeing, at least, what has been done in the way of "architectural decoration" in the Sistine Chapel—if these sublime emanations of genius can be so named.

Yours, &c.,

AN ARTIST.

[This is a very proper subject to which to direct public attention. We shall no doubt be able to communicate information concerning it in our next.]

##### PRESERVATION OF WATER-COLOUR DRAWINGS.

SIR,—Objections are frequently made to pictures in water colours from their supposed want of durability proceeding from the delicacy of the materials with and upon which they are executed, and some may be deterred from purchasing them on that account. The chief causes of their decay are, I believe, dust, smoke, damp, gaseous exhalations, insects, and exposure to light. I have not tried the following simple plan for their preservation, but beg to suggest it to those who may be the lucky possessors of works by Turner, Bonington, Robson, &c. It should seem that if a piece of glass were placed at the back, and cemented at the edges to that in front of the picture with some resinous material, that all its enemies except light, the last named, would be shut out; and that too might be easily excluded by a spring roller-blind, attached to the top or back of the frame, and concealed within it if desirable.

Yours, &c.,

J. C.

##### THE GENIUS OF TURNER.

SIR,—You have justly expressed your indignation at the heartless criticism and acrimony in allusion to the works of Mr. M'Clae, by a "Graduate of Oxford," in his "Remarks on Modern Painters." But the extraordinary talent, power, and imagination of that gentleman have been less vilified than the most honourable names.

The Graduate acknowledges that he "looks with contempt on Claude, Gaspar Poussin, and Salvator Rosa; also on Cuypp, Berghem, Both, Ruysdael, Hobbins, Teniers, P. Potter, Canaletti, and the various Van something and Back something, more especially and malignantly those who have labelled the sea."

Take what he says of a Berghem in the Dulwich Gallery:—"A most studied piece of chiaroscuro. Here we have the light isolated with a vengeance! Looking at it from the opposite side of the room, we fancy it must be the representation of some experiment with the oxy-hydrogen microscope; and it is with no small astonishment that we find, on closer approach, that all the radiance proceeds from a cow's head!—If cattle heads are to be thus phosphorescent, we shall be able to do without the sun altogether."

Of Claude he writes:—"Whose pictures afford remarkable instances of childishness and incompetence; the impotent struggle of a tyro to express what he finds himself incapable of expressing. And again—"Look at the round things about the sun in the brick

Claude in the National Gallery: they are a good deal more like half-crowns than clouds." Of Claude, Gaspar Poussin, and Salvator together, he says:—"Those artists worked entirely on conventional principles, not representing what they saw, but what they thought would make a handsome picture."

"Let us pass to Turner, his skies are blazing with sunbeams." We are informed that the old masters "wasted their lives in jugglery: false in aerial perspective, false in colour, false in space, false in detail."

In *chiaroscuro*, Raffaele's transfiguration is *totally wrong*."

"But glance at any one of the works of Turner."

"Exemplary Canaletti! A shameless assessor of whatever was most convenient to him, trusting to the inaccuracy of observation of the public to secure him from detection. And he has not reckoned without his host."

"Let us look to Turner! we are in Venice now."

"Vandevelde's eye and feelings were too blunt to suffer much pain from his wilful labelling of nature: he ought not to have reckoned so boldly upon general blindness. Vandevelde and Backhuyzen have no power, no redeeming quality of mind: their works are neither reflective, nor eclectic, nor imitative: they have neither tone, nor execution, nor colour, nor composition, nor any artistic merit to commend them." This is an overwhelming sea indeed. "But let us refresh ourselves by looking at Turner."

Thus, Mr. Editor, the "Graduate" has (with much beautiful writing) exercised his skill to overcome our prejudices and false taste, and to dissipate the ignorance in which we remain. He has endeavoured to settle the question, "What is truth?" but it undergoes as many constructions as there are pens that have undertaken to answer it. And we are told that "Turner is above all criticism, beyond all animadversion, and beyond all praise. His works are not to be received as in any way subjects or matters of opinion; but of faith."

It cannot be denied that Turner is a wonderful man: his tenacity of memory, depth of judgment, and brilliancy of effect, produced by opposition of colour, is surpassing. He was great in his youth, and the greatest painter that ever lived in his manhood. But in the present day he is not understood, and therefore not appreciated. Nature is not always in the same key, but Turner takes the highest; what certainly we have seen, or what may be seen, as Sir Thomas Lawrence said, "once in a man's life." If Turner is wholly right now, he *has been* wrong: however, no doubt his works will assuredly and proudly maintain a high standing while Art exists: but the author cannot overturn the world of one opinion respecting names "on which he looks with contempt." Rash and uprooting ridicule, suiting in any way, is highly culpable. Artists may be fairly reproved for what is wrong; but it must not be done with rudeness and insolence. The power of the press would be to its honour, if a constant attention to the encouragement and prosperity of Art was regarded. Those who command should commend; and the way to make people better is to make the best of them. The critic may have right and reason on his side: we acknowledge the absolute authority of wise men, and are willing and thankful to be taught; but it is misery enough to be told we are wrong, without feeling the *lash*; and we ought to feel confidence in the press, and not a dread of what such and such a periodical will say,

Yours, &c.,

AN ADMIRER OF TURNER.

##### BRISTOL AND EDWARD BIRD.

SIR,—After the clamour that has been raised about the vindication of the city of Bristol (with which I have nothing to do), I think its best vindication would be to inscribe, on a plain slab, over his grave, in the cloister of the Cathedral, an inscription similar to that which you will find I got inserted in the *Bristol Gazette*, which I send you this day; and if you will copy it into your widely-extended ART-UNION, you will benefit the Arts by showing a disposition to do justice to an eminent artist, whose memory has been neglected in the city he adorned for near twenty-four years, for I can assure you that here it has been refused by other parts of the press, which carries with it an air of animosity not very reputable.

I remain, Sir, yours, &c.,

Bristol, June 9th, 1843.

G. C.

To the Editor of the *Bristol Gazette*.

SIR,—As the press of Bristol has of late been much engaged in reviving the memory of that able artist, Edward Bird, R.A., it may not be inopportune to request you to print a few lines, which might with propriety have been inscribed on a plain marble tablet, near where his ashes repose, if any monument had been subscribed for.

Yours, &c., G.C.

##### EPITAPH.

"Reader! beneath thy feet, marked by a small diamond slab, repose the mortal remains of Edward Bird, R.A., a citizen of Wolverhampton. He was interred in this cloister at the desire of his surviving friends, in order to honour his memory and talents, and the virtues of his unblemished life. He was a self-taught artist of deserved celebrity; and his compositions, in point of genius and simplicity, resembled those of Goldsmith, the poet of nature: always founded on close observation of character, always moral, and never sarcastic beyond what the subject demanded. His grouping was admirable, his colouring faithful to nature, and, as he generally used living models, the expression was correct, as well as the costume: witness his 'Opening the Will,' painted for the

Marquis Hastings; the 'Psalm Singers,' for the Prince Regent; the 'Auction,' for Mr. Blighouse; the 'Chevy Chase,' for the Marquis of Stafford; and the 'Surrender of Calais,' for the Princess Charlotte of Wales. His 'Sufferings of Job,' and the 'Death of Eli,' did him great honour; as well as his 'Embarkation' and 'Debarcation' of Louis XVIII. for the Prince Regent and Duke of Bridgewater, both of which last were faithful representations of not alone the facts, but the persons present, and are records of national honour, when England restored France to the Bourbons, with the consent of her Allies. His smaller productions are full of excellence and harmless humour; but, alas! premature infirmity suddenly interrupted his noble exertions, and he died in the prime of life, no way enriched by his success, leaving his family unprovided for, excepting by a small pension from that academy to which his admission was an honour, and a sum arising from a present from Prince Leopold, added to the exhibition of his works, to which the citizens of Bristol liberally contributed: for he had not an enemy, and his well-known generosity and gentle philanthropy gained him universal esteem."

#### VARIETIES.

**CARTOON COMPETITION.**—It is publicly announced that the exhibition of the Cartoons will be opened on Monday the 3rd instant, at the charge of a shilling for admission: an arrangement that will continue during a fortnight, at the expiration of which period the exhibition will be opened gratis. The private view takes place this day. The money received during the fortnight will be applied in promotion of the Fine Arts, in a manner hereafter to be determined. As the works have been sent in anonymously, of course competing artists desirous of visiting the exhibition early (and we may say this will be the entire number) must enter on the above terms. The award of the prizes has been made: this matter will undoubtedly be much canvassed when the decisions are published; but of this at present nothing can be said. We can only hope (indeed we cannot doubt it) that the award has been judiciously made. The number of Cartoons is, we believe, 143, or thereabout, whereof a proportion are works of very high merit, which must at once silence the absurd assertions prevalent with respect to the drawing of British artists. Many of these compositions are, we know, by young artists; and others have been executed in great haste, justifying observations we have repeatedly made with respect to the untried powers of our school; not that any will be the better that they are hastily done, but showing that there is even no lack of that kind of skill so vaunted in other countries. We believe that in this exhibition there is sufficient reason to congratulate the profession on the triumphant reply they render to the imputation of inefficiency. In our next number we shall examine fully the pretensions of the exhibition, and notice at some length its most prominent features.

**DECORATIONS OF THE HOUSES OF PARLIAMENT.**—The Royal Commission give notice (see advertisements) that wood-carving will be required for various parts of the New Palace, and artists are invited to send in specimens of this department of Art in the course of the first week in March 1844. There has existed for some time a taste for furniture carved in the antique manner, which has fostered and improved the art of carving, inasmuch that we doubt not when the period arrives, there will be an exhibition worthy of the occasion. As it is intended also to decorate some of the windows with stained glass, specimens are also required in this department to be sent in at the same time as the wood-carvings. With respect to exhibitions, the same regulations prevail as for the Cartoons, that is, that they are to be British artists, or foreigners who may have resided in the United Kingdom during a period of ten years.

**MARQUIS OF WESTMINSTER'S HOUSE, GROSVENOR-STREET.**—While several buildings that have been for some time talked of are not yet even commenced, the very handsome piece of architecture, erected by this nobleman as a screen façade before his mansion, has taken us almost by surprise. Though of no very great size or extent—not more, perhaps, than 120 feet in

length by 30 in height—it is not only very striking in appearance, but has an air of considerable dignity, without any more pretension than what it fully supports. The design may be described as consisting of an open colonnade of the Roman Doric order, formed by eight columns, and connecting the two carriage entrances; besides which are two doors, one at each end. Handsome in themselves, these last-mentioned features not only enhance the variety of the *ensemble*, and increase the comparative or *proportional* size of the adjoining archways and their bronzed open-work gates, but give a characteristic expression of solidity to the extremities of the screen. Over each of these end-doors is a small ornamental relief, in a sunk panel within a sunk border, which, we think, would have shown itself to more advantage had the figures been in bronze, so as to carry out the colour of the doors themselves, and of the gates, and candelabra for gas-lights. Of these last there are seven, viz., one in each intercolumn of the open colonnade, placed upon the podium or continued pedestal on which the order is raised; and when all of them are lighted, the effect must be exceedingly brilliant—not merely splendid, but almost "fairy-like." Instead of being there discontinued, the order is displayed in the gateways, if not exactly with increased effect, with some increase of display; the columns being placed in pairs, the doing which is in this case sufficiently justified by the evident motive for it, although it is somewhat a license in general practice, and even here differs from the arrangement of the open colonnade where the pillars are placed singly. The difference thus occasioned is an appropriate one, however, in itself, which it would not have been had it been reversed by the pillars of the open colonnade being in pairs, and those to the gateways single. The gateways themselves, with their columns and pilasters behind them, form projecting breaks in the composition, so as to give the whole a sufficient degree of substance and solidity, and avoid that excessive lightness which might else look like flimsiness, as is the case with the screen-entrance to the park of Sion-house, Brentford. Owing to the depth thus obtained for the gateways, the pediments over them show well in perspective. We are sorry that we cannot extend our commendation to more than the screen itself; but the court behind it, and the front of the house, are so utterly unworthy of, and out of keeping with, it—in some respects so very paltry—as almost to console us by assuring us that it is not intended that they shall remain so; but that, if not immediately, at some future time the whole will be rendered of a piece. In the meanwhile let us be thankful for what we have got, and let us hope that such example will not be without influence in other quarters, where there are opportunities for making any degree of architectural display.

**THE UNIVERSITIES.**—Several architectural improvements are either actually in progress, or about to be put in hand, at both Oxford and Cambridge. In the former city the Martyrs' Memorial has just been finished, and Mr. Cockrell's structure for the Taylor and Randolph Institute, which is just by it, is approaching towards completion. The chapel of St. John's College is to be fully restored forthwith, under the direction of Mr. Blore; after which the work of improvement will be extended to the hall and front of the college. At Balliol College improvement is to take place on a very extensive scale, although nothing is as yet definitively settled; at least not made publicly known. Mr. Pugin was at first spoken of as the architect to be employed; certainly a very able one, but his being a Roman Catholic, and, moreover, an exceedingly zealous one, has been considered an insuperable objection; and no doubt, were he to be employed, it would be represented both by Catholics themselves and by those who incline to Catholic feelings and practices in matters of church discipline, as a sort of triumph, and a

step to something further. Who is now to be the architect engaged seems at present to be undetermined. At Cambridge a new cemetery has been planned, with a lodge and chapel, in the pointed style, by Mr. E. B. Lamb.

**KING'S COLLEGE.**—The museum at King's College, London, was opened to the public on Thursday, the 22nd of June. His Royal Highness Prince Albert honoured the opening with his presence, as did several noblemen and gentlemen. One of the students read a Latin address, and Hullah's pupils in the school and college sang the national anthem. The Prince appeared much interested in the works of Art exhibited to him and explained by Professors Wheatstone, Daniell, and Cowper. It was intended that a royal salute should have been fired from the shot tower, opposite Somerset House, in honour of the Prince, but this did not take place in consequence of some default in the arrangements.

**OLD LONDON WALL.**—If the good citizens of London continue their course of "demolition" for a very short time longer, not a trace or memorial of ancient London will remain to attest the truth of historical records (which, fortunately, are beyond their reach), or to instruct the mind, and incite the imagination of those who look contemplatively on remnants of the past. Nearly the only remaining portion of the old wall, which formerly surrounded the city, is now threatened with immediate destruction—indeed would have been levelled with the ground and broken up to mend the roads by this time, if the public voice had not protested loudly against so unwise a measure. Anxiously we add our protest against it, and earnestly entreat the authorities to reconsider their determination, and to preserve the wall if possible. It is situated at the back of Trinity-square, Tower-hill, and is partly of Roman work, partly of Norman. The subject was brought before the Institute of Architects at a recent meeting, and found a unanimous response in favour of the wall. Lord Northampton suggested that the Institute should communicate with the Society of Antiquaries, and jointly present a memorial on the matter. The difficulty, however, with which the latter body moves in such cases is so well known that we have little confidence in the result. Our chief hope rests in the authorities themselves: they must have acted unwittingly when they assented to the destruction of the interesting relic in question, and now that their attention is called to it, will, we trust, retrace their steps.

**SIR SIDNEY SMITH.**—A monument is about to be erected, by subscription, to the memory of the late Admiral Sir Sidney Smith, in the cemetery of Père la Chaise. In the list of subscribers we find the names of several officers and soldiers of the French army who served in Egypt: a sacrifice of national prejudice worthy of general imitation.

**TRAFALGAR-SQUARE.**—Until it shall have been finished and laid open to view, it is not very easy to judge what will be the effect of this "square," as it will be so totally different in character from anything we now have bearing that appellation. Instead of being, as usual, a planted enclosure or garden, it will form an open area, decorated architecturally, not only by the terrace and steps on its north side, but by two fountains throwing up water to the height of about forty feet. These last-mentioned embellishments cannot fail to prove striking novelties, and will, no doubt, be sufficiently handsome in themselves; yet, whether the general ensemble, formed by the area itself and the buildings surrounding it, will be altogether satisfactory, may fairly be questioned, it being not unlikely that the completeness thus aimed at will cause many irregularities and incongruities, which cannot now be remedied, to show themselves more strikingly, and of course more offensively, also, than they do at present. If we look at the "place" as a whole, the position of the Nelson Column must certainly be allowed to be *eccentric*; neither does it promise at present

to turn out a very imposing object of the kind, while it is of a kind in which mediocrity of character is inexcusable. Whether our apprehensions be groundless or not, apprehensive we are that, when completed, Trafalgar-square will show itself to be a very *planless* improvement—a straggling, *amorphous* open space, where no more regard has been paid to system and arrangement than what is enough to make apparent how very confused and irregular it is as a whole, and how very discordant are its parts. Such is the natural consequence of adopting a piecemeal course of improvement, where a well-considered scheme ought to be laid down at the very first, so as to leave nothing to chance and change, as has unfortunately been done in this instance.

**REMBRANDT.**—The Dutch, are about to erect a monument at Amsterdam to the memory of this famous painter.

**ROYAL SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE.**—A numerous assemblage took place at the chambers of the above society, in John Street, Adelphi, to witness the distribution of prizes by his Royal Highness Prince Albert, who, accompanied by his Grace the Duke of Sutherland and the Marquis of Northampton, arrived at a quarter past twelve, and immediately took the chair. The main object of this society is to promote the arts, manufactures, and commerce of this kingdom, by giving honorary or pecuniary rewards, as may be best adapted to the case, for the communication to the society, and through the society to the public, of all such useful inventions, discoveries, and improvements as shall tend to that purpose; and it was stated, in furtherance of this plan, that upwards of £100,000 had been expended, derived from voluntary subscription and legacies. When the distribution of the prizes was terminated, the Duke of Sutherland rose and said, he was well assured he was doing only what was acceptable to every individual present, as also to every member of the society, in expressing, on their behalf, their warm acknowledgments for the very kind manner in which his Royal Highness Prince Albert, so soon after becoming president of the society, had come forward to preside over the meeting and distribute the prizes. The motion was seconded by the Marquis of Northampton. His Royal Highness bowed, and after expressing himself highly pleased with the proceedings, left the house.

**MILTON.**—A tablet has been erected on the walls of All-Hallows Church, in Watling-street, to the memory of Milton, with this inscription:—

"Three poets in three distinct ages born,  
Greece, Italy, and England did adorn.  
The first in loftiness of thought surpassed,  
The next in majesty, in both the last;  
The force of nature could no further go,  
To make a third she joined the other two."

John Milton was born in Bread-street, the 9th of December, 1608, and was baptized in the church of All-Hallows, on Tuesday the 20th December, in the same year.

**THE SCULPTOR, GIBSON.**—We have had an opportunity of examining a recent work—one of the latest works—of this distinguished artist. It is a monument, in basso-relievo, to the memory of Edward Roecoe, son of the THE Roecoe, placed in the church of the Unitarians at Liverpool. A single figure of Hope, with

"Looks commercing with the skies," carved in the purest marble, imbedded in a coloured slab; at her feet is an anchor; the morning star is rising overhead. Such are the simple materials out of which this man of genius has produced one of the most impressive *lessons* it is possible to imagine. It is a creation of entire grace and beauty; but so holy in its form and attitude; so powerful in its great purpose, that the heart, mind, and eye, cannot fail to become happier and better by the contemplation of so grand and meek a stimulus to virtue. After gazing upon it—and it is no exaggeration to say that we did so with every faculty and feeling ab-

sorbed in admiration approaching to awe—we learned some particulars of the Sculptor's history. They are in all respects so honourable to him, that he will not blush to see them in print. He was born about the year 1793 or 4, at the village of Batters, in North Wales, at the foot of Penmanmuir. His father was a gardener, and removed to Liverpool soon after the birth of his son. Here, at a very early age, he was apprenticed to "a wood carver;" the house in which he served this apprenticeship we made a pilgrimage to see. It is now in process of demolition, to make room for a more stately dwelling. While in this employ he attended an evening drawing-school, held by a Mr. Pether, (brother to the artist who has been distinguished for his moonlight subjects). One of his drawings having been seen by Mr. Franceys, of the firm of S. and T. Franceys, stone-masons and ornamental designers, of Liverpool, he requested the boy-artist to make some model for them. This was done; a small model in wax, of 'Time' was produced in a few days; and the result was, that Messrs. Franceys purchased the youth's indentures—five years of his apprenticeship then remaining unserved—and took him into their establishment. The model and the memoranda of agreement are still in the hands of Messrs. Franceys's successor—Mr. Spence, of Liverpool. The amount paid by Messrs. Franceys was £70; it was paid not in money, but in chimney-pieces; and Gibson agreed to serve an additional year, in order to liquidate this debt incurred for his advantage; so that he remained with Messrs. Franceys six years. Mr. Spence, once his fellow apprentice, also possesses a large collection of sketches made by Mr. Gibson during this period. They are masterly in the highest degree; and might have justified any prophecy of his after fame. Mr. Franceys died a few years ago; but lived to see his pupil ranked among the great men of Europe. Mr. Gibson has been long a permanent resident in Rome; and only occasionally visits his native country. We have heard several anecdotes in proof that the amiability of his disposition, his uprightness of conduct, and his goodness of heart, are the same to day as they were when a boy—and to his many virtues his fellow student and pupil, Mr. Spence, bears glad and grateful testimony.

**ART-UNION BRONZES.**—We have had an opportunity of examining a small bronze, a certain number of copies of which are due to prizeholders of the London Art-Union. The subject is 'Michael and Satan,' after Flaxman's work, the size of life. It is the work of Mr. E. B. Wyon, and is, we believe, one of the first small bronzes that have been executed in this country. Satan, it will be remembered, is prostrated, while Michael, treading upon him, is about to pierce him with a spear. The fallen figure in his lower extremities is a serpent, which in the composition is beautifully arranged as a support to the upper figure, leaving it free, inasmuch that, whatever view is taken of the group, this rises beautifully and effectively above the lower parts of the composition.

**SALES OF MONTH PAST.**—At the sale of Mr. Herts's collection by Mr. Phillips, two exquisite cabinets in mosaic work were sold—one for 610 guineas, and the other, with the addition of having precious gems added to its enrichment, for 640 guineas. A work by Dinglinger, called the 'Tomb of Confucius,' fell at 115 guineas; and we think this object sold under its just value. The little gems, including agate cups, very beautifully mounted, as well as items of cinque cento work, generally sold at high prices; as did some of the finer bronzes and miniatures. The sale produced nearly £28000.

At other recent sales an 'Amorino,' by Canova, from the collection of Lord Cawdor, 'Bust of Nollekens,' by Chantrey, 81 guineas; 'Bust of Horne Tooke,' by ditto, 30 guineas; and a 'Sleeping Beauty,' by Gott, 125 guineas.

## REVIEWS.

**AUNT ELINOR'S LECTURES ON ARCHITECTURE, DEDICATED TO THE LADIES OF ENGLAND.** 12mo., London, 1843.

Whether Aunt Elinor be really of the feminine gender, or merely playing a "petticoat" character, for the purpose of recommending the study of architecture more plausibly and consistently to ladies, we pretend not to decide; but that the latter is the case appears to us highly probable, there being several matters touched upon in the book not very likely to have proceeded from a female pen addressing female readers. Be that, however, as it may, it certainly is a novelty, and also a very agreeable sign in itself, to find what has hitherto been considered utterly out of the pale of female studies expressly recommended as a very appropriate one. Never, we were going to say, has this been done before; when Wightwick's "Palace of Architecture" occurred to our recollection—a work written with a considerable degree of eloquence and enthusiasm, and advocating, in very strong terms, the claims of architecture as an accomplishment in the education of the sex; nor is it the less remarkable for proceeding from a professional man—the only one, we believe, who ever thought that women could acquire any knowledge of architecture, or had, in fact, any right to do so. It might therefore be supposed that my "Aunt" would, of course, pay some compliment to one who had been so complimentary and gallant towards her own sex; nevertheless, most strange to say, she has not even so much as inserted the title of his book in her "List of Works for Study," notwithstanding that she there puts both Warton's and Wordsworth's *Poems*! though for what reason she does not explain, nor can we divine. In that "List" she also refers to three numbers of the "British Critic," which leads us to suspect that "Auntie" is somehow more especially interested in them; else wherefore should she have pointed out them so very particularly, as if they were the only papers of the kind to be met with in our periodical literature; when there are in fact so many that were they all collected together, they would form a voluminous series.\*

One point on which we naturally expected that Aunt Elinor would have something to say, she has passed over altogether, taking no notice whatever, not even in a preface, of the singularity of her attempt to popularize a study which, owing to various prejudices, has hitherto been regarded as almost exclusively a professional or technical, except inasmuch as it is an antiquarian one. Preface, indeed, there is none; but there is an Introductory Letter, in an oddly gossiping strain, by-the-by, informing us that these lectures were drawn up by her "for the children's winter-evenings' amusements;" of this, however, there is not the slightest internal evidence whatever, there being no attempt at that familiar explanation which is absolutely requisite for the uninitiated. It is not every one who possesses knowledge that possesses also the art of communicating it to others; at least, not at all attractively and interestingly. Brevity is not altogether so certain a mode of escaping tediousness as it at first might appear to be, for it is apt to occasion the most distressing wearisomeness of all to a beginner, that of feeling he has got only a few insulated and indistinct ideas that will not serve him even as a groundwork to go upon.

What is here said on the subject of the "Classical Orders," amounts merely to two pages of dry definitions, nor is any notice whatever taken of their respective *proportions*, and other characteristics. To teach how to look at, and what to consider in them, is not even attempted; consequently how far it is calculated to instruct children and novices may easily be guessed. From the ancient "Orders," Aunt Elinor passes at once, without a syllable as to the modern application of them, or even a hint that they continue to be still employed, to the subject of "English Ecclesiastical Architecture," which is, in fact, the branch of the art exclusively treated of in her "Lectures," and

\* A list of such articles, and others on subjects of Art, and Artistic criticism—at least of the best of them—would be useful, as it would serve as a sort of general index, informing us where we could find what is now scattered over so many publications, that it becomes a formidable task to search for it. We do not, however, feel certain that our own readers would care to be furnished with any list of the kind, therefore do not promise to supply one.



treated of in a peculiar way,—certainly not as we should at all expect to find it, considering to whom they are addressed, for she begins by adverting to a good many mystical fancies, more likely to mystify than to instruct beginners, or afford them a clear insight into the matter. What is chiefly to be gathered from it is that Aunt Elinor is a staunch advocate for the notions entertained by a party who have lately sprung up in the church, and who lay very great stress upon certain forms in matters of church discipline and ecclesiastical architecture. The book smells of "Tractarianism" and Oxford, and is evidently written in a strong party spirit, instead of aiming at that popular tone which its title would lead us to anticipate. In fact, the title is by no means so candid and explicit as it might have been: since, instead of being architecture in general, it is only Ecclesiastical architecture which is here treated; accordingly the qualifying epithet ought to have been expressed. Even, too, what is treated of is done so in such manner that it presupposes some general acquaintance with the study beforehand; for instead of the elements of the general system and style of our ancient church architecture being clearly explained and illustrated at the very outset, we obtain only an historical survey of the varieties or styles of its several periods; which, though useful enough in itself by way of refreshing the memory, is not the most intelligent mode of teaching in what seemingly professes to be a work of initiative instruction. By no means do we deny that there are some clever and interesting remarks, but to us they have the effect of being brought in too desultorily and rather gossippingly; and some of them are quite out of proportion to the scale of the book. In fact, the writer seems in some places to forget his part, and, dropping that of "Aunt Elinor," enters into criticism for which *her* readers can hardly be prepared—indeed can hardly be understood, except by those who are tolerably familiar with the examples referred to, or have other works at hand to which they can turn for illustrations of them. What illustrations there are in the book itself, are so exceedingly few as to be scarcely of any service.

Most unreasonable would it be to expect that it should afford anything like full information relative to a subject so very extensive in itself, though also in itself but a portion of architectural study; still, as a mere outline, it might have been more complete, more uniform, and more of a piece; whereas we here find various matters, more or less important, passed over altogether.

On the other hand, an entire lecture is devoted to the subject of Fonts and Altars, and in the course of it the writer displays strong "Catholic" feeling—not to say prejudices. It is very earnestly recommended, and at some length, that ladies should employ themselves in embroidering "altar-cloths," as donations to churches; yet it may be questioned whether, if adopted as a *fashion*, such practice would be little better than the ostentation of piety. Aunt Elinor, however, thinks very differently, and lectures a good deal on "these hard, selfish days," when "it is the fashion to bring up girls on the principle of looking after the main chance, and yet people wonder that they meet with young ladies in society, vulgar-minded, interested, and mercenary, in spite of accomplishment and grace." There is a good deal more in the same strain, and also what sounds like an impressive exhortation to ladies to prefer a state of single blessedness; which last piece of advice may be thought the far less agreeable of the two to follow. In the last lecture, on Stained Glass, she recommends ladies to practise not only that, but "the art of illuminating in the style of the ancient missals," for compositions of their own, as presents to their friends—harmless enough occupation, certainly, yet somewhat too "nun-like," unless we are going to establish nunneries for the votaries of celibacy.

In our opinion, it would have been far more to the purpose, had the writer pointed out distinctly the advantages to be derived by *females* from the study of architecture—an art to which they can never apply practically, and therefore, according to vulgar prejudice, cannot have the slightest occasion to understand it. If it be asked what they can gain by it, we reply, very much directly, and indirectly a great deal more, for it not only enables them to see where before they had no eyes, to enjoy beauties of which they had no conception, consequently no relish for them, but it also forms

and refines their taste generally, teaches them to examine as well as to look at buildings, and to judge as well as to examine. If it be at all such in itself, a work of architecture then becomes to them a work of Fine Art, valued for the gratification it affords, not merely at the time or when first of all beheld, but afterwards in recollection, or when it has become familiar to the eye.

Aunt Elinor has taken, if not a very narrow, a very partial and limited view of the subject; however, what she has done is in itself a very great step forward, and so far she is well entitled to our thanks.

CHARACTER AND COSTUMES OF AFFGHANISTAN.  
Drawn by Captain LOCKYER WILLIS HART.  
Lithographed by HAGHE. Published by HENRY GRAVES and Co.

All information relating to Affghanistan has been received among us with avidity, inasmuch that even the doubtful and the false have been welcomed in the absence of true report. Authentic narratives have now been received, which speak of the various nations and tribes encountered by our troops during the late expeditions. But even after perusal of these accounts there is yet a curiosity remaining which they cannot gratify—a curiosity to know more than can be conveyed by description of such enemies as could effect the destruction of a force in a manner never before experienced by an army under British orders. The large folio volume before us is a pictorial appendix, affording portraits of the most remarkable persons whose names have long been familiar through the columns of newspapers. It leads us from Hyderabad to Candahar, and thence to Gurnee and Cabul, and gives specimen portraits of inhabitants of those places, as also of individuals of the intermediate tribes. The number of plates is twenty-six, commencing in the title-page with a view of a portion of the Kyber Pass, being the entrance to this far-famed defile from the territory of the Sikhs, together with the Castle of Futehgurh. The foreground is occupied by three figures: a Kyberce, a Beloochee, and an Affghan, showing the different costumes of these tribes. In the two first plates are shown inhabitants of Scinde, the state barge of the Ameers, and the ancient Castle of Sehwan on the Indus. The group, "Kaukers of the Bolan Range," is highly interesting, as showing the kind of men by whom the pass is infested, who levy contributions on all passing caravans, unless they be protected.

The Kaukers inhabit the south-eastern confines of Affghanistan, the greater part of which country is mountainous and unfertile. They are rude in their manners, and much given to robbery and murder. The Bolan Pass is infested by them, nor at any time could caravans traverse it, unless under the protection of strong escorts. In that neighbourhood they wear, during winter, a short, close jacket of sheep-skin, with an upper garment, or cloak, of felt, made with sleeves, closed at the end, which they use as pockets to carry provisions in. The felt is manufactured of wool: the women knead it in their hands till it assumes consistency; it is then spread out to the size required, and, when finished, is from a quarter to half an inch thick, and soft and pliant. Mutton or goat's-flesh, cut into small pieces, and roasted on their ramrods, forms their chief food. When they possess grain it is pounded, and baked by being plastered on a heated stone. A figure on the right hand of the drawing, as also the one with a small cap on his head, are petty chieftains. The costume of the latter is nearly similar to that of the inhabitants of the plains. A man on the left, naked from the middle upwards, as they go during summer, was sketched while chanting the exploits of a successful leader—their wars with the rival tribes being always a favourite theme with this wild people. The march of Lord Keane's army, with its immense train of baggage and cattle, through the Bolan Pass, drew to that quarter crowds of Kaukers, Beloochees, Brahoochs, and other plundering tribes; and, although they suffered severely when in contact with the troops, numbers of the defenceless camp-followers perished at their hands, under circumstances of the most revolting cruelty. The slaughter of an idolatrous Hindoo was considered a meritorious act, as insuring him a passport to paradise. Mahomedans were murdered on the plea that they had disgraced their creed by serving infidels. When at Quetta, Sir W. Macnaughten ordered a corps of eight hundred men to be raised from the

tribes of that vicinity, to be employed in keeping the pass open; but this measure had not the desired effect, and they were subsequently disbanded.

With respect to the Tartar countenances of the inhabitants of Kelat-i-Giljee, they are very remarkable, and the more so as being surrounded by other tribes of a very different facial conformation, as, for instance, the features of the inhabitants of the Khojuek Pass seem to be well formed and even handsome. The interior and exterior of the Tomb of the Sultan Mahmood is shown in two plates. It was from this place that the far-famed gate of Somnath was removed, and of which the last plate in the series affords a drawing. It is said to be of sandal wood, and to be the same brought by Mahmood, sometime about the end of the tenth century, from the Hindoo temple of Somnath, in Kattywar: it is in panels, carved and well joined; in height it is about 14 feet, and in its entire width, nine. In the tenth plate is a portrait of Shah-Shoojan-ool-Moolk, together with those of his sons, Timoor and Sufter Jung. One of the most remarkable portraits in the series is that of Dost Mahomed Khan, who is represented seated on a carpet, an attendant holding an umbrella over him. In his dress he was distinguished by his plain white attire, in remarkable contrast to the gold-embroidered cloaks and vestments usually worn by the chiefs about his court. On his right hand stands the notorious Persian intriguer, Abdool Samad, whose double dealing being discovered after Dost Mahomed's unsuccessful campaign against the Sikhs in 1837, was dismissed his service, and retired to Bokhara, where his baneful influence with the ruler of Bokhara is supposed to have operated to the prejudice of that lamented officer Colonel Stoddart. Dost Mahomed was one of the youngest of twenty-two sons who were living at the death of his father, and his energy and talent, even while untutored and illiterate, enabled him to seize opportunities of advancing his fortune, and, by a firm reliance on his own resources, to secure, after many struggles, the paramount power of Cabul.

In another plate is a sketch in Cabul, showing 'A Fulloodeh Stall, with Huzzarehs carrying Snow, &c., to Market.' The stalls where snow is sold are very tastefully fitted up. A pillar of the commodity stands in one corner, a fountain plays behind it, while pots of flowers and loaves of sugar are arranged on either side. The month of May is the season for the fulloodeh, which is a white jelly strained from wheat, and drunk with sherbet and snow. So fond are the people of it that they call it "rahut-i-jan," that is, solace of life. One of the Huzzarehs is carrying snow for sale. In the winter these people collect it in pits lined with chaff, where it is rammed down and covered over. When required, during the summer, it is cut out in pieces, and taken to market on men's backs. Another, with a pole slung over his shoulders, supports a pile of earthenware vessels filled with buttermilk, separated from each other by slips of wood. A third holds a bag, containing "kroot" (dried curds pressed into hard lumps), some of which he is bargaining to exchange for bread with the baker's boy seated near him.

Plate the 18th is the retinue of Shah Shoojan-ool-Moolk, which consisted of attendants wearing the extraordinary and fanciful costumes presented in the drawing. Some wear caps, with the horns of antelopes fixed to the sides; others, head-dresses, with other decorations not less fantastical. It was the office of the former to clear the way for the Shah; while another body of attendants, dressed entirely in scarlet, and bearing standards of the same colour, with the ends tucked into the back of their waistbands to prevent their flapping, moved in lines parallel to his Majesty: the rest either ran alongside or followed in the rear. This kind of public state was hateful to the Affghans, but it was, nevertheless, carried by the King to an absurd extent.

The career of this ill-fated monarch has been one of vicissitudes unparalleled in the modern history of Asiatic princes. Defeated in his first attempt to mount the throne of his ancestors, and forced to seek refuge amongst the Khyber tribes, he there collected troops which enabled him to drive his rival from Cabul, and secure the object of his ambition. After a precarious tenure of a few years, during which the mission of the Hon. M. Elphinstone visited his court, he was again overpowered, and necessitated

to seek the doubtful aid of the Sikh chieftan Runjeet Sing. Subjected to many indignities by that wily potentate, he only escaped from confinement at Lahore by creeping through the public drain of the city. Obtaining an asylum and a pension for himself and relatives in the British station of Loodiana, he not long afterwards failed in an attempt to take Peshawur. The interval of fifteen years subsequent to this disaster he passed in repose in the bosom of his family, but in 1833 he was once more in arms. Ill fortune still attended him, and he fled from Candahar before the victorious troops of Dost Mahomed, to seek protection, after an eventful campaign of two years, at his former quarters in India. In 1838 the policy of the British Government inducing it to espouse his cause, opened once more the sovereignty to him, or, as he emphatically expressed it, "enabled him, before he died, again to see Cabul." Although conscious of the unpopularity of the means employed to recover his kingdom, he was unable to remedy his position. His endeavours to conciliate his subjects, and at the same time to act with fidelity to his allies, rendered him an object of hatred to one, and of suspicion to the other. His conduct during the late insurrection has been much commented upon; but, whatever may have been his errors, his fate is deserving of sympathy. Early this year he was induced, by the representations of the chiefs, to quit the protection of the fortress of the Bala Hissar, and pitch his tents outside Cabul. When proceeding to the camp at Seeah Sung, he was waylaid and shot by a party of matchlock-men under Shoojan Dacola, eldest son of Nuwab Zuman Khan, in revenge it is said for having instigated one of his followers to attempt to assassinate Ukbar Khan at the time he was besieging Jellalabad. It is worthy of remark that the king was present at the birth of his murderer, on whom, in compliment to the parents, he conferred his own name. He often received his European visitors in a standing position, and at such times used a staff of antelope's horn to lean on as a support. His "chaga," or outer garment, hanging loose over his shoulders, is ornamented with jewels at the loops: a slit is made on one side for the end of his dagger to pass through. From the corners of his cap of black velvet hung emerald pendants. The expression of his countenance is grave and care-worn, and frequent exposure to the weather has given a dark hue to his complexion.

To this succeeds a group of Affghan and Kuzzilbash ladies. The costume of the Affghan women is very simple, and, being so, leaves the body at perfect liberty. They wear trousers, which are wide, and made of cloth, silk, or other coloured materials; and their upper garments consist of loose yellow, blue, or red jackets (the outer one edged and embroidered with lace), which hang down below the waist. To the arrangement of their hair they devote much of their time. It is plastered down in front with gum, in various forms, while behind they plait it into numerous tails, hanging over the shoulders and back. From the lobes of their ears hang large earrings, and smaller ones decorate the outer margins. They use rouge, and tip their eyelids with antimony. Their chests and necks are dotted over with the shapes of flowers and stars. Pendent over their forehead hangs a filigreed vinaigrette, containing otto of roses, or some other scent. When going abroad they draw on leggings of cloth, footed with horse leather, and gartered at the knee, and envelop their persons in a large garment, called a "boorka posh," having eyelet-holes in front, which completely prevents their being recognised in the street. The dress of the Kuzzilbash women is, at home, exactly the same as that of the Affghans; but, abroad, they are distinguished by wearing a veil of horsehair.

The 24th plate is a portrait of Ukbar Khan, with Jellalabad in the background. This famous character is mounted, and wears a mailed frock and hood, together with gauntlets, also guarded with iron. The face is round, inclining to a Jewish cast, and is altogether in appearance a remarkable personage. Soon after the breaking out of the insurrection he joined the insurgents, and the part he there played is sufficiently known. Of his character one of his late prisoners thus speaks:—"He is in every respect a very remarkable person, gifted by nature with no ordinary abilities of mind (not heart). A neglected education and over-in-

dulgence have in a great measure nullified these advantages. He possesses talent without knowledge—energy without prudence—courage without coolness—decision without self-control—liberality without principle. He is revengeful, passionate, and capable of any atrocity when roused; but on ordinary occasions his acts are kind, and his manner courteous. His conduct towards the prisoners was always frank, friendly, and considerate, and he did his best to make them comfortable. When marching about, their fatigues and privations were excessive; but at that time the chief was a fugitive. When he ordered them to Toorkistan his evil passions were at work, and there can be no rational doubt had they not escaped, he would have consigned them to a life of slavery."

The town of Jellalabad, situated between Cabul and Peshawur, was, when first occupied by Sir Robert Sale's force, partially encompassed by a mud wall in a state of ruin, without parapets or ditch, covered way, or outworks of any kind, and surrounded on every side with gardens and houses, enclosed fields, mosques, and ruined forts, affording strong cover to an enemy.

Besides the plates mentioned, there are others not less interesting; the whole accompanied by descriptive letter-press in such a form as to afford a mass of information with respect to the countries and their inhabitants, and on the whole the work is the best illustrative companion that can be had to any narratives having their scenes in those parts of the globe. To the lithography by Haghe, we need scarcely allude; it is executed with the usual excellence of the artist.

THE HANDBOOK OF TASTE; OR, HOW TO OBSERVE WORKS OF ART, ESPECIALLY CARTOONS, PICTURES, AND STATUES. By FABIUS PICTOR. Published by LONGMAN and Co.

We cannot agree with the writer of this book in the assumption of his title, that taste and the true estimation of works of Art are to be taught by a handbook, although the substance of his little book is well directed and judiciously arranged, and contains information, conveyed in a most comprehensible form, to an intelligence improving into a knowledge of Art. He alludes, in his preface, to the proposed decoration of the New Houses of Parliament; to the exhibition of Cartoons; and to the wisdom of public judgment, wherein his few observations are just and appropriate, but yet insufficient for the inference of a so readily maturable intelligence in the mass.

We have too few writers upon Art, and the few we have are not sufficiently read, and when read little understood, because to appreciate them some preparation is necessary. The author of this little work does not bring it forward as a compendium of his own opinions; but declares its precepts to be in the spirit of Da Vinci, Winkelman, Mengs, Milizia, Lessing, and Reynolds. Of the qualifications of a painter it is said:—

"One who knows how to colour, if he colours well, has made himself master of a difficult craft, and deserves such praise as you would bestow upon a good workman; but he is not an artist."

"A painter who invents, composes, and colours subjects which are pretty and pleasing enough in themselves, but produce no effect upon the mind, nor any result beyond the visual gratification of the observer, merits undoubtedly to rank first among decorators; but he is not an artist."

"But the painter who represents ideas exalted, just and noble, in such a manner as to transmit them from the canvas into the breasts of those who behold it, and to excite in them the emotions, thoughts, affections, or antipathies with which he himself is inspired—As is an artist, equal in all respects to the first of orators, poets, or historians."

This is to say, that he who addresses himself to the sense is not an artist; but he who establishes a communion with the intellect is an artist. We will not stop to inquire the meaning of the term artist; as this writer himself declines doing so, it is sufficient to know that he means that no painter is an artist unless he have the power of affecting the mind according to the temper of his subject. That he cannot be a good artist must universally be felt to be true, as also must it be acknowledged that mere ocular perception, unaided by that kind of discipline which teaches the estimation of works of Art, cannot guide the spectator in an examination of works of Art addressed to the intellect: hence it is that mere imitative Art is more readily intelligible to the uneducated than the refined argument of delineative power; a highly finished Dutch picture representing familiar objects, would

strike more the uncultivated taste than a production of high class Art.

In the above quotation colour is spoken of somewhat disparagingly: it is said to be mechanical, or at least so we interpret the meaning of the passage, and presume that the colour of the human skin is meant. We cannot help thinking that to him who succeeds best in following nature in this particular there is more praise due than to a mere mechanic. If this be true, why are there so few fine colourists, and why are those most distinguished by this accomplishment so loudly praised? Undoubtedly the chief qualifications of a picture lie in the style of its narrative, but colour has assuredly much to do with its approach to nature. We continually meet with painters who conceive and draw well, but who have never produced one picture that could be said to be well coloured. It may be said that such may colour after a crotchet of their own; this may be—still are they in error, for the complexion of the human skin is of infinite variety, and therefore cannot be painted in mannerism, if truth be the object. In again speaking of colour it is admitted that it has description—language:—

"The human skin is the most difficult part of colouring, and of the most interest, for it is mankind that is to be painted. All other colours are but incidental, existing only in the surface of the object; but in those of the human race it would seem that nature intended to depict our very essence. The colour alone manifests one's course of life, age, personal character, different degrees of bodily power, and every inward working of the mind. But what sort of complexion is the most beautiful? It is vain to ask such a question of the African, the American, or the Chinese. Even in Europe inclinations differ respecting this point. A good colourist will give such tints as should belong to the various conditions and characters of his figures. The complexion of a princess will be fairer, more delicate, and more transparent than those of her attendants, and a country girl will have a browner skin and firmer flesh than the inhabitants of a city."

Hence is there in colour an acute ratiocination anything but mechanical.

There is in the mind of one individual more than another a disposition to admire works of Art, but this disposition, without instruction, is undiscerning and incapable of discrimination; for assuredly no one was ever born with the power of pronouncing accurately upon objects the production whereof is the result of tutored genius. It is said that, as a nation, we possess less taste for Fine Art than many others. It cannot also be said that a love of Art is not growing strong among us, nor can it be gainsaid that Art has made more rapid progress among us than with any other nation; but yet the highest walk of Art is not the boast of our school; not that its members are incapable of it—the fault lies with the bulk; as the character of the Dutch school has been the low farce of Art, so has that of ours been the pastoral and genteel comedy; and that it has not acquired a higher character, the fault rests with the bulk. In the general truth of the following observations we concur:—

"Fortunately for us in this country, we have never had a school, at least not any worthy of the name; we have, therefore, nothing to unlearn, but everything to learn, and necessity is the mother of invention. It is this which encourages reflecting men to hope that our turn will come, and that we may be able to decorate the council chamber of the nation with productions of British Art in a manner which shall not be unworthy of the building it is proposed to adorn, or of the nation which is inclined to sanction the undertaking. It is thought that the country which has numbered amongst her sons poets, orators, historians of the very first class, could produce artists of a corresponding merit, if only an opportunity were afforded for a display of their talent. That opportunity the country has afforded; it remains for them to prove that they are equal to it. Much depends upon beginning at the right end; but those who are determined to deserve success, most probably will command it."

The author says that it is an error to suppose that delusion, or, in other words, deception,—that is, the cheating us into a belief that the images represented are realities,—forms an object of the Fine Arts; he who invented and fostered such an idea was deluded, and deceived himself. Their productions ought to be immediately recognizable as representations, not of ordinary, but beautiful nature: they have no need of delusion; all they seek is to resemble truth and nature. When *Shylock* or *Othello* is made to talk in the sublimest strains of poetry, it is not for the purpose of persuading you that such is the real language of Jews and Moors. When an

accomplished actor personates *Lear* or *Richard* with the most eloquent gesticulation, studied attitudes, varied intonation of voice, and artful arrangement of the countenance, you never imagine that kings and princes really so act and speak. In like manner, no sculptor ever sought to persuade you that the marble he had fashioned was a living sentient being of flesh and blood. All he wants is not to destroy that tacit convention which exists between yourself and him, that his statue represents the objects he wishes, though what you look upon is only marble or bronze; and he succeeds in this end when he attributes to nature such properties as are conformable to our notions of her laws and established forms. But no compact can exist unless both the contracting parties read it in the same sense; they must clearly understand each other. It is, therefore, necessary that the taste of the observer should be on a par with that of the artist; if it lags behind, the artist must degrade his works to suit the capacity he addresses, and then adieu to improvement; if it should outstrip him, he cannot give satisfaction until he has raised himself to a level with the intelligence of his critics, and that effort produces great works and great masters.—In all this we entirely agree; but before we can teach a nation taste, they must be taught to see; and we must begin by teaching them that they do not see, and when this is effected much is already gained. Barry in one of his lectures, in observing upon this deficiency, says, in substance, that all early imitations are like those of children; they consist simply of as much as is seen by an untaught eye, and no more; nothing is observed in them that has not been before known and sought for; that "the contraction or extension of our sphere of vision," depending upon other acquisitions than merely ocular perception, declares the degree of ignorance or capability.

Great things are now expected in the world of Art, and every effort to enable the spectator to see them is commendable, but before he will profit, he must seriously set about the philosophy of vision.

**SWITZERLAND.** Drawn from Nature, and on Stone, by GEORGE BARNARD. Published by THOMAS MACLEAN.

This work consists of twenty-seven subjects, principally in the Bernese Oberland: the plates in size are imperial folio, and are executed with the latest improvements in lithography. The views are certainly some of the most striking in the country, and the utmost care seems to have been exercised to render them as like the localities as possible. The first plate gives a view of the Jungfrau, and the second, of the village of Grindlenwald, the glaciers of which are more accessible than any others in Switzerland. The village does not answer the usual acceptance of the term, the houses being scattered, and some even solitary. The lower glacier is here shown, which descends far below the line of perpetual snow. The Giesbach is a view of the waterfall of that name. It presents a very different aspect from many of the cascades in Switzerland, as bounding from rock to rock, amid luxuriant foliage. In 'Lucerne, from the Cathedral Bridge,' but little of the town is seen; the bridge occupying the right of the plate, the distance being composed of a few of the houses, backed by rising hills. The bridge is of wood, and covered. The roof of the bridge is hung with large pictures, the subjects of which are from Scripture; these are indifferently executed, but the light in which they are seen is insufficient to enable the traveller to distinguish their merits, if any they may possess. In a niche on the right of the bridge is a wood carving of our Saviour sinking beneath the weight of the cross. 'The Gros Boden on the Grimsel' is as wild a scene as can well be imagined. The principal object is a stone bridge thrown over an abyss, below which falls a foaming torrent. It is situated in a wilderness of rocks, among which it is difficult to conceive how the hand of man ever could have constructed a practicable route. It is the Aar that rushes beneath this rude arch, which is destitute of rail or parapet; the route over it leads to the Hospice of the Grimsel. 'The Glaciers of Grindlenwald' are the famous Mittenberg and Wetterhorn. Another view of Lucerne shows more of the town and its site. This plate is indeed beautiful, as showing the best and richest features of the country. 'The Road up the Grimsel' is a mere shelf on the mountain side, well known to

travellers, and very faithfully rendered by the artist. It is a fearful passage, as one false step hurls the voyager over the precipice. Following this is Schaffhausen, with its famous falls. The view is taken from the high ground in front, with the picturesque castle of Hafften on the opposite heights. The Rhine above the descent is about 300 feet broad. Two isolated pillars of rock, standing in the middle of the stream, divide the river into three shoots; and seen from behind they seem eaten away by the constant friction of the water. The river after its leaps forms a large semicircular bay, the stones of which are continually chafed by heaving billows.—'The Gemmi.' This is a fearful passage, and rendered by the artist with great ability. The pass of the Gemmi is certainly one of the most perilous in Switzerland. To a stranger, placed even at the very foot of the precipice, the rocks towering above him seem impracticable to human foot; but in 1736 a path was cut by some Tyrolese, which affords a safe communication between the Valais and the canton Berne during the greater part of the year. It consists in certain parts of a rude stair formed of rough unhewn stones piled one above another. In many places the way is but a shelf blasted and hewn out of the rock, just high enough for a man to pass through. It is carried up in zigzags, and after passing through a notch, seen nearly in the centre of the view, winds round the rock and re-appears at a higher stage, where a party on horseback is seen ascending it, after which it rounds the shoulder of the precipice, and disappears behind the rocks on the left of the drawing. Several of the upper terraces or zigzags project beyond and overhang those below them. 'Thun, from the churchyard terrace,' is a view of one of the most picturesque towns in Switzerland. The town is situated below the spectator, and the view is closed by the three heights—the Niesen, the Blumli Alp, and the Jungfrau; the last of which, in another plate—'The Jungfrau, from the Wengern Alp'—is exhibited in all its vast proportions. From this point, the brow of the ravine, 5350 feet above the sea level, and directly facing the mountain, it is best seen, as well as the avalanches descending from it. The precipice which forms the base of the mountain is channelled by grooves, down which the avalanches descend. These are first announced by a noise like thunder, after which the mass of ice is precipitated into the gulph below. The character of the mountain is well depicted in the plate; the foreground is broken by rough stones and trees, and managed in a manner to throw the mountain off to a distance.

'Descending the Wengern Alp—Withered Pine Forest.'—Byron describes this scene, and it remains much in the state he saw it; the branches and trunks are covered over with long white moss, which gives the trees a venerable and hoary appearance. The mountain torrents have frequently to be crossed, and if violent, it is with some difficulty that the horses are driven through—stumbling over the rocky bottom. After continued rain they really become formidable obstacles, and try the courage of all travellers. The fall of the Rossberg and Goldau is thus described:—

"The fall of the Rossberg was caused by an enormous upper stratum of rock and earth detaching itself and sliding forward upon the sloping rock into the valley below, which it filled up with its debris, destroying the villages and houses. In this view a sort of cliff may be distinguished stretching down the back of the mountain—this marks the line of the fracture; the intervening rocks, once as high as this rocky precipice, having fallen away. The height of this cliff may be about 100 feet, which will give some idea of the bulk of the entire slip. The church in the foreground has been built since the catastrophe, on the site of the village which was buried. The broken rocks in the foreground are portions of those which rolled down from the opposite mountain, whose top is four miles distant from the spot whence the view is taken.

"'Hospice of the Grimsel—Snow Storm.'—The Hospice of the Grimsel, situated more than 7000 feet above the sea level, an elevation at which even grass scarcely grows, and six miles distant from any other human habitation, is a characteristic specimen of the houses of refuge, built generally by the monks in ancient times, for the succour of travellers. For, although this dreary pass is buried to a depth of twenty feet in snow for six or seven months of the year, it is constantly traversed even in the depth of winter by the peasants of Hasli, who go to sell their cheese in the Valais. The house is constantly occupied by one man with several dogs, whose duty it is to detect the approach of wanderers and give them succour. The house, it will be seen, is of very massive construction,

propped up by stone buttresses, for which there is good reason, since the avalanches some times fall upon it; and so late as 1858, it was crushed beneath a mass of fallen snow which broke through the roof and floors, but luckily spared the solitary tenant. The approach of the snow-storm as depicted in this view, will explain one of the dangers to which Alpine travellers are subject; in an instant every object around you is hidden from view, and without a compass you have no means of ascertaining your direction. The party here represented are, therefore, hesitating to quit the vicinity of the hospice."

The last plate in the series is 'Life in the Oberland,' a plate composed of two interiors, and an out-door scene wherein peasants are engaged in the game of wrestling. In one of the interiors is seen the process of cheese making.

We have never seen any more faithful representation of the country than is afforded in these drawings.

**VIEWS ON THE NILE, FROM CAIRO TO THE SECOND CATARACT.** Drawn on Stone by GEORGE MOORE, from Sketches by OWEN JONES and JULES GOUNY. Published by GRAVES and WARMSLEY.

We can do little more than simply announce this valuable and deeply interesting work. It consists of 30 plates, executed in the most finished style of lithography, affording views in Cairo, of the Pyramids of Gizeh, the Great Temple of Karnak, the Statues of Memnon at Thebes, &c. &c., comprehending every modern and antique relique of interest throughout the district wherein the artists have prosecuted their researches.

Each plate is accompanied by letter-press by S. Birch, Esq., who, for the purpose of full description, has consulted every authority bearing upon the history of Egypt, as Champollion, Col. Howard Vyse, Sir Gardner Wilkinson, &c. &c. We shall avail ourselves of a future opportunity of noticing this work at the length which the subject and execution merit.

**CHRONOLOGICAL PICTURES OF ENGLISH HISTORY.** By JOHN GILBERT. Published by THOMAS VARTY.

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## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 28, 1843.

Her Majesty's Commissioners having, in the notice issued by them in April 1842, announced their intention of adopting means to enable them to decide on the qualifications of candidates for employment in fresco-painting; having thereupon invited artists to send in cartoons as specimens of their practice in design and composition, and being of opinion that the exhibition of such cartoons, which has taken place, has afforded satisfactory evidence of the ability of many artists in these respects; in pursuance of the plan proposed as aforesaid, now give notice:—

1. That whereas it has been ascertained that frescoes of moderate dimensions can be conveniently executed on portable frames composed of laths or other materia's, artists are invited to send specimens of such frescoes to be exhibited, for the purpose of assisting the Commissioners in the selection of persons to be employed in the decoration of portions of the Palace at Westminster.

2. The works are to be sent in the course of the first week in June 1844, to a place of exhibition hereafter to be appointed.

3. The number of specimens to be exhibited by each artist is limited to three. The size of the specimens is to be not less than three nor more than eight feet in their longest dimension. The figures or portions of figures, in at least one specimen by each exhibitor, are to be not less than the size of life. The subjects are left to the choice of the artists.

4. Each specimen is required to be composed of not less than two applications of the superficial mortar, so as to exhibit the skill of the artist in joining the work of two or more days.

5. Each exhibitor is at liberty to send a cartoon, as a specimen of his ability in design and composition, together with his specimen or specimens of fresco. The mode of execution, subjects, and dimensions of such cartoons are to be in accordance with the conditions specified on those points in the notice issued in April 1842.

6. No ornamental frames to the cartoons will be admissible, but each specimen in fresco may be surrounded by a flat frame or border, adorned with painted arabesques, which may be executed either by the artist himself or under his direction, and either in fresco or in any other method.

7. The competition hereby invited has for its object the execution of frescoes for the decoration of the Palace at Westminster. But whereas paintings executed in other methods may be free from a shining surface, and may therefore be considered by various artists to be fit for the decoration of walls, the Commissioners invite such artists to exhibit specimens of the methods in question, under the conditions before expressed, except that with regard to such specimens the dimensions are left to the choice of the exhibitors.

8. The claims of candidates for employment in oil-painting, and in other departments of the art besides historical painting, will be duly considered.

9. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

10. Artists who propose to exhibit are requested to signify their intention on or before the 15th of March, 1844, to the Secretary, who is empowered to give such further explanations as may be required relative to the terms of this and of the other notices issued by the Commissioners.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 28, 1843.

Her Majesty's Commissioners hereby give notice:—

1. That whereas ornamental pavements will be required for the halls and corridors of the Palace at Westminster, artists and others are invited to send designs for such pavements with specimens, suitable to the style of the Building, for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The designs and specimens are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The specimens are not to exceed six feet in the longest dimension. The materials are left to the choice of the exhibitors.

4. The invitation to send designs for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 28, 1843.

Her Majesty's Commissioners hereby give notice:—

1. That whereas ornamental metal-work for screens, railings, gates, &c., will be required in the Palace at Westminster, artists and others are invited to send designs for such works with specimens, suitable to the style of the Building, for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The designs and specimens are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The materials and dimensions are left to the choice of the exhibitors.

4. The invitation to send designs and specimens for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit, are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 28, 1843.

Her Majesty's Commissioners hereby give notice:—

1. That whereas arabesque paintings and heraldic decorations for the enrichment of panels, friezes, &c., in colour and gold, will be required for the Palace at Westminster, artists and others are invited to send designs for such decorations, for the purpose of assisting the Commissioners in the selection of persons to be employed.

2. The designs are to be sent in the course of the first week in March 1844, to a place of exhibition hereafter to be appointed.

3. The designs may be executed in water-colours, in tempera, in oil, or in encaustic. The dimensions are left to the choice of the exhibitors.

4. The invitation to send designs for the proposed exhibition is confined to British subjects, including foreigners who may have resided ten years or upwards in the United Kingdom.

5. Artists and others who propose to exhibit are required to signify their intention to the Secretary on or before the 1st of January, 1844.

By command of the Commissioners,  
C. L. EASTLAKE, Secretary.

## ROYAL ACADEMY OF ARTS,

TRAFALGAR-SQUARE.—Notice is hereby given that the EXHIBITION of the ROYAL ACADEMY FINALLY CLOSED on the 29th instant. Admission (from Eight o'clock till Seven), One Shilling; Catalogue, One Shilling. HENRY HOWARD, R.A., Sec.

Exhibitors are requested to send for their works on Tuesday the 1st, or Wednesday the 2nd of August.

## INSTITUTE OF THE FINE ARTS.—THE

ADDRESS of the COUNCIL of the INSTITUTE of the FINE ARTS is NOW PUBLISHED, and may be had Gratis, at the FREEMASONS' TAVERN; or it will be forwarded on application (pre-paid) to the Secretary.

JAMES FAHEY, Hon. Sec.,  
15, York-place, Fulham-road.

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## THE ART-UNION.



LONDON, AUGUST 1, 1843.

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THE CARTOONS.  
WESTMINSTER HALL.

It is glorious to see the new birth of British Art dated from the Old Hall at Westminster. The "ancient of days" has never been devoted to a nobler or a holier purpose!

Previous to commenting upon the worthiest exhibition that ever took place within the walls of any building in England, it will be well to remind the reader of the circumstances under which it has taken place, and the object contemplated:—

"The Commissioners appointed by the Queen for the purpose of inquiring first, whether, on the rebuilding of her Majesty's Palace at Westminster, wherein her Parliament is wont to assemble, advantage might not be taken of the opportunity thereby afforded of promoting and encouraging the Fine Arts in the United Kingdom; and, secondly, in what manner an object of so much importance might be most effectually promoted."

issued an advertisement in April last, intimating their desire to ascertain

"whether Fresco painting might be applied with advantage to the decoration of the Houses of Parliament."

With this view they gave notice—

"That three premiums of £300 each, three premiums of £200 each, and five premiums of £100 each, will be given to the artists who shall furnish cartoons which shall respectively be deemed worthy of one or other of the said premiums by judges to be appointed to decide on the relative merit of the works.

"The drawings are to be executed in chalk, or in charcoal, or in some similar material, but without colours. "The size of the drawings is to be not less than ten, nor more than fifteen feet in their longest dimension; the figures are to be not less than the size of life.

"Each artist is at liberty to select his subject from British History, or from the works of Spenser, Shakespeare, or Milton.

The time fixed for sending in the Cartoons was the first week in June, the place selected for their exhibition was Westminster Hall, and the judges appointed to award the prizes were—

THE MARQUIS OF LANSDOWNE,  
SIR ROBERT PEEL, Bart.,  
SAMUEL ROGERS, Esq.,  
SIR RICHARD WESTMACOTT,  
RICHARD COOK, Esq.,  
WILLIAM ETTY, Esq.

The Cartoons, submitted, were in number 140, and the judges awarded the eleven prizes to the following artists:—

## Premiums of £300

TO EDWARD ARMITAGE—subject, 'Cæsar's Invasion of Britain.'

TO GEORGE FREDERICK WATTS—subject, 'Character led in Triumph through the streets of Rome.'

TO CHARLES WEST COPE—subject, 'First Trial by Jury.'

## Premiums of £200

TO JOHN CALLCOTT HORSLEY—subject, 'St. Augustine preaching to Ethelbert and Bertha, his Christian Queen.'

TO JOHN Z. BELL—subject, 'The Cardinal Bouchier urging the Dowager Queen of Edward IV. to give up from Sanctuary the Duke of York.'

TO HENRY J. TOWNSEND—subject 'The Fight for the Beacon.'

## Premiums of £100

TO W. E. FROST—subject, 'Una alarmed by the Fauns and Satyrs.'

TO E. T. PARRIS—subject, 'Joseph of Arimathea converting the Britons.'

TO H. C. SELOUS—subject, 'Boadicea haranguing the Iceni.'

TO JOHN BRIDGES—subject, 'Alfred submitting his Code of Laws for the approval of the Witan.'

TO JOSEPH SEVERN—subject, 'Eleanor saves the Life of her Husband (afterwards Edward I.) by sucking the Poison from the wound in his arm.'

The judges, it should be observed, expressly state that "the order of names in each class is merely according to the order of the numbers in the catalogue," and they preface their award by this significant and most gratifying announcement:—

"The undersigned (the six judges), who have been appointed to decide on the relative merit of the drawings in the present exhibition, beg leave to state that, notwithstanding the inferiority of certain performances—a consequence unavoidable in an open competition, a great portion of the works are, in their opinion, highly creditable to the country. The undersigned are the more desirous to express this opinion, since the number of premiums offered, however liberal, was found to be by no means equal to the number of approved productions."

The judges were not content with merely thus intimating a wish; they have acted upon it; and have since bestowed REWARDS upon the following TEN artists—a reward of £100 to each:—

TO F. HOWARD—subject, 'Una coming to seek the assistance of Gloriana: an allegory of the Reformed Religion seeking the assistance of England.'

TO G. V. RIPPINGILLE—subject, 'The Seven Acts of Mercy. Una and the Red Cross Knight led by Mercy to the Hospital of the Seven Virtues.'

TO F. R. PICKERSGILL—subject, 'The Death of King Lear.'

TO SIR W. C. ROSS, R.A.—subject, 'The Angel Discouraging with Adam.'

TO HENRY HOWARD, R.A.—subject, 'Man beset by contending Passions.'

TO F. R. STEPHANOFF—subject, 'The Brothers releasing the Lady from the Enchanted Chair.'

TO JOHN GREEN WALLER—subject, 'The Brothers driving out Comus and his Rabble.'

TO W. C. THOMAS—subject, 'St. Augustine preaching to the Britons.'

TO MARSHALL CLAXTON—subject, 'Alfred in the disguise of a Harper in the Danish Camp.'

TO EDWARD CORBOULD—subject, 'The Plague of London, A.D. 1349.'

The one hundred and forty cartoons were publicly exhibited at Westminster Hall, by private view, on Saturday the 1st July; to visitors paying 1s. each, during the fortnight between Monday the 3rd July, and Monday the 17th; and to the

\* It is worthy of remark that, of the eleven prizes, ten appertain to history; the eleventh being a theme from Spenser. This is curious; it is no doubt the result of accident, but may lead artists to believe (what we shall not be sorry to see) that the finest subjects for Art are to be found in British history.

public generally, free of charge, after that day, excepting Saturdays, when the charge of 1s. is to be made upon each visitor. The exhibition thus arranged is now open.

So much for the facts connected with the first attempt of the British Government to foster British Art. Let us now see how it has been met, what have been its consequences, and what are likely to be its results.

In a word, the issue has been ENTIRELY SATISFACTORY—giving much at which to rejoice, and either literally nothing or next to nothing calculated to cause regret.

There appears to be but one opinion—the connoisseur, the critic, and the public all concurring—as to the high merit of the collection as a whole.

Of course, out of 140 works, contributed by about 120 artists, there will be many mediocre, and some so lamentably wretched as to excite wonder what conceivable obtuseness of intellect could have sent them to the Hall.\* But a very considerable proportion of them are good; several are of high merit; and a few are of very rare excellence.

This is saying much; for be it now and always remembered, that we are speaking of a first effort in a new style; let us only imagine what the next attempt will be, and then argue from what we may take for granted will be supplied to us by a third invitation, when both those who invite and those who are invited will have learned much from the experience they are now both working without. We say, without the least hesitation, that if the plan so worthily began be but effectually carried out, and arrangements are made to have a similar TRIAL annually, for the next six years (when the structure may be expected to be ready for the actual work), our British school will be by that time at the head of the schools of Europe. Even now we should not shame to place a selected forty of these cartoons beside forty pictures chosen from the Luxembourg or Versailles; although in these places they have been commissioned, painted, and paid for by the nation, and our artists produced their works with very little certainty, and with many heavy misgivings, as to the receipt of any reward for hard labour and great sacrifices.

For ourselves, although our hopes from English artists have been always strong, and our estimate of what they have achieved proportionably high, we had little expectation of examining a collection of which the country may be so justly proud. It far surpasses our most sanguine hopes; and we believe this to be the general impression.

We congratulate then, first, her most Gracious Majesty, who will rejoice to find that "the commission" was not appointed in vain; next, the commissioners, whose arrangements have been wisely, judiciously, and liberally made; next, the artists, who have established their right to the high standing for which "the profession" has been long uselessly contending; and next, the country, for which a new glory may be said to have been obtained. Above all, we congratulate Prince Albert, whose high hopes have not been disappointed; to his Royal Highness the triumph is a signal one; for our readers must remember how, when first promulgated, the plan of frescoes was laughed at, as a German idea that never could be worked out in England.

Before we proceed to notice the works exhibited, some remarks appear to be necessary. If the judges, by their award, have not given universal satisfaction, they have gone very near to do it. No one suspects them to have been influenced by other than the purest motives; and those who may, in two or three instances, differ from them as to the estimates they form, willingly allow for variations of taste, and feel assured that, all things considered, the trial could

\* Perhaps it was necessary that, on this occasion, no offered work should have been rejected. But, we trust, when a case of the kind again occurs, a wholesome discretion will be exercised over the works that are to form a public exhibition.



not have terminated in a more satisfactory manner. We refer to the ELEVEN PRIZES,—for in bestowing subsequent awards there can be no doubt other considerations than those of actual merit weighed with the judges.\* Perhaps these considerations ought to have had weight: we cannot say; but we regret, for the sake of the Royal Academy, that it was thought desirable to include two of its members in the NEW LIST; if they were not entitled to partake of the feast, they should not have been made content with the scraps left at the banquet. It will do far more harm, in the public mind, to have the fountain of honour and the great teacher of the Art considered by an afterthought, than if its advances had been rejected altogether; and it is sufficiently notorious, that the failure of the members of the Royal Academy to obtain a single prize has been a subject of triumph to its adversaries, who point to the fact as affording conclusive evidence of the alleged inferiority of the body. Nothing can be more unjust, or indeed more false and malicious. Of the Royal Academy, those who competed were just those who ought, for their own sakes and for the honour of the Institution, to have attempted nothing of the kind. It is, unquestionably, to be lamented as an evil that will operate to the disadvantage of the Royal Academy for many years to come, that the members who were capable of producing cartoons, and might have secured prizes, shrunk from the contest. It was understood, long ago, that the great national effort for the promotion of the Fine Arts in Great Britain was to have no aid from the Royal Academy. From time to time we have presumed to warn the Royal Academy of the risk they were incurring: they have abided the issue, and they must take the consequences. We have no desire to make this article offensive, and therefore do not speculate upon what those consequences may be; but, assuredly, the public will put its own construction upon the fact, that no prize, large or small, was awarded to any member of the Royal Academy.†

We shall have frequent occasion to consider the mighty influences which this cartoon competition may have upon the Arts and the artists of our country; and to consider also another very startling fact—that a majority of THE PRIZE-GAINERS WERE MADE KNOWN TO US FOR THE FIRST TIME IN WESTMINSTER HALL!

\*It was perhaps not unreasonable to expect that consideration would be given to other claims than those of actual merit; but if this principle did guide the judges, we humbly submit that they should have bestowed a thought upon a veteran artist, who in contributing two cartoons made a great effort and a large sacrifice, and whose works are certainly not inferior to some of those to which awards of £100 have been made. We are by no means a partisan of Mr. Haydon's, nor can we be classed among the admirers of his paintings; but we cannot help regretting that upon this occasion there was no memory of the bold battle he has been fighting all his life for HIGH ART—to bring about the very consummation we have lived to see. He may have fought occasionally with awkward and unseemly weapons, and defeated his own purpose by the mode in which he went to work; but assuredly he has done more than any living painter to arouse the public mind, and to prepare it for the wonderful change we have now seen effectually wrought. It is, therefore, greatly to be lamented that that which ought to have been remembered should have been forgotten. We lament it upon all accounts; lately we believe Mr. Haydon was disposed to use the pencil more and the pen less, and to abandon a perpetual snarling at success, because it was not success accomplished in the best way. We greatly fear that his animosity will be stirred up by this exclusion (an exclusion which we do certainly say ought not to have occurred). As a proof that it will be so, or has been so, we copy the following advertisement from the *Times* of Friday:—

"CARTOONS, WESTMINSTER HALL.—The people are respectfully required to look at Cartoon 23 ('The Curse'), and 118 ('Edward the Black Prince'), and are appealed to if Mr. Haydon has been justly treated, to have no reward."

† We believe no prize has been obtained by a member of any society; neither the Society of British Artists, nor the Societies of Painters in Water Colours. It is worthy of remark that among the eleven prize-gainers there are four members of the Etching Club—Cope, Townsend, Severn, and Horsley.

This exhibition must go far to set at rest the questioned ability of British artists to deal with that department of the profession to which they have been deemed unequal by the illiberal abroad and the ignorant at home. We remember that when the question of manufacturing designs was before the House of Commons it was seriously stated that there was among us a want of intellectual qualification for the production of designs; the same, up to the last hour before the opening of Westminster Hall, has been insisted on with regard to their powers in the highest walk of Art. But to this senseless and impertinent detraction, their reply has been most triumphant. We long ago expressed conviction that many of our most distinguished painters would not compete. Had they contributed to the catalogue, the exhibition would have been such as, under all circumstances, no other country could have surpassed; as it is, there are passages of Art which, glorified by the *prestige* of some great name, would be the admiration of all beholders.

And be it remembered many of these beautiful productions are the works of persons who never before attempted a cartoon, who knew not whether they were to draw upon paper or cloth; and such being their measure of success in dealing with materials so new, what might not be expected from a second effort, after having benefited by experience? Those cartoons are the best which are free from what is considered the classic manner; this is enough to show that, on each mind pursuing nature in its own way, originality must be the result. The weakness is with ourselves, not the want of variety in nature. If it can be satisfactorily shown that Raffaele and the other *magistes* of the Italian schools have left nothing undone—that they were so far the favourites of Nature and Art that they have effected all that Nature can accomplish and Art display—then are the Germans right in aiming at a transcript from their style, and then would the best decorations that could embellish the walls of the Houses of Parliament be copies from their works. This would be to show, on the one hand, that the entire circle of human nature was bound up in Greek and Italian nature; and on the other, demonstrate the truth of the sage theory of our amateurs, that Greek and Italian artists possessed some faculty of which all the rest of the world were deficient.

In reviewing the collected works, we shall pass over those concerning which we can say nothing either agreeable to the producer or useful to the public. We shall give the names of the artists, because although, very properly, they are exhibited without fixed ownership, the producers of all are generally known. We may observe, however, that, in giving them to the respective artists, we trust to the statements communicated to us; for although pretty familiar with the style of each, and not very likely to attribute pictures to wrong painters, we were completely astray in our guesses at the authorship of several of the cartoons. A few are not to be mistaken; but in a vast number of cases it would be impossible to trace the style of the painter in the cartoon. We look upon this as of great importance, for if the fact be really so, there can have been but little "mannerism."

It is but just to observe, what indeed is acknowledged by all with whom we have conversed, that to the enlightened views of PRINCE ALBERT this country is indebted—mainly, perhaps it would not be too much to say solely—for this mode of instructing and refining the mass of the people; and it must be peculiarly gratifying to the Queen to find that this most legitimate and rational activity of the husband of her choice promises to become a powerful instrument of good. The office of the Commissioners on the Fine Arts is comparatively restricted, being confined to the decoration of a single building; but the success of the experiment which they have had the courage to make will not be lost on future occasions. It will now no longer be

doubted that the Arts can have a moral influence. It will now no longer be a question whether or not the people can take an interest in works of Art. The artists themselves will feel their power, and from decorators of boudoirs will be elevated to responsible teachers of taste and morals, and it may be to public benefactors. An opportunity will again be afforded next year for the display of their efforts in this noble calling; but we trust that, on that occasion, when it appears there will be no other rewards than the selection of some artists for the works required (an arrangement, by the way, upon which we hold ourselves free to comment), the Committee of Arrangement will be directed to exclude such absurdly-inefficient performances as some of those now (happily not prominent) in Westminster Hall. It is, we repeat, misplaced indulgence to offer such abortive attempts to observation, and it is cruel to suffer uneducated eyes to be vitiated.

Penny catalogues have been provided, but the poorest people prefer the sixpenny, or pirated threepenny ones, and examine the drawings attentively, while they occasionally refer to the descriptions and quotations. The catalogue not being voluminous, there was no necessity for curtailing quotations which related directly to the subject; and it has been observed that, in addition to the useful purpose of illustrating the Cartoons, these catalogues are the means of introducing thousands of readers for the first time to the language of some of our best poets.

In consequence of the mode of arrangement of the Cartoons, the historical portion constitutes again a pictorial illustration of many important events recorded by the writers who are quoted, and many a reader is stimulated to inquire further. The influence on general taste is more remote but not less certain. The public at large, and perhaps we may add cultivated observers, require the aid of association and an acquaintance with the story of a picture to invite their attention in the first instance; the contemplation of it as a work of Art is a different and a somewhat later operation of the mind; but the attention being once invited, the eye is gradually educated, and thus, in the instance of the uneducated observer, the habit of comparing degrees of excellence, and of discerning the elements of beauty in composition and forms, is by degrees acquired. We have, therefore, in this exhibition, an instance of the Arts doing good directly and indirectly, and on a large scale; and our legislators may be convinced of the possibility of their salutary influence by the success even of their first experiment.

No. 8. \* \* \* \* RIVIERE. A nameless subject, and a difficult one; but, nevertheless, treated with much ability. It is from "Paradise Regained."

"Heaven open'd, and in likeness of a dove  
The spirit descended."

The figures are a wreath of angels, who derive too much weight and substance from so much of the cartoon being left blank. The opening of Heaven might have been more definitely shown: as far as it has been carried it is meritorious, but we consider it but a fragment of the idea to be gathered from the lines.

No. 10. 'Una alarmed by the Fauns and Satyrs,' W. E. FROST. This, as one of the prizes of the third class, is worthy its distinction. The fauns and satyrs, alarmed at the cries of Una overtaken by Sansloy, quit their sports near the bower of Sylvanus, to ascertain the cause of the shrieks. On their appearance the paynim departs, and they pay their rude homage to Una, who is terrified by their glad demonstrations of devotion. In the subject it will be understood there is nothing that could be turned to the account of the sublime. The force of the verse goes to describe the wild emotions to which the wood-born people have given themselves up. The main character, therefore, of the work is

movement, which has been effectively made out. We find Una circumstanced according to the lines:—

"The doubtful damsell dare not yet committ  
Her single person to their barbarous truth;  
But still 'twixt feare and hope amazed does sitt,  
Late learn'd what harm to hasty trust ensu'th."

She is therefore seated on the ground, and, following the lines,

"all prostrate upon the lowly playne,  
Doe kiss her feete, and fawne on her with count'nance  
fayne"

One of the satyrs is on the ground near her, as if to kiss her feet, but the purpose is not sufficiently apparent; therefore the cartoon would have been improved by the omission of the allusion thus managed. The intellectual point of the composition is the contrast between Una and the satyrs, which ought to have been more effectively widened by a higher degree of refinement thrown into the features of the former; a consideration made imperative by the manner of representing the latter, who have been studied, not according to the somewhat loose description of Spenser, but after the finished model of the 'Dancing Faun.'

No. 11. 'Una coming to seek the assistance of Gloriana: an Allegory of the Reformed Religion seeking the assistance of England,' F. HOWARD. The subject is found in the letter written by Spenser to Raleigh, in order to describe the point of the poem. The scene is the court of the Queen of the Fairies, wherat a "tall, clownish young man" presents himself, to solicit the achievement of any adventure which during the feast might happen; and this being granted, he seats himself upon the floor to abide his time. Shortly afterwards appears the lady in mourning, mounted on a white ass, soliciting the aid of the Faerie Queene. The Faerie Queene is presented in the likeness of Queen Victoria, who occupies the centre, having on her left the lady, and the dwarf leading the destrier for the appointed knight. For the number of figures here introduced there is want of space: we cannot conceive so many persons, together with animals, conveniently arranged within so limited an area—thus are lost the state and ceremony which should characterise such a scene. The drawing is generally good, and roundness is well described without much effort; but there is a want of force and decision, which leaves the whole very ill defined.

No. 13. 'The Seven Acts of Mercy,' E. V. RYFINGILLE. The subject is from the "Faerie Queene," book I., canto 10. Mercy leading Una and the Redcrosse Knight to the Hospital of the Seven Virtues. This is designed as a compliment to the Queen, whose portrait, very successfully drawn, is given to one of the principal figures. We question, however, the good taste of the introduction. The composition may be said to be in parts, the whole forming a beautiful epitome of the description in the text, wherein is portrayed each charity individually. Mercy, Una, and St. George are received by the principal of the hospital, who, on his knee, acknowledges Mercy its patroness. The numerous other figures are skilfully distributed and grouped, each being, endowed with a powerful intelligence, contributing its quota to the sphere in which it is placed. The chief hospitaller and his assistants are habited in the monastic dress: the heads of some of these figures are admirably conceived. The equipment of the Redcrosse Knight might be objected to, if the allusion to King Arthur were to be set up as determining chronology; but the allegory points to the armour of the Christian described by St. Paul in his Epistle to the Ephesians—"Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and, having done all, to stand. Stand, therefore, having your loins girt about with truth, and having on the breastplate of righteousness." Thus we know not how the spirit of the subject could have been better sustained in this figure.

No. 16. 'The Death of Lear,' F. R. PICKERING. To the author of this cartoon £100 have been

awarded on the second distribution, and most justly, as its merits are of a high class. It is distinguished by great breadth and power of execution; the chiaroscuro is commonplace, but it is the best style of commonplace. The costume has been carefully studied; it is appropriate, and severely shorn of the unmeaning embellishments so highly valued among artists of the present time. It may be said, however, of Lear that he is not sufficiently enfeebled: the eyes seem but closed in sleep; the features are yet full, and of a healthful firmness, bespeaking within a vigour, freshness, and decision of intellect yet equal to mighty purpose, in the government of a kingdom. He is here assuredly dead too soon, and he looks too well in death.

No. 20. 'King John,' S. HART. R.A. The prominent figures are Constance, King Philip, the Bastard, Austria, &c. Constance is suing reproachfully to King Philip, while the two last are engaged aside; a division which is fatal to the unity of purpose which should prevail among the prime components. The figures stand forward from a background, so uncompromisingly white as to throw over the whole an indescribable tone of flatness and insipidity. The drawing is faulty, especially that of the Bastard, who stands with his back to the spectator. It is, moreover, an utter departure from probability, for the Bastard is actually collaring Austria.

No. 23. 'Tempest,' Act I, Scene I, BOSTOCK. Ferdinand approaching the cave of Prospero, spirited onward by Ariel. The figures have been most carefully elaborated, but the scene is so alphabetically rendered as to turn into prose the mystic conceit of the Swan of Avon.

No. 25. 'Scene from Shakespeare's King Lear,' Act I, Scene 4, WRIGHT. There is much to praise in the grouping here, although managed upon a principle so often exercised as to become monotonous; the effect, however, is feeble, so much so (if the intention go not beyond this) as to create an apprehension for the result, if the composition were to be so painted. We cannot pass the cartoon without allusion to the costume. The paraphernalia of feathers, ermine, and their accompaniments, are not proper to scenes from Lear. Much of this is copied from the stage, generally the very worst example to follow: it is impossible that a man in any profession can stand still; if he be not continually searching and inquiring for himself, he is assuredly losing ground.

No. 26. 'The Death of King Lear,' POOLE.

"Look on her, look—her lips—  
Look there, look there!" (He dies.)

The eye is fascinated by a crown upon a death's head, nor can it escape the dread mockery, seek relief in what part soever of the composition it may. We learn here that Lear has long been virtually dead, before this his physical decease. What were to him the ills of life, have made their way roughly over his features, for death has not yet had time to deal so hardly with them. So fraught with horror is this figure, that it seems to have been dug from the grave, to fulfil a part in giving a lesson of mortification to presumptuous humanity. By his rigid severity and denial, the artist refers us to his character, by which alone he is content to be tried. Here, indeed, is the vast force of the work: he has striven for originality, and has been so successful, that, amid vicious and reckless imitation, he has produced a work which achieves for him a yet higher position in the ranks of his profession. He seeks his sublime in the essence of the horrible; but in his manner of relation there are qualities independent of his keen apprehension of this, which will turn to profitable account after he has assured himself that the least agreeable effect of Art is to shudder under its power.

No. 27. 'Constance in the Tent of the French King,' CROWLEY. We would gladly have seen the diligent study and power of drawing shown in this composition exerted on a better theme;

for to the spectator the subject is mute, treat it as you may: his memory must be quickened by a long quotation, and then he must compare the passage and the ideal embodiment; moreover, it is not of importance sufficient for an occasion of this kind. The last remark will apply to others; but we make it directly in reference to this, because the work exhibits powers of a high order. Constance is on the ground in a position by no means graceful; now this is not absolute, since there is a discretion afforded by the words,

"here I and sorrow sit,  
Here is my throne; bid kings bow to it."

Salisbury is a middle age reality, and the kings without the tent form an admirable passage.

No. 31. 'The Angel Raphael discoursing with Adam,' Sir W. Ross, R.A. The three figures are seated in the bower, the pair side by side, and opposite to the

"sociable spirit that de'gued  
To travel with Tobias."

The innocent state of the parents of mankind has never been more felicitously alluded to than here. The angel is robed, and, maugre a degree of stiffness, there is yet much grandeur in the figure, which is opposed to the undraped figures of Adam and Eve, and, aided by the feeling thrown into them, points attention at once to the happy state of which the poet so often and so emphatically speaks. Adam is seated, intent upon the argument of his angel visitant; Eve is toward the spectator, and fondling a lamb. Eve has been rarely more happily rendered. It is an exquisite figure of a perfect woman.

No. 33. 'The Curse,' B. R. HAYDON. The judgment of Adam and Eve in Paradise is here represented. The "Son Viceragent" is seated on the right; Adam, Eve, and the Serpent occupy the centre; and on the left is seated Satan. With respect to the presence of Satan, the author seems to have travelled beyond the text, unless we are to consider the composition particularly to typify Heaven, Earth, and Hell; and here at once closes to the mind the vast range which has been opened to it by another treatment of the subject. The accompanying extract is—

"But whom send I to judge them, whom but thee,  
Viceragent Son? To thee I have transferred  
All judgments, whether in Heaven, in earth, or hell."  
The circumstances of the right hand portion of the cartoon declare that part to have been wrought out from the judgment, and passages in connexion with it; but we find there nothing to suggest the introduction of Satan, a method of treatment which strips the cartoon of the virtue it possesses as derived from Milton, by wrapping the subject in allegory. It is sufficiently difficult to work up to his imagery with any degree of success; to allegorize upon his verse seems to say it is not sufficiently rich. Of the detail of the work we could not limit ourselves to say little, and to speak of it at great length we have not space.

No. 34. 'Samson Agonistes,' T. LANDSEER.

"Delilah. Let me approach, at least, and touch thy hand."

Samson. At distance—I forgive thee—go with that."

Samson is here very prominent, coming forward in strong relief against the sky. He is seated, surrounded by his friends; Delilah standing near him. He is colossal in the flesh, a treatment which has little to do with the beautiful; it is enough that we believe him a strong man, without this vulgar record of his strength. We could, without this striking contrast between him and those around him, believe him equal to bear off the gates of Gaza; and without this, that enough of strength was left him to destroy the edifice in which his enemies were assembled. Delilah has all the beauty ascribed to her by Samson, but none of the character which a true estimation of Eastern impersonation ought to give. She is somewhat too sylph-like: there is about her nothing of the appearance of the "Philistian matron."

No. 36. GEDDES. The same subject exhibited in a cartoon in the centre screen, whereon its position is most unfavourable for examination, in consequence of the embarrassment arising from

cross lights. Samson is, of course, the principal figure; but his importance is much diminished by what seems the trunk of a palm tree rising near him. A group on the right appears extremely well put together, and effectively finished.

No. 37. 'Satan Vanquished,' ARCHER. A passage in the war waged by Michael and Gabriel, and their host, against Satan and the powers of hell, as related by Raphael to Adam. Satan is borne off on the shields of his followers, on whose part great effort is necessary to support him: this is a description of solidity and weight directly relative to human substance, and little consonant with the idea conveyed by the words:—

"the ethereal substance clos'd,  
Not long divisible."

Milton's description of the battles of the angels abounds with immediate deductions from human warfare; we cannot, therefore, censure the artist because he is weak on the same side as the poet—"Thus measuring things in heaven by things on earth." A main defect in the cartoon is its deficiency of movement; the wound of Satan could not thus have stayed the efforts of both sides. Another striking error is, that in general appearance and equipment the whole, on superficial examination, look much like some of the tribes of Gauls or Britons.

No. 40. 'Third Part of King Henry VI., Act 2, Scene 5,' WELD TAYLOR. Descriptive of the horrors of civil war, as in that part of the play enacted by the son who had slain his father, and the father who had slain his son. The selection of the subject is judicious; but it is one extremely difficult to deal with in any manner sufficient to elucidate the argument.

No. 41. 'Samson in Captivity,' BURTON.

Chorus. — "Can this be he,  
That heroic, that renowned  
Irresistible Samson?"

Samson is bowed down in affliction, while two figures stand wondering at and lamenting his fallen state. The effect of the work is admirable throughout, and Samson is characterised with a feeling corresponding with that of the verse, but about the figures, although put in with force and breadth, there is too much both of *la jeune France* and *la Grece antique*.

No. 45. 'Man beset by contending Passions,' HOWARD, R.A. The best of the productions of this gentleman we have of late seen; it is light and sketchy, the material (sized cloth) on which it is executed being highly favourable to its free style; circumstances, however, incline us to think that in colour and finish many of its best qualities would pass away. Man, the principal figure, is urged on, we are told in the catalogue, by Pride, Ambition, Anger; restrained by Love and Pity; pursued by Grief, Hate, Envy, Revenge, Fear; buoyed up by Hope; chained to the earth by Despair; Reason overthrown; Horror in the midst. All this is tolerably legible—a high merit in works of this class; but some of the impersonations are untrue, as, for instance, Reason, whose character is that of an evil passion.

No. 48. 'Samson bringing down the House upon the Philistines,' BALL. Samson is between the pillars, which are yielding to his mighty efforts. One of the Philistines he has cast on the floor before him, an incident detracting from the force of the composition, which is intended to be centred in Samson; in a work like this one additional figure cannot aid the story.

No. 49. 'Lines written at a solemn Music,' O'NEIL. The lines are among Milton's Odes, and the impersonations are "Voice and Verse," joining their "passion'd accord"—

"Around the sapphire-colour'd throne,  
To him who sits thereon,  
With saintly shout and solemn jubilee."

If the design and treatment of this cartoon were entirely original, it would place the author in a high rank among the professors of sacred poetry; it is, however, in the manner of the Italian frescoes, yet displays, nevertheless, a fine apprehension of all that is elevated in feeling and sentiment.

No. 51. \* \* \* A. E. CHALON, R.A. The Hesperides, according to the epilogue to *Comus*, "singing about the golden tree." In these three figures the flesh is substituted for the spirit.

No. 53. 'The Expulsion of Sin and Rebellion,' STEVENS. A number of headlong figures, grouped circularly, as if designed for a bas-relief; the *vis cadendi* is, however, wanting; and this and much else has been sacrificed to neatness of arrangement. The features are deficient of all expression of pain, confusion, defeat, and consequent infernal ire and disappointment; as opposed to this the glory of the Messiah pursuing is insufficiently upheld.

No. 55. 'The Expulsion out of Paradise,' H. CORBOULD. Nothing new is attempted. Adam is supporting Eve in their reluctant departure from the happy seat. The expelling angel is behind them. Milton's idea of the expulsion was by no means so tangible as this. The returning cherubim are described

—"Gliding meteorous, as evening mist  
Risen from a river o'er the marsh glides,  
And gathers ground fast at the labourers heel  
Homeward returning."

Eve is given up to grief; but the expression of Adam has in it a somewhat of resistance. The drawing of the former has many beauties; but the head is like some of Reynolds's female portraits. The drawing of the male figure is objectionable.

No. 57. 'Sabrina releasing the Lady,' J. WOOD. The manner and composition resemble very much those of a design for a bas-relief—the drapery, particularly that of Sabrina, has this appearance. The costume of the brothers sorts ill with the classic tone of the other figures, and their heads are portraits, unmodified from every day studies; the very measure of the verse ought to have suggested something different.

No. 58. 'Satan discovered in the Garden of Eden,' CORBOULD, jun. Satan has started up in his own form; Adam and Eve are asleep on the ground, and the angels occupy a position on the left. The figures are made out with all care for elegance of form and action—the head of one of the angels resembles that of the 'Paris' of Canova.

No. 60. 'The Brothers releasing the Lady from the Enchanted Chair,' STEPHANOFF. This cartoon is very agreeably composed, and distinguished by much sweetness of manner, but the faces of the brothers, the lady, and the shepherd, appear to have been drawn from one model, and that a female one; a circumstance which has thrown an expression so feminine into the faces of the two first that it might be thought they were rather playing, than in earnest with their weapons. In respect of expression the work is deficient, but it is otherwise graced by many valuable points. This is one of the works to which £100 have been awarded.

No. 63. 'The Brothers driving out Comus and his Rabble,' WALLER. There is much grace in the management of the chiaroscuro, but with respect to the life of the work the brothers are here as much too heavy and loutish as we find them elsewhere too feminine. They are rushing down steps in pursuit of the band of Comus with a very improbable precipitation. On the right of the composition lies one of the latter with a head very similar to one worn by one of Michael Angelo's demoniacal impersonations.

No. 64. 'Cæsar's first Invasion of Britain,' EDWARD ARMITAGE. To the author of this work, as one of the first-class prizes, three hundred pounds were awarded. It is obvious, at the first glance, that the mind has been well strung up to the subject during its execution, and even to its completion. The drawing has all the square and decided character of the modern French school, and is well adapted to give force to such a scene; but it cannot be doubted that in colour it would lose much of its positive effect. The main feature of the cartoon is, as it should be, violent action, described by lines crossing each other at all angles; the movement is through-

out the whole extremely well sustained. The position of Cæsar himself is, however, a very questionable one, for he appears circumstanced rather as after a defeat than before a victory. Much has been sacrificed to get a likeness of him; we have his head consequently presented in profile, as upon coins; he is, therefore, uncovered, in front of a determined enemy—a circumstance very improbable, as it is also improbable that he should be alone while urging on the standard-bearer or those near him. The figure is also deficient of dignity and self-possession—not that the occasion would not justify some degree of confusion in another commander, but it is not consistent with the character of Cæsar. The Britons do not appear in sufficient numbers to justify the backwardness of the Romans, and it is not sufficient to suppose them in imposing multitudes. The merits of the work are many and masterly; there is life and nerve in all the limbs, and the expression of each countenance is suited to the action of the body. The figures are moved by variety of intent, all contributing to the main purpose, with the exception of him who is restraining the horse, and his object is not apparent. The work is one of high promise, and, we trust, is the precursor of yet better things.\*

No. 66. 'The Introduction of Christianity into England,' F. HOWARD. An excellent subject, skilfully composed and drawn with great accuracy, but wanting in descriptive power of that kind which marks time and locality. The action of Paul is too declamatory—deficient of solemn earnestness. The composition is drawn upon sized cloth in a free manner, without the addition of white chalk.

No. 70. 'Joseph of Arimathea converting the Britons,' E. T. PARRIS. Joseph is a most successful study as a picture of Christian humility. He is surrounded by the people and their priests, and seems even to have broken in upon a Druidical festival, for he is preaching under the sacred tree. One of the priests is penetrated with the Divine truth, while another is mocking the preacher, and endeavouring to dissuade one of the audience, who seems moved by his exhortations. This cartoon gained a prize of one hundred pounds. If somewhat deficient in power, it is a production of much grace; pure in conception, and manifesting a fine feeling for eloquent and expressive beauty.

No. 72. 'Council of Ancient Britons,' BROWN. A chief is seated under an oak listening to the addresses of a priest. Besides these the group comprehends a bard, armour-bearer, dogs, &c. The style of the work is vigorous, and its character powerful.

No. 74. 'Boadicea, Queen of the Iceni, animating the Britons previous to the last Battle with the Romans under Suetonius,' WARD. The effect of the heroine's address is manifested by the motions of those around her: one strings his bow, another draws his sword, and all are moved to action. This is one of the few works that we marvel to have seen passed over. It is fine in conception, accurate in drawing, the figures are skilfully balanced, and the grouping is excellent. The fault of the work is the too great prominence

\* Mr. Armitage, although a very young man, has for some years resided in France, where he has been, and is, a pupil of De la Roche. This fact has given rise to a very general suspicion that the hand of the master has been at work upon the cartoon; and we have heard it distinctly, and on several occasions, stated, that the drawing was actually made in the studio of the great French painter. This it is our duty to contradict. While in Paris, in May last, we saw Mr. Armitage at work upon his cartoon, in his own studio, a mile or two distant from that of M. De la Roche. The judges very properly availed themselves of a provision by which they were entitled to call upon any artist whose work was executed abroad to produce another. Mr. Armitage has, therefore, executed another cartoon; it has proved entirely satisfactory and established his right to the premium. It is a very poetic conception, very boldly treated. It represents a father protecting his son with his shield, while with the other hand he slings a stone at his opponent. The passions of revenge and pity for the son are admirably expressed in the old man's face.

given to the attendant, who (with his back to the spectator) reins in the champing steed. But there is ample to compensate for this defect; the figure of Boadicea is admirable, an impassioned yet a dignified heroine. The merits of this work are undoubtedly of a high order; and we believe artists and critics generally will agree with us in preferring it to several upon which distinctions have been conferred. We shall remind Mr. Ward of the beautiful conduct of Flaxman, when worsted in a struggle for the gold medal of the Royal Academy, by Engleheart—a very worthless competitor:—"I determined," he says, "to redouble my exertions, and put it, if possible, beyond the power of any one to make mistakes for the future."

No. 76. 'Caractacus before Claudius,' MORRIS. There is everywhere evidence of care and research. Claudius sits in state; he seems represented from authentic sources, and looks very like a Roman emperor; but Caractacus is feeble—he wants dignity and presence: there is nothing in this version of him that would have induced the Romans to exhibit him in triumph.

No. 78. 'Boadicea haranguing the Iceni,' SELOUS. This production abounds with figures, executed with great facility and mastery. The name of the artist is but little known, but deserves to be more so. He is gifted with extraordinary facility of drawing, which might acquire the utmost force by being executed with less attention to prettiness. Boadicea rises a column amid her people, and is habited sufficiently near to the description of Dion Cassius. The composition is full of the movement which would follow such a speech. The tone of the material upon which this drawing is made is unquestionably the most effective in the exhibition. Considered as a picture, without reference to its qualities for fresco, it is a delicious work. The female forms are pictured with amazing grace, delicacy, and beauty. The grouping is most skillfully managed, and with the expression of each character has been introduced exactly the natural and true feeling. No competitor has better deserved the prize than Mr. Selous.

No. 84. 'Caractacus led in Triumph through the streets of Rome,' G. F. WATTS. This is a beautiful composition, in every respect worthy of the distinction conceded to it. Caractacus is a living presence; he sees and thinks—but laments his fate too much; for, in considering what he is, he ought not to forget what he has been; he has, therefore, scarcely dignity enough. The artist seems to have selected heads of every variety, from the Briton to the Hindoo, and has happily modified their expression respectively. In this respect we may say the best conception has been least worthily treated—that is, the head of Caractacus himself. We know not why he has been drawn with a forehead so narrow. If it is intentional, it is wrong in principle; and, with respect to proportion, it is too narrow for the cast of the face. There is little seen of the circumstance of a triumph, but the place of this is well supplied by the vitality of the figures; there are no trophies, no spoils; but the historical fact is well supported and brought forward in a manner sufficiently probable. This composition was not originally intended for this exhibition. Portions of the design were executed—perhaps the whole—two or three years ago, on another frame, as preparatory to being painted in oil. We mention this as a proof that, by returning frequently to a work with a "fresh eye," many of those glaring errors are avoided into which artists fall by too great a confidence in their powers of rapid execution,—which so often means bad composition and faulty drawing.

No. 92. 'St. Augustine preaching to the Britons,' THOMAS. The work of a young artist of high and undoubted genius, who is destined to occupy prominent professional rank. In our June number we passed some comments on two works in sculpture in the den of the Royal Academy, to which was affixed a name we had not

previously encountered. It was with considerable surprise we learned that he is also the producer of this fine cartoon. There is a noble feeling in the composition; a degree of rare eloquence in the expression, and sound knowledge in the treatment of it.

No. 98. 'The Introduction of Christianity into England,' NIXON. The first interview of Augustine with Ethelbert, King of Kent, is here represented. The artist has dwelt with good effect upon the anxious persuasions of the Christian Queen; the costume of the period has also been profitably studied.

No. 100. 'St. Augustine preaching to Ethelbert and Bertha, his Christian Queen,' HORSLEY. Ethelbert is seated, with Bertha by his side, while St. Augustine is emphatically addressing the king, into whose features there is thrown a refined and acute reasoning faculty which accords ill with the firmness with which he would yet cling to his infidelity. He is sorely pressed by the expositions of the preacher on the one hand, seconded by the prayers and entreaties of Bertha on the other, and grasps his axe in nerving himself to resist both influences. This axe, by the way, is by no means out of place, for the Saxons went armed even to their feasts. The figure of Augustine is energetic; but the shadow which is concentrated on him, had been better, more distributed in the composition. This drawing derives much value from the effective style of many of its heads. It ranks in the second class of the prize list, and has consequently obtained an award of two hundred pounds.

No. 101. 'Augustine, a Monk, with forty others, sent by Gregory to Britain, introduces Christianity among the Anglo-Saxons,' SAVAGE. The spectator is at once struck with the arrangement in this drawing. The monks and their audience form a semicircle round an oak, and the distribution is so formal as to outweigh whatever excellence the work may otherwise possess.

No. 102. 'Alfred the Great,' FOGGO. The argument is based on an anecdote related of Alfred during his wars with the Danes. While besieging Hastings, the Danish leader, in Exeter, the wife of the latter is a second time taken prisoner, and led before him with an urgent desire on the part of the people that the atrocities perpetrated by Hastings should be avenged by her death; but she is a second time liberated by Alfred. There is much truth in the action of the work, but the greater portion of it is so elaborately worked into shadow, that the wife of the Dane looks a spot in the picture. There is no graduation of light: the eye passes at once from prominent light to the depth of shadow, or rather hesitates to do so; so repugnant throughout the whole course of nature are violent transitions.

No. 103. \* \* \* CLAXTON. This is the story of Alfred penetrating into the camp of the Danes as a harper. A striking variety of character is given, and perhaps Alfred himself is less pleasing than many of those by whom he is surrounded. If mere harping had been his object in visiting the Danes, he might pass for an enthusiastic "son of the string;" but his real purpose should have been the paramount theme, but yet, with such features as he has, this could not have been effectively narrated; for he is assuredly Alfred the minstrel,—not Alfred the king and daring spy. There is, however, otherwise much probability in the character and arrangement of the scene. The Danes wore, we believe, longer hair than is here given to them, were usually habited in black, and considered by the Saxons as too much addicted to dandyism; the prince, however, is a very plain person, and scarcely sufficiently distinguished from the piratical band around him. The artist insists upon their other infirmities—play and the wine cup. Their disposition to the latter is shown by some of them who are quaffing with a "thirst quite Danish." In the

whole composition there is very considerable merit; and some of the figures may be classed with the more perfect drawings in the collection. Indeed but for the failure of the Alfred it must have secured a prize.

No. 104. 'Alfred the Great submitting his Code of Laws for the approval of the Witan,' BARDGES. To the author of this work was awarded a premium of the third class; it is an admirable subject, and might have been treated with better effect. Alfred, his Queen, and Prince Edward occupy the centre of the drawing, and around them are disposed groups formed of the great officers and dignitaries of the realm. There is in the countenance and attitude of Alfred a listlessness ill-befitting the occasion; this even extends to many of the others, who are not sufficiently alive to the interest and importance of the matter. On the right of the King are seated the Ealdormen, Thanes, Cymri, and Celtic vassals, &c., and on the left the Abbot Grimbold, &c. Here also Alfred is a failure.

No. 105. 'First Trial by Jury,' COPE. An imaginary subject, but none better or more appropriate could be found; its execution has entitled the artist to a premium of the first class—£300. The trial is held *sub Jove*. Alfred himself presides, seated on the right; while on the left of the cartoon are assembled the "twelve good men and true;" the centre being occupied by the prisoner, the body of the murdered man, &c. &c. The artist has limited himself to a narrative of the simple fact; whereas we submit, that so good a subject afforded opportunity of extensive allusion to the benefits of trial by jury. It is not necessary that if a man be a prisoner he should also be a criminal; but the aspect of the prisoner in this case is so much against him that we cannot help thinking Alfred, in his justice, must, in his charge to the jury, have endeavoured to divest their minds of prejudice; for assuredly the accused belongs to

"A race of men with foreheads villanous low."

The murdered man has left a wife and child, who are addressing evidence to the jury, into whose features more of inquiry might have effectively been thrown. Alfred is again a failure; he does not look like a man to make head against the Danes; the features should have been distinguished from all around, as much as he himself was in advance of the time in which he lived. To this drawing, shadow is almost entirely denied, and with injurious effect, for much force could have otherwise been communicated to it. The work will bear these slight objections, for, as a whole, it is the most excellent production contained in the Old Hall; and as such it is regarded by all classes—the refined and the ignorant. The group in the centre—the widow and her orphan boy—is a most eloquent reading; and the "Twelve" are admirably composed and contrasted. The cartoon is, moreover, drawn with great skill. It has elevated Mr. Cope to a high professional rank.

No. 106. 'Edith finding the Body of Harold after the Battle of Hastings,' BARKER. Two monks, Osgod Crophe and Allric the Childe Maister, having obtained permission to search for the body of Harold, could not distinguish it among the heaps of slain; they therefore sent for Edith, the mistress of Harold, to aid them, which she did, and discovered the body. Her distress and the circumstances of the discovery form the subject, which is well made out, but the whole is of a singularly low tone.

No. 108. 'The Death of William Rufus,' BARAUD. The arrow has struck him in the breast, and he is placed in such a position with regard to Tyrrel that we must suppose him to have turned or moved forward, even allowing the shaft to have previously struck the tree, before we can account for his being struck in front. The figure is too slight, but parts of the horse are admirably drawn.

No. 109. 'Thomas a'Becket refusing to sign the Constitutions of Clarendon,' M'MANUS. The



Constitutions of Clarendon were drawn up for the purpose of subjecting the Church to a paramount authority. The bishops, beginning with "Roger York," have subscribed their names, but a'Becket refuses, and his declaration is received by the barons with disapprobation, inasmuch that they address their hands to their weapons. The circumstances of the passage are clearly told; in the figures of the Barons (the one who holds the pen, especially) much talent is manifested. But the countenance of a'Becket is singularly unpropitious—while that of one of his attendants approaches the grotesque.

No. 111. \* \* \* SEVERN. A version of the anecdote of Eleanor sucking the poison from the wound in the arm of her husband. That love of the *nudo*, so prevalent in the schools, has extended Edward nearly naked in the middle of the cartoon. The figure, however, is extremely well drawn. Eleanor is bending over him with her lips to the wound, while warriors on one side, and ladies on the other, are anxiously waiting the result. Edward still grasps his sword, on which is inscribed *Christo dedicatus*. This is a circumstance scarcely in keeping with the prevalent feeling. This cartoon is distinguished by mastery in drawing and composition, inasmuch as to entitle its author to a prize of £100. It has given pleasure to many to find Mr. Severn among the prize-gainers; he has fought stoutly for frescoes from the moment the idea of their introduction was first broached among us.

No. 113. 'Sir William Wallace,' FOGGO. The execution of Wallace is represented in this composition, or at least the last preparations for it. Edward I., who was present at the execution, on seeing some monks about to administer the last offices of religion to the prisoner, ordered them to depart, when the Archbishop of Canterbury declared that he himself would offer spiritual consolation to Wallace. The cartoon contains a multitude of figures elaborately drawn, but as a whole it wants breadth.

No. 116. 'Bruce's Escape on the Retreat from Dalry,' F. HOWARD. A composition full of spirit and energetic life. Bruce is beset by three of Lorn's followers, who simultaneously throw themselves upon him from a crag, under which he was obliged to pass. He is mounted on a spirited horse, and struggling with his three assailants, who are clinging to him and the horse. The firm riding of the figure and its nervous action are beyond all praise. The drawing is slight, but most effective; the right leg of the rider is finely described as nervously pressing the flank of the horse. This obtained a prize of £100 among those of the second distribution.

No. 118. 'Edward the Black Prince entering London through Southwark, with John, King of France, taken prisoner at the Battle of Poitiers,' B. R. HAYDON. The spectator is struck with the crowded appearance of this cartoon. Edward is mounted on a small black horse, and John rides a white horse of great power and spirit. The artist has fallen into the error of giving black armour to Edward, as supporting the assumption that he received the epithet "black" from this circumstance; but the first authentic mention of Edward as the "Black Prince" does not occur until the second year of the reign of Richard II., in a parliamentary paper. On this subject Froissart says, that in consequence of his invincible valour, and victories so disastrous to the French, he was called *Le Noir*, but affords no data in support of the vulgar supposition of his wearing black armour. He may at tournaments in England have worn a sable surcoat with ostrich feathers upon it; but in battle he appeared with a coloured surcoat, embroidered with the arms of England. Sir S. Meyrick, in his work upon armour, has examined the merits of the epithet, but is not of opinion that its application arose from the colour of the armour. The prince and the king on their respective horses ride unusually low; so much so that, ap-

parently, a moderately tall foreground figure would stand only about a head shorter than the former. The scene is laid in the streets of Southwark; the windows are crowded with spectators, and the rear is closed by a train of knights and men-at-arms.

No. 122. 'The Plague of London,' E. COMBOLD. This drawing has been made upon a blue ground, with (we presume) the view of aiding the intensity of the subject; but in this it fails, for the effect of the work is by no means served by it. The composition and drawing, however, cannot be affected, and these are of a high order of excellence. There are no scenes of poignant horror, but the picture is nevertheless stamped with abundant truth. One of the city crosses rises in the middle of the drawing, before which an ecclesiastic is exhorting the people to faith and repentance, while around him are lying the dying and the dead. On the right is seen a remarkable figure, distinguished by great graphic power: it is that of a woman recently dead. Near the centre kneels a lady lamenting a husband or lover: she is intended to give force to the scene by contrast, for she is richly habited, but she is, we may say, a spot in the work, as materially injuring the general effect. This work is marked by positive vigour and independence of style, and achieves for its author rank and consideration in his profession. It has gained a prize of £100.

No. 124. 'The Cardinal Bouchier urging the Queen of Edward IV. to give up from Sanctuary the Duke of York,' BELL. The artist has studied accuracy in every part of this work, so much so, as to appear timidity in some parts. It is a relief to meet with such a subject not overdone in costume and accessories. The personages are presented precisely as the incident might have taken place. The queen looks her refusal to the cardinal, and the child in apprehension seeks the protection of his mother. The figures are endowed with the valuable qualities of roundness and solidity, and the story is told with sufficient perspicuity. This work entitles its author to a prize of £200.

No. 128. 'The Fight for the Beacon,' TOWNSEND. This powerful and effective production illustrates no given fact, but is composed after a passage in Southey's "Lives of the Admirals," describing in earlier times the descents of the pirates on the coast, on which occasions the beacons were important, as instrumental in alarming the country. In this case the beacon is placed on a tower which the pirates are attempting by escalade against a very determined defence. The beacon fire overhead is giving forth its volume of black smoke, anxiously tended by a man who is clinging to the staff while the conflict is going on below. In the principal figure, a fierce and gigantic Northman, there is too great a display of anatomy, even allowing everything for violent exertion; however, the main virtues of the work sink all minor objections and rank it as a production of the highest class. There is in the attack and defence an earnestness of purpose impressing the mind with emotion proportionate to its reality. Two hundred pounds have been awarded to the artist. The work may be taken as a sure augury of an enduring fame. The artist must, ere long, hold rank the most elevated. It is worthy of note that this subject does not, strictly speaking, come within the limits laid down by the commissioners in their rules. We are glad to find they have no disposition to a literal adherence to them. This fact opens a vast volume to future competitors.

No. 133. 'Act of Heroism of Sir Philip Sidney,' BURBACK. This is the anecdote of Sidney refusing to drink the water which was brought him, on seeing near him a wounded soldier, whose necessity he thought greater than his, and to whom, accordingly, he desired that it might be given. The background is extremely dark, without any apparent purpose; the artist has re-

lied entirely upon this depth for his effect, which shows this to be rather an experiment than the result of profitable study. We allude to it, chiefly because the subject is a fine one, and of a class we desire to see adopted.

No. 135. \* \* \* DAVIS. The subject of this cartoon is the humanity of General Monk and the Lord Mayor of London, Sir John Lawrence, during the prevalence of the plague. In the front of the cartoon a woman has cast herself in despair on the bodies of her husband and child; and on the left is another impressive passage—a man raving mad under the influence of disease, who has escaped from his nurse, and is rushing naked into the street. On the right of the composition is the Lord Mayor, who is giving a box of medicines to a girl, and behind the principal group is a physician busy in the work of humanity. The pestilence is powerfully described in the woman lamenting her husband and child, and its utmost horrors in the raving figure on the left. There are parts of the work that possess very high merit; but the whole is considerably injured by the formal, official address of the Lord Mayor.

Thus, although we have noticed a large proportion of the 140 cartoons, we have passed by several without notice. They are such—at least to our thinking—as do no credit to the producers; and which we again express our regret to see exhibited at all. To prepare a cartoon requires very considerable outlay—not alone in the mere material to be covered, but in obtaining necessary models. And, moreover, it demands a large expenditure of time. To imagine that a cartoon 12 feet by 10 can be completed with as much rapidity as a slight oil sketch is a grievous mistake. The work must be inevitably tested by its own genuine worth; no apology for bad drawing can be made by brilliant colouring—the cartoon must be THE NAKED TRUTH!

Of the value of these studies to our school, then, too large an estimate can scarcely be formed.

Even this one experiment will have wonderfully advanced it; and when a second, a third, and a fourth time, our Artists have been subjected to a similar severe test SIMILARLY ENCOURAGED—we boldly affirm we shall be in a position to "try a full" with the world, upon any ground that may be selected.

But then comes the question, are our British Artists to be "similarly encouraged?" The answer ought to depend upon the proof whether this first experiment has been successful or unsuccessful.

We must content ourselves for the present with directing attention to an advertisement in our first page. It was received just on the eve of our going to press; and we are unable to give it the consideration to which it is entitled. It appears that the next exhibition will consist of examples of actual fresco as well as of cartoons; and that no premiums will be given to successful candidates, but that their recompense will be employment in painting the Houses of Parliament. We cannot avoid a passing expression of regret that at least one more experiment is not to be tried before bringing matters so fully to the rigid test. But a whole year of preparation is before the artist. Genius and industry may work wonders within that year.

\* \* \* WE HAVE AUTHORITY TO STATE THAT "A SMALL PORTABLE FRESCO," EXECUTED BY E. LANDSEER, R.A., "MAY BE SEEN AT GWYDYR HOUSE BY ANY ARTIST ON ANY DAY DURING THE NEXT WEEK."

## THE NOMENCLATURE OF PICTORIAL ART.\*

### PART I. BREADTH.

**BREADTH**, in painting, is a term which denotes largeness, space, vastness.

Its operation is not limited by a small canvass, or extended by a large one. Finish does not preclude, or negligence secure it.

It very seldom accompanies a mere outline, though some few and limited subjects in outline admit it.

Its greatest promoters are, colour and chiaroscuro; in which, when under consummate management, it revels in its full power and grandeur. Opening and liberalizing the mind, it would appear to lift a weight from the spirits; and enables the eye to range over expanses, and comprehend an infinity of objects intricately involved, without the slightest feeling of confusion.

It may, like some other of the elements of fine art, be carried to excess, when it always looks like either weakness or affectation; and consequently some subjects, of extremely simple and limited materials, have under some effects so much of breadth natural to them, that it becomes necessary to slightly complicate the too equal division of their masses.

This defect, and its remedy, are conspicuous in many of the landscape compositions of the Dutch school. The extreme instances are those which having a light sky and distance on one side, and a mass of dark foliage and foreground on the other,

\* Mr. Pyne, to whom we are indebted for this commencement of a series of papers, which, we have no doubt, he will render very valuable to his professional brethren—has in a degree explained his plan and purpose in the following note, which we therefore print. Mr. Pyne's ability as an artist is universally appreciated; we rejoice to find him communicating to others the knowledge to which he is indebted for success. After all, it is only from artists that really useful information to artists can proceed.—mere theory, without long practice, is of little worth. Unfortunately, members of the profession too generally lack either the will or the power to give the results of study, labour, and experience, in such a manner as to make them practically serviceable. There are, however, very many who can and ought to do so. We hope Mr. Pyne's example will be followed.

Sir,

As an art or a science advances towards perfection, and opens up in its course new sources of operation, as in the case of our own (that of Painting), the results of which in its different states are addressed to the insatiable demands of an ever restless imagination, its nomenclature necessarily changes, purifies, becomes determined in its meaning and close application, and increases. Under an impression that a series of articles on even so humble a subject may extend the utility of your already useful and influential Journal, I have sent you the first few, without entertaining a doubt that you will, with me, feel the advantage of clearing away all ambiguity and equivocal expression from a set of terms—in general, though often imperfect, application to an art always considered as difficult of illustration—and feeling no hesitation as to the desirability of what is here attempted, doubt merely the propriety and completeness of the manner in which only I shall be able to treat a subject, that may perhaps have better fallen into the hands of another.

My object will not be merely to define; feeling that a definition of itself, though difficult, conveys no practical knowledge. Lindley Murray's definition of a verb ("to do, to be, or to suffer") may be the best extant, for aught I know; but what schoolboy upon first reading it, ever learnt more of a verb than the person who questions the late comedian Mathews, in his character of a connoisseur, on the meaning of the pictorial terms "breadth, gusto, high style," learnt of the meaning of those three words? As a cutting satire, not only on the connoisseur, but on the ambiguity of the terms common in speaking of the art, Mathews places himself before a supposed picture; advancing towards it his right side, and bringing his elbow somewhat in front of his person, he elevates the heel of the hand, and drops the points of the fingers until the palm obtains a position of perfect parallelism with the supposed surface of the picture, when forcing the points of his fingers to perform very slowly two or three circles, with the stationary wrist for a centre, and looking unutterable pleasure at his catechist, he says, they (the terms breadth, gusto, high style) mean "all that!" adding, that though a picture may have all the beauties of all the great painters that ever existed, in the absence of "all that" it is worthless in the estimation of the true connoisseur. The "all that" style of explanation, then, is intended to be studiously avoided in these articles; and I flatter myself, if in the absence of "all that" all this be read, that some, if not sufficient light, will be thrown on the nomenclature of Pictorial Art, particularly if accompanied with a description of the means generally used to obtain certain qualities to which such terms attach, and what deteriorates or destroys them.

Your obedient servant,  
J. B. PYNE.

are complicated by a light spot on the dark, and a dark spot on the light side of the picture. The further these spots or points of attraction be placed from each other, the greater breadth will result.

These two points always require a third, as the eye in its constant recurrence from one to the other in a straight line, is inclined to run beyond the bounds of the picture, and is brought back only by a violent jerk unpleasant to the organ. A cloud lighter than the rest of the sky will generally remedy this unpleasant sensation, by forming with the two other points a triangle. The eye by this means is kept within the picture, and traverses from one to the other with all the ease desired; and will never be inclined to bolt (using a term common to the turf) past the limits of the canvass. If the light cloud be brought down in its full force immediately behind the dark trees, it will give vivacity and vigour; but if, instead, it be carried into the other part of the sky, where, though painted ever so pure and vigorously, it cannot meet with the same opposition, the effect will be more bland and easy. It must be borne in mind, that whenever in a picture there be more than one principal point of force, there should never be less than three, for the reasons just stated. The extent of breadth will mainly depend upon the distance by which these points may be separated; and that they be of different degrees of force, form, size, and colour, amounts to a law, the breaking of which is its own immediate punishment, and tells against the delinquent upon every exhibition of his work.

A single figure or object, if of any size or consequence in a picture, falls under the same inevitable consequences, as regards breadth. One or more points will be necessarily darker, lighter, or more coloured than others; and on the disposition of those points of force depend much of the breadth and large look, or loom, of such objects. Sailors speak of a vessel as looming large or small; and the circumstance under which a ship looms largest, is immediately upon the horizon, or emerging from a fog bank, as figures upon the edge of a hill which comes against the sky have their proportions apparently enlarged. In all three of these instances the detail of the objects is reduced, either from opposition or obscuration. The opinion is current with many, that keeping down all strong oppositions—whether of form, of colour, or chiaroscuro—will produce breadth; and that repose will result from the same management. This position may be allowed, without the least prejudice to what will be advanced on the subject in this Essay. A certain amount of breadth and repose may result from throwing away all which has the power of separating or exciting; but who, it may be safely asked, would as a painter consent to the sacrifice? and who as a connoisseur could be found to admire such a pictorial negation, sufficiently to hang it on his walls?

As courage is not to proved solely by keeping out of danger, so power can only be made manifest by grappling with difficulty; and a painter by producing one quality, say breadth, at the enormous sacrifice of every other pictorial constituent, would obtain as little credit for the achievement, as a host would, who boasted of having kept in perfect good humour a company composed of extremely opposite opinions, if it should be discovered, that in order to do so he had managed to put them all asleep; while the interest or pleasure to be derived from the contemplation of such a picture, or such a party, would be about parallel. The object of a painter is not to display all his pictorial forces asleep, or even drowsy, from the fear of their warring with each other; and no work can be said to be arranged with the chance of producing its greatest possible impression, unless it admit, and even require, all its powers to be wide awake and in their full freshness and vigour,—subservient, of course, to a due and nicely discriminated subordination. The great difficulty lies in so legislating—as it may be called—that such nicely discriminated subordination shall appear to be the natural and inevitable consequence of the position and circumstance under which objects shall present themselves in a painting, and not arbitrarily or capriciously treated for the sake of art itself. It is the weak only who have resorted, and ever will resort to this practice;—those who are content to imitate masters instead of nature, and prank out canvasses with a display of certain pictorial qualities, without ever giving the proprieties a thought.

Abstract art and high technical art have been impeded in their development and due appreciation, through those painters by reflection—artists by receipt; and many highly talented men, of minds nicely sensitive to ridicule, have been repulsed from a dispassionate and philosophic inquiry into what constitutes technical excellence, by being rallied at, and classed with those who possess technical excellence alone, and who—if they know any thing at all of the deep and inexhaustible resources of nature—manage to so completely swamp it in technicalities, as to leave a regret that they had not rather been thrown into some little quibbling profession, in which low dexterity rather than liberal mind might be required. "Don't talk to me of rules," says a painter who has trodden about one tenth part of the ground necessary to mediocrity; "don't talk to me of rules,—I drink inspiration from nature, and trust to genius" (q. chance?). "Rules never made a painter,—I feel them as fetters." Rules certainly never made a painter, nor have we any record of a horse having been made by a bit. But turn a horse loose without a bit, and a painter without rule, and the two animals are about in the same predicament, and may, or may not, arrive at any given point by about the termination of their natural lives.

Sir Joshua Reynolds has very happily said, that rules, like armour, only encumber the weak; and that nothing can be repeated with certainty, unless it follow some known rule. The truth of these remarks is so palpable and self-evident, that an attempt to illustrate them still further, would be somewhat like an attempt to polish the sun; and I will leave them in their primitive brilliancy, to proceed with the more immediate subject of breadth.

Suppose a nude figure standing under such a disposition of light as to receive no very strong shadows; the dark hair of the head, and the shadow from the feet, place the two points of force as far removed from each other as by possibility they may be in such an object, and the greatest possible degree of breadth is the result. Place a strong dark and cold piece of drapery round the middle of such figure, and the result is an approach to littleness. Alter the colour again from cold dark to warm dark; the defect will be modified, from the warmth of tone in the drapery harmonising and uniting in colour with the flesh, though opposing it in chiaroscuro. Change it again to light warm colour, say light orange, yellow, or white, and the original breadth and largeness of effect will be restored; though if the white be too pure (supposing such colour adopted), and the shadows in the detail be painted cold, an approximation to littleness may again result. Under this treatment, a principal actor in a group, though of the same actual measurement with the rest, may obtain a greater consequence and largeness of appearance than those around it, whose draperies may be disposed so as to receive a greater number of points of shadow in the detail, all subdividing the figure into small parts, and all tending to distract the eye, and prevent its comprehending the whole at one glance.

Breadth in a group of figures may only be produced by the same treatment. If the general tone desired be warm and light, the yellows and reds, oranges and citrons, with their infinite modifications, should be joined together; while the antagonising colours should be managed to fall at the greatest possible distances from each other, and in the smallest possible number. Care should also be taken (when breadth be in view) that the antagonising colours be not the true opposites or chromatic equivalents of the colours upon which they fall, or with which they come in immediate contact. Thus the two warm primaries, yellow and red, may find sufficient antagonism in their own distant relatives—in the tertiaries, citrine and russet, or slightly leaning towards olive; and the warm secondary orange, in gray slightly leaning to citrine or russet. If any sharper opposition may be wanted for the harmony or effect of the whole mass, let the opposites to the warm scale—purple, green, and olive—fall upon the tertiaries, and come in contact with their true equivalents. Let it be remembered, that in addition to this extended field for choice, black and white harmonise with any colour that can be named, and are never inadmissible but on the score of those proprieties that belong to light and shade.

Let us again return to landscape. The first class examined was one of such extreme simplicity, as to offer some risk of too much, rather than too little breadth,—a class of works of which the first Dutch masters were extremely fond, as they preferred sure and comparatively easy ground, to that in which there might be speculation and danger.

In leaving the extremely simple, let us at once examine the capabilities of the most complicated and intricate class of subjects that can present themselves to the painter. If breadth in the first class would appear to depend upon the opposition of masses, that system of itself will not produce the same results in the last.

If a series of oppositions were to be carried on equal to the relief of all the integral portions of a complicated subject, it would be found that confusion and littleness, instead of breadth and grandeur, had spread themselves over the whole expanse of the work, notwithstanding all the truth of colour, and beauty of a matured manipulation had been lavished on its completion. Many men of limited powers, after repeated struggles to conduct a grand subject on the plan of a simple one, have left those finest scenes in nature in disgust, and have ever after refused to select any but those commonplace "dirty pastorals," in which a hedge, a ditch, and a cottage, or a cow-shed, and an any thing but a purling stream, make up the principal and uninteresting objects of this class of work.

Those must be the landscape paintings which tempted the morose but talented Barry to so ungenerously, and unphilosophically rail against landscape painters, and Reynolds to publish his doubts whether landscape painting could be conducted upon the same high principles that regulate the painting of history. Had those two men lived to see but half a dozen of the finest works of Turner in his zenith, or could be admitted now into that great man's little mouldy gallery, the one would have generosity enough to withdraw his unadvised asperities, and the other to recal his more courtly doubts as to the character of landscape painting and landscape painters.

But to the subject. The same outlay of mind that in the simple subject was devoted to contrasting masses, and throwing about spots of light and shade and colour, must now, in a scene of greater pretensions and complexity, exert itself in *joining masses together*. Distances must be joined to skies, hills and rocks to distances; rivers will reflect still further down into the picture a repetition of the scenes rising above them; and towns and woods may amalgamate with the back grounds upon which they relieve, without altogether involving an outlay of more than light middle tone in the detail. This, at first view, would appear to warrant a fear that the combination would result in weakness; but on the contrary—where masses associate in light and shade, they must oppose in colour; and where they closely relate in colour, light and shade must disjoin them, sufficiently for the purpose of the painter, and for the aerial truth of the painting, but no more. Then come the valleys rolling out their undulous and flooded laps before the ever-feeding herds,—tracts of golden grain alternate with long sweeps of many-coloured herbage,—and reeking villages and clattering mills complete this middle distance of an English pastoral landscape, before ascending towards its immediate foreground.

Thus far may be realized without trespassing upon the resources of the palette further than dark middle tone, and the semitransparent media; leaving in the hands of the painter, untouched, most of the transparent dark pigments, as well as the more prominent colours, with black and white.

These will be quite equal to the demands of what remains undone; and the introduction of waving woods, rising downs, rich ground foliage, and detached masses of trees, with moving incidents of figures, buildings, animals, &c., will furnish the necessary forces, judiciously disposed of, to create that easy and grand breadth, without which a complicated subject had better remain unpainted, and failing in which, it must yield to the reiterated but mistaken opinion, rife in the mouths of the painters of "the dirty pastoral," that it may be a glorious subject to look on, but quite unfit for canvass.

J. B. FYNNE.

### COSTUMES IN FRANCE.

As there has always existed a strong relation between the modes of personal equipment, civil as well as military, prevalent in France and Britain, we give a brief survey of the history of French costume in order to exhibit international distinctions and modifications, by comparison of the styles of both countries. No occasion have we suffered to pass of insisting upon a knowledge of costume as necessary to accuracy of description in painting: to resolve much that may be said on this subject into a few words—the costume of a picture is the time and place of the event it records; and inaccuracy in this is an error as aggravated as is anachronism in history. We say we have used every opportunity of recommending the acquirement of a sufficient knowledge of costume; and this we have done not without showing that it was necessary. There has been of late more attention to this particular: but here again the little knowledge is a most dangerous thing—it shows itself untempered by any thing like discreet reasoning: hence so frequently does fashion become the obtrusive character of composition. Our notices of French costume must be, for many obvious reasons, short; yet they will be sufficiently extended to assist the artist to deductions unquestionable on authority.

The history of Gaul is divided into three great epochs: first, that of Independent Gaul, commencing at some remote and undefinable period, and terminating at the birth of the Saviour: then of Roman Gaul, enduring for something more than four centuries; and lastly, of Barbarian Gaul, from the year 406 to the year 987.

At the time when the history of Ancient France begins to be cleared up from obscurity and conjecture, that is to say, two centuries before Christ, its population consisted of (besides the Aquitanians and Ligurians isolated in the south) Galls or Celts and Cimbrians, bearing commonly the name of Gauls. After a succession of struggles for independence during more than a century and a half, these nations were entirely subjugated by Rome, and shared the fate of the ancient mistress of the world, until the definitive irruption of the Barbarians in 406. The senate, 118 years before our era, declared the country lying between the Rhone and the Alps a Roman province: and at the termination of his sixth campaign against the Gauls, Cæsar nominated the whole of the remainder of Gaul, Proper and otherwise, a second Roman province, giving it the name of *Gallia Comata*\*, which by Augustus was divided into three great provinces—Belgium, Aquitaine, and the Lyonnaise. Provence remained as previously demarcated, and was known as Narbonnese Gaul: this district was also called *Gallia Braccata*, or the country of the Gauls wearing pantaloons or trowsers, because this ancient Gaulish vestment had been continued under the Roman dominion; thus acquiring for this part of the country an appellation to distinguish it from that of which the inhabitants had adopted the Roman fashion in attire, and so giving to their country the name of *Gallia Togata*, or Cisalpine Gaul.

The Gauls were robust and tall of stature: their complexion was fair, their eyes blue, and features regular and imposing. Their hair was generally fair or brown, but they imparted to it a positive red, perhaps by washing it with lime-water, or frequently anointing it with some unctuous compound prepared for the purpose. It was worn at great length, loosely flowing on the shoulders, or gathered in a knot on the head.

\* The country of the Gauls wearing long or bushy hair.

The common people allowed the beard to grow, but the nobles shaved, leaving hair only on the upper lip.

The earliest recorded fashions of the Gauls in their apparel was as simple and rude as their mode of life. During the summer, they were almost in a state of nudity, but in winter, they clothed themselves with the skins of wild beasts.

The first innovations upon this style of attire were derived by intercourse with the Phœnicians, Greeks, and Latins, by whom they were taught to spin wool, to grow hemp, and weave cloth. This induced the art of dyeing among them, which they taught their neighbours, after which improvements the Gaulish costume assumed a more definite form, consisting among the Galls, Gallo-Cimbrians, and Cimbri-Belgians, of the *bracca* or pantaloons, *chlamys*, tunic or shirt, and *sagum*, blouse or frock. The principal part of the dress, the *bracca* (*unde deriv. breeches*) was large, loose, and gathered in folds among the Cimbrian races, but among those of Gaulish origin, on the contrary, confined and close-fitting, especially in Narbonnese Gaul, called *Braccata*. It descended generally to the ankle, where it was confined.



The Bracca. Gaulish Slave. Statue found at Athens.

The tunic resembled very much a shirt, and descended to the middle of the thigh; and above these garments was worn the striped frock or blouse (*sagum virgatum*), ornamented with flow-



The Sagum. Gaulish Peasant. After Montfaucon.

ers, disks, and a variety of devices, and even embroidered with gold and silver. The blouse of the peasantry of some parts of France is a tolerable representative of the *sagum*, which was formed of two square pieces of cloth, with or without sleeves, having an opening whereby to pass the head, and which, when thus adjusted, covered the back and shoulders, and was confined by a clasp under the chin. This garment



The Bardocucullus. A Gaul on a Journey.

was succeeded by a deer or sheep-skin, or a covering of coarse woollen stuff, called by the Gallo-Cimbrians *linn* or *lenn*. No sufficient ex-



Gaulish woman. After a bas-relief at Langres.

planation has been offered with respect to the dog held by this figure. As to the goblet accompanying the monumental remains of Burgundy, Montfaucon believes it to typify a country then as now abounding in excellent wines.

The Gauls covered the head with a cap made of wool or hair: their feet were generally covered; but in winter and in wet weather they wore wooden sandals. The rich wore a kind of slipper. The women were tall and handsome with somewhat of a masculine air: those of the richer classes used rouge. Their dress consisted of a tunic full and plaited either without sleeves or having them long and close-fitting: this garment was confined at the waist, but open upwards, discovering the lower part of the neck, and in length descending to the feet; it was ornamented by the rich with bands of purple and gold. Above this tunic, attached to the ceinture and depending from it in front, they wore a small piece of cloth in the form of an apron, and in winter they enveloped themselves in mantles similar to those of the men, which were fastened on the shoulder, or in smaller mantles only long enough to cover the arms and hands. Some also wore leathern pockets called *bulga*, which are still to be seen in Languedoc, where they are called *bouls* or *boulgetes*. Their hair was divided in front and tied behind, and a simple square coif covered the head: this, at least, is the head given by the Gaulish sculptors to the goddess *Nehalennia*. Some women wore a long veil which did not cover the face entirely, but only a portion of the forehead and the back of the head whence it descended, covering the shoulders and bosom, and having its folds arranged in a manner to accompany the hair and assist the effect of the mantle. The cut is after a bas-relief at Langres, and represents a girl holding a pail as about to draw water. Her head-dress is still common enough in France. The tunic descends only to the mid-leg, and is jagged or vandyked. She wears an apron which is rarely seen among monumental remains.

The offensive arms of the Gauls were slings, hatchets, and knives made of flint or shell, clubs, spears hardened by fire, which they called *gais*, and others termed *cateies* (*gath-teh*, fiery dart), that were hurled at the enemy while burning. These arms, formed of stone, have been frequently found, sometimes in tombs, and again in caverns which appeared to have been the habitations of the Gauls. It was only by degrees that weapons formed of metals came into use, and even after their introduction arms made of stone continued to be used. Their defensive equipment was limited to a shield constructed of wood rudely put together, or of osiers covered with leather. It was in form oblong, sufficiently large to protect the entire body, and ornamented with coloured devices. Before commencing a battle the Gauls stripped themselves, and fought almost in a state of nudity, even against enemies who had the advantage of being protected by iron defences; and it was not until towards the second century, and after repeated defeats, that they renounced the custom.

When the Gauls, by means of intercourse with other nations, procured arms formed of metals, and acquired the art of making them for themselves of the copper and iron of their mines, the military equipment of Rome and of Greece began to be adopted on the banks of the Loire, the Saone, and the Rhone, forming, in conjunction

with the Gaulish appointments, an equipment sufficiently grotesque. To a helmet of a material more or less valuable according to the condition and fortune of the wearer, there would be perhaps attached the horns of the elk, the buffalo, or the stag, or it might be surmounted by a crest ornamented in relief with the figure of a bird or wild beast, the whole terminating in a high plume; so raising in appearance a moderate stature to a gigantic height. Similar figures, flat and in relief, were also nailed to the buckler, which were supposed to typify the quality and degree of courage of the wearer. A common equipment consisted of a buckler and helmet of the above description, together with a cuirass of leathern scales, or the legitimate *lorica* of the ancients, or a mailed hauberk. An enormous sword hanging at the left thigh by a copper or iron chain, sometimes by a belt ornamented with gold, silver, and coral, a collar, bracelets, rings round the arms and the middle finger (for both sexes had a passion for ornaments of this kind), the *bracca* or trowsers, the *sagum*, richly



Gaulish Soldiers, before the Roman dominion.

embroidered; and, lastly, a long and luxuriant red moustache. Such were the appointments of nobles of certain of the Gaulish tribes, as the *Ædui*, inhabiting districts bordering on the Saone and Upper Loire, the *Arverni*, occupying the modern Auvergne, and the *Bituriges*, also near the Loire.

Besides these weapons, there was another of Gaulish invention: it was a kind of lance, the iron of which was about a foot and a half in length, in breadth about six inches, and terminating near the shaft in two sharp points bent downwards in form of a semicircle. The form is shown in the cut.

War was exclusively the profession of the Gauls; and their favourite amusement warlike games. The maintenance, therefore, of a sufficient military equipment was considered by individuals not only a point of honour and personal distinction, but also a civic duty. At regulated periods the youth were wont to be measured by the chief of their district; those who exceeded the standard of corpulence were severely reprimanded.



manded as inactive and intemperate, and were moreover punished by fine. Several of the tribes stained the body with a bluish substance and others were tattooed.

#### COSTUME UNDER THE ROMAN DOMINION.

The fourth revolution which was effected in the Gaulish costume changed it entirely. The country having been subjugated by the Romans, a portion of the inhabitants, especially those of condition, adopted the habit as also the language and manners of their victors: but the mass of the people preserved their nationality longer, and the Gaulish pantaloons continued to be worn by them even till the time of Charlemagne. In the meantime luxury was progressing among them, in so far that both sexes were loaded with trinkets: they wore rings, collars, ear-rings, bracelets, girdles, clasps and buckles of gold, pearls, and precious stones. The peasants even,



Costume of a Gaulish Chief under the Roman dominion.

and lowest orders wore ornaments, but these were of silver.

Under Constantine (306) the *orarium*, a band of white lint, which was passed over the tunic was in general use, and soon it was enriched with gold and precious stones. This was followed by the *sudarium*, a kind of handkerchief, which was held in the hand.

In the female attire also many changes were made in imitation of these examples: they altered the form of their tunic, plaiting it in front to adjust it to the body. Below this they wore the *strophium*, a sort of corset, and their *chlamys* was similar to that of the men. The richer plebeians wore close mantles, which were also adopted by the wives of the nobles. These were longer behind than before, embroidered with flowers, festooned, and sometimes open at the right side.

The auxiliary troops which Rome levied in Gaul, embodied afterwards with Roman legions,

assumed the Roman arms and manner of fighting. The urban militia retained much longer the habits of their ancestors. The light troops wore a cuirass above the sagum, while others wore the tunic and pantaloons. Under Theodosius (379) the Spanish sword, suspended at the right side, and at the same time the Roman sword, were in use. During the lower empire the cavalry wore a defensive *cap-a-pie* armour, whence these troops were called *cataphracti*: their offensive arms were the lance and the axe. The ordinary arms, however, were the lance and the sword: the shields of the cavalry reached from the shoulder to the top of the thigh; but those of the infantry were longer, reaching from the shoulder to the knee; they were made of leather or wood, guarded with iron; and in shape, square, hexagonal, round, or oval. They were ornamented with the sacred monogram, which was replaced by the cross. The cuirasses were literally so, being made of leather; or the body was defended by the *lorica squammata*. The helmets were of copper, iron, or leather guarded with iron.

Although the Gauls assumed the costume of their conquerors, the latter had even earlier adopted all the Gaulish vestments. It was the



same under the emperors; the northern fashions extended even to the military costume, and it was not uncommon to see at the head of a legion a chief attired in the manner of Indutiomar or Vercingetorix.

During the sojourn in Gaul of Antoninus, the son and successor of Severus (211), this emperor was much pleased with a garment of the country called *caracalla*, a kind of tunic with a hood formed of several pieces of stuff sewn together. Not only did he adopt it himself, and add it to the equipment of the Roman soldiers, but wished to see it worn by the lower orders of the people. This garment, as it was worn by the Gauls, was short, loose, and well fitted as a military appointment, because in nowise obstructing the movements of the body. On the occasion of a festival at Rome in 213, Antoninus included among his other gifts to the people a distribution of these garments, which in honour of him were called *Antoninians*: they were readily adopted, and the new fashion extended from Rome to the provinces; but while the Gaulish mantle was honoured with the imperial name, the emperor received in derision that of the mantle, being afterwards called only *Caracalla* or *Caracallus*, when familiarly spoken of; and history, notwithstanding its grave dignity, has contributed definitively to attach this burlesque surname to the *prænomen* of the son of Severus.

How rich and imposing soever might be their adopted costume, it would yet seem that the Gauls cherished the remembrance of the sagum, trowsers, and all the other items of their national attire, which reminded them at once of their past triumphs, lost independence, and the roving lives of their fathers, full of so many charms for their warlike spirit. Therefore, in order to commemorate their ancient fashions, they instituted annual festivals, during which some wore the Gaulish garment, which is well represented by the Highland kilt; others the wooden sandals of ancient invention, and which for this reason were called *Gallica*, a word which has descended into *galoshes*; some put on white tunics like those of the ancient Druids, and others enriched their hair with gold dust; and, as a further characteristic of these festivals, a portion of both the day and the night was passed in their celebration.

At their numerous and barbarously magnificent festivals, the table was round, and the guests placed themselves in a circle. Beside the lord of the festival sat the person most distinguished for bravery, rank, or fortune, and thence successively, according to degree, all the others until all of the first class were seated. Round

this was formed a second circle, composed of armed attendants, one rank of whom bore the bucklers, while the second carried the lances of their masters.

#### COSTUME OF THE FRANKS OF THE FIRST RACE.

At the commencement of the fifth century after the arrival of the Barbarians, every thing in Gaul was subjected to entire change. It was no longer that flourishing country almost rivalling Italy in civilisation: it became one vast theatre of bloodshed and desolation. A multitude of nations flowed in from the north, and mixed with the remnant of the Gauls that had escaped the general slaughter, the result of which was an indescribable variety in the costumes both of war and peace. But of these new masters of the soil, the Franks were those who ultimately succeeded in establishing paramount dominion; it is therefore to the modes prevalent among them that we shall address attention.

These barbarians, according to Tacitus and others, were, like the Germans, tall of stature: their hair was fair; their eyes blue and penetrating; skin of extreme whiteness; voice deep; and general manner rude and fierce. They were a daring and indomitable race, courting, and inured to, danger. Their occupations were at the same time pastoral and warlike; they drove before them their flocks with their lances and

other offensive weapons; their food was derived from their flocks; and in winter their habitations were caverns, and in summer huts.

The Franks, in imitation of the Germans, were habited only in a coarse linen shirt, and a small square mantle; to these, in winter, was added a sagum of skins. The chiefs and persons of condition, for the sake of distinction, wore their ordinary attire closely adjusted to the body; but their mantles were unusually ample. At the period of their establishment in Gaul, this people wore a sort of vest or jacket fitting the body, and meeting this, another garment like a pair of short drawers, descending more than half way down the thigh. The body garment had long or short sleeves, and was fastened up the front with buttons or clasps. Over this was thrown a large cloak made of two square pieces, and sufficiently long to descend to the heels; but in front it was shorter, and at the sides it fell only to the knees; sometimes these cloaks were bordered or lined with fur. The Franks of the north made their vestments of skins; but during the heat of summer the cloak was thrown aside: sometimes they appeared even quite naked; but upon all occasions they were armed. On the head they wore a hood or a cap; their buskins, bordered with fur or hair, were pointed, as were also their shoes; both were fastened with bands of the same colour as their upper garments, which were wound transversely round the leg. When the Franks had subjugated the country, they adopted, like the Gauls, the Latin costume. Among the people luxury in any degree was unknown; but with the rich it amounted to a passion, and was the source of numberless crimes. They were esteemed only according to their wealth in rich attire, ornaments, arms, and jewels. Although in private life the dress was generally simple, yet in public ceremonies, gold, pearls, rubies, and sapphires, glittered in profusion from head to foot, upon stuffs of the most brilliant colours, among which blue, white, and purple were the most striking. According to the monk of St. Gall, the ornaments of the Franks of the eighth century were gilded boots or buskins, to which

were attached bands upwards of a yard long wound transversely round the leg, and meeting upwards the short and tight linen femoralia,



Person of Quality — 5th century. After Montfaucon.

which were of one colour and finely wrought. The body covering was a tunic of fine cloth; the sword was suspended from a shoulder belt,

and was contained in a sort of sheath coated with a brilliant and hard wax. Over these was thrown a white or blue cloak, cut in such a manner as to fall before and behind to the feet; but only to the knees at the sides. In the right hand was carried a long staff cut from the apple-tree, and surmounted by a ball of gold or silver, ornamented with figures. The different classes of society began then to be distinguished by the degrees of richness and amplitude of their attire — by the material and the ornaments of the chlamys, the form of which, towards the end of the seventh century, was much altered. Silk was reserved exclusively for the use of princes and personages of distinction: camlet and coarse cloth were in use by the commonalty.

The women were in figure elegant and graceful: their dress was simple enough, consisting of only a long linen robe confined by two girdles, one immediately under the bosom, and the other low on the loins, leaving the breast and arms almost always naked: at a later period women of rank wore a long robe of rich fabric fitting close from the neck to the loins, whence it fell in full plaits principally gathered in front, the neck being often left uncovered. The sleeves were long and tight, and sometimes ornamented with bands of different colours. To this were added two rich girdles: that round the waist was tied very low, and the ends fell to the ground. The shoes and cloak were like those of the men. Unmarried women covered the head with a hood, or with a linen coif plaited, having ends falling on the neck, or with a veil descending even lower than the knees: thus the neck and ears were covered somewhat in the manner of the religious costume. The hair was worn long and usually dyed, plaited into long tresses, or bound with ribands, so as to fall on each side of the face. Among the first races of the Franks, their



Frankish Costumes — 4th century.



Frankish Chief. After Montfaucon.

women often engaged in the *mêlée* habited in black, and having interwoven with their hair the flowering broom; on such occasions, they wielded the lance with address, and animated the warriors by their spirit and exhortations.

Among the Franks in Germany, the military condition was not distinct as a profession: it was the entire nation that took the field. The women took charge of the children and the wounded, and upon occasion mingled in the combat. All the men capable of bearing arms bore their part in the conflict: some appearing entirely naked, others partially clad in the spoils of wild beasts; and a small number wearing scant garments closely adapted to the figure. The young warriors wore on the arm an iron ring, which was only laid aside after some distinguishing act of heroism, which was called the *ransom of the brave*. About the seventh century mail armour was generally worn over a cloth sagum. The chiefs alone had helmets and cuirasses, which were furnished with a skirt, and fittings made of iron or copper scales: and they alone rode horses caparisoned in the manner shown in the cut. The helmets were ornamented with pearls, jewels, crests, and horse-hair dyed chiefly red. At intervals during the eighth century, France presented the appearance of one vast camp, wherein each warrior armed himself in the manner most in accordance with his taste and circumstances. Charles Martel improved his infantry by furnishing them with long lances, that they might effectually resist the Arab cavalry, and appointed for their use head pieces framed of four triangular plates of iron, put together with nails.

The arms of the Franks were the *spatha* (E.), a long and very heavy sword suspended on the left by a shoulder or waist belt—the *framaea* (D.), a short and sharp iron lance, used either in the manner of a javelin or a lance—the double-headed Frankish axe (A.), used either as a battle-axe or hurled at an enemy when near at hand—the sling—a small javelin for effect at a distance (B.), and an extremely heavy mace (C.), which, being thrown among the ranks of the enemy, crushed and bruised all upon whom it fell. Their bucklers of wood or osiers, covered with a thick hide, were painted with the most brilliant colours, and sometimes guarded with iron. The loss of the buckler was attended by signal disgrace. The chiefs alone wore their head-pieces ornamented with horse-hair, or some hideous figures.

Of all the German nations in the time of Tacitus, the Suevi alone wore long hair: their manner of dressing it was to gather it in one or more knots on the top of the head. The Franks adopted this fashion; but on their settlement in Gaul they had abandoned it, for which was afterwards substituted a more remarkable style, that of shaving the whole of the back of the head, while the hair growing at the sides was suffered to grow to great length and to fall upon the shoulders; that in front falling short upon the forehead. With the view of striking terror into their enemies, the Franks, like the ancient Gauls, stained their hair of a glowing red colour. The chiefs alone were distinguished by beards; the mass of the people wore a thick and long moustache.

#### THE ROYAL COSTUMES OF THE FIRST RACE.

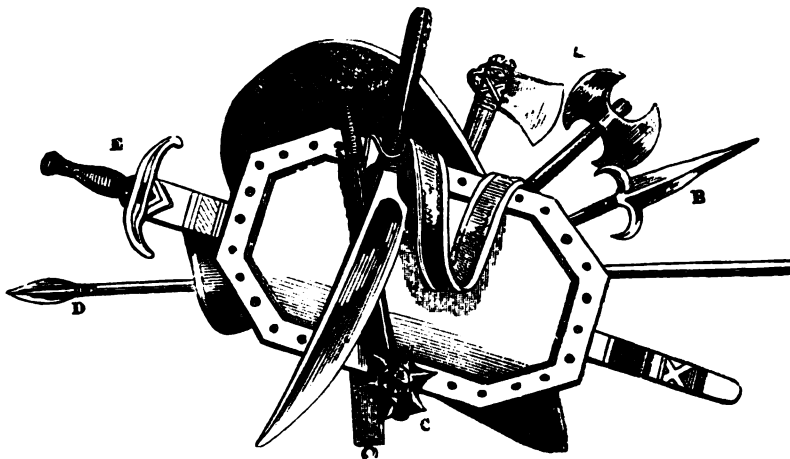
The history of the kings of the first race, so barren of chroniclers, is but little illustrated by monuments and contemporary reliques of any value in showing their manners and modes of attire. Gregory of Tours, who scarcely speaks of the predecessors of Childeric, tells us that this monarch, having been driven from his dominions



Norman Soldier.



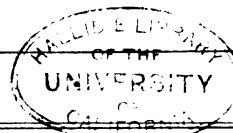
Military Costume, under Charles Martel.



by the Franks, sought the protection of the King of Thuringia. During his absence his subjects were governed by Egidius; but at the death of Egidius they recalled their king. This is the sum of the known history of the reign of Childeric previous to 1653, in which year there was discovered at Tournay a tomb which not only dissipated all doubts of the existence of a prince of this name, but also determined the spot where he had been interred. In the tomb were found a ring, a sword, a style or point for writing, some small objects supposed to have been imitations of bees, a buckle, and two oval medals, the one bearing a scarabæus and the other a frog. That which served to declare the quality of him to whom the various objects belonged was the ring which bore an intaglio head, with the legend *Chiderici regis*. It was a seal ring, and represented Childeric with the head shaven behind, and the side hair flowing on the shoulders in the Frankish manner of wearing it. In the hand of the figure is a spear, a symbol of royalty. This tomb un-

doubtedly, with respect to historical value, may be classed among the most interesting discoveries of the seventeenth century. It does not, however, afford any satisfactory information on the subject of the earliest times of the monarchy: this is to be sought for only from the effigies of the kings.

From such sources, then, we learn that the kings of the first race borrowed from the Romans the various components of their costume; thus they are found habited in the tunic, the toga, and the chlamys; the last of which the Romans wore generally in the country; it differed from the toga only inasmuch as it was shorter. The manner of wearing it was to fasten it on the right shoulder by a buckle which attached the two sides, leaving the right arm free, but covering the left, which could only be used after raising the drapery. Following the example of the German nations, the kings wore also a kind of pallium—a mantle open before, and resembling that of the ancient Greeks. The Roman



## TWO VISITS TO WESTMINSTER HALL.

By Mrs. S. C. HALL.

tunic was short, and had sleeves covering the arm only to the elbow; on the contrary the tunic of the Frank kings descended to their feet. This garment was confined by a girdle with long ends, an addition to the dress which by the queens of the first and even of the second race was enriched with jewels. The manner of dressing the feet was very simple. Chlovis alone is represented with his feet almost entirely uncovered, an infraction of the established custom which was occasioned by a particular circumstance in the life of this prince.

According to Gregory of Tours, Chlovis having received from the Emperor Anastasius the codicils of the consulship; was invested with the purple, assumed the chlamys and the diadem, threw gold and silver among the people, and from that time was entitled Consul and August. It is probable that he adopted other types of the consular dignity, and wore from the time of his inauguration the costume of the emperors of the East; and thus it is that he is represented at the entrance of the church of St. Germain-des-Prés, as also in Notre Dame de Corbeil. The head of the figure at the latter church was surrounded by a glory or nimbus, spoken of by the poets and historians of antiquity as distinguishing the heads of the gods and the emperors. At the early period of modern art, the use of the nimbus was revived, being thrown round the heads of the Saviour, angels, and saints. This manner of giving effect to the portraiture of the Frankish kings distinguishes generally the effigies of those of the first race, but was afterwards discontinued and seen only round the heads of kings whose names have been associated with those of the saints. Also at the church of Notre Dame de Corbeil was the effigy of Chlotilda, the wife of Chlovis, whose head was surrounded by a nimbus, and surmounted by a crown of annular form. The girdle was enriched with precious stones, and the hair descended in long tresses even below the knee, declaring it a royal distinction thus worn, and not less carefully preserved by the queens than the kings of the first race.

Among the ancient monuments of the French monarchy, few perhaps are as curious as those in the part of the old tower serving as a principal entrance to the church of St. Germain-des-Prés. Of these, there were eight, four on each side. Of the four on the left side one was that of the Bishop of St. Remy, who was represented treading upon a monster—an emblem of idolatry, because he had contributed to the conversion of Chlovis, whose image is the next, being remarkable for the form and richness of its attire; the third is Queen Chlotilda, and the fourth that of Chlodimir.

The robe of Chlovis descended to the ground; his ample and long mantle or chasuble had but one opening intended, for the head to pass through, and his sceptre was terminated by the consular eagle. Chlotilda wore a robe closely fitting the body but sufficiently ample below, round which were two girdles, one worn tight, immediately below the breast, and the other loose, placed much lower, and having ends falling below the knee and terminating in a tassel of three cords. The mantle, which is not very full, descended in front to the knee, but dropped to the ground behind. The throat was ornamented by a large jewel, and the long hair, tied at intervals, fell in such a manner as to leave the ears uncovered. The crown was decorated with scrolls, in some sort resembling the *fleur-de-lis*.

The four figures on the opposite side represented Thierry, Childebart, Ultrogthe, and Chlotaire; and with these monuments may be classed those of the church of St. Germain-l'Auxerrois, as also others in Notre-Dame de Paris, disposed in the manner of those of Saint Germain-des-Prés.

Two effigies of Merovingian kings were also

sculptured upon two of the columns which sustain the cloister of St. Denis: one of these wore a large mantle, and a girdle with pendant ends. The costumes of the kings and queens of the first race resemble in general those of Chlovis and Chlotilda, and differ from them only in inconsiderable items of the detail. Of the different statues of Dagobert, the son of Chlotaire II., which have decorated the church of St. Denis, the most ancient and the most worthy of attention is one which Montfaucon thinks was made at the death of Dagobert, or perhaps during his life. He is represented seated, habited in two tunics of unequal length, the first of which, shorter than the other, is drawn close round the upper part of the body, which it envelopes up to the neck. An ample chlamys, fastened at the right shoulder, covers the whole of the left arm. The crown, of the annular form, is but little remarkable for its ornament. It was after the death of Dagobert that the mayors of the palace arrived at the supreme power, and usurped its honours and advantages, leaving to the degenerate princes only the name of royalty.

Montfaucon in his *Monumens de la Monarchie Française* says that in 1704, while the foundation of the great altar of the church of St. Germain-des-Prés was in progress, there were discovered at the depth of six or seven feet from the surface several stone coffins, one of which, larger and more elaborately ornamented than the others, had a lid forming an angular ridge with sloping sides and carved in imitation of scales. Montfaucon thought this was the tomb of Charibert, and desired to see it opened, but the superior of the abbey refused his consent to this; the coffin was therefore replaced and covered with earth. However in the year 1799 several intelligent antiquarians were commissioned to institute a search in the place pointed out by Montfaucon, the result of which, according to M. Alexandre Lenoir, one of the commission, was the discovery of a skeleton in the coffin alluded to, having the feet turned towards the east. The draperies with which it was covered formed two garments: the first of these, in good preservation, was a long and full mantle lying in folds which descended to the feet. The material was satin of very substantial fabric, and inwrought with a large pattern; its colour, although faded, appeared to have been of a deep-red. The second garment was a long woollen tunic, of a brownish-purple colour, ornamented at the bottom, with embroidery also in wool and figured ornaments. On the feet were slippers of well-tanned black leather, without ties or buckles, and having only one seam on the outside. On the right side of the skeleton was found a staff, supposed to be of hazel: it was about six feet long, and crossed at the top, in the form of a crutch, by a piece of ivory carved in a taste which might be pronounced as of the eighth or ninth century; this was fixed to the wood by a socket of copper similarly wrought. The whole of the circumstances, therefore, indicate the remains not of Charibert, but of the Abbot Morard, superior of the abbey of St. Germain-des-Prés in 990.

On the same occasion, another sarcophagus was found simply closed with a flat stone lid, on opening which a skeleton was found with appearances warranting the supposition that the body had first been placed in a wooden coffin. The crosier, ornamented with scrolls and leaves, was of wood, and lay on the right of the body. The bones were covered with a garment made of dark-violet taffeta, resembling the habit of the order of St. Benedict.

[We shall from time to time continue these notices of French costume down to a late period. For the power to introduce into our pages this series of wood-illustrations, we are indebted to the courtesy of the editor of the "MAGAZIN PITTORESQUE," who, in the most generous and liberal manner, has placed them at our disposal.]

Our first visit to the cartoons was on the day of the private view, and, knowing how many opportunities we should have for inspecting them, we were more anxious to ascertain how the exhibition was received and appreciated, and what impression it made upon the critics and connoisseurs, than to think and judge of the merits of the respective drawings. The sun was shining brightly, and Palace Yard was filled with equipages,—such as London may show against the world. The Old Hall, as we entered, had an astonished look, as if surprised into something new and extraordinary—something quite different from what it had been accustomed to. Numbers of well-dressed individuals (and there were none others) did not seem quite to understand what it was they came to see; and looked up and then down, the double avenue of cartoons, as if some mighty spirits from the old world of art had taken Westminster Hall by storm: people had seen the cartoons at Hampton Court, and perhaps had heard "German talk" of cartoons, and many had seen cartoons abroad; but no one seemed to anticipate that there were heads among us to conceive, and hands to execute, cartoons of the heroic size, fit, not only to be seen, but to command attention, and excite astonishment. As the visitors on that day belonged to a class in society too well-bred to whisper, their observations were made aloud; and certainly nine out of ten expressed the warmest satisfaction at the exhibition. There was a feeling of "See what Young England can do when it has a chance of triumph!" Bright eyes looked brighter, as they guessed who the artists were; and some sad eyes, worn out by hard and heavy labour, said in their own language, "If I had had such a chance as this in my first days, I should not so often have looked down to the end of all things." Nobles, and artists, and critics, and literary men and women, promenade the Hall during the entire day.

The Marquess and Marchioness of Westminster were there at an early hour, paying attention to each drawing, and again and again revisiting those which they most admired. There was Mrs. Norton, beautiful beyond all painting, her large sleepy eyes, brightened by the wit of Rogers, and the interest she took for a moment either in the spectacle or the spectators. There was Mrs. Jameson, whose clear, careful, industrious mind has enriched our literature, while making us better acquainted with art—keen at discovering perfections, and more merciful than usual to the many imperfections which glared about her. There was Mrs. Opie, the widow of a master in his art, who associated with Reynolds, and West, the fiery Barry, and the dreamy Blake,—we have met her in the library of Cuvier, and the simple but crowded *salon* of Lafayette,—one, who of the past is still with the present, and who joys in the excellence which she has heart and feeling to appreciate. There was the poet Milman, and the one great actor, who has never worn breast-plate brighter than his own honour—the drama's hope, almost the drama's victim, treading the hall, and generously proud to see that one art, at all events, has at last received fair play in England.

Critics were knotted together like fiery serpents, and, despite much that was poor and painfully unfinished, so overwhelmed by the good, that to their astonishment they were warmed into a healthful generosity of feeling surprising to themselves, and beneficial alike to their constitutions and the prosperity of the cause which originated the competition. We heard one high-born person say, "Can this (it was Cope's Trial by Jury he was gazing at) have been done in England?" What a moving picture of glory, and art, and ambition, and the future of all, was that titled and well-born multitude, varied as a bed of tulips, and contrasting so strangely with the grey and sober tones of the drawings, and the noble roof of the mighty hall, accustomed to look down on the be-wigged and murky lawyers, and hear the muttering of dingy law-hunting clients, and occasionally the sharp banging of the doors, the only sound that wakes an echo there. What a mass of living human power and intelligence was congregated within those walls! Some, who are known over



the whole world as heroes and statesmen, but upon whom the hand of time presses heavily, who are passing away, and a few brief years, or perhaps months hence, will be portions of their country's history; others—the young *futurax*—whom we hope for, and with, rather than trust, for before we trust we must try, but we do hope—the hope “that brightens days to come.” There, remarkable amongst a thousand, was the pale acute face of Lord John Russell, whose noble brow seems to contain a sufficient quantity of brain for six strong men. It was curious to glance from his to Mr. Hume's solid and accurate features, and then at the Duke of Sutherland's clear, calm, aristocratic outline, or Mr. Wyse's earnest and eloquent face, speaking without the aid of words. The President's Irish voice, Irish without brogue, caught our ear; but in turning to look for him we saw MacIse, wandering from point to point, too lazy to take the trouble to condemn, but never too lazy to approve what is worthy; there was Leslie, down-looking, smiling at his own or other's fancies; and Uwins, with his clear eye and accomplished mind; Etty, whose heart is as great as his head; and Wyon, whose native gentleness and powerful art moulds the hard metal into grace and softness. All the art-patrons, too, were congregated, and the art-strength of young England—Men, whose pictures had seldom been appreciated, because so seldom hung to be seen; but whose powers now had been acknowledged by the best judges in the land: how proud they looked, those young ones, keeping down that pride too, with an assumed modesty. To name all of worldly distinction who were there, would be to transcribe the names of the *élite* of the court guide; and surely never was such an assemblage of feathers and flowers, and laces, and two and three little founced petticoats over long petticoats; never such crushing and rustling of silks beneath the canopy of the old hall since the very, very old time. It was pleasant to be in the broad sunlight again, for the heart will ache with satisfaction as well as sorrow, and ours did beat, for we had witnessed a great day for ENGLISH ART.

Our next visit to the cartoons was made with a design to inspect them; and, moreover, we were anxious to see how the people behaved on the “free days.” We drove to the gate of the Hall about four o'clock on Wednesday, the third day of the “free list”; the gate was shut, the crowd within, the policeman said, “was so great that he would admit no more until it lessened; there was no moving within.” We took our place, resolved to wait our turn, and certainly it was a “motley” throng; carriages of various degrees continued to set down “company,” while “the people” increased rapidly; the birds, whose nests have been made from time immemorial in the cornices and frieze-work of the building, anxiously hovered above the heads of the restless crowd, screaming and twittering as if they feared some assault was meditated on themselves. We had ample leisure to contemplate the throng, and to think over the various acts and deeds which had taken place within those doors. What records and what memories! And how completely the purpose to which it is now appropriated is in keeping with the times. When nation fights against nation, and every man's hand is against his neighbour, the arts are trampled under foot; it is only when fostered by peace they flourish; it is then, forgetting all petty distinctions of name and country, they exult in the beautiful and the true. At last the gates are opened: on we rush! Why will not people wait? and yet the crush and the selfishness of a crowd were surely not developed as strikingly as on a benefit night at the Opera: one rough unshorn artisan “begged pardon” of a lady whom he pushed against; and though all tried to get in, they did not wish to elbow or eject each other. It was really delightful to witness the pause after the rush,—to see the interest evinced by “the people” in the exhibition. The Hall was still so densely crowded, that we wondered we were admitted so soon; there was no loud talking, no vulgarity; we did not hear a single expression to give pain. Children sometimes cried, and once when a little urchin made a great noise, his mother lifted him up, and pointing to Haydon's “Satan,” said, “there's the black gentleman, he'll come and take you.” “No,” answered the urchin, kicking more violently than ever, “he ain't

black, he's grey-like.” Another woman expressed her indignation, that Lady Jane Grey should have been permitted to see the headless body of her husband; and addressing a companion said, “it was wicked to make a picture of it, it was too melancholy for a picture.” The woman was of the lowest class, her bonnet flattened by the pressure of many a load, and her hands ridged with labour, yet when she turned away, there were tears in her eyes. Scores of the humbler classes were peeping over the shoulders of those wealthy enough to possess a catalogue, anxious to read the subjects of the pictures; and much did we regret that a sheet catalogue which could be sold for a penny had not been prepared, so that the class evidently so desirous of information might have been able to take a memento of the first free national exhibition to their humble homes. For ourselves we anticipate the best results from such a source of pleasure and instruction being opened to the lower class, from whom we have hitherto shut out everything that could civilise and improve—and yet we complain of their want of refinement. It was only as far back as the year 1818 that Sir George Beaumont commenced an “agitation” in favour of a national gallery for paintings. This noble and delicately-minded man urged on the late Lord Dover to propose the idea to the House of Commons, coming forward with the inducement, “I will give my own pictures to the nation as soon as there is a proper place for their reception.” Lord Liverpool favoured the proposal, but shook his head at the expense. Lord Farnborough, the Earl of Aberdeen, and the Regent approved, and yet it was considered a dangerous experiment. Government has always been slow to encourage any power except “the political” and the warlike in England; but the death of Mr. Angerstein and a dread that some foreign power might take possession of the collection quickened the tardy, and the Angerstein pictures became the nation's property: in the year 1823 Sir George Beaumont had cause to rejoice at his perseverance; and in a letter to Lord Dover he expresses an opinion that the seed then sown would bear a liberal fruitage.

“Our friend Knight has informed me that parliament has resolved upon the purchase of the Angerstein collection; and as I shall always consider the public greatly indebted to your exertions, I hope you will pardon my troubling you with my congratulations. *By easy access to such works of art the public taste must improve, which I think the grand desideratum.*”—“*I think*,” he adds, in another passage, “*the public already begin to feel works of art are not merely toys for connoisseurs, but solid objects of concern to the nation.*”

Twenty years have elapsed since this first great move; the second has hung a specimen exhibition in the glorious old hall of Westminster, and given, not lords and commons only, but all classes and degrees, the power and the privilege of looking and learning: it is, in truth, a mighty move; a recognition of a duty done to a people to provide them with rational amusement—to elevate them, not only in the moral, but the poetic scale—to lift them out of the mire of ignorance, of degraded tastes—and show them how they, as well as the higher born, may be proud, not only of our armies, our argosies, and our manufactures, but of our native art. The police, whom we questioned as to the uniform conduct of the people, spoke of it in the warmest terms. “They have given us no trouble,” said one, “except in trying to keep them out, when the hall is too full, and the only plan is to shut the gate; they take a long time, and examine every drawing, and go away, almost invariably, much pleased.”

We observed, on our first entrance, two men, certainly the dirtiest in the multitude. We imagined they had escaped from a tan-yard. One was tall, and thin, with a very long neck, pallid face, and deep-set eager eyes; his friend was little, and stupid. The tall man would fold his arms over the short one's shoulders, as you do round a child's neck, and taking every figure of the cartoon separately, examine and describe it, according to his own ideas, to his friend; and getting sight of some fluttering catalogue stretch over his crane-like neck, and gain as much information as he could of the subject. We never saw any thing

• This, we rejoice to say, has since been done.

like his eagerness to understand; it made us quite forget his “outward man.”

There was a reality in the people's wonder, an awakening and lighting up of a new interest, a respectful attention, rather than an idle gazing, that sent us home with a rejoicing heart, and an earnest prayer, that many such rational sources of amusement may be opened to the people, whom it cannot fail to enlighten and improve.

It would occupy much space to trace the various ways in which works of art influence those who look upon them; exercising a power over the imagination and the memory, which it is hardly possible to overrate, educating the heart, and informing the mind, through the medium of the eye; they set the most striking point of a history, or an event, at once before the observer, who is naturally led to desire, and consequently to obtain, more knowledge than he has hitherto possessed. A picture will make those think who never thought before. “Who was Lear?” we heard a woman inquire of her husband, as she pointed to Mr. Pickersgill's fine cartoon. “It's played at the Theatre,” was his reply; “but the History of England tells all about that, and a many other things here.” It is not too much to suppose that this trifling circumstance directed the young woman's attention to what, had she not seen the cartoons, she would never have thought of, and a new interest was awakened in her mind, a curiosity excited, which could be gratified at home, and keep her away from “penny hops,” and public-houses; and let us remember that the humbler classes have few enjoyments—that it is not only the very low and the depraved who enter gin palaces.

We are convinced that *thousands* would spend their one or two leisure hours in public exhibitions, in preference to public-houses, if they had the privilege of doing so. The Scripture subjects, or, as they called them, “Scripture pieces,” excited perhaps the most interest—all could understand the Adams and Eves, the Sampsons, and angels; eager eyes were directed towards them, and we observed one rough-looking man remove his hat while he stood opposite Haydon's “Curse;” the poor fellow was evidently compelled to do so by some innate feeling of veneration which he was all the better for having had excited. Care must be taken to present the best models to a people whose taste is to be formed—for on this much of the future depends; if they acquire a false or impure taste, the fault will certainly rest with those who permit them to imbibe such;—the work is well begun;—viewing, perhaps as we ought to do, the National Gallery as its commencement, we ought to say, well continued. We shall learn to depend more on ourselves now, in matters of art; and why should we not? Have we not had those whose very names are immortalities? From the heap let us select one—FLAXMAN. Why, every head in the universe of art bows to the sound; and there were living and breathing within those very walls the other day, men who have done great, and will do greater things, and to whom we may look with confidence to establish and render immortal as any other—an English School of Art.

It is very delightful to trace this movement, as it must be traced, to his Royal Highness The Prince Albert. James I. crowded his court with Scotsmen—George I. patronised only those of his country—and history affords abundant examples of princes and princesses thinking only of their partisans, and not of those among whom their lot is cast. We are, indeed, fortunate in the husband of our gracious Queen. It is the glory, and reputation, and improvement of *her* country, that is sought by his Royal Highness. He is leading the young nobles of our land away from the stud and the gaming table; and, by the force of his example, elevating their tastes, while indulging all that is high and worthy in his own. If he had been born in Kensington Palace, he could not be more essentially English than he is, in all desire to do us service: his taste is graceful and refined, and already do we owe him a deep debt of gratitude; his patronage of English Cartoons is a most decided proof of this, for it is the very walk of art in which the Germans are believed to excel; it is impossible to overrate the zeal with which the Prince enters into all projects connected with the intellectual advancement of the people, and we can hardly feel sufficiently grateful for having such an influence exercised in such a manner.

## CORRESPONDENCE.

## OLD LONDON WALL.

SIR,—On the west side of a vacant plot of ground in George street, Tower-hill, and behind the houses in Trinity square, stands one of the most considerable remaining portions of the wall which was anciently built for the protection of *Londonium* (probably at the commencement of the fourth century), and which for some time was considered of the utmost importance, and kept constantly repaired. As, however, the number and power of the citizens increased, they outgrew their shell (it was but a small one), and the irruptions of barbarians ceasing to be frequent, this protection was considered of less and less consequence; until at last, as Camden observes, the Londoners slighted fenced cities, as fit for nothing but women to live in, and looked upon their own to be safe, not by the assistance of stones, but the courage of its inhabitants. Year after year has witnessed the gradual destruction of the remains of this ancient enclosure, until, with the exception of a bastion in Cripplegate Churchyard, the portion behind Trinity-square, of which I am about to speak, a continuation of it forming the back wall of Mr. Atkinson's hemp warehouse in Cooper's-row, and a few inconsiderable fragments to be found in the street to which it gives its name, it has been entirely swept away.\*

The portion in question is also now threatened with destruction; and the object of this communication is, in aid of other efforts which have been made, to induce those who have authority to reconsider the matter, with the view of avoiding this objectionable step if possible. It is intended to build a church on the vacant ground in George-street, with the special object of affording accommodation to the masters, officers, and seamen of the ships in the docks and the river; and it is considered that the site of the old wall "is essential for the satisfactory completion of the church." A memorial was presented to the Common Council from members of the Metropolis Churches Fund, in February last, praying them to "grant permission for the removal of the materials of the wall, and to convey to her Majesty's Commissioners, for building additional churches, the ground on which the wall now stands." This the Common Council granted; so that the fate of the wall is decided, unless those gentlemen in whose hands it is placed can be led to regard the subject in a fresh point of view. Their object is unquestionably an excellent one: far be it from me, even if I had the power, to throw the least impediment in the way of it. The gentlemen who are interesting themselves in effecting it are of undoubted character and worth, and I cannot help concluding that the proposal to destroy the wall was made in the first instance without serious consideration, and that, now public opinion has been strongly expressed on the subject, other means will be taken to obtain sufficient ground for their purpose, or that the plan of the proposed church will be altered so as to adapt it to the land already in their possession.

The length of the wall is 48 feet, irrespective of a part of it which forms the end of some adjoining premises: the height next Trinity-square is from 20 to 25 feet, and the thickness, as nearly as can be estimated, about 6 feet. In times less eminent for the preservation of ancient monuments than the present day, it was coped with brickwork, and strengthened at the northern angle, and is consequently in a tolerably good state of repair. It is faced on both sides with masonry in courses (the interior being of rubble work), and shows occasional layers of Roman bricks. On the west side the facing consists in parts of alternate courses of square and flat stones, and the Roman bricks are few in number and very irregularly placed, so as to lead to the belief that it was reconstructed perhaps in the Norman period. On the other side, however, some vaults which adjoined the wall having been destroyed and the ground cleared away, a considerable portion is exposed to view—which is doubtless the original Roman wall, probably not less than fifteen hundred years old, yet still quite sound and perfect. The masonry is of broad squared stones, systematically bonded; and there are two or more continuous double layers of Roman bricks, agreeing precisely with other remnants of the original wall described by various writers. Dr. Woodward, who examined part of the old wall in 1707, when some houses were pulled down in Camomile-street, measured the bricks which were in it very accurately, and found them 17 4-10 in. long, 11 6-10 in. broad, and 1 3-10 in. in thickness. The bricks in the wall now in question, measured without remembrance of Woodward's dimensions, I noted as 17 in. long, and 1 1/4 in. thick. The double layer, including the mortar between the bricks, measures altogether 4 1/2 in. From the top of the lowermost layer, or that next the ground, to the layer above it, the masonry measures 3 ft. 6 in.; from the top of this up to the next double layer, the masonry measures 2 ft. 7 in.

Of the value of this interesting relic of antiquity, the desirableness of preserving it as a portion of the past for the service of the future, I would speak strongly. Monuments of this description become historical evidences, nationally important, and are continually found to be of the greatest service when tracing those changes in our state and manners which time is constantly

effecting. They are links in a chain which connects the present with the past—awakeners of sentiment, silent teachers—and have never been destroyed without much after regret and condemnation.

"Past and future are the wings  
On whose support, harmoniously conjoined,  
Moves the great spirit of human knowledge."

The importance of the study of antiquity, notwithstanding some few apparent proofs to the contrary, is now very universally admitted. "It was at one time the custom, amongst the people generally (as the writer has elsewhere ventured to remark), to reward the labours of the antiquary with ridicule and contempt—to consider the investigation of a ruined building, the preservation of a piece of pottery, or the noting down of the manners and customs of past ages, as the mere idlings of weak minds; and that he, who so employed himself, was not merely unworthy of praise, but deserving of censure for misapplying time. The value of the works of this class of men is now, however, better understood, and therefore more duly appreciated. Through the exertions of these 'musty' antiquaries, the civilised world is able (if we may so speak) to look back upon itself, and contemplate, in a great degree, its actual state, so far as regards the Arts which flourished, the sciences which were understood, and the consequent position of the people, at various periods of its age; and that, too, not merely in the accounts of contemporary and succeeding writers, but in the very results of these Arts so practised—in the coins used; the dresses worn; the furniture employed in their houses; and the buildings raised for ecclesiastical, for warlike, or for domestic purposes."

The architecture of a people especially offers important evidence, in the absence of written records, towards the elucidation of their history; perhaps we may say the most important, for it speaks plainly of the state of society at each particular period, and hints at the degree of knowledge possessed by individuals, or by the people at large. As the comparative anatomist can from one bone determine the size, the shape, and the habits of an animal, which he has neither seen nor heard of, so may we almost discover, from the ruined buildings of a people, their prevailing habits, their religion, their government, and the state of civilization to which they had arrived.

Not to digress, however, from the immediate subject of this communication. The proposed demolition of the remaining portion of London Wall affords another instance of the advantage that might result from the establishment of a public board for the preservation of our ancient monuments, similar to the *Comité Historique des Arts et Monuments*, of Paris, who, when local requirements threatened the destruction of what in reality belongs to the whole nation, might interpose their authority, and prevent the contemplated injury. In the present case it is to be hoped that the Society of Antiquaries will not fail as a body to use their influence for the protection of the wall. At a recent meeting of the Royal Institute of Architects, the writer, at the request of a large number of gentlemen, brought the matter under their notice. The Marquis of Northampton, who was in the chair, expressed a hope that the wall might be saved, and suggested that the Council of the Institute should communicate with the Society of Antiquaries, with a view to the presentation of a joint memorial on the subject. The Council of the Institute adopted the suggestion, and it is to be hoped that such a representation will consequently be made to the excellent gentlemen with whom the fate of the wall now rests, as to lead to its preservation whole and uninjured. Whether so or not, the writer feels he has but performed a duty in raising his feeble protest against the destruction of a most valuable and interesting memorial of the early history of the City.

GEORGE GODWIN.

## THE FRESCOES OF SCHNORR.

SIR,—In p. 149 of the ART-UNION, under the head of "Rapid Work," it is said, "Schnorr, with the aid of his assistants, completed in three months six fresco paintings, each twenty feet long." The authority is the "Kunst Blatt" (a very respectable one in some points of view. I wish I saw it regularly now). Now, what are these "assistants?" Some are accomplished artists, i. e., men, it is true often young men, who design and execute their own works—there being parts allotted to them in harmony with the general design of the great master (Schnorr); the subject and character being given forth from him. But they are not usually employed on the "great frescos," but on the minor pieces and accessory detail. I know one of them who did—and did very creditably—20 or 30 feet of work in this way without any interference on the part of Schnorr, save an approval, a kind of "I have settled and do approve," &c. Others of the *employés* are men well skilled in the mechanical part of the painting (the paintings alluded to are *encaustic*, not fresco), and perfectly equal to carry out those parts of the work intrusted to them, especially as Schnorr supervises and touches up. The "manufacturing system" you smile at it, if properly managed through a properly educated class of men, is not a bad one—if my humble opinion (I admit grounded on small means of judging) be allowed to be offered. But in England I doubt of its adoption or success. Again, why remark on the "mus-

tachios?" This is frequently the only redeeming "feature."

Did not Raffaele use his pupils? did not Rubens, in fact, did not all the ancients? Do not many of the moderns with success, and without umbrage? Reynolds did to a great extent.

But I am now to tell you what I wish in my soul I need not. Schnorr's great paintings, especially those done latest, are, and bear on their faces signs of being, great manufacturing jobs! Hurried by his "contract" with the king—having undertaken what he must have known he could not creditably perform—he has produced *unconsidered, undigested*, uncorrected works, which many a German artist deprecates as erroneously looked upon as specimens of the "German school." The grouping is forced and often stale; the drawing bad; the execution careless: but perhaps in two or three years it will all peel off—some have done so already. I heard it a short time ago canvassed by some German artist, whether "Schnorr would ever recover style after having been engaged in this picture-making."

I am, &c., J.

## HILTON'S 'ST. PETER.'

SIR,—In your last number a sale of pictures was announced to take place in August, belonging to Mr. William Bishop, of Plymouth, a gentleman well known as a strenuous advocate and liberal purchaser of the works of British artists. This collection, among many distinguished works, contains, I observe, the celebrated picture of 'The Angel delivering Peter from Prison,' by Hilton. Every one familiar with the exhibitions of the Royal Academy must recollect this noble work, assuredly one of the finest ever produced by the lamented artist, and so fitted in effect and dimensions to adorn a great establishment that it cannot but excite surprise that it was not purchased for a church or public hall, instead of being allowed to find its way into a private collection. The proper destination of such a work, I should say, is the National Gallery. The specimen of Hilton contained there is certainly a very agreeable one, but it is too small to admit of that full development of grand conception and executive power manifested in 'The Angel and St. Peter.' The picture is a fine example of genuine historic style, being equally free from the meagreness of the earlier schools and the careless exuberance of the latter; and, at a time when the attention of our rising artists will, happily, be directed towards the performance of great historical works, it would form an invaluable object for their study and contemplation.

I am, Sir, your very obedient servant,

AN AMATEUR.

[We perfectly agree with our correspondent, and earnestly hope so fine an opportunity of augmenting the National Gallery will not be lost.]

## PATRONAGE OF BRITISH ART.

SIR,—I beg to ask, whether you consider that the Art-Union of London is justified in purchasing for a prizeholder the work of Mr. Jacobi, which, it appears, they have purchased. For my own part, I think the Committee have acted not only improperly, but illegally, in having made this purchase. It is far from my wish to say or do anything that can prejudice this Institution, which, to my knowledge, has produced immense benefit; but I think it right we should have your opinion on this subject.

Your obliged and faithful servant,

AN ARTIST.

[We certainly cannot consider the Committee justified in having made this bargain. If it be not actually opposed to their laws, it is at least opposed to the spirit of them—to the very principle of their existence: "to advance the interests of British Art." We say nothing as to the merits of the picture, whether it is calculated to improve or deteriorate the public taste; we know that these glaring out-of-the-way whimsicalities have their admirers, and the "prizeholder" may really have been persuaded that he has actually gained a prize; but we have now a precedent for the importation of ship-loads of unvendable works of Art from Germany and France. We know full well that, for some reason or other, it was determined Mr. Jacobi's picture should not leave the walls of Suffolk-street unsold. A desperate attempt was made to sell it at Manchester: it failed there: but has been thrust upon some silly wight as of the actual value of £200—nay, 200 guineas! For it would appear that, although lucky Johnny Newcomb's prize was only 300 pounds, the artist, or his agent, would not bate a penny—200 guineas!]

## TRAFALGAR SQUARE.

THE works directed to be carried on under the inspection, and according to the plan submitted by Mr. Barry, are we believe, now fast approaching their completion. Unless they have been subjected to alterations, these may be considered as comprising in their main features the formation of a terrace on the north side in front of the Gallery, 165 feet long, and 32 wide, with a flight of steps at each end to the area below. This terrace is proposed to have also two large oblong pedestals for groups of sculpture, and circular ones for candelabra, at the foot of the flights of steps and the angles of the square towards Cockspur-street and

\* For interesting particulars of the old wall, see Strype's edition of Stow's "Survey," chap. ii., p. 7. Also Knight's "London," vol. i., p. 160.

\* "The Churches of London," vol. ii.

the Strand. The wall and balustrade of the terrace will be 14 feet high. The north and south sides are to be enclosed by ornamental stone fronts; and the area of the square covered with asphaltum. By this means it is hoped to give (and "Barry told the flattering tale," an increased apparent height to the Gallery. How far however this will be realized, can be determined only by actual survey. The want of elevation in the National Gallery, the littleness of all the features, and the number of parts into which it is divided, are so many circumstances which stamp it with an insignificance that neither stilting nor decorative ornaments can entirely remove. You may make it less ugly, it can hardly be made great; never indeed was so fine a spot for architectural display, and obtained one at such great cost, so utterly thrown away. Architects, men of taste, sculptors, and the public, if not discriminative, at least discordant, generally, in opinion on such points, have condemned the Wilkins National Gallery with a wonderful uniformity of censure; and justly so: it will bear neither improvement nor criticism. Nor has the evil rested here; instead, we submit, of bounding the area so obtained by masses of buildings possessing great breadth of effect, exhibiting uniformity and design, one pile has been added to another, and stucco called in to foil the ugliness of stone. Let any one survey the scene. Towards the east arises a row of houses, the façade of which straggles towards heaven, with not one feature, except "Morley's Hotel," in gold letters, upon which the eye can rest with pleasure; and this is crowned by roofs displaying every variety of zinc tubes for the cure of smoky chimneys. On the west we have the Union Club and the College of Physicians; intended, doubtless, to convey the impression of one building. And how is this effected? The mass is divided into a vast surface of white and black; life and death, the very symbolism of the antagonist principle of the Club and the College. What indeed can bear, externally, more evident tokens of its employment and use than this latter edifice? Nothing living;—but the old lady, and the bird in the cage beneath the portico, was ever seen within its walls. The door is opened, it is said, by the shade of the Animated Skeleton, and the M.D.'s are attended by the ghosts of their departed Fellows. It is the Morgue of London, the *tabooed* corner of west-end civilization. It is essentially medical: the very draughts which sweep across its threshold are black. But are there no commissioners? Surely, if the Union flaunts like a bride in white, the College should not be allowed to turn its back upon its fair neighbour in a rusty suit of dingy black, like a sulky and disconsolate undertaker. Would not the street-effect be greater if the contrast were less? We are fond of change, but not so absolutely from cleanliness to dirt. It was the custom some short time since, to send out pills—we are not sure that it was an invention of Morison's—in boxes of black with white rims. Contra. This was singularly typical of the results consequent upon taking their contents, but was not the idea borrowed from this spot, the contrast hence suggested?

But the principal feature of the square, if not according to Euclid, at least according to Railton, is the column. The height of this will be 170 feet, instead of 203, as originally planned, being 22 feet lower than the spire of St. Martin's Church. Mr. Barry's opinion of the effect it would have upon the Gallery is now entirely borne out. Viewed from Whitehall, the stylobate conceals the entire centre extending to the columns in front of the gateways in breadth, and nearly the whole height of the podium; looking from the west side, indeed, from Whitehall, nothing can be less imposing than the broken niches of buildings that first meet the eye; to which no distance can lend enchantment, except the Irish one—the distance out of sight. Yet we do not condemn the Nelson Column for hiding the National Gallery: upon the contrary, we are grateful. A walking-stick, a scaffold-pole, or the respectable old lady who once sold fruit upon the same spot, would produce a similar effect. The elevation of the National Gallery would be diminished by a row of pins. But in what manner will the column be completed? Some objection has been raised to a possible donation of the surplus metal for the City monument to the Duke of Wellington, for the purpose of the Nelson memorial, on the ground that cannon taken at Waterloo should not decorate the column of the

Hero of Trafalgar. For ourselves, we are not so nice-minded. The object is a national one, the hero British, and if the metal be French, it is properly used upon a Nelson trophy. We are further to consider the necessity of the case. In what state are the funds. The sum subscribed in 1840 was, we believe, £18,000; the estimated expense for the entire completion of the column £28,000; to include the bas-reliefs, and the lions of granite at the base. There was *then* a considerable deficiency, which we know not whether the liberality of the public has made good. Surely it is a point of honour to raise a becoming tribute to Nelson; surely the position being the most favourable for any national work of Art, we ought at least to exert ourselves to save one from the wreck of taste around. And the Boccia light—is that still to be considered as a public exhibition; a monument of parochial or Woods and Forests authority? Is it to be improved, or indicated? As regards its top, we have no hesitation to state we consider it remarkably light—with respect to its base, extremely heavy; but is it to remain, is Trafalgar-square to have the benefit of its existence, as a foil for ever? If it be a public convenience, it should be made a public ornament. If neither, removed. No metropolis in Europe possesses finer opportunities for street decoration; yet there is not an open space, circus, square, or oval—made, purchased, or accidentally acquired—that is not instantly, we know no fitter word, churchwardened. A foreigner would conceive the English idea of a public monument to be invariably a lamp-post, or a Bridge-street obelisk; and whilst charity would teach him what he should forget, St. Paul's and the Abbey could afford him the best examples of what he should avoid.

We propose to continue our notices, not only of exteriors, but interiors; to direct attention to points of immediate interest, public works, and progressive improvements, and, whenever we can, of taste. Upon this last topic, we fear we shall have but little cause to apologize for intrusion.

Q.

#### THE INSTITUTE OF THE FINE ARTS.

We may consider the Institute as formed. It enrolls, we understand, above 200 members; and it is not unlikely that number will be doubled during the present month. For ourselves, we feel compelled to speak of it with considerable caution—a caution not arising from disrespect; but because we are really unable to arrive at any positive conclusion from a knowledge of facts—other than those supplied by the prospectus that has been submitted to us, and which introduces us to no names except the solitary one of "James Fahey, Hon. Sec."

As, therefore, it is ushered before the world under no auspices calculated to secure attention, it follows as matter of course that it rests its hope of success merely on its own merits—the good it will produce to the artists, collectively and individually.

Let us not be mistaken, however; we know many members of the council; and cannot hesitate to say that their association with the society must entirely remove all idea that anything but the best "intentions" exist. They are gentlemen—several of them at least—whose high characters and distinguished talents would confer honour upon any society.

But we question if STABILITY can be secured without the co-operation of individuals who are the acknowledged heads of the profession. Still much good may be done; some of the objects held in view may be obtained; and artists may be brought to think and act together for the advantage of each and all.

Under existing circumstances, when unquestionably we are furnished with some reasons why we should hesitate to give an opinion, we cannot do fairer—as regards the Institute and ourselves—than publish the whole of the "ADDRESS OF THE COUNCIL," and the "Summary of the Laws of the Institute."

#### ADDRESS OF THE COUNCIL.

"The grand object of the Institute of the Fine Arts is to unite, by intellectual and social means, the interests of artists, and to attempt to establish a free and liberal intercourse between the patrons, the lovers of Art, and its professors.

"Considering the circumstances in which the interests of Art are involved, the causes become ap-

parent by which they are affected, and a course is clearly indicated by which the progress and welfare, both of Art and artists, may be strengthened, sustained, and protected.

"In contemplating the nature and attributes of Art, in looking back upon its history and the circumstances under which it has progressed and declined, in viewing the present state of society, and in considering the station and condition of the artist, together with the advantages it is necessary he should possess for the successful exercise of his Art, it is fully apparent that many obstacles oppose his progress, which no attempts have been made to remove, and which it is conceived would yield to certain means, backed by honest endeavour and united effort.

"It will be the object of this society to study to define, to adopt, and to recommend these means.

"We observe, in looking to cause and effect, that the successful in Art are those principally who are most favoured by circumstances; and although we are fully aware that these cannot confer genius upon aspirants, no evidence is wanting to prove that they are capable of checking its operation, of defeating its object, and of effecting its utter destruction.

"If we look at the progress of Art, we shall see that, whilst it continued to struggle alone and unaided, it did nothing; after a while it attracted attention, excited an interest, and, presently, those who until then had looked with coldness and indifference upon its condition began to warm in its favour, to listen, to learn, to study, to enjoy, and at last to feel an affectionate regard for its productions and its interests; and some even who had no relish for its beauties still found themselves capable of sympathizing with those they saw struggling in its cause, and thus an alliance was formed, which became the groundwork of its establishment, and the guarantee of its prosperity and success.

"It would be out of place to discuss the mode in which this alliance, this union of forces, has been found operating: but made up, as it is, of mutual sympathies, the interchange of intelligences, and a species of inter-tuition, it must, as a matter of course, have led to great and mutual advantages, and been productive of excellence in Art on the one hand, and of the establishment and refinement of taste on the other.

"It is greatly to undervalue patronage to regard it only as the source from whence the painter draws the means of existence. To know Art only through the medium of its productions, however important that knowledge may be, is still defective when compared with that acquirement which is only to be obtained by a free and liberal intercourse with its professors. Leonardo da Vinci, dying in the arms of Francis I., indicates something more than the cold relation of buyer and seller. If we refer to men who have stood forward in public observation and respect, who have been the benefactors of art and the arbiters of taste, we shall find them to have been such as did not disdain to become the allies of the artist,—to join in the spirit of his operations, to participate in his acquirements, to enter into his feelings and perceptions, to comprehend his motives, to learn his objects, and to know his means; to look with his perceptions, to feel with his sensations, and to think with his thoughts:—whoever first learnt to think and feel, in the mode of the painter, first exercised the faculty of taste.

"There is every reason to believe, that it is this alliance, in its various modifications and extent, the operation of which may be denominated the *mutual faculty*, which has lifted Art from its first lowly condition, sustained and carried it to its greatest elevation, and which will, whenever more powerful influences meet and unite in friendly co-operation, be the means of advancing it to the highest point of excellence it is ever destined to attain."

#### SUMMARY OF THE LAWS OF THE INSTITUTE OF THE FINE ARTS.

"That it shall be formed to facilitate a general intercourse of the members of the profession and the friends of Art; to effect which, suitable premises shall be taken as soon as the funds of the Institute shall permit.

"That the Institute shall be essentially an independent and deliberative body, and shall not originate or connect itself with any Exhibition or School of Instruction in Art.

"That the subscription shall be one guinea annually, payable in advance.

"That all artists, by profession, shall be eligible as members.

"That men eminent in station and acquirement, in literature, science, or art, wherever resident, shall be eligible as honorary members.

"That the council be empowered, in special cases, to elect honorary members, free from the usual subscription.

"That a committee, consisting of twelve members, shall be appointed annually, whose business it shall be to correspond with artists and literary and scientific men, and lay the result of their communications before the council, at the quarterly meetings. Members, honorary members, or free honorary members, shall be equally eligible to be elected upon this committee.

"It is proposed to hold six general meetings annually, at which papers illustrative of the objects of the society will be read, and to which members, honorary members, free honorary members, and correspondents, are invited to contribute.

"It is also the intention of the society to publish, at convenient times, a journal of its transactions."

## VARIETIES.

**VISITORS TO THE CARTOONS.**—Amount received and number of visitors during the fortnight, when a charge of one shilling admission for each person was made:—

Number of persons (12 days) ..	18,290
Ditto to private view .. ..	666
Number of catalogues sold ..	7,676
Money received (including for catalogues) .. ..	£1108 8s.

Of this sum, one thousand pounds has been expended, in ten awards of £100 each, to ten contributors of cartoons not entitled to prizes. The remainder of the receipts will be devoted to the payment of expenses—printing catalogues, &c. It is difficult to arrive at a correct estimate of the number of persons admitted on the “free days.”\*

**THE SECRETARY TO THE FINE ARTS COMMISSION.**—C. L. Eastlake, Esq., R.A.—has received from his Royal Highness Prince Albert a present of a diamond ring, of great value, in testimony of his high appreciation of Mr. Eastlake's services in forwarding the objects of the Commission. We rejoice to record an incident no less honourable to the illustrious originator of the commission than to the distinguished artist by whom it has been conducted to results which even already form a glory of the age and country. We understand that the autograph letter which accompanied the gift is such as to render that gift immeasurably more valuable in the estimation of the receiver. The public owe to Mr. Eastlake a debt which cannot be so soon discharged; it is one that may be paid by the satisfaction he will receive in having done more within a year to elevate his profession than any single individual has been able to achieve in half a century. To that profession he has rendered incalculable service—service tangible, solid, and substantial. We know that in Art and in Literature both, it has been said, and generally believed, that “benefits conferred” are too frequently taken by those who obtain them as “recompenses earned,” and that, consequently, for such benefits thanks are not only not required, but ought not to be paid. For our own parts we entertain no such opinion, and should heartily rejoice to see that artists and men of letters are not behind corn-law leaguers and cotton-printers, in their willingness to recognise a great and important benefit to individuals as well as to the mass.

**PUBLICATION OF THE CARTOONS.**—We perceive that Messrs. Longman have issued an announcement of their intention to publish engravings of the eleven prize cartoons, in outline, at a price of four guineas. The charge is far too high; a work of the kind at the cost of one guinea would certainly answer, but persons able and willing to give for it four times that sum are comparatively few, neither do we believe that the public are as yet sufficiently familiar with the apparently naked style of outline to be able to appreciate it. We hope, however, that our view may prove to be erroneous, and that the work will be largely successful. The enterprising publishers have acted towards the artists in a most liberal manner. We believe copies of the cartoons will be printed by one of the illustrated newspapers—a procedure which both the artists and Messrs. Longman should take steps to prevent.

**PAINTINGS FROM THE CARTOONS.**—Already instances have occurred to show the advantages that may arise out of the cartoon exhibition. Mr. Stephanoff has received a commission to paint a picture of the subject of his cartoon at the price of 200 guineas. We believe other cases of the kind have occurred.

**THE QUEEN'S SUMMER-HOUSE** in Buckingham-gardens is nearly completed, and the

frescoes produced by Maclise, Ross, Uwins, Stanfield, and Landseer, to whom her Majesty and the Prince intrusted the adornment of this enviable spot, are spoken of by the chosen few who have been fortunate enough to see them as being more than successful. The subject chosen was *Comus*,\* and the illustrations are, though of a small size, full of subject and interest. It is said that Landseer completed his between sunrise and sunset, Mr. Eastlake's is still untouched: he has been so occupied with the Commission that he has not had leisure, we have heard, to do more than sketch his subject. To point the moral of the tale is his privilege, and it is of all, the portion which he is best calculated to illustrate. Her Majesty and the Prince have taken the greatest possible interest in the progress of the adornment, visiting it themselves repeatedly, without state or ceremony. We hope the example they have shown in appropriating this branch of Art to such a purpose will be followed by those of our nobility whose princely fortunes enable them to joy in the pure and high Art which such men can present to them.

**PRINCE ALBERT** has received as a present twelve statuettes in metal, representing the emperors of the house of Bavaria, executed by Schwanthaler, of colossal size, in the throne-room at Munich. In order that such artists as might be anxious to compete for the execution of sculpture in the House of Lords should see in what way Schwanthaler had treated similar subjects, he sent them to Gwydir House for their inspection. It was kindly and considerately done. We have reason to rejoice indeed that the Prince feels so personally interested in the advancement and prosperity of British Art.

**FRESCO.**—We apprehend we have greatly exaggerated the difficulty of dealing with the (to us) new material, and believe that much less practice than we imagined will make us perfect in the *mécanique* of the art. A letter, signed “A Traveller,” has been addressed to the *Spectator*, from which we extract the following important passage:—

“‘Fresco’ has a grand sound in the ears of men ignorant of the practice of Art. They know the ‘Stanza of the Vatican’ were painted in fresco by Raffaele, and the ‘Capella Sistina’ by Michael Angelo; and because this mode of working has not been much practised in England, they think it confers critical consequence to assert that English artists cannot do it. Not so, however, says the most experienced fresco-painter of the age. I happened to be at Sir Robert Peel's when the Director Cornelius, on his last visit to England, was courted to give his opinion on the subject; and from long personal acquaintance I know Cornelius to be an honest man and no flatterer. He said, English artists seemed to him to be especially qualified to become excellent fresco-painters: the harmonious arrangement of colour, and the boldness of execution for which they are remarkable, would add a new charm to the Art in their hands. When deficient drawing was suggested as an impediment, he said, the necessity of preparing elaborate cartoons would compel a mode of study that had never yet been called for in England; and it was not just to presume the talent could not be found till the call were made. In the case of decorating the Houses of Parliament, he recommended the immediate arrangement of subjects, and setting about the designs, though the walls might not be ready to receive painting for some years.”

**THE COLLECTION OF R. VERNON, ESQ.** (50, Pall Mall).—This collection may be seen, any Monday or Thursday, between the hours of two and four, by tickets, which may be obtained of the President of the Royal Academy, Messrs. Jones, E. Landseer, Chalon, Eastlake, Etty, Leslie, and Stanfield; to ourselves, also, the valuable privilege has been extended of introducing persons who, we have reason to know, will appreciate the rarest treat the Arts can supply in this kingdom. If the reader will refer to the ART-UNION, No. 2, he will find some account of the collection. Since then, however, it has been

\* Mr. Macready's gorgeous *Maquette of Comus* had been laid aside at Drury Lane; but when he heard that her Majesty had issued her command for the purpose we have named, with his usual liberality, he invited the artists to the House, and repeated the *Maquette* for their particular enjoyment and advantage.

completely renovated. Every picture that approached inferiority, or, rather, which seemed not so good as the artist might produce, has been removed, and its place occupied by the best work of the master; every work (without one exception, save in cases of artists who were dead before Mr. Vernon began to form it) having been procured direct from the easel, and not by the intervention of a dealer. It is not enough to say, therefore, that the collection is first-rate; it is as perfect, at all events, as the combined efforts of British artists could make it. To attempt any description of the assembled works is at present out of the question: merely to name them would occupy several columns. We may do so, however, when we have greater command of space. It is enough to say that here will be found, at least, one example of every British artist of admitted genius—that example being, in nearly every instance, the best work his pencil has produced. Here a right notion may be formed of the capabilities of British Art; and to this glorious gallery every foreigner should be especially directed. We have sent several to examine it, and found them departing for the Continent with a very different estimate of our powers than that with which they would have departed if they had seen only our public exhibitions. The collection has, of course, cost an immense sum—a sum that would sound more like a nation's expenditure (abroad!) than the expenditure of a private gentleman out of a private fortune. All honour to so veritable a patron—so true a patriot! and this done—without the blast of a single trumpet—with as much unpretending modesty as genuine liberality. Be it remembered that there is not a single work in the gallery that has not been produced by a British artist, painter, or sculptor.

**BELL'S STATUE OF DOROTHEA.**—The marble statue of ‘Dorothea,’ the work of Mr. J. Bell, has been purchased by the Marquis of Lansdowne: another instance of the enlightened and judicious patronage of the most noble peer. We rejoice that this graceful and beautiful production of a most accomplished mind should have reached a destination worthy of it, for the collection at Bowood, although not extensive, is perhaps the most perfect in Great Britain.

**BRITISH MUSEUM.**—The number of visits paid by artists and students during the past year to the galleries of sculpture in the British Museum has been 5627, and the number of visitors to the print-room 8781. This, although an increase, is small, considering the immense advantages supplied by the various collections. Artists are not generally aware that the means of procuring access to these advantages are easy. Any young gentleman, whose respectability is known, making an application, and explaining his object, to either of the trustees—or obtaining, as he may easily do, a personal introduction to the proper officers—will be at once admitted.

**BRITISH INSTITUTION CATALOGUES.**—We are bound to utter some complaint concerning the price of the British Institution catalogue of the works of deceased masters. It contains just seven printed pages, in large type, with “meadows of margin,” for which the directors permit the sum of one shilling to be asked and taken—one penny being in reality above the true value, in proportion to the cost. We are sure that it is only necessary to draw attention to this fact to procure a just and necessary change.

**THE WELLINGTON AND NELSON MONUMENTS.**—A mass of gun metal remaining at the disposal of the committee of the City Wellington Statue, its appropriation has been sought by the committees respectively of the Nelson Column and the West-end Wellington Testimonial. By the latter it is urged that, for a monument to the Duke of Wellington, the material best suited is

\* Since Mr. Vernon announced his intention to open his gallery, it has been visited by his Royal Highness Prince Albert and suite, the Duke and Duchess of Sutherland, Lord Francis Egerton, and a large number of noble connoisseurs.

\* One of the attendants in Westminster Hall having counted the visitors for a certain time on one of the gratis days, reckoned that there could not have been less than 20,000 persons in the whole day.



assuredly the gun metal captured in his campaigns; on the other hand, it is claimed by the committee of the Nelson Column, on the score of poverty. A meeting has taken place at the Mansion-house for the determination of the claims; but the matter is yet undecided. In such disputes sculptors and artists cannot themselves interfere; although, generally, they suffer from the evil impressions which get abroad in consequence of such contentions. We cannot blame a committee man for the entertainment of a decent anxiety for the discharge of his trust, but assuredly all reckless and "thick and thin" exertion of patronage is most disgusting. This we conceive to be entirely an affair of the Government: there is surely old gun metal enough for both purposes; and it is to be lamented that for such purposes it should be withheld.

**VANDALISM IN MUNICH.**—It appears that "during the night of Sunday, the 2nd ult., the frescoes which decorated the arcades of the royal residence at Munich were so injured by some pointed instrument as to be now wholly undistinguishable." When, some years ago, the taste and liberality of the King of Bavaria commissioned and encouraged the execution of these works of Art—which, although of secondary excellence, were yet of importance, as tending to nourish and improve the educated sensibilities of the people—it was a debated question whether the public should be admitted, and if admitted, whether they should not be so under the surveillance of sentinels. The point was finally decided by the King in a memorable expression—"No sentinels: there shall be nothing between my people and their intellectual enjoyment of the BEAUTIFUL." Nor was there; neither were the King's hopes defeated: for months the people were admitted—and "See," said one of the artists who had decorated the walls, "there is not a speck upon the frescoes;" and years have since only added to the security of months. The present injury is supposed to be a personal act of spite, and is as much denounced as such an act can be; but it is yet to be determined whether, although the injury be national, the agent is one of the lower classes of the people.

**SANGIOVANNI.**—We visited the studio of Sangiovanni (23, Nassau-street, Middlesex Hospital), the other day, and were much pleased with his varied single figures and groups. He wishes it to be known that he gives lessons in his exquisite art to those who desire to study it either professionally or for their own amusement; and, as in his peculiar branch of art he is unrivalled, those who desire to cultivate what may be called *miniature modelling*, would do well to receive his instructions. We described some time ago the studio of this excellent artist, an Italian gentleman, who in his adversity lives by that which was the amusement of his prosperity.

**RAFFAELLE.**—We have seen at Messrs. Colnaghi's, Pall-Mall East, two drawings, which all reasonable evidence declares to be by Raffaele; the one is 'David slaying Goliath,' the other a 'Madonna and Child,' which the present proprietor hopes to be able to trace to the original possessors, the Ceccomani of Perugia. Both drawings have suffered neglect and ill treatment, and from their tattered condition must have been extremely difficult of restoration. The original picture for which this sketch is supposed to have been made is now in the possession of Samuel Rogers, Esq. Passavant, referring to that picture in his life of Raffaele, says, "it is undoubtedly by Raffaele, and came from the Orleans Gallery to Mr. Rogers' collection." The composition is extremely beautiful, and sufficiently Raffaelesque in character; the lower parts of the figures are indistinct, but the heads are perfect. The drawing is executed freely in chalk and charcoal, on paper prepared with distemper. The cartoon of 'David slaying Goliath' is small,

composed of many figures, and accords with the painting in the Vatican.

**HOGARTH.**—There is at Mr. Gwennap's, in Tichborne-street, a small collection of pictures by Hogarth, including particularly those painted by him for Vauxhall. Such was the condition of these pictures that they were sold at the late auction for four and five pounds each, and it was a matter of doubt whether they were worth the expense of cleaning. They were exposed to the free action of the atmosphere, and everywhere bore marks of the sandwich knife, which had been unhesitatingly thrust into them, under perhaps the inspiration of arrack punch; nor was this all—on occasions of the annual decorations they had received coats of varnish, until at length the painting left by Hogarth had entirely disappeared. One of the subjects is 'Night,' and, as usual, a satire: the scene is Charing-cross; the life—the passengers of the Salisbury coach, and other figures; and the season May, the 20th, celebrated in those days by illumination; a bonfire is blazing in the street, which has alarmed the horses, and upset the coach; and a gentleman, who has been spending the evening at "The Rummer," a then celebrated tavern, is returning home under the escort of one of the waiters, who carries a lantern and his sword, which he is himself unfit to be intrusted with. Another picture is 'Evening'; the scene is near Sadler's Wells; and the figures are a wealthy but hen-pecked tradesman and his wife, who are taking a stroll with their family near the "Sir Hugh Myddelton," a public-house still on the spot. In addition to these there are many other works by Hogarth, portraits and smaller pictures, of very great beauty. 'Night' is the property of Mr. Parkes, by whom it was purchased for £200.

**THE ART-UNION PRIZES.**—We have reason to believe—and but that the proof is not of such a nature as to be produced, we should say we *know*—that several disgraceful "bargains" have been made relative to prizes allotted by the Art-Union, persons having openly sold their right for from 20 to 40 per cent. less than the fixed sum—and sold them in some instances in public exhibition-rooms. This is a disgusting procedure, one which may do incalculable mischief to the profession, to the character of artists, to the Art-Union Society, and to the cause of Art. Of course the Art-Union Committee do all in their power to prevent the occurrence of so monstrous an evil; and we trust, whenever they have reasonable ground for suspicion, they make the inquiries they are bound to make—positively refusing to pay the money if any dishonourable traffic shall be detected; but public exposure will be the only safeguard, and this we shall certainly make in cases where proofs are conclusive. If any artist lent himself to this disgraceful mode of selling a picture, we hope that steps will be taken to prevent a prizholder from in future selecting another of his works. According to the principle of Art-Union, a pitiful cheese-scraper may obtain a prize, and may be shabby enough to hawk it about from one exhibition-room to another, openly proclaiming, "I don't want a picture, but I'll give my £80 prize for £60." This cannot be prevented; but if any artist were to take such a fellow at his word, give him the £60, and then go to the Art-Union (by deputy, that is to say), and buy his own picture for the sum of £80, thus making £20 by the transaction, we should know what term to apply to the bargain and the bargainer.

**ANCIENT FURNITURE.**—We have seen, at Messrs. Pratt's, in New Bond-street, some valuable specimens of Florentine mosaic, especially a cabinet, inlaid and otherwise ornamented in a manner extremely rich and curious. The designs are birds, groups of flowers, &c., disposed with much taste, as to colour and general arrangement. The completion of such a work must have occupied a series of years. Specimens of this mosaic are to be seen in the Palazzo Vecchio, at

Florence, which have been fourteen years in progress, from first to last. In the same collection are also many beautiful pieces of *marqueterie*, Louis Quatorze furniture, armour, &c. &c.

**TRACING PAPER.**—We have received a small portion of tracing paper, sent us by the manufacturer at 238, Strand. We have no hesitation in pronouncing it the best we have hitherto met with, as being perfectly transparent, and retaining, without any diminution of distinctness, the slightest or broadest ink line. The value of these qualities in tracing paper is sufficiently known to artists, especially those who travel, who frequently have only time enough to add to their memoranda a tracing, instead of a more finished sketch.

**CRETA LEVIS.**—We have inspected an invention of Messrs. Wolff and Son, of Church-street, Spitalfields. CRETA LEVIS are permanent coloured crayons of nearly every hue and tint, differing essentially from those in general use, inasmuch as they do not cast off, and are clearer than chalk, retaining at the same time much softness and delicacy. We think they would be found useful to the sketcher, as they are portable, not easily injured, and can be used upon white or tinted paper. We can recommend them especially to ladies, as we have seldom seen more charming specimens of flower-drawing than those produced by the CRETA LEVIS: the blue, generally so coarse in chalk, was singularly clear, and many of the landscapes and heads submitted for our inspection proved that Mr. Wolff has made a valuable discovery.

#### LIST OF PICTURES, &c., SELECTED BY PRIZE-HOLDERS IN THE ART-UNION OF LONDON, SINCE JULY 1, 1848.

[The Title of Picture, Artist's Name, and Price.]

##### From the Royal Academy.

J. Kent, 80*l.*; Torre del l'Annunziata, G. E. Hering, 80*l.*  
T. Lyons, 50*l.*; Interior of the Cathedral, Pisa, S. A. Hart, R.A., 30*l.*  
J. Hudson, 25*l.*; Crossing the Brook, T. Mogford, 25*l.*

##### From the British Institution.

—Wilkins, 50*l.*; The Old Oak Tree, G. E. Hering, 60*l.*  
W. T. Egerton, 40*l.*; The Highland Fead, R. R. M'lan, 40*l.*  
J. Dowling, 30*l.*; Sunset, Mrs. J. B. Pratt, 31*l.* 10*s.*  
J. Price, 20*l.*; The Farewell, T. Clater, 20*l.*  
G. Russell, 15*l.*; Barnard Castle, Durham, W. Fowler, 15*l.*  
W. Brookes, 10*l.*; Sunday Morning, C. Martin, 10*l.*

##### From the Society of British Artists.

D. Willis, 40*l.*; Broadbridge Vale, Devon, J. W. Allen, 40*l.*  
Z. A. Jessel, 25*l.*; Rouen Cathedral, E. Hassell, 35*l.*  
E. Parritt, 25*l.*; Reminiscences of Bygone Days, H. J. Pidding, 35*l.*  
G. Waldron, 25*l.*; Painsantry of the Kingdom of Naples, A. W. Elmore, 40*l.*  
F. G. White, 25*l.*; Interior—North Wales, C. Baxter, 25*l.*  
H. Wood, 25*l.*; A Comical Question, H. J. Pidding, 30*l.*  
Hobart Town, 20*l.*; The Cotter's Saturday Night,\* J. Stewart, 20*l.*  
T. M. Weddall, 10*l.*; On the Coast of Dieppe, H. Lancaster, 15*l.*

##### From the New Society of Painters in Water Colours.

W. Rothery, 25*l.*; Water-mill at Ambleside, T. M. Richardson, 25*l.*  
B. D. Colvin, 15*l.*; The Orphans, F. W. Topham, 15*l.*  
J. E. Cook, 15*l.*; The Pet of the Camp, A. H. Taylor, 42*l.*  
G. Magnay, 15*l.*; Rustic Bridge, near Ilkley, F. W. Topham, 15*l.*  
C. J. Moore, 15*l.*; Boulogne Shrimpers, J. J. Jenkins, 15*l.*  
C. Moxley, 15*l.*; Fresh Breeze, off Erith, E. Duncan, 15*l.* 15*s.*  
W. Broadbent, 10*l.*; Scene from "Tristram Shandy," J. Absolon, 10*l.*

##### ERRORS IN THE LIST PUBLISHED LAST MONTH.

Rev. J. Stratton, 10*l.*—For 'The Poet,' by W. Hunt, 8*l.* 8*s.*, read 'A Cottage Interior,' by W. Hunt, 15*l.* 15*s.*  
Miss Heath, 50*l.*—For 'Meccenas's Villa,' by W. Havell, 52*l.* 10*s.*, read 'Bern Castle, on the Moselle,' by C. Deane, 42*l.*

\* This work was originally priced at a much larger sum; but in consideration of its selection as the picture to be sent to Hobart Town, the artist has consented to accept for it the amount of the prize.

## REVIEWS.

ARTS, ANTIQUITIES, AND CHRONOLOGY OF ANCIENT EGYPT. By GEORGE H. WATHEN, Architect. 8vo., with 12 Plates, and Woodcuts. London: LONGMANS, 1843.

Very possibly the long dissertation on the chronology of Ancient Egypt, and other matters therewith connected, may chiefly recommend this volume to many; or it would, perhaps, be far nearer the mark to say, to the few whose studies have qualified them to appreciate and take interest in it. Yet all we shall say of it is, that it looks awfully learned and profound, and shall therefore confine ourselves to those portions of his book where we can follow Mr. Wathen as an architect and antiquary; nor shall we do so without pleasure, as far as he speaks from his own observations and impressions, though we could wish that he had not been quite so desultory in manner, and had also entered more at length into those matters which he has touched upon with most *con amore*.

Until about the beginning of the present century, the study of Egyptian architecture was hardly even so much as dreamed of by professional men. It was known that there were pyramids, obelisks, and sphynxes—the first of which might be applied to an area of six feet square on a grass-plot; the second serve as models for pumps and lamp-posts; and the third do well enough to stick up on the piers of gates,—after a fashion too that might have puzzled a second *Œdipus*. As to Egyptian architecture in general and its columnar style, nothing was understood even by those who had some occasion to make themselves acquainted with it. The “learned Poussin” himself has committed, if not scandalous, rather ludicrous errors of costume, making Pharaoh the tenant, not of an Egyptian apartment, but an Italian *sala* in the Palladian style. In fact, Egyptian columns were, as far as known, if at all, to the “Five Order School,” only so many Egyptian monsters—things without either shape or proportion, and which, as they were unfit for copying, were not worth studying; and to confess the truth, Egypt is rather the land for antiquarian than architectural travellers, for the last must pay for their curiosity by the despair they bring away with them of ever feeling again in the same degree the intensely sublime in architecture. Can we petty mortals attempt even to ape, much less to imitate, the stupendous structures, in comparison with which Windsor is a mere mushroom thing of lath and plaster, and the Thames Tunnel merely a “little bit of a bore”?

It is true, Dr. Macculloch once endeavoured to convince us, by a very ingenious paper in the “Westminster Review,” that the Egyptian style was perfectly well adapted for many purposes at the present day; and we heard not very long ago, that a building was about to be erected at Leeds or in its neighbourhood, which was to be a specimen of veritable Egyptian, even to the extent of showing the effect of its mural sculpture and polychromatic decoration, for which an architect had been applied to who had been in that country and studied its monuments; but we have not since been able to ascertain anything further respecting it. There is, indeed, one circumstance which seems altogether against the adoption of such a style in this country, which is, that it is expressly adapted to one where rain never falls; while here it does sometimes rain, not, perhaps, many times in a year, and for good reason, since it falls for a month or six weeks together;—but this is mere wayward idling, and we deserve to be called to order for it.

In itself, however, it is not altogether idle to consider how far not only the mere forms can be applied, but the character of the style itself be, we will not say fully, but sufficiently well kept up. Now one thing that almost interdicts its application among us, except in a few peculiar cases, is, that it does not admit of windows, at least only occasionally, and as mere loopholes or very narrow apertures. Both climate and religion favoured such a mode of building, the one requiring the exclusion of sun, and the other demanding gloom, and refusing more light than merely darkness visible. Nevertheless, open-armed, if not equally open-handed, America, which gives a ready welcome to all comers, has welcomed Egyptian architecture; and, if we may trust to the re-

port which has been made by one who was educated to the profession, “the Hall of Justice, in Franklin-street, New York, is a model of an Egyptian temple on such a grand scale, as to be in degree only inferior in effect to its magnificent prototypes at Dendyra and Thebes;” but we read with doubt, because he goes on to speak of very lofty windows, in design probably not unlike those in our own Piccadilly Egyptian.

Let us now turn to Mr. Wathen’s account of some less equivocal specimen:—

“Next to the pyramids, the most wonderful relic of Egyptian art is undoubtedly the great hall of the temple-palace of Karnak. From the inscriptions we learn that it was founded by Menephtah-Osiri I., father of the great Ramesses, who was on the throne about the middle of the fifteenth century B.C. Its superficial area—341 feet by 161—is sufficiently spacious for a quadrangle. Majestic in ruin, what must it have been when perfect! The massive stone roof is supported by a phalanx of 131 giant columns, arranged in sixteen rows. Most of these are 9 feet in diameter, and nearly 43 feet high; but those of the central avenue are not less than 11 feet 6 inches in diameter, and 72 feet high; and the diameter of their capitals at their widest spread is 22 feet. The walls, columns, architraves, ceilings—every surface exposed to the eye is overspread with intaglio sculptures—gods, heroes, and hieroglyphics painted in once vivid colours. It is easy to detail the dimensions of this building, but no description can convey an idea of its sublime effect. What massive grandeur in its vistas of enormous columns! What scenic effects in the gradations of the chiaro-scuro, and the gleamings of accidental lights athwart the aisles! As you move on new combinations unfold themselves every moment. Wherever the idea wanders it is filled with picture—rank behind rank, vista beyond vista.”

“All the resources of Egyptian architecture are here displayed in perfection: its enormous masses, its long, close files of columns, its deep seclusions, and its rich pervading sculptural decoration. Burke could not have wished for a happier illustration of that part of his theory which refers the sublime in architecture to succession and massiveness.”

This is well remarked, and no less happily expressed, with a good deal of poetical glow, and perhaps some play of imagination also, for Mr. Wathen seems to restore the edifice to its pristine condition, whereas his view of it shows it to be roofless; hardly, therefore, could he have witnessed in its present condition those peculiar effects which he attributes to it. Still his remarks are written in a true artistical spirit, and show him to possess a keen appreciation of qualities and circumstances that are usually not so carefully attended to and noted by those of his profession as they deserve to be. Well worth quoting, too, is what he says on the subject of *polychromy*, or coloured architecture, when speaking of another temple-palace, viz., that at Medinet Habou (Medinet Abou):—

“The quadrangle now presents one of the best examples of the beauty of the Egyptian system of intaglio decoration. Bas-relief laid over a whole building would be insufferable, but these intaglios spread an equable tone of enrichment without breaking the outline, overloading the surface, or impairing the general repose.”

“All the mural sculptures and hieroglyphics are painted in vivid colours, chiefly reds and blues; the ceilings a deep azure, studded with stars. Skillfully distributed and balanced, all combine into one harmonious effect, striking and gorgeous, yet wholly free from meretricious glitter. I think the staunchest enemy to the introduction of colour in architecture would return from a visit to the palace of Ramesses III. a complete convert to polychromy.”

“The use of rich colours in architectural embellishment has, in truth, all the sanction that the highest authority, the practice of all ages, and the analogies of nature can give it. Colour was commonly employed by the nations among whom the arts arose and received their earliest culture. It was adopted by the Greeks, gifted as they were with an intuition of the beautiful probably never equalled; it was in repute at Rome in the Augustan period; it maintained itself during the middle ages, and was employed, internally at least, by the great revivers of the arts in Italy.”

Still, powerful as the effect of Egyptian polychromy may be, it admits of question how far the impression made by it arises from the intrinsic merit of such decoration, and how far from accidental circumstances. In such cases the emotions excited in the spectator are likely to be of a very mixed kind; and both wonder and the satisfaction of actually beholding such extraordinary monuments of primal Art may have a very great share in forming a judgment of their æsthetic effect. Although tolerably free from prejudices on the subject, we must confess that we greatly suspect the taste displayed in the Egyptian system of polychromy and mural intaglio sculpture. “Vivid colours,” prevailing throughout, do not seem the

most suitable for the purpose, but, on the contrary, likely to render the uncouthness of design in the figures all the more glaring. Possibly, however, this very uncouthness may contribute in some degree to the general satisfaction felt at viewing the monuments themselves, as being strikingly characteristic of a style so remote from those we are at all accustomed to.

As to the Greek system of polychromy, that appears to have been very different from the Egyptian, though hardly less at variance with our ideas of architectural simplicity and correct taste. What is known respecting it, however, is little more than conjectural, merely sufficient to assure us that it was actually practised, or hardly that, for there are many who still refuse to believe that the instances brought forward as proofs really amount to such; and it must be admitted that there is one circumstance which favours scepticism, it being at least singular that all traces of colour should have nearly disappeared from Grecian buildings, which are comparatively works of quite modern date, while, as we are assured, in many Egyptian ones the colours remain nearly, if not quite, as perfect as at first.

The revival of external polychromy is, in this country, almost out of the question, on account of our climate and atmosphere; but our architects have also been shy of endeavouring to ascertain its effect. In order to do that, something more is requisite than a few fragmentary specimens of Doric and Ionic entablatures, &c., coloured after ancient authorities, as are those in Mauch’s “Griechische Bau-ordnungen,” and the “Transactions of the Institute of British Architects.” Such representations amount to no more than bits of pattern, from which it is scarcely possible to judge of the actual and total effect: for which purpose the specimens require to be shown in relief; that is, not as details drawn and coloured upon paper, but in solid models of entire buildings so restored, and those upon a larger scale than usual. If it be not worth while to make an experiment of the kind in a building erected expressly as a model—like Klenze’s Ionic temple at Munich—it surely would be so to have some models of the kind here recommended. We might, too, have something which, though upon miniature scale, would serve to convey a tolerable idea of the character and decoration of Egyptian architecture. For instance, one of the rooms of Egyptian antiquities in the British Museum might be so fitted up.

We have now wandered far from Mr. Wathen and his book—at any rate so many will think—nor have we left ourselves room to add much to what we have said concerning them, and must therefore pass over some other matters which we had intended to notice. One thing which we regret that Mr. Wathen has not given us, more especially as we think he would have done it well and interestingly, is a systematic and synoptical view of Egyptian architecture and its several styles, elucidated by more numerous specimens of columns and other details; because at present information of that kind can be gathered only piecemeal from the descriptions of the monuments he notices. Additional examples of columns we certainly desiderate, and also the author’s opinions as to the relative merits of the different classes of them, which, though all partaking of one universal character, vary considerably when compared with each other. That he will yet do so in some other publication is more than we dare look for, because the profession are not likely to call for any such work.

Practical men are, we are sorry to say, seldom more than practical men: for such sort of trash as mere pattern books of “original designs” for modern churches and chapels, villas, parsonage houses, &c. &c., there appears to be a wonderful demand among the *Pecksniffs* of the day, who lay their account to stealing ideas from things that have not a single idea worth borrowing; but as for their studying Egyptian architecture, or, indeed, any architecture, for the mere sake of studying it, that is quite out of the question. Stonehenge and Karnak must be to them pretty much in exactly the same style.

TWELVE VIEWS IN CORSICA. Drawn, etched and published, by W. COWEN.

Napoleon is of course not forgotten here. We have consequently in the first view the room in which he was born: it is a plain apartment, *parqueté* with simple octagonal pieces of oak or

walnut-tree, large, and very sparsely furnished. Nothing can exceed the simplicity of the exterior of the house, the front of which is a plane, unbroken by any projecting ornament, and pierced with windows of the most ordinary kind. Then comes the Gulf and City of Ajaccio, of which the artist has chosen a most favourable point of view. Corsica is not in the beaten path of our painters: it boasts no cities that have nurtured the infancy of art; but in landscape scenery, especially of a wild character, it yields to no country in Europe. After Ajaccio we have Bastia, which, viewed from the sea, is one of the most beautiful and picturesque ports, on a small scale, on the shores of the Mediterranean—and who that has visited it, and sojourned there, will ever forget its wild myrtles—its lemon and orange groves; and, above all, its quails, tunny-fish, and anchovies, *alla Ghirlandajo*—to say nothing of a sun that shines there seven days in the week? Bastia as here represented is very like the place: the port is formed by a little bay, with the assistance of a pier on the side most exposed to the sea; the houses rise from the water's edge, and the heights on the left are crowned by the citadel.

These views are on quarto paper, and although called etchings are finished in a manner nearly approaching engraving. The work possesses very high interest, and is a contribution of rare value to the history of the age,

#### A LETTER ON THE APPROPRIATE DISPOSAL OF MONUMENTAL SCULPTURE. By RICHARD WESTMACOTT, F.R.S., A.R.A.

This letter is addressed to the Rev. H. H. Milman, M.A., Prebendary of Westminster, &c., and points attention to the arrangement and character of the monuments in Westminster Abbey—the want of order among which is a matter of complaint to every person of taste and discernment by whom they are visited. Some changes are now, however, contemplated with respect to the sites of these monuments; and space for others hereafter to be erected is to be considered. The author of this *brochure* puts forth his views at this time, as there is a disposition to promote Art beyond what has ever before existed in this country—and, especially, seeing the increasing attention paid to ecclesiastical architecture and decoration; and so heartily do we concur in what he has expressed, as to regret that he has not treated the subject at greater length.

There are churches in which have been erected sepulchral monuments of a more magnificent description than any in Westminster Abbey; but there are none containing an assemblage of monuments erected to the memory of so many persons of exalted genius and sterling worth.

Any attempt at a critical consideration of the later monuments would be idle here, but this, it is to be hoped, will be cared for—that for the future only works fitted in their design for sepulchral monuments shall be permitted to be erected. We are fully aware of all the difficulties attending the realisation of such a *desideratum*, but, great even as they are, they are by no means insurmountable. There are, it is remarked, two classes of monumental design—"one of a personal and commemorative character, and having reference to worldly honour and achievements, and therefore illustrating the importance of the individual; the other intended to be simple records of the dead: they remind us, not of the glory and honours of a transitory life, and of this world, but of that change to which all are doomed." And the author points out the error of associating these two classes of monumental sculpture. How appropriate soever are the earlier monuments of kings and warriors, it would not be desirable, in the present state of Art, to return to this style, although the early simplicity is unquestionably preferable to the absurd and extravagant mythological compositions of modern times; but, as there is a style of elegiac poetry, there is also a style of monumental Art fitted at once to commemorate departed greatness and exercise our improved taste in sculpture.

Mr. Westmacott thus briefly states his views:—

"It does not become me to presume to lay down any rules for the treatment of monumental sculpture; but I am desirous to answer some objections that have been offered to returning to the more simple style of design. It has been said that if this should become general all monuments would be alike; that they would be tame copies of each other; that there would be no room for

the display of skill, or the exercise of imagination; and finally, that monumental art would be so mechanical that it would cease to have any effect on the spectator. But it must not be supposed that, in carrying out the principle of simplicity and singleness of feeling in monuments of this class, sculptors would necessarily be limited to one type. It is not necessary to recur to the monuments of the thirteenth and fourteenth century, as the models that are to be implicitly followed. It is quite natural that, when sculpture was first used in monuments and art in its infancy, the most simple forms should have been adopted; and these were shown in the effigy of the person commemorated lying on his tomb. This, therefore, was the type generally employed, and it continued to be used, prescriptively as it were, for a long period. But the unequalled adoption of these primitive forms need not be insisted on as the only means to give modern sculpture an equally expressive character. An artist, without losing sight of the principle, may still introduce a sufficient variety of action to save himself from the suspicion of poverty of ideas, and his works from the charge of a dull monotonous uniformity. Statues of all classes—of the king, the judge, the philosopher, the soldier, or the senator—of simple design, and in attitudes of meditation, offer ample opportunity for the display of all the higher attributes of art, whether of expression or form; and when to these are added appropriate illustrations in rilievo or in figures, it is going too far to say that church sculpture, so to call it, does not give the artist room to exercise his imagination, and to show his skill. It might be interesting to trace the origin and growth of the mixed or pseudo-classical taste, and to attempt to account for the abandonment of the devotional or religious feeling which characterises all the earlier specimens of monumental design; but the inquiry does not necessarily bear upon the purpose I have particularly in view, and its consideration would carry me far beyond the limits to which I desire to confine myself in this letter.

"The most obvious mode of effecting these objects would be to establish distinct receptacles for monuments so distinct in character as those last referred to, and what may be termed sepulchral monuments: to appropriate some public building, or apartments in such building, exclusively for heroic commemoration, and to let it be generally understood that no works but such as have a distinctive ecclesiastical character in their mode of treatment are to be placed in edifices used for religious purposes. It is clear that any general rule established on this principle can only be made to apply to the future; but it may not be altogether beyond our means to effect some beneficial changes in the disposition of existing works, and it is to this subject that I would now earnestly invite your attention. Taking the projected changes as the groundwork for a more extended operation, I should propose to carry the partially new arrangement of the monuments much further than at present may be intended, and suggest that an entirely new *locale* may be used for those statues which are either placed where they cannot be seen, or inconveniently, or improperly, occupy situations in the body of the Abbey, or in its chapels. The fact of these works having already been received into a sacred edifice might seem to form an objection to their being removed; and it may be urged that, whatever regulations may be made with regard to admitting works in future, respect should be shown to these 'older tenants of the soil.'"

"I would observe, too, that the question is not one of destruction nor rejection, but simply of change of situation. It must be remembered that very few of the monuments in the Abbey are immediately over, or, indeed, very near, the remains of those in whose memory they have been erected: nay, it is perfectly well known that the subjects of many of them—as Shakespeare for instance—are not even interred in the church. Making, then, every allowance for these objections, and admitting that they rest on grounds deserving respect and consideration, I still venture to think they are not insuperable. The change of situation within the Abbey is, as I have observed, already contemplated. An occasion fortunately presents itself, if it can be taken advantage of, for carrying out a very important part of the plan I venture to recommend, while at the same time the utmost regard may be paid to the works which it may be thought expedient to select for removal. Admitting that the entire rejection of any monument already received into the Abbey might give offence, a simple change of situation to a building connected with, and contiguous to, the church could not be considered to involve any disrespect to the works placed there. The opportunity of effecting this is now offered to the Dean and Chapter, if they should be pleased to avail themselves of it, by the removal of the public records from the Chapter House, in which hitherto they have been deposited, to a building exclusively intended for the reception of such documents."

It is to be hoped that, since attention to the arrangement and fitting character of the monuments in Westminster Abbey has been called forth in the proper quarter, that something will be proposed and effected in the way of a better disposition of these monuments. It is highly gratifying to see that much has been done by some of our most eminent sculptors to chasten the taste in this department of Art; but these efforts will be frus-

trated, unless they have the aid of those authorities whose co-operation must be of much value to them, and with whom rests the adoption of some such plan as is here proposed, which must elevate the character of monumental sculpture.

**THE NAUGHTY BOY.** Painted by EDWIN LANDSEER. Engraved by W. FINDEN. Published by GRAVES and WARMSLEY.

A naughty boy was never so admirably described as in this little print, which may be placed side by side with Landseer's 'Little Red Riding Hood.' It is a child put in a corner for misconduct, and the expression of the countenance—sullen, obstinate and angry—describes a wayward boy better than it has ever been done before. This little print is beautifully engraved in line.

**VENICE; Interiors and Exteriors.** By LAKE PRICE.

This very beautiful and valuable work was received too late to do it justice in this number. It shall be fully reviewed in our next.

**HOURS IN LORD NORTHWICH'S PICTURE-GALLERY.** CHELTENHAM, IN ITS PAST AND PRESENT STATE. Publisher, DAVIES, Cheltenham.

These works—largely and admirably illustrated—do the highest credit to a provincial press. The publisher is, it appears, the author. He has compiled his volumes with much judgment and good taste, and issued them in a very elegant form. The famous gallery of Lord Northwich is near one of the most beautiful of English towns, where, perhaps, more than any where else in England, may be enjoyed the blessings of "health and peace," provided always there be "competence."

**FELIX SUMMERLY'S HAND-BOOK FOR THE NATIONAL GALLERY.** BELL, publisher, 186, Fleet-street.

This is an admirable "got up" little volume, unquestionably the best catalogue of the "National Gallery," and that by very many degrees. It has been compiled with industry and care; the remarks appended to each picture are sensible, judicious, and sufficiently explanatory of its history; and several of the paintings are accompanied by woodcut illustrations—"reminiscences"—which give a clear idea of the character of the original. The little book is prefaced by a "Sketch of the Rise and Progress of the Gallery," containing a great deal of useful information; and there is a chapter introductory, called an Advertisement, which relates an odd story concerning Mr. Joseph Hume, M.P., and the "Society for obtaining Free Admission to Public Monuments." These private disagreements had always better be kept out of sight; but having read the statement of Mr. Cole (Felix Summerly), we are bound to say he has been ill-used by the member of parliament, who, if not himself a plagiarist, has been guilty of aiding and abetting plagiarists.

#### TO CORRESPONDENTS.

The absence of the Editor from London during the whole of last month produced some confusion, and caused some few errors in the last number of the ART-UNION, for which apology is necessary.

Mr. Spence, of Liverpool, has kindly corrected one or two errors in our notice of Gibson. He was born, not at Betters, but at Conway, and was christened in Conway Church. He has not, it appears, been in England since he left it twenty-four years ago.

Of course, if we had received any answer to Mr. Haydon's letter concerning the "School of Design," we should have published it.

Among the many letters we have received on the subject of the "cartoon competition," we do not find one that we think it desirable to publish.

**STUDIES OF ARMOUR.**—The collection of armour at the Tower is open to artists upon obtaining a note, we believe, from the President of the Royal Academy.

The complaint that drawings made on cloth have been received is unreasonable. *Cartoon* everybody knows is paper, but this is a distinction too trifling to have weight.

## WAVERLEY NOVELS.

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4, Trafalgar-square, June 20th, 1843.

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No. 57.

LONDON: SEPTEMBER 1, 1843.

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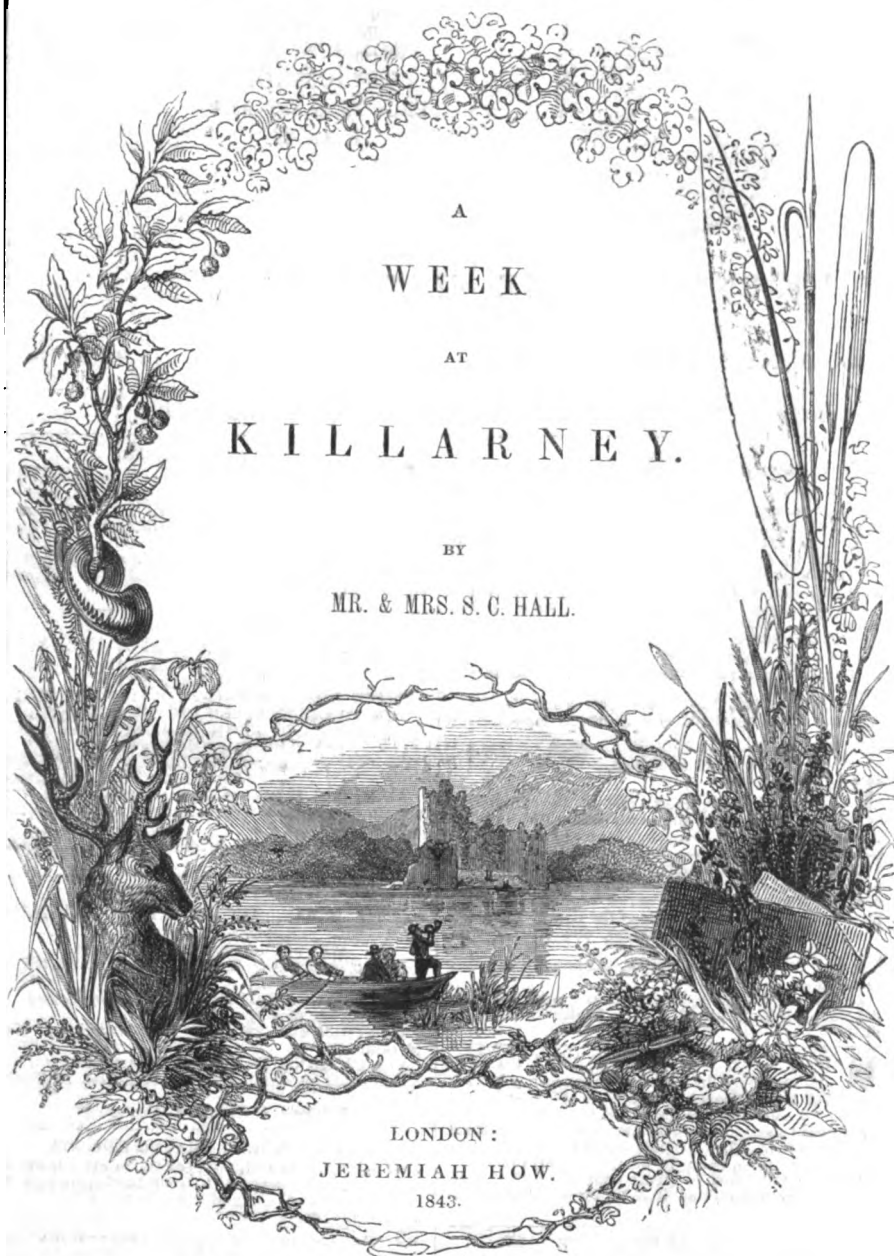
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## THE ART-UNION.



LONDON, SEPTEMBER 1, 1843.

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## THE DECORATION OF THE HOUSES OF PARLIAMENT.

WHETHER the advancement of the Fine Arts be dependant upon the social condition of the people, is consequent upon the refinement and taste of the wealthier classes; whether it be a sure sign, or accidental circumstance, the certain indication of the general progress of the community, or of merely a particular class; is a question much debated of late by those who, considering them as an educational power, are solicitous to extend their influence, and to guide that influence aright. Strictly speaking, civilization, to the extent required for their appreciation, is the property of all. There may be more or less of judgment and of feeling; reason and imagination may more or less prevail in their patronage and pursuit; but few minds are utterly deprived of that beneficent gift—the love of the beautiful; and none, even the most neglected, are entirely, hopelessly uninfluenced by its humanizing effect. Greece, in the time of Pericles—Rome, beneath the Antonines—France, under the sway of Louis XIV.—were doubtless periods of great intellectual vigour, and as such are frequently cited; but was this solely nurtured by the ruler? Was it not rather the consequence? Is it not the evidence of national progress? Athens, before the Persian war, had contributed but little to the intellectual superiority of Greece. But these graceful glories quickly followed, and outshone her conquests. Soon Literature and the Fine Arts found in this spot a consecrated home; for here, with a quicker perception, a more ardent zeal, with a nicer appreciation of excellence, and a spirit of patronage which, however at times turbulent, was at all times liberal, genius was encouraged by an ample field for exertion, public sympathy, and generous rewards. Socrates and Phidias died in prison,

still the people appreciated their worth; Pisistratus and Pericles patronised the Arts, still the conciliation of that people was the cause. Thus architecture and sculpture soon reached the highest perfection; the drama and lyrical poetry exhibited all the graces of Greek imagination; thought was elevated, and language was refined. And this was owing to the cast of thought, the tendency of the mind, habits, and customs of the other cities of Greece. National genius was not solely centred in Æschines, Sophocles, or Phidias; they were its evidence; they might serve to guide, and did, the force of the stream, but are not to be considered as its only channel. And Rome? the great division of classes which prevailed during the period immediately preceding her Decline and Fall might encourage the supposition that Art was the refinement of the great. We do not say it was not chiefly the appanage of the wealthy, but we know that its highest resources were constantly invoked, not by the capital only, but by the cities of the empire; and that public buildings raised by the emperor, at times to gratify his pride, were more frequently erected to conciliate the people. For their very nature, the purposes to which they were adapted, indicate not only the general tendency of the feeling for monumental works, but also their popular application. If, on visiting a city, the traveller surveys lofty edifices devoted to the service of religion, or raised by power and wealth, while the aspect of all beneath indicates both poverty and depression, he may well decide that in so far as these are signs of civilization, they are merely local; the indications of a limited advancement. But if he find palaces, thermæ, basilicæ, porticoes, triumphal arches, historic columns, aqueducts, public roads, mausoleums, bridges, theatres, and, towering above all, a colosseum of surpassing beauty, he can but consider these as witnesses which Time has raised, memorial Genius has erected, to the glory of a great empire; of a people great alike in Arts and arms, whose literature still sheds its graceful fascination, whose laws yet govern the intercourse of nations, and whose history connects the interests of that city with the destinies of the world. And such was Rome.

Let us now consider the age of Louis XIV. We do not in the least derogate from the fame of this monarch when we say he made the advancement of literature and Art a part of his ambition, and that in this respect he acted as much from national impulse as from kingly pride. He did not, like Peter the Great, find an empire barbarous, raise it in the scale of nations, and give it a place in history, through the splendour solely of his own name. The literature and arts of France had greatly advanced before Louis commenced his career. He opened for it indeed new prospects, made it more lucrative (he could not make it more honourable), and excited genius to increased activity. Regnier, Rotrou, Corneille, La Fontaine, would not less have been popular, had Louis never existed. Richelieu obtained from a reluctant academy the condemnation of the Cid; "but as beautiful as the Cid" was, nevertheless, a proverb. La Serres withdrew an audience by his trash for awhile, from the representation of Polyucte; but public feeling recoiled by the very force of its own injustice, and when next its author entered the theatre, the audience rose at his approach. In the Fine Arts, Mignard, Le Brun, Le Veau, Mansard, and Perrault, all felt and designed beneath the patronage of the monarch and Colbert; but this encouragement was a part, a noble and a becoming one, but still a part, of the political greatness of the minister rather than of the king. It seemed indeed, when Colbert was in power, as if it were the peculiar wish of the French monarch to announce to the world the esteem and veneration with which he regarded the human intellect. For Louis comprehended and acted upon the principle of his adviser, and honourable alike

to him and to his people was his avowal, that literary eminence forms no insignificant portion of the true greatness of a people. Thus he did much; for he felt the influence of his age, which was seen alike in the splendid rewards of the court, and the imbecile patronage of the Hotel Rambouillet. Nevertheless all personal influence with respect to literature and art is at best a casual, transitory, accidental good; superficial in its character, exotic in its growth. A king may encourage, a nation only can reward; he may stimulate, it is emulation which makes great; by the one genius advances, by the other it excels. The necessity of activity, the incapability of repose, the restless ambition of intellectual power, ennoble the possessor by their inherent force; great men by rivalry produce great men, and mighty works reflect one another. Athens could not endure the fame of Sparta, Sicyon, or Ægina; the trophies of Miltiades forbade Themistocles to sleep. We would not, however, be considered as disposed to argue, that the patronage of kings and the great of earth's creation, is of necessity misapplied, valueless, powerless, efficient only for casual good. On the contrary, it is beneficial as example. Man is a bundle of habits: he is frequently religious, submissive, or aspiring, by the mere impulse of imitation; but we would impress—we would inculcate—a purer truth, one more important, more consoling. It is with the Fine Arts as with religion, laws, and philosophy: they depend for existence on essential causes, not on accidental circumstances; they derive, they exert, they maintain their influence by the supremacy of their truth, equity, and moral force: nor only by these, but from the educated condition of the people. Where the nation is instructed, intellectual power is revered, whatever may be its form, however varied its type; if it be expressive, if it appeal to reason and the heart, it can never be dethroned; it is as a spirit mastering the affections of earth, and whose title to empire is the will of Heaven. Homer arose, the prophet of the coming greatness of his country! Sophocles and Plato were successively the spiritual form of that country's mind. Dante and Milton have each reflected back its rays; Michael Angelo and Raffaele are but links in the same chain; however various their endowments, in pursuits dissimilar, of periods wide apart, they still maintain the mastery they won, not by the smiles of power or the interest of statesmen, but because their works are as the precious lifeblood of a masters spirit, which quickens, enlarges, and confirms the principles and affections of the living for ages and ages to come. They are ours, and for us; they console us in sorrow, they are companions in retirement, they are never unwelcome, they have ever a fresh charm; friends may fail, prosperity may be followed by misfortune, but in sickness as in sorrow, in age as in youth, they suffer no abatement of interest; they retain the same aspect of beauty—

"To latest age the same, that first in youth we loved."

We have been anxious to premise these views from a conviction that now, when patronage is evoked for the Arts, we should know what that patronage, to be enduringly effective, is.

We have said, we repeat it, the only efficient and enduring patronage is that which is dependant upon the moral state, the intellectual condition of the people. A bad man cannot appreciate an act of virtue. An uneducated and debased community can never commune with or feel the refinement of the beautiful, either intellectual or imitative. Believing, therefore, the interest evinced, the zeal shown for the decoration of the new Houses of Parliament to be an indication of the growing strength and more refined state of public feeling, we shall now proceed to consider the mode and style most suited, with reference either to the building—its purpose; the people by whom it is raised; and the institutions with which it is connected. Mural decoration, when emblematic



or confined to the mere fanciful and arbitrary arrangement of colour, when proceeding from no settled plan, and of which harmony and unity of arrangement are not essentials, may be considered as simply ornamental. When, however, a higher object is sought—when we call in the resources of imitative works of Art, not merely to please, but to exercise the imagination, to recall the fleeting incidents of the past, and to transmit them with unimpaired interest to the future; when we seek to impart an historical interest, to make a building a public monument, illustrative of the rise and progress of a commonwealth—then its decorations, where not architectonic, may be defined as **DRAMATIC** or **LYRIC**. For its pictorial embellishments may be considered as descriptive poetry, thought and feeling being transmitted and awakened by a similar exercise of the imagination, though representing its subjective motive in a varied form. A national building, such as the one in question, can admit but of one mode: whether we employ fresco, oil, or statuary, they must be the means to an uniform end, and that must be predominantly **HISTORICAL**. Now by history we do not mean the illustration only of scenes connected with the rise and fall of princes, the extension or loss of empire, or of events merely accidental or external; but those which narrate the progress of the commonwealth, the establishment of civil rights, which record heroic action and display the genius of the people. History is both poetry and philosophy. The union of these characters is but rarely found in the historian—it is not to be asked for in the artist. But, nevertheless, the artist must remember that, like the historian, he must narrate general truths, by vivid representations of particular facts.

Pictorial illustration, properly considered, is an epic poem, or rather may be governed by the rules applicable to the drama, where events in themselves true, are detailed and recalled by a license of the imagination, which comprises in one period the events of many, and conveys results in a manner more allusive than exact. To make the past present; to make us companions of the hero in the battle-field, of the statesman in council, of the people in all that concerns their civil interests; to awaken the detestation of intolerance—of despotism, and to teach men to abhor the subservience of a minister, whether that minister be Crammer or Strafford; to place our ancestors before us, in all the peculiarities of their dress and time, until they seem not parts of a personified allegory, but beings of flesh and blood: such are the duties which properly belong to the artist as to the historian. But in doing this, however susceptible subjects may be of imaginative treatment, the facts chosen must be true, and the event must be detailed with strict relation to costume, circumstance, and time. We shall illustrate our meaning upon this point by reference to a subject chosen for one of the prize cartoons lately exhibited. We do not, and we are anxious to impress this on the minds of our readers, in any manner wish to discredit the opinions formed, and most justly, of that most excellent work of Art, particularly as regards its conception, to which only we refer; but we desire to show the importance of a well and carefully digested knowledge of every historical subject when selected. We allude to the 'First Trial by Jury.' We believe that on this point many erroneous opinions exist, and whether it was an Anglo-Saxon or a Norman institution to be still a disputed point; but that it was a mode of procedure resembling that of the present day may be very safely denied. "Trial by Jury," says Sir Francis Palgrave in his "History of the Rise and Progress of the English Commonwealth," "according to the old English law, was a proceeding essentially different from the modern tribunal still bearing the ancient name by which it has been replaced; and whatever merits belonged to the original mode of judicial investigation (and they were great and unquestionable), though ac-

companied by many imperfections, such benefits are not to be exactly identified with the advantages now resulting from the great bulwark of English liberty. Jurymen, in the present day, are triers of the issue; they are individuals who found their opinion upon the evidence, whether oral or written, adduced before them, and the verdict delivered by them is their declaration of the judgment which they have formed. But the ancient jurymen were not empanelled to examine into the credibility of the evidence; the question was not discussed and argued before them; they, the jurymen, were witnesses themselves, and the verdict substantially the examination of these witnesses, who of their own knowledge, and without the aid of other testimony, afforded their evidence respecting the facts in question to the best of their belief." We believe that, until the reign of Henry VI., the trial by jury was to all intents and purposes a trial by witnesses. They were brought from the neighbourhood where the disputed fact was supposed to have occurred, because, as the form of the jury process said, "they were the persons by whom the truth of the matter might be better known;" no doubt upon the principle *vicini vicinorum præsumuntur scire*. As a proof of the limitation of their character, one exception, arising from the above principle, was made; for, although all other kinds of murder might be tried by a jury, murder by poison was excepted, because, say the ancient writers, "the crime is so secret that it cannot be the subject of knowledge by the county." We are induced to dilate upon this point, in order to show that if walls are to be painted, to be made the records of historic truths, they must not pourtray the existence of an institution in an age when it was unknown, or existing under a very different form; that anachronisms must be avoided, and no detail of costume or place omitted that may increase effect by intelligent and truthful accessories. More particularly the historic progress must be distinctly marked—the social, religious, and political influence which successively prevailed from the Norman conquest, when British history has a more marked and determined feature (for the Anglo-Saxon period is a brilliant episode)—must be characteristically expressed. The reign of Henry II.—the Crusades—the fantastic spirit of religious chivalry—the events narrated by the Troubadours—the signing of the great Charter—all are suggestive; each alike a theme. Thence the reigns of the Plantagenets—the institution, and, so far as is possible, the election of free parliaments—the intellectual influence which led to the erection of Windsor and Westminster Hall, that diffused itself around, and amid which the poet Chaucer arose to give form, order, charm, and purity to his native tongue:—all, we again repeat, are fit subjects to relate historic truths. The Permanent Council of Henry IV., hardly inferior in importance to the Petition of Right—Poitiers, Cressy, and Agincourt—the disputes of the rival houses of York and Lancaster—the transition state of literature, law, and social custom in the period of Henry VII.—the extension of commerce—discovery of printing—the press of Caxton—and the doctrines of Wicliffe, extend the dramatic series we have sketched. From thence how great the actors, how sublime the genius, how awful the events! Bacon, Shakespeare, Martin Luther, the Reformation—the execrable tyranny which perished in the loathsome deathbed of Henry VIII.—his last most gallant victim, Surrey—the martyr death of Ridley—the translation of the Bible, and its first public reading to the people—are all deserving of the poet's thought and the artist's pencil. Nor the less should particular periods of popular feeling be avoided. We cannot, indeed, detail a civil war; but acts of individual gallantry form its episode, and public commotions are susceptible of much narrative treatment. The rebellion of Jack Cade—the meetings of the people in the latter part of the reign of Elizabeth—are illus-

trative of the state and progress of opinion in the masses, and, as such, deserve attention. But we must here stop, or we might make this article a summary of the History of England; and, having expressed our view of the general principles upon which historic decoration rests, we shall now proceed to the discussion of the particular mode, with reference to the plan and arrangements of the new Houses. The plan of these it is difficult popularly to describe: it appears a long gallery, of unequal breadth. The royal entrance is beneath the Victoria Tower, in the N.W. angle of the building: and here the records are proposed to be arranged. Ascending the royal staircase, you enter the GUARD and QUEEN'S ROBIN Room; and thence, by the VICTORIA GALLERY, approach the HOUSE OF PEERS. The House Lobby, at the extremity of this apartment, which opens into the Peers' Corridors, is terminated by the grand CENTRAL HALL; from whence corridors and lobbies, similar to those described, conduct you to the House of Commons. From the grand Central Hall you enter that of St. Stephen's, which is terminated by Westminster Hall. Thus the eye is led from space to space, through apartments varied in decoration, varied in expression, yet all tending to maintain the impression first excited.

"Straight the doors,  
Opening their brazen folds, discover wide  
Within, her ample apices, o'er the smooth  
And level pavement."

A great building is a great epic, and he has but half understood the extent, or cultivated the powers of the imagination, who limits all poetry to metre. It is not the well-poised jingle of words that constitutes a poet, or Grub-street were equal to Parnassus; but it is the thought proclaiming great truths, which recalls and forms new combinations of ideas, which weaves the graces of harmony in diction with the moral feeling and lofty conception of a pure intellect, which reflects the light of heaven, and like that heaven sheds its glory, its breadth of repose, and wondrous aspect of beauty over all who gaze on the eternal majesty of its design. A man who cannot feel the poetry of architecture, will but indifferently enjoy the pleasures of the kindred sciences.

The other rooms it is hardly requisite to describe: they consist of division galleries, private corridors, and apartments for the officers of the Houses, spacious courts, and the residence of the Speaker; but our purpose being to dwell on the public apartments, we shall pass the others without further notice.

Mr. Barry, in his report to his Royal Highness Prince Albert on the internal decorations of the new Houses, recommends "that the walls of the several halls, galleries, and corridors of approach, should be decorated by paintings placed in compartments, formed by such a suitable arrangement of the architectural design of the interior, as will best promote their effective union with the arts of sculpture and architecture. These pictures to be wholly free from gloss on the surface, that they may be perfectly seen and fully understood from all points of view. That all other portions of the plain surfaces of the walls should be covered with suitable architectonic decoration or diapered enrichment in colour, occasionally heightened with gold, and blended with armorial bearings and other heraldic insignia. That such of the halls as are groined should have their walls decorated in a similar manner, with the addition occasionally of subjects of Art, interwoven with the diapered ground, but so as not to disturb the effect of the architectonic decorations, or interfere with the elementary features of the architectural composition. That such of the ceilings as are flat should be formed into compartments by moulded ribs, enriched with carved, heraldic, and Tudor decorations. That these ceilings should be relieved by positive colour and gilding, and occasionally by gold grounds, with diaper enrichments, legends, and heraldic

devices in colour. That the floors of the several halls, galleries, and corridors should be formed of encaustic tiles, bearing heraldic decorations and other enrichments in colours, laid in margins and compartments, in combination with polished British marbles. That, to promote the art of sculpture and its effective union with painting and architecture, statues should be employed to divide the paintings on the walls. The statues to be of marble, of the colour of polished alabaster, raised on pedestals, placed close to the walls on niches, surmounted by enriched canopies."

**WESTMINSTER HALL.**—This apartment is 239 feet long, 68 feet wide, and 90 feet high. Mr. Barry proposes to make this a depository for all trophies obtained in wars with foreign nations. That pedestals, twenty in number, should be placed so as to form a central avenue, 30 feet in width, from the north entrance to St. Stephen's Porch, for statues of the most celebrated British statesmen. The statues, 26 in number, proposed to be placed between the pictures against the walls, to be those of military and naval commanders. The subjects of the paintings, 28 in number, 16 feet in length, and 10 feet in height, to be the splendid achievements of the united forces of the empire. To these proposals we cordially agree. The pictures, statues, and trophies should be chronologically arranged, and the subjects as much illustrative of periods as possible, so as to form a cycle. To the central avenue we must humbly defer; two lines of statues in a *military room* would suggest the idea of rank and file; and a straight line strongly marked, is apt to impart a stiff rigidity to the scene. We admit the advantage of space to relieve this; yet as nothing is so apt to produce fulness of effect, and to become oppressive, as the continuity of sculptured forms, we could wish it reconsidered. Half the impressive beauty of sculpture is lost by injudicious arrangement; thus Westminster Abbey is destroyed by monuments unsuited to its character, and inconsistent with its space. And if you desire to impart a military impression, omit the statesmen: those qualities of the mind, which make men great in the council and the camp, are not uncommon; but opposition of character will cause difference of treatment, and this will destroy uniformity of effect. The trophy, the picture, and the statue of eminent military chiefs,

"Their visages and stature as of Gods,"

would by unity and completeness of purpose, on the contrary, secure this; and the hall would become not the army list illustrated in marble, but a Walhalla of national respect.

**ST. STEPHEN'S HALL** succeeds. This will be 90 feet long, 30 feet wide, and 50 feet high. This, Mr. Barry proposes, and to this we submit no opposition can be raised, should be devoted to the reception of paintings illustrative of the civil progress of the state, or commemorative of great domestic events. With these we would introduce the statues of the statesmen, and connect them with those of eminent orators and judges, commencing the series from the hall, so that, as the spectator advanced to the House of Commons, he should feel the reverence due to the scene of their past glory—the arena of their ambition, where they fell by faction, or well-exerted power. Pictures and statues lose their dignity and force unless they are *suggestive*; the mind that cannot perceive their artistic beauty may be stricken by their historic import; they make the past present; they recall the struggles, heroic devotion, courage which has endured, the indomitable energy which never has succumbed;—and thus the memory of the illustrious dead, blending with the sculptured form, and hallowed recollections of the spot, impart a truthfulness, an identity, and a charm which imagination could not wholly lend, nor time, with all its magic influence, confer.

**THE CENTRAL HALL.**—This will be an octagon of 60 feet in diameter, and 50 feet high, covered with a groined ceiling in stone. As each

side will be wholly occupied by windows and arched openings of access, paintings cannot form any part of its decoration. Were this even not the case—were the surface not so broken—as this will be a place of busy resort, a kind of parliamentary exchange, paintings would be out of place, or be seen only during the recess. It may, however, adds Mr. Barry, be extensively decorated with sculpture. In the centre of the pavement might be placed a statue of her present most gracious Majesty, upon a rich pedestal of British marble, highly polished, and relieved in *parts by gold and colour*. The niches in the walls and screens might be filled with statues of her Majesty's ancestors in chronological order, even up to the period of the Heptarchy. In front of the eight clustered pillars in the angles of the hall might be placed with good effect *sedent* statues of some of the great lawgivers of antiquity. That sculpture would be here well placed we have no doubt; that the subjects should be regal, except as expressive of the union of the monarchical with the legislative powers of the state, is a question; but that any, or one more than another, should be pranked in gold and colours, or that the lawgivers of antiquity (if by that term Lycurgus, Solon, Confucius, Brahma—to all of whom the term applies) should be introduced, we must still further question. We would rather see the statues of great orators, without reference to party; of eminent lawyers; or the classics of law, such as Blackstone—men who have softened down the vindictive spirit of the statutes, and showed how compatible mercy is with *JUSTICE*—how thrice blessed are its fruits in the administration of laws—men such as Romilly and Howard; or of those who have spread the blessings of education, and established, like Clarkson and Wilberforce, that great principle—the hereditary freedom of the human race. Eloquent witnesses of the divine origin of man; assertors of his natural rights; the source and cause of that most elevating truth which will ever invest our land with a feeling of sacred respect, that here, in this England, the moment the foot of the slave rested upon its hallowed soil the chains fell which had linked him to the oppressions of his race—"that his soul walked abroad in its majesty, and that he stood redeemed, regenerated, and disenthralled by the irresistible spirit of the British Constitution."

**THE VICTORIA GALLERY.**—This will be 130 feet long, 45 feet wide, and 50 feet high, and will admit of both painting and sculpture. The subjects of the paintings on the walls, 16 in number, which may be 12 feet long and 10 feet high, might, Mr. Barry thinks, relate to some of the most remarkable *royal pageants* of British history. Now this Victoria Gallery is the medium of the Sovereign's approach to the House of Lords: be this so; the procession is of itself the pageant of the scene. Would it be desirable, then, to introduce a kind of rival series? And what so inexpressive—what so uninteresting? We rather submit that here pictures might be introduced of events in which sovereigns of the empire have taken a conspicuous part, with statues of the Queen's ancestors; thus a noble lesson would be read of the transitory state of human greatness; thus a powerful incentive be given to high purposes; thus the selfishness of the world be stricken from the heart by the memory of acts on which we dwell with pleasure, be it the laws of Edward, the bravery of the Black Prince, the mercy which has forgiven, or the generous appreciation of worth which has ennobled even the nobility of kings. Pride is an incentive oftentimes to acts of good; and what rivalry is so becoming as the rivalry of virtuous minds? Any subject that has motive—whether it be drawn from the page of Froissart or the fictions of Scott; the first Bible presented to a king; the interview of Jeanie Deans with the Queen of George II.—so it bear relation to human life, have affinity with human feeling, is preferable, infinitely so, both in time, place, and thought, to a pageant,

the mimic mummery of the Heralds' College. We have no space, in a building that has centuries of historical recollections, for the field days of Gwillim, Vincent and Sir Isaac Heard. The corridors of access throughout the building will be 12 feet wide; and these (and we have no doubt of the value of the suggestion) Mr. Barry would decorate with portraits, as well as with paintings illustrative of remarkable events and eminent personages. For this purpose, 2600 feet in length of wall on the principal, 900 on the second, and 400 on the two-pair floor—the height of all about seven—might be appropriated. The House of Lords and House of Commons—the former, 93 feet long, 45 feet wide, and 50 feet high; the latter, 83 feet long, 46 feet wide, and 50 feet high—will greatly exclude both painting and sculpture; and, as their decoration, therefore, will be strictly architectural, unless stained glass be introduced, we shall pass any further consideration of the details.

**THE QUEEN'S ROBIN ROOM.**—This will be 38 feet long, 35 feet wide, and 20 feet high; and this, we think, as well as being ornamented with enrichments of colour, might also be made illustrative of scenes from purely imaginative subjects, taken from Milton, Spenser, and Pope. The Guard-room, adjoining, we concur in recommending to be covered, with respect to its space, with representations of battle-scenes and pageants (if need be), in so far as they afford an opportunity of displaying the warlike costumes of different periods. The other rooms are to be appropriated to the various officers of the house. It is difficult, and we feel it, to prescribe rules for the decoration, by imitative works of Art, of public buildings. Where, however, the character is definite, its illustration is so. History, tradition, institutions—the memorials of the lettered wisdom of the past—the records of greatness, of which Time has been the guardian—scenes, the theme of Milton—those imaginative creations of the mind of which Spenser is the type—the drama of human life, as reflected in the page of Shakspeare—the names of Bacon, Locke, Newton, Watt—all alike are motives—all alike are suggestive of subjects which Michael Angelo would have selected for their greatness, and Raffaele have dwelt on, for the display of that wondrous combination of power which blended the excellencies of many schools in the unapproachable combination of his own.

Of equal importance to choice of subject, and its poetic conception, is the mode of execution. To this we would most earnestly direct attention. These buildings are to become not only the record of the present state of Art, but an example for the future. They are not to be made expressive of the fleeting shades of opinion, but of one grand, uniform, complete idea. All decoration, therefore, must be strictly architectonic; it must possess no independent, separate, or adventitious character, but emanate, exist, be accordant with, and inseparable from, the place it occupies: a part and parcel of the grand whole. Greek architecture may be considered as the form of ideal beauty; Gothic as that form varied, rather than debased. One is as truth revealed from Heaven; the other, as that truth mixed with tradition. Lightness, elegance, a calm religious grandeur, continuity of outline, and richness of decoration, seem to us the general characteristics of the Gothic; it is impressive of the time, the chivalrous orientalism, and religious superstition, amid which it arose. Nothing vague, indefinite, forced, or extravagant, can form a portion of its embellishment, unless we are disposed to imitate some of the depraved examples we may find. In mural decoration we seek to enliven without destroying architectural effect; to aid it by imparting feeling arising from poetic conceptions. It is as imagination to reason, which arrays the pure thought in the hues of creative beauty; it is as a truth uttered in words the most select and suited. Decoration for these houses should possess a classic, severe, and simple refinement.

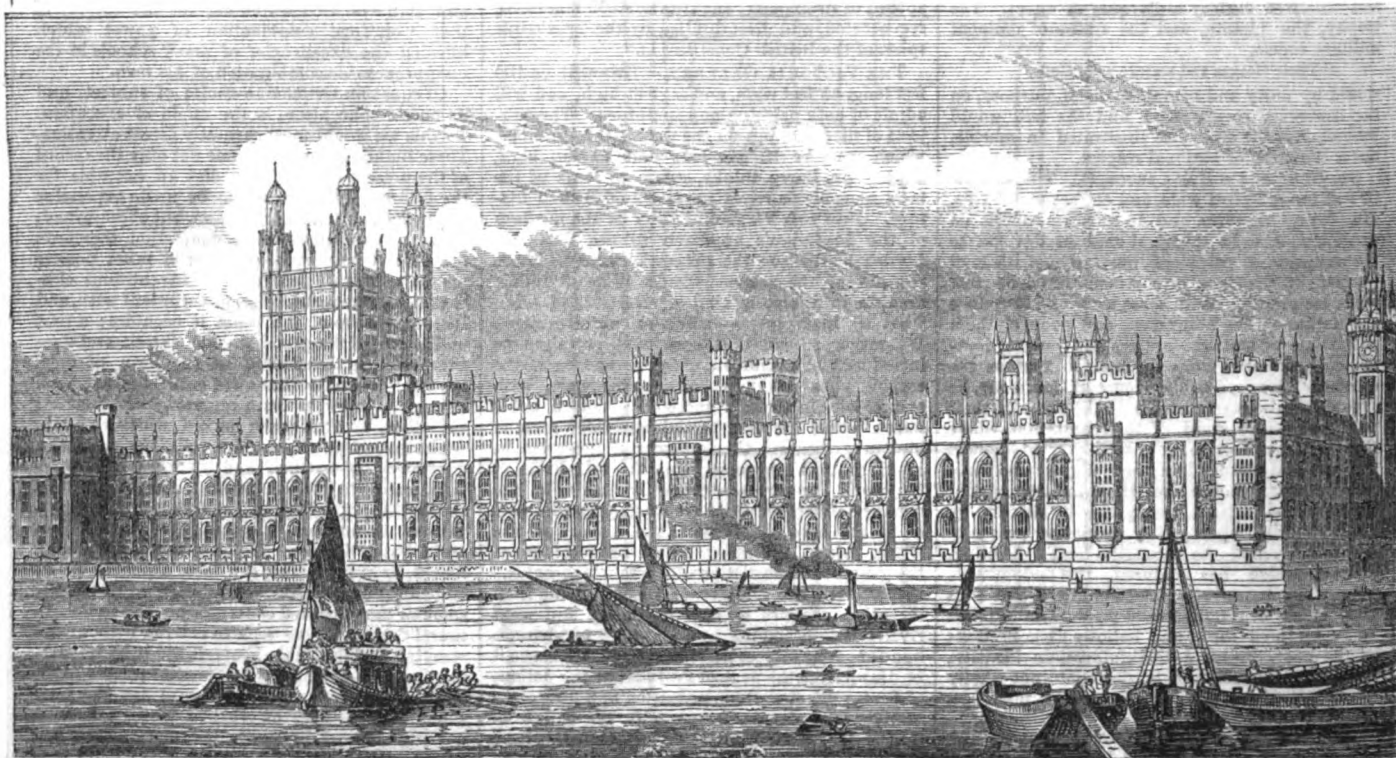
Heavy ornaments and intense hues may produce gorgeous, but never elevated, results. Pure taste is never a voluptuary in colour. The statues should express either intellectual power or moral superiority; their action should be calm, simple, and natural, indicative rather of repose than of passion, or suspended emotion. Fresco, as the means of mural decoration, is undoubtedly the most adapted for the artist's skill as well as for the building. It will endure, however, no hesitating, fashionable, or pretty style of treatment: it is an intellectual power, and as such can alone be exercised. Light is the life of architecture, and Fresco is its feeling. Form without colour is impassive; no eye can trace the slightest atom in the structure of the world without submissive wonder at the greatness of its design; but the beauty which invests the eye until it becomes a sense, is the property of the hues that nature sheds in rich fluidity over all. Rigid outline we hope to see avoided; it has no existence in nature: it arises only from the reflection of matter against space, and is always diffused or lost by contrast. The French, theatrical in all things, would reduce the representations of human life to those of the stage, or sculptured forms in relief. Of composition it is hardly requisite to speak; it is not to be taught by lessons, it is a gift: an unimaginative mind will never be improved by discourses however eloquent, or elevated by any examples, although those examples are Da Vinci, Michael Angelo, Raffaele, or Flaxman. But if rules are required, it is to teach us what to avoid. Truth, expression, naturalness, simplicity, and a chastened poetic treatment, form the basis of historical composition; without this, walls have been painted and halls adorned, but not by the masters we have named. Finally: in every room let the action be progressive and conducive to the expression of one complete and great idea.

We would not overrate this subject, yet we confess that very few appear to us to combine so much of interest and hope. Unjust laws—the capricious tyranny of opinion—may be wholly changed or partially modified; but the opportunity of making the Fine Arts a part of the trophies of a Government has seldom occur-

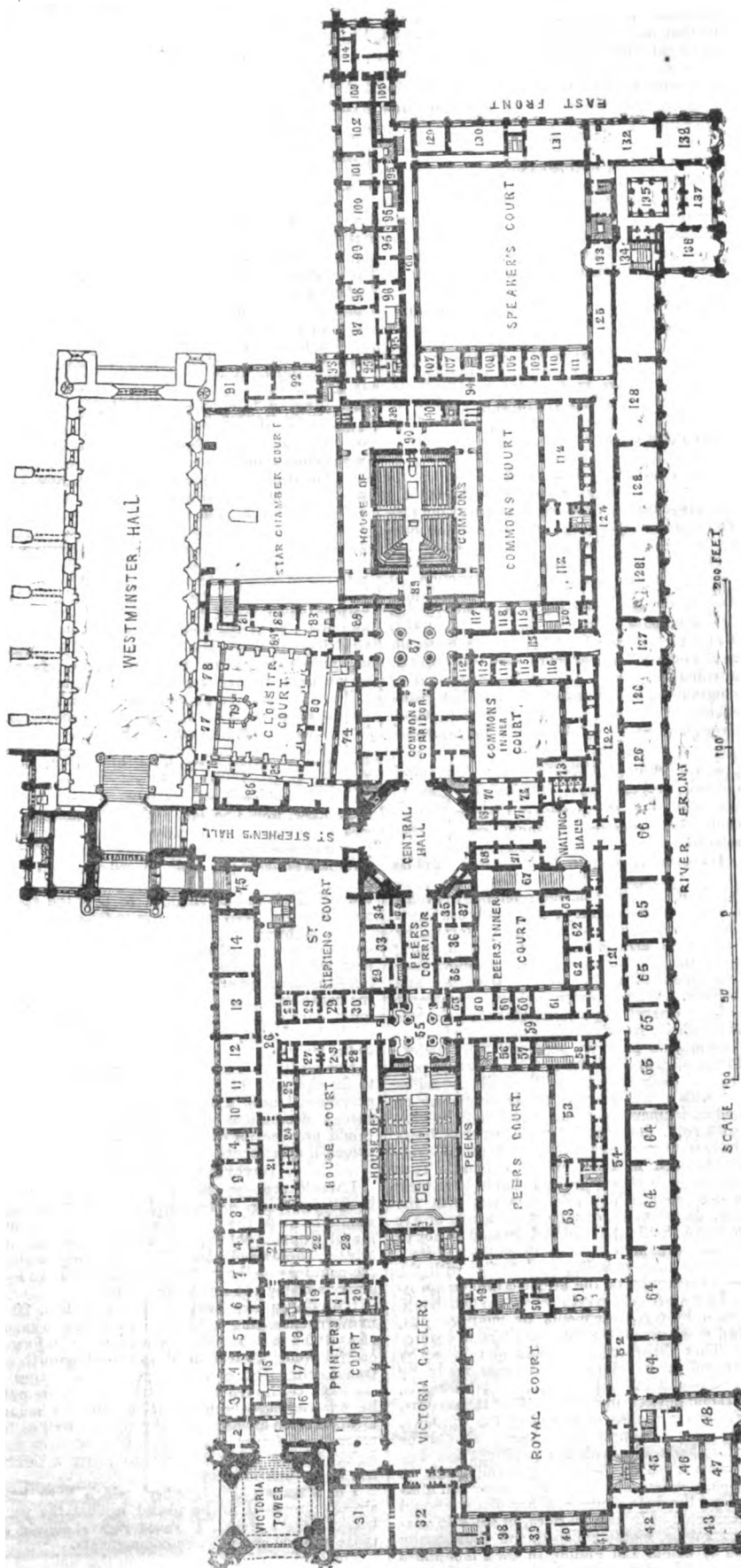
red. It marks a period—it defines the condition of public opinion. Peace has her victories, no less than war. A man who has endowed a parish-school, who has enlarged the means for the education of the poor, who has reared a mind in the knowledge of relative duties, has done more for the promotion of human happiness and national greatness than any warrior, however splendid his career. He, too, who has tended to increase the intellectual pleasures, to purify the mind from the influence caused by common avocations and selfish, covetous pursuits, has incidentally but largely promoted the progress of refinement, by opening new sources of mental enjoyment. To pass from general results to particular consequences, we may state that to the Arts of this country the impulse the erection of these Houses will give them, must inevitably be most beneficial. A higher style of mural decoration will induce a nobler style of architecture. To compare the edifices raised by the Catholic religion with those of the Reformed creeds, we may truly say the former seem to be erected in honour of the Deity, the latter for the benefit of the minister; and of many of our public buildings, we may add, they are only so far public, or possess a public character, as they stand in the public street. Now, what caused the erection of those magnificent structures, the cathedrals of Europe? The piety of the people, the zeal of artists awakened by the patronage of the state, and the policy of the magnificent ceremonial of the Church. This produced the frescoes of Michael Angelo and of Raffaele, and made this form of Art, a scripture history, the type of moral truth. Many a mind might have sunk beneath neglect and poverty, which has been restrained and purified by the silent contemplation of their religious themes. And if we recall the desolating effects of conquest, beneath which Italy has struggled from the period of her Gothic conquerors, it is not too much to say that these graceful efforts of genius have done much to nourish and maintain among her gifted sons that love of literature and art which is still their pride, their honourable distinction, and consolation.

Have we not witnessed in our own days the in-

fluence the Fine Arts possess to impart and maintain that love of country, without which its citizens can never make it powerful and great? The sense of national humiliation, the hatred of a foreign yoke, the wish to concentrate the scattered elements of opinion and feeling which shook the German mind, which had become the imaginative dream of the student, the settled thought of the citizen, pervading all ranks, uniting all ranks in one common love of "Fatherland," finally wrought out its long-repressed energies; not alone in the council, the busy mart, or well-fought field, but by the restoration of national literature, and the revival of national Art. Hence arose, beneath the direction of the King of Bavaria, the edifices of Munich; from this cause proceeded the enthusiasm for the early German school, which, carried to excess, finally assumed its most definite character in the modern frescoes of Overbeck, Veit-Schadow, Cornelius, and Schnorr. For, by whatsoever the mind is powerfully impressed, it seeks to make palpable to sense. Painting is a powerful means of instruction; sculpture, a powerful means to record the memory of great men. A person who understands well chosen subjects, and could explain them, could not be devoid of knowledge, nor want the opportunity for its constant extension. The Creator has endowed man with reason for his guide, the imagination for his happiness; one power enables us to discern his wisdom, the other to dwell with pleasure and imbibe upon our hearts the impressions awakened by the wondrous beauty in which he has clothed the physical forms of nature. Be it for us to follow the supreme will; be it our task to wean the humble and the lowly from habits consequent upon their condition, to impart a purer taste to the wealthier classes, to excite a nobler ambition in the artist, and a greater interest in the progress of the Arts in the minds of our fellow men. To teach men the duties they owe to themselves and to each other is to make them good citizens; to enable them to feel the refinement of the imaginative creations of the mind is to give them a better idea of their own powers, to provide them oftentimes with an unoberved instructor, and an unfailing source of rational amusement.



THE NEW HOUSES OF PARLIAMENT.



## NEW HOUSES OF PARLIAMENT.

## GROUND PLAN.

1. Royal Staircase.
2. Earl Marshal.
3. Sealer.
4. Dressing Room.
5. Lord Chancellor's Office.
6. Messenger's Room.
7. Lord Chancellor.
8. Clerk of Parliament.
9. Peers' Robing Room.
10. Chairman of Committee.
11. Secretary's Room.
12. Counsel Room.
13. Unopposed Committee Room.
14. Select Committee Room.
15. Parliament Office Stairs.
16. Housekeeper.
17. Cabinet Room.
18. Deputy Speaker.
19. Proxy Room.
20. Yeoman Usher.
21. Peers' Private Corridor.
22. Staircase.
23. Vote Office.
24. Private Room.
25. Waiting Room.
26. Public Corridor.
27. Clerk of Parliament.
28. Clerk Assistant.
29. Witness Room.
30. Master in Chancery.
31. Guard Room.
32. Queen's Robing Room.
33. Counsel.
34. Ventilating Office.
35. Messenger.
36. Public Petitions.
37. Copying Office.
38. Clerk's Office.
39. Lord Great Chamberlain's Room.
40. Lord Great Chamberlain's Dressing Room.
41. Writing Room.
42. Black Rod's Dining Room.
43. Black Rod's Drawing Room.
44. Black Rod's Staircase.
45. Librarian's Dining Room.
46. Court.
47. Black Rod's Library.
48. Librarian's Drawing Room.
49. Archbishops.
50. Anti-room.
51. Bishops.
52. Black Rod's Corridor.
53. Refreshment.
54. Peers' Private Corridor.
55. House Lobby.
56. Reading Room.
57. Doorkeeper's Dressing Room.
58. Peers' Terrace Stairs.
59. Peers' Corridor.
60. Office.
61. Sergeant-at-Arms.
62. Witnesses' Waiting Room.
63. Doorkeeper's Room.
64. Suite of Peers' Libraries.
65. Peers' Committee Rooms.
66. Conference Hall.
67. Public Stairs to Committee Rooms.
68. Stationery Room.
69. Store Room.
70. Committee Clerks.
71. Messenger.
72. Committee Clerks.
73. Clerk of Committees.
74. Court.
75. Doorkeepers.
76. Examining Office.
77. Clerk's Office.
78. Examining Office.
79. Clerk of Private Bills.
80. Engrossment Office.
81. Messenger.
82. Cloak Room.
83. Clerk's Office.
84. Commons' Private Entrance.
85. Public Offices for Deputy Inspector of Plans.
86. Court.
87. House Lobby.
88. Vote Office.
89. Bar Lobby.
90. Chair Lobby.
91. Sitting Room.
92. Dining Room.
93. Tower.
94. Corridor in common.
95. Court.
96. Gallery.
97. Clerk of the House's Dining Room.
98. Clerk of the House's Study.
99. Clerk of the House's Drawing Room.
100. Librarian's Drawing Room.
101. Librarian's Study.
102. Librarian's Dining Room.
103. Librarian's Bed Room.
104. Air Shaft.
105. Messenger.
106. Corridor in common.
107. Offices for Votes and Proceedings of the House.
108. Clerk Assistant.
109. Clerk.
110. Assistant.
111. Deputy Assistant.
112. Refreshment.
113. Chaplain.
114. Secretary.
115. Trainbearer.
116. Speaker's Official Room.
117. Private Bills.
118. Doorkeeper's Room.
119. Clerk's Office.
120. Commons' Terrace Stairs.
121. Peers' Public Corridor.
122. Commons' Public Corridor.
123. Commons' Corridor.
124. Commons' Private Corridor.
125. Speaker's Entrance Gallery.
126. Select Commons' Committee Rooms.
127. Writing Room.
128. Suite of Commons' Libraries.
129. Business room.
130. Dining Room.
131. Drawing Room.
132. Dining Room.
133. Speaker's Gentleman's Room.
134. Speaker's Staircase.
135. Court.
136. Speaker's Room.
137. Drawing Room.
138. Library.
139. Division Room.
140. Speaker's Room.



[Since these remarks were written, the "SECOND REPORT OF THE COMMISSIONERS ON THE FINE ARTS" has been printed. The reader will perceive that we had forestalled much of the information it contains; without, however, feeling at liberty to avail ourselves of the document to a greater extent. But now that it is become public property, we cannot hesitate to transfer it entire into our columns.—28th August.]

# THE NEW HOUSES OF PARLIAMENT. SECOND REPORT OF THE COMMISSIONERS ON THE FINE ARTS.

To the Queen's Most Excellent Majesty,  
We, the Commissioners appointed by your Majesty for the purpose of inquiring whether advantage might not be taken of the rebuilding of your Majesty's palace at Westminster, wherein your Majesty's Parliament is wont to assemble, for the purpose of promoting and encouraging the Fine Arts in your Majesty's United Kingdom, and in what manner an object of so much importance might be most effectually promoted, humbly report to your Majesty, that having, in furtherance of the objects proposed by us in our first report, and sanctioned by your Majesty, invited a competition in cartoons, we have now humbly to state to your Majesty that the competition referred to has taken place, and that we are satisfied with the evidence of ability afforded, not only by the works of the successful candidates, but by those of many others.

Having satisfied ourselves respecting the attainments of many British artists in the practice of cartoon-drawing, and respecting their capacity to attain excellence in those qualities which are essential in historical painting, we now propose, in pursuance of the plan before announced by us, to invite artists to exhibit specimens in fresco-painting of a moderate size, which, by being portable, will enable all candidates for employment in that method of painting to send in works exhibiting their qualifications therein as painters and colourists, and which, taken together with the larger compositions in drawing which they have exhibited or may exhibit, and with other existing evidences of their talents, may enable us to proceed to the selection of artists for the decoration in fresco of certain portions of the palace. Nevertheless, as paintings executed in other methods may be free from a shining surface, and may therefore be deemed by some artists to be fit for the decoration of walls, we have invited such artists to exhibit specimens of the methods in question, and shall regard such methods as open for consideration.

With respect to sculpture, we have announced that various statues will be required for the decoration of the palace, and we have invited artists to exhibit models, in order to assist us in the selection of sculptors to be employed.

With regard to decorative Art of various kinds—namely, glass-staining, arabesque-painting, wood-carving, ornamental metal work, and ornamental pavements—we have, in like manner, issued notices, inviting artists and others to send in specimens, in order to assist us in the selection of persons to be employed.

We have further humbly to state to your Majesty, that the claims of candidates for employment in oil painting, and other departments of the Art, besides historical painting, will be considered hereafter, and that the order in which the several branches of Art and decoration applicable to the embellishment of the palace have been considered by us, has been, and must continue to be, determined by the time requisite for the preparation of the works, the study required by the artists in modes of execution which are new to them, and by the progress of particular portions of the building.

We humbly subjoin, as an appendix to this report, some papers treating in detail various matters connected with the subject of our inquiry, and explanatory of the proceedings of the commission; and, with respect to the architect's report, have to state, that we have taken it into our attentive consideration; but, although we have, in consequence, issued various notices calculated to assist us in coming to a final decision thereupon, we are not prepared to lay any specific recommendation before your Majesty, both in consequence of the building not being sufficiently advanced, and the result of the inquiries and experiments made and making by and under our direction not being suffi-

ciently ascertained, to justify us in coming to any final conclusion in this respect. And with reference to that part of the architect's report which relates to local improvements in the neighbourhood of the palace, we consider that, however deserving of attention the improvements in question may be, they do not come within the inquiry with which we are intrusted.

ALBERT.  
LYNDHURST.  
SUTHERLAND.  
LANSDOWNE.  
LINCOLN.  
ABERDEEN.  
J. RUSSELL.  
PALMERSTON.  
MELBOURNE.  
COLBORNE.  
CHARLES SHAW LEFEVRE.  
ROBERT PEEL.  
J. R. G. GRAHAM.  
ROBERT HARRY INGLIS.  
HENRY GALLY KNIGHT.  
B. HAWES, JUN.  
SAMUEL ROGERS.  
THOMAS WYSE.

Whitehall, July 28, 1843.

## ARCHITECT'S REPORT.

Westminster, Feb. 22, 1843.

SIR,—As presiding over her Majesty's Commissioners for the encouraging the Fine Arts in connexion with the rebuilding of the new Houses of Parliament, I venture to address your Royal Highness, and, in compliance with the instructions of the commission, to offer the following suggestions relative to the internal finishings and decorations of the new Houses of Parliament, the completion of the exterior, and the local improvements which are, in my opinion, necessary to give full effect to the new building; and, by way of illustration of the remarks which I have to make on these subjects, I beg to transmit the accompanying plan of the principal floor of the new building, a general plan of part of Westminster, in which the new building is shown in connexion with various improvements proposed to be made in its locality, and two drawings relating to Westminster-bridge.

With reference to the interior of the new Houses of Parliament generally, I would suggest that the walls of the several halls, galleries, and corridors of approach, as well as the various public apartments throughout the building, should be decorated with paintings having reference to events in the history of the country; and that those paintings should be placed in compartments formed by such a suitable arrangement of the architectural design of the interior as will best promote their effective union with the arts of sculpture and architecture. With this view I should consider it to be of the utmost importance that the paintings should be wholly free from gloss on the surface, so that they may be perfectly seen and fully understood from all points of view. That all other portions of the plain surfaces of the walls should be covered with suitable architectonic decoration or diapered enrichment in colour, occasionally heightened with gold, and blended with armorial bearings, badges, cognizances, and other heraldic insignia, emblazoned in their proper colours. That such of the halls as are groined should have their vaults decorated in a similar manner, with the addition, occasionally, of subjects or works of Art so interwoven with the diapered ground as not to disturb the harmony or the effect of the architectonic decorations generally, or interfere with the elementary features of the architectural composition. That such of the ceilings as are flat should be formed into compartments by moulded ribs, enriched with carved heraldic and Tudor decorations. That these ceilings should be relieved by positive colour or gilding, and occasionally by gold grounds with diaper enrichments, legends, and heraldic devices in colour. That the screens, pillars, corbels, niches, dressings of the windows, and other architectural decorations, should be painted to harmonize with the paintings and diapered decorations of the walls generally, and be occasionally relieved with positive colour and gilding. That the door-jambs and fire-places should be constructed of British marbles, of suitable quality and colour, highly polished, and occasionally relieved by colour and gilding in their mouldings and sculptural enrichments.

That the floors of the several halls, galleries, and corridors should be formed of encaustic tiles, bearing heraldic decorations and other enrichments in colours, laid in margins and compartments, in combination with polished British marbles; and that the same description of marbles should also be employed for the steps of the several staircases.

That the walls, to the height of from 8 to 10 feet, should be lined with oak framing, containing shields with armorial bearings, emblazoned in their proper colours; and an oak seat should in all cases be placed against such framing. That the windows of the several halls, galleries, and corridors, should be glazed doubly, for the purpose of tempering the light, and preventing the direct rays of the sun from interfering with the effect of the internal decorations generally. For this purpose the outer glazing is proposed to be of ground glass in single plates, and the inner glazing of an ornamental design in metal, filled with stained glass, bearing arms and other heraldic insignia, in their proper colours; but so arranged as that the ground, which I should recommend to be of a warm yellowish tint, covered with a running foliage or diaper, and occasionally relieved by legends in black letter, should predominate, in order that so much light only may be excluded as may be thought desirable to do away with either a garish or cold effect upon the paintings and decorations generally. Practically, I consider that the double glazing will be of essential service in carrying out the system of warming and ventilating proposed to be adopted in the building generally; which system renders it necessary that the windows in those portions of the building above referred to should be made to open, so that all prejudicial effects upon the paintings and other decorations which might be caused by the dampness and impurity of the atmosphere, and much practical inconvenience and probably unsightliness in the means that would be necessary to adopt for opening and shutting casements, would be avoided.

That, in order to promote the art of sculpture, and its effective union with painting and architecture, I would propose that in the halls, galleries, and corridors, statues might be employed for the purpose of dividing the paintings on the walls. By this arrangement a rich effect of perspective and a due subordination of the several Arts to each other, would be obtained. The statues suggested should, in my opinion, be of marble, of the colour of polished alabaster, and be raised upon lofty and suitable pedestals, placed close to the wall in niches, surmounted by enriched canopies; but the niches should be shallow, so that the statues may be as well seen laterally as in front.

The architectural decorations of these niches might be painted of such colours as will give the best effect to the adjoining paintings, being relieved in parts by positive colour and gilding; and the backs of them might be painted in dark colours, such as chocolate, crimson, or blue, or they might be of gold, for the purpose of giving effect to the statues.

Having thus described the views I entertain as to the character of the decorations of the interior generally, I now proceed to notice in detail the special decorations and arrangements which I would propose for the several halls, galleries, and principal apartments.

## WESTMINSTER-HALL.

I would propose that Westminster-hall, which is 239 feet long, 68 feet wide, and 90 feet high, should be made the depository, as in former times, for all trophies obtained in wars with foreign nations. These trophies might be so arranged above the paintings on the walls and in the roof as to have a very striking and interesting effect.

I would further suggest that pedestals, 20 in number, answering to the position of the principal ribs of the roof, should be placed so as to form a central avenue 30 feet in width from the north entrance door to St. Stephen's porch, for statues of the most celebrated British statesmen whose public services have been commemorated by monuments erected at the public expense, as well as for present and future statesmen whose services may be considered by Parliament to merit a similar tribute to their memories.

The statues (26 in number) which have been already proposed to be placed against the walls between the pictures, I would suggest should be those of naval and military commanders.

The subject of the paintings on the walls, 28 in number, 16 feet in length and 10 feet in height,

might relate to the most splendid warlike achievements of English history, both by sea and land, which, as well as the statues that are proposed to divide them, might be arranged chronologically.

To give due effect to these suggested decorations, it is proposed that the light should be considerably increased by an enlargement of the dormer windows in the roof, by which also that extraordinary and beautiful piece of decorative carpentry of the 14th century may be seen to much greater advantage than has ever yet been the case.

This noble hall, certainly the most splendid of its style in the world, thus decorated by the union of painting, sculpture, and architecture, and aided by the arts of decoration as suggested, it is presumed would present a most striking appearance, and be an object of great national interest.

#### ST. STEPHEN'S HALL.

I would suggest that this hall, which will be 90 feet long, 30 feet wide, and 50 feet high, and have a stone-groined ceiling, should be appropriated to the reception of paintings commemorative of great domestic events in British history, and statues of celebrated statesmen of past, present, and future times. The paintings may be 10 in number, 15 feet long, and 10 feet high, and 12 statues would be required as a frame to them. In the upper part of the hall, 30 niches will be provided for statues of eminent men of the naval, military, and civil services of the country.

#### THE CENTRAL HALL.

This hall will be an octagon of 60 feet in diameter and 50 feet high, covered with a groined ceiling in stone. As each side will be wholly occupied by windows and arched openings of access, paintings cannot form any part of its decoration. It may, however, with good effect, be extensively decorated with sculpture. In the centre of the pavement might be placed a statue of her present most gracious Majesty, upon a rich pedestal of British marble, highly polished, and relieved in parts by gold and colour. The niches in the walls and screens might be filled with statues of her Majesty's ancestors, in chronological order, even up to the period of the Heptarchy. In front of the eight clustered pillars in the angles of the hall might be placed, with good effect, seated statues of some of the great lawgivers of antiquity.

#### THE VICTORIA GALLERY.

This gallery will be 130 feet long, 45 feet wide, and 50 feet high, with a flat ceiling, and will admit of both paintings and sculpture. The subjects of the paintings on the walls, 16 in number, which may be 12 feet long and 10 feet high, might relate to some of the most remarkable royal pageants of British history, or other appropriate subjects. Statues of her present most gracious Majesty might fill the central niches at the ends of the hall; and the other niches, as well as the pedestals between the paintings, might be occupied by statues of her Majesty's ancestors. These statues might, with good effect, be of bronze, either partially or wholly gilt.

#### CORRIDORS OF ACCESS THROUGHOUT THE BUILDING.

The principal corridors of access to the various apartments of the building will be 12 feet wide, their ceilings will be flat, and they will generally be lighted from windows near the ceiling. Their walls might be decorated with portraits as well as with paintings, illustrative of some of the most remarkable events in the history of the country, or in the lives of its most eminent personages. For this purpose about 2600 feet in length of wall, by a height of about 7 feet, may be appropriated on the principal floor; 900 feet in length, by a height of about 7 feet, on the one-pair floor; and about 400 feet, by the same height, on the two pair floor. These paintings may be divided into subjects at pleasure, by margins or borders of architectonic decoration, in accordance with the style of the building.

#### THE HOUSE OF LORDS.

This house will be 93 feet long, 45 feet wide, and 50 feet high, and will have a flat ceiling in panels. As the fittings for the accommodation required for the business of the house, together with the windows which are necessary for duly lighting it, leave little space of plain wall, paintings cannot, with good effect, form any part of its decoration. Niches, however, will be provided, which might be filled with statues of royal personages. The architectural details of the ceiling may be enriched

and relieved with gold and colour, and the windows filled with stained glass, as before described. The whole of the fittings are proposed to be of oak, with appropriate carvings. The throne will be highly enriched and relieved by colour and gilding, and the back lined with cloth of gold, containing the royal arms emblazoned in their proper colours.

#### THE HOUSE OF COMMONS.

This house will be 83 feet long, 46 feet wide, and 50 feet high, and will have a flat ceiling. It is proposed to be finished in the same style as the House of Lords, but with less enrichment, and less of colour and gold in its decorations. The nature of its design, and the extent of the fittings for the accommodation required, will not admit of the aid of either painting or sculpture.

#### THE QUEEN'S ROBING ROOM.

This room will be 38 feet long, 35 feet wide, and 20 feet high, and have a flat ceiling in panels, richly moulded and carved, and relieved with gold and colour. The ground of the panels of the ceiling is proposed to be of gold, covered with a diaper enrichment, and blended with legends, genealogical devices, badges, cognizances, and other heraldic insignia, &c., in colour.

The wall-fittings of the room are proposed to be of oak, richly carved and moulded, and enriched with heraldic and other decorations in positive colour, relieved with gold. Compartments will be formed in the wall-framing, which might be filled with paintings referring to events in British history in which the sovereign has personally taken a conspicuous part, or with other appropriate subjects.

#### THE ANTI-ROOM OR GUARD-ROOM.

This room, which adjoins the Queen's robing-room, will be 38 feet by 38 feet, and 20 feet high. The ceiling will be of oak, with characteristic decorations. Oak framing 8 feet high, with heraldic decorations, and a seat at the foot of it, will line the room. The walls are proposed to be covered with representations of battle scenes and pageants of English history, in which an opportunity will be afforded of displaying the warlike costumes of its several periods.

#### THE CONFERENCE-HALL.

This hall, which is in the centre of the front towards the river, will be 54 feet long, 28 feet wide, and 20 feet high, and will have a flat ceiling. The walls are proposed to be lined with oak framing to a height of about six feet, above which they may be covered with paintings representing celebrated state trials, and extraordinary sittings of Parliament, conferences, &c.

#### AS TO THE APARTMENTS APPROPRIATED TO THE PRIVATE AND PUBLIC USES OF EACH HOUSE.

These rooms consist of libraries, refreshment-rooms, robing-rooms, state officers' rooms, and committee-rooms.

Nine rooms are appropriated to libraries, six of which are 50 feet long and 28 feet wide; two are 33 feet long and 28 feet wide; and one is 32 feet long and 23 feet wide. The refreshment rooms are four in number, of which one is 60 feet long and 18 wide; two are 28 feet long and 18 feet wide; and one is 34 feet long and 18 feet wide. The robing-rooms for the archbishops and bishops are three in number, of the respective sizes of 30 feet by 20 feet, 20 feet square and 16 feet square. The robing and other rooms for state officers are 17 in number, averaging in size about 24 feet by 18 feet. The committee-rooms are 35 in number: on the principal floor, five of them will be 37 feet long by 28 feet wide; two 35 feet by 26 feet; and one, 32 feet by 23 feet. On the one-pair-floor, two will be 42 feet long and 33 feet wide; one, 54 feet by 28 feet; four, 36 feet by 28 feet; ten, 34 feet by 28 feet; and two, 34 feet by 22 feet; and, on the two-pair floor the number will be eight, averaging in size 28 feet by 20 feet. The whole of these rooms are about 20 feet in height, with the exception of those on the two-pair floor, which will be about 14 feet high, and will be lighted by windows of the usual height from the floor.

The ceilings will be flat, and formed into panels by moulded and carved ribs, relieved by characteristic and suitable carvings.

The floors are to be of oak, with borders and inlays.

The fireplaces and door-jambs are proposed to be of British marbles, highly polished. The doors, frontispieces, linings of walls, and fittings, will also be of oak. In some of the rooms it is proposed

that the wall-framing should be carried to the height of 6 or 8 feet, in others that it should be of the full height of the room, and with panels for paintings, portraits, &c.

The plain surfaces of the walls might be covered with paintings of historical events, and the panels in the wainscoting might contain portraits of celebrated personages in British history.

The architectural details, both in stone and plaster, might be painted in positive colours, occasionally relieved by gilding; and the armorial bearings, badges, and other heraldic insignia, which will enrich the wood-framing, might also be relieved with gold and colour.

#### THE SPEAKER'S RESIDENCE.

This residence being designed for state purposes, might also be adorned with paintings. The style of its finishings, fittings, and decorations will be in accordance with the best examples of the Tudor period.

Its principal rooms for purposes of state are as follows:—A reception-room, 34 feet by 23 feet; a library, 34 feet by 23 feet; a dining-room, 45 feet by 24 feet; a drawing-room, 38 feet by 22 feet; and a corridor of communication, 8 feet wide, surrounding an internal court.

With respect to any further encouragement of the Fine Arts in the exterior of the building, I am not aware of any opportunities that offer, as arrangements have already been made for all the architectonic or conventional sculpture that will be required to adorn the several elevations. Equestrian statues of sovereigns in bronze might, however, be placed, with considerable effect, in the proposed quadrangle of New Palace-yard, the Speaker's quadrangle, and the royal court.

I have now described, in general terms, the whole of those portions of the building that might I think, with propriety and effect, be adorned with works of Art and the arts of decoration; but, in making the several suggestions which have occurred to me, I should wish it to be understood, that I have merely stated my own views on the subject, as far as I have hitherto been able to consider it in its general bearings, and with a view to show how the objects for which the commission has been established may, if desired, be carried out in the decorations of the new building to their greatest extent. I should not, however, wish to be strictly confined in all cases to the adoption even of my own suggestions, as, upon a more mature consideration of the subject in detail hereafter, when the shell of the building is completed, I may be induced to vary and modify some of the views which I entertain at present, and which, I fear, I have but imperfectly communicated in this paper.

#### AS TO THE COMPLETION OF THE EXTERIOR.

It has ever been considered by me a great defect in my design for the new Houses of Parliament that it does not comprise a front of sufficient length towards the Abbey, particularly as the building will, perhaps, be better and more generally seen on that side than upon any other. This was impossible, owing to the broken outline of the site with which I had to deal. I propose, therefore, that an addition should be made to the building (which upon the accompanied plan is coloured orange), for the purpose of enclosing New Palace-yard, and thus of obtaining the desired front. This addition would be in accordance with the plan of the ancient palace of Westminster, in which the hall was formerly placed in a quadrangle, where, in consequence of its low level, it must have been seen and approached, as it would ever be under such circumstances, to the best advantage. The proposed addition would, in my opinion, be of considerable importance as regards the increased accommodation and convenience that it would afford in addition to what is already provided for in the new building, as hitherto proposed.

It has long been a subject of serious complaint and reproach, that the present law courts are most inconveniently restricted in their arrangements and accommodation. If it should be determined to retain the courts at Westminster, the proposed addition would admit of the means of removing this cause of complaint; it would also afford accommodation for places of refreshment for the public, for which no provision has been made in the new building; also for Royal commissions and other occasional purposes required by Government, and now hired most inconveniently, in various parts of the town, at a considerable amount of rental; or for

such of the Government offices as may, without inconvenience, be detached from the rest, such as, for instance, the office of Woods, or for a record-office, and chambers or residences for public officers. It will also afford the opportunity of making an imposing principal entrance to the entire edifice, at the angle of Bridge-street and St. Margaret's-street; a feature which is at present required, and which would add considerably not only to the effect of the building, but also to its security in times of public commotion.

Of the several local improvements indicated in the accompanying plan, none in my opinion is of greater and more pressing importance than that which I have to suggest in respect of Westminster-bridge. The anomaly of the size, outline, and character of that bridge, considered as it must ever be from its proximity as an adjunct to the new Houses of Parliament, must have forcibly struck every one who has passed over or under it since the new building has risen into importance; and the steep and dangerous acclivities of the roadway, as well as its want of width for the traffic that passes over it, have constantly been a subject of public complaint.

In order, therefore, to remove these serious objections, I propose that the superstructure of the bridge should be rebuilt upon the old foundations, which are now in course of being repaired and extended under the able superintendence of Messrs. Walker and Burgess. As it is, in my opinion, of the utmost importance, both as regards the effect of the new Houses of Parliament when viewed from the bridge, and the convenience of the public in passing over it, that the roadway should be made on the lowest possible level, I would recommend that the form of the arches of the new bridge should be pointed, by which great facility would be afforded for accomplishing that very important object, namely, by materially reducing the thickness of the crown of the arches within what is considered necessary for arches of the circular form. I am induced also to recommend this form of arch on account of another very important practical advantage which it offers, namely, the elevation of its springing above the level of high water, by which the waterway through the bridge will be the same at all times of tide; whereas at present the span-drills of the arches offer an impediment to the waterway at high water nearly equal to 1-20th of its sectional area, occasion rapid currents, with a considerable fall, and sometimes much danger to craft in passing through the bridge under the influence of high winds. I consider it also of the greatest importance, in an artistic point of view, not only that the bridge should be materially lowered, but that it should be made to accord with the architecture of the new Houses of Parliament, in order that, both in composition as well as style, the *ensemble* should be harmonious and effective. Upon a rough estimate which I have formed of the cost of the new superstructure, I am satisfied it could be erected for about £120,000 beyond the cost which it will be necessary to incur in carrying out Messrs. Walker and Burgess's design for widening the present bridge to the extent proposed.

With the view of illustrating the several suggestions which I have made on this subject, I venture to submit the accompanying design for a new superstructure; but in so doing I wish it to be clearly understood that I have no desire whatever to interfere with the employment of the engineers who are now engaged upon the repair and extension of the foundations of the present bridge; who, having so ably commenced the work, should in my opinion be left to complete it.

I leave this subject, therefore, in the hands of the commissioners, in the hope that they will at their earliest convenience, if they should think fit, make a formal and urgent communication to the Government in accordance with the views which I have now laid before them, particularly as an early decision is of great importance, in order that the works now in hand may not be proceeded with further than is necessary to carry out those views, if they should be ultimately adopted.

Next in importance to the rebuilding of the superstructure of Westminster-bridge, is the formation of the proposed lines of embankment on both sides of the river, from Vauxhall to London-bridge, as suggested by Messrs. Walker and Burgess in their late report on the subject to the Government and the corporation of the city of London.

In the accompanying plan I have shown so much of those lines of embankment as more immediately affect the new Houses of Parliament and their locality. As there would doubtless be serious objections to a public road upon the embankment on the north side of the river, I confine my observations to the southern side, where, if a road could be obtained, it would afford a succession of fine views of London, and the best situation for views of the principal front of the new Houses of Parliament. Having maturely considered the subject, I think it would be practicable to obtain a public road of ample width, upon arches, from the termini of the South-Eastern and Dover and the Brighton Railroads, at the foot of London-bridge, to the terminus of the South-Western Railway at Vauxhall.

The road might be raised upon arches to a level that would coincide with the levels of the roadways of the several bridges which it would intersect, by which means the waterside frontages of the several wharfs need not be interfered with in any material degree; indeed, the extent of such frontages might, by the means of docks of convenient form and size, be very considerably increased, and the archways might to a great extent be appropriated, if desired, to warehouses and other purposes of trade. By extending the archways to a sufficient depth to the south of this road, a frontage for building might also be obtained, particularly opposite Privy-gardens and the new Houses of Parliament, where, if the houses were designed in masses, with reference to architectural effect, they would form an agreeable and striking view from the north side of the river, and effectually screen the present low and mean display of unpicturesque buildings on the Surrey side. The proposed houses, from being raised to a considerable elevation, would have a fine command of the river and the principal public buildings of the metropolis, and having, in addition to these advantages, a southern aspect, would form very agreeable residences, such as would probably be eagerly sought for by the owners of adjoining wharfs, either for their own occupation or that of their principal agents. Taking into consideration the increase of private accommodation to the several wharfs, and the value of the new building-frontage, the proposed work would probably yield a very considerable return for the capital expended upon it; and, when effected, would not only form one of the most striking improvements of an ornamental character of which the metropolis is susceptible, but would materially conduce to the convenience, the comfort, and recreation of the public. It would also, perhaps, render unnecessary the line of road that has been projected from the termini of the railroads at the foot of London-bridge through Southwark to the foot of Westminster-bridge, for the convenience of the west-end of the town; as the distance to that part of London would be materially shortened by taking the proposed embankment road, and passing over Waterloo-bridge.

The other local improvements indicated in the accompanying plan relate to an enlargement of the spaces immediately contiguous to the new Houses of Parliament, and an improvement of the approaches.

Old Palace-yard is proposed to be considerably increased in size by the demolition of the houses which now occupy that site, as well as the houses on both sides of Abingdon-street, by which means a fine area for the convenience of state processions, and the carriages of peers and others attending the House of Lords, as well as a spacious landing-place adjoining the river, would be obtained. The Victoria Tower, as well as the south and west fronts of the building, would thus be displayed to the best advantage. The Chapter-house would be laid open to public view, and, if restored, would form a striking feature in conjunction with the Abbey; and a considerable extent of new building frontage that would be obtained by this alteration, might be occupied by houses of importance in a style of architecture in harmony with the Abbey and new Houses of Parliament, by which a grand and imposing effect as a whole would be produced. As one means of improving the approaches, I propose that the noble width of street at Whitehall should be extended southwards, by the removal of the houses between Parliament-street and King-street, by which the Abbey would be wholly exposed to view as far as Whitehall Chapel. The houses on the north side

of King-street should be removed for the purpose of substituting houses or public buildings, if required, of an imposing style of architecture. Millbank-street is proposed to be widened and improved, in order to make it a convenient and effective approach from Millbank-road to the Victoria Tower and Old Palace-yard. Tothill-street is also proposed to be widened and improved, in order that it may be made an equally convenient and striking approach to the Abbey, the Houses of Parliament, and Whitehall, from the west end of the town. St. Margaret's Church, if suffered to remain in its present position, should be improved in its external decoration, in order that it may not disgrace, as it now does, the noble pile of the Abbey which rises above it.

I have thus enumerated all the principal improvements which I should wish to see effected in the locality of the great work on which I am engaged; and, although I have thought it right thus to place on record my views upon the subject, I am aware that a considerable time must elapse before they could all be effected, if approved.

I trust, however, I may hope to see accomplished, at no distant period, the rebuilding of the superstructure of Westminster-bridge, the embankments of the river, the enclosure of New Palace-yard, and the enlargement of Old Palace-yard; which, in my estimation, are improvements of the utmost importance, whether as regards the beauty of the metropolis, the effect of the new Houses of Parliament, or the convenience, as well as the enjoyment, of the public.

I have the honour to be, with the greatest respect,

Your Royal Highness's

Most obedient and humble servant,

CHARLES BARRY.

Although, in republishing this clear and valuable document, some repetition has been inevitable—for we had previously printed portions of the plan—we have not ventured to abridge it. It will be read with deep attention by all artists, and with scarcely less interest by the public generally; for, unquestionably, we have had no structure in modern times concerning which "the Nation" feels so intense an anxiety.

The letter of Mr. Barry is so long, and, moreover, the "Report" reached us at so late a period of the month, that we are unable to do more than refer to the other contents of the "Appendix." Nor is it, indeed, very necessary to do more, inasmuch as any artist may procure a copy of the Report, by sending for it to Messrs. Hansard, printers to the Houses of Parliament, Great Turnstile, Holborn. The cost of the document, of seventy-two closely-printed folio pages, being no more than thirteen pence; no artist, therefore, may be excused for being without it. Next month we shall examine the several articles which follow Mr. Barry's letter; meanwhile, we must be content merely to name them.

1st, is a Report of the Committee "to whom was referred the duty of making investigations respecting the ancient states and modes of permanent or temporary decoration of Westminster Hall, and respecting the dates and extent of its architectural alterations"—a brief but curious document.

2nd, "Mr. Wilson's Report."\* This document extends to 28 pages; it is illustrated by explanatory wood-cuts—"contrivances for scaffolding, &c. &c., contains short descriptions of paintings in fresco by different masters"—the "time occupied by some of them in producing their great works, the 'mortar' they used; &c. &c. Every line of this valuable paper should be read with deep attention.

3rd, An essay, by Mr. Eastlake, on the "means of preventing damp in walls."

4th, "Communications from C. H. Smith, Esq., in reply to questions proposed to him respecting causes and means of preventing appearance of salt-petre on surface of walls."

5th, "Styles and methods of painting suited to decoration of public buildings," by Mr. Eastlake. A document of some length, exhibiting great learning, industry, and labour.

\* C. H. Wilson, Esq., Director of the Government School of Design, was, in the course of the last year, employed by her Majesty's Commissioners on the Fine Arts, to proceed to the Continent, to collect information relating to the objects of the commission.

## THE NOMENCLATURE OF PICTORIAL ART.

## PART II.—CLEARNESS

THE quality of clearness at its maximum results from the coincidence of a full harmony of colour in very moderate force; aerial perspective; a frequent alternation of the transparent, semi-transparent, and opaque media; distinct detail, and bold chiaroscuro.

Colour, though a chief power in the production of clearness, is only so when in the hands of a consummate chromaticist; as, injudiciously or ignorantly applied, it may be made to completely mar what of this quality could be produced without it. White and black, for instance, are capable of great clearness when accompanied by a quickly alternating transparency and opacity; witness engravings, particularly those of some of the old masters, previously to the introduction of etching. Could any technical quality be estimated by its difficulty of achievement, clearness would certainly stand at the head of all pictorial beauties; as the term itself, applied to a painting, implies the greatest eulogy that can be applied to a work as to its technical excellence.

Impalpable in itself, it should pervade every part while destroying all idea of the surface of a work; and so absorbing, when attained, is the full sense of its influence, that the minor and precise beauties of the finished schools vanish and become dry and opaque when brought in contact with the pure effulgence of this vital quality. Pictures without it have an unpleasant and opaque palpableness, and seem really to form part of the useless furniture of a room; while those which possess it in any extraordinary degree present for the refreshment of the eye so many delicious apertures of more than mimic light and air and sunniness, which glow without heating and shine without dazzling, and, like the face of health and youth and beauty, shed a warmth around them whose brilliancy neglect cannot entirely deface; while all the varnish and amendments of the picture-dealer, added to all the wash-leather rubbings of all the curators of public and private collections in existence, must still leave those which have it not, as at first—dry, lifeless, and repulsive.

Lightness and height of tone do not produce it; nor do, necessarily, darkness and depth of tone destroy it.

Light under improper management becomes dry and opaque; while dark, in knowing hands, may be made productive of a liquid transparency and clearness sufficient to throw into shade all the misapplied resources of a brilliant white and a high key of colour.

A conviction of this truth gave rise to the often quoted and silly wish of some one who has said somewhere, "I wish that white were a guinea an ounce, we should then have better painters." But but without treating this with more consideration than is due to a brilliant sally somewhat slightly allied to truth, and chiefly directed against a class of dry and opaque colourists, in whose works too great a display of the illusive glories of whitelead might have been apparent, and without wishing to rebel against the authorities in Art, it is ridiculous to imagine that any partial prohibition by price of any particular pigment could go very far in producing good colourists, or in amending bad ones. If any good could by possibility follow an adjustment of the prices of colours, it would most likely be best attained by a perfect equalisation of the prices of every pigment in use. For could the price of a colour regulate its use, the transparent and opaque would then enter a work in equal proportions, allowing a fair chance of the best possible results. I say a chance only, for, after all the care and solicitude in the preparation and supply of the palette, and there are some required, it is not the colours we may get on a palette, but the way in which they get on a canvas, that makes the picture. As an illustration of the beauty in question perhaps, amongst landscapes, it is impossible to find a finer example in this country, and accessible to all parties, than the 'Embarcation of S. Ursula,' of the National Gallery, by Claude; amongst the pictures of familiar life, those of *Dahonghe* when pure; and in history painting than the 'Venus and Mercury instructing Cupid,' by Correggio; also in the National Gallery.

From an examination of the many fine pictures dispersed through the private galleries of this

country, besides the few in our National Gallery, with reference to clearness, it would appear that the comparative absence, rather than pureness or fulness, of colour produces this enviable quality.

Analogy will assist us in arriving at this conclusion. Water and crystal have their clearness deteriorated by the presence of colour, and the deterioration increases in an exact ratio with the amount of colour admitted. The brightest wine, for instance, is less clear than pure spirit; and the topaz, garnet, and amethyst, amongst gems, yield in clearness to the diamond.

Painting, deriving its resources from objects all more or less coloured, cannot of course, discard colour; and its business necessarily consists in arranging the juxtaposition and contact of colours, tints, and tones, in the manner best calculated to realize some desired effect, in which clearness would appear to be a principal technical desideratum.

A good general harmony of colour, on a broad scale, will produce much of clearness, which may be increased to an almost indefinite extent, by the observance of some further pictorial contrivances, all derived from a close observance of nature under her most favourable appearances, which appearances may be said to be the only legitimate states proper for imitation; and the accomplished painter, whether of history, poetry, familiar life, or landscape, in rejecting nine-tenths of what promiscuously presents itself to him, is not the less, but the more natural than the one who, on the contrary, paints anything which comes before him, and calls it natural, because he happens to find it in nature.

This subject of proper and pictorial, and improper and unpictorial selection, has been treated by more able hands than my own; therefore, to the main question again. Clearness is augmented in a work already under a good general harmony of colour, by breaking down the colours and their tints into tones. The larger the masses and objects may be, the more imperative is the demand for this treatment; and the smaller the masses and objects may be, the less breaking is required: inasmuch, that objects may, from their smallness and number, alternate so rapidly, as to furnish the desired clearness of themselves, by an attention only to general truth and harmonious arrangement.

Let us take, as an object in nature requiring the greatest extent of this contrivance, an Italian blue sky: one very seldom represented naturally, and, consequently, very generally railed against as one of those things which, looking glorious in nature, refuse a satisfactory transfer to canvas. What is the mode usually adopted to represent this glorious and blue profound, this eternal depth of a measureless space? A palette is set with four or five tints of ultramarine, all solid, and of course opaque. A gradation is then made in this repulsive state of so transcendent a pigment, from the zenith to the horizon, and completed with the badger hair tool or sweetener, which completes the ruin of that which was so injudiciously commenced. What result can be expected from this treatment other than the one generally realized? A wall could not be made to look more solid, though covered with the same colour, by the best house-painter in the most "workmanlike manner."

A question very naturally arises here: why does not a blue wall, executed by a house decorator, present only somewhat the appearance of a blue sky? The proper and only answer is obvious: it is not broken as in nature or Fine Art; and would require an artist instead of a house-painter to execute. But once done, the colour of a blue room, instead of pressing disagreeably on the eye, would retire, give space, and refresh rather than repulse vision. Some judiciously arranged blue papers, coloured transparently instead of opaque, and interlaced with an opaque citrine or russet-tinted figure, present this agreeable appearance. A sky painted in the above imperfect mode, may be improved by lacing into it, with an open hog-hair tool, a tint of citrine or russet, in the same gradation with the blue. But unless the first mass be laid in with a vehicle sufficiently tenacious to resist mixture, there is some danger of soiling rather than clearing the blue, and of producing a lower tone than required.\* The lighter the breaking tint be in any tone, the more lustrous will be the effect produced; and the darker, the more subdued, yet clear.

Another, easier and more effective, while truer,

\* Vide Tone and Tint.

mode, is to lay a graduated ground of citrine or russet—those being the distant relative harmonies of blue amongst the tertiaries—and when dry paint the blue sky upon it in a full body of colour, and with rather open or even coarse tools, so that all the interstices caused by driving the blue over the canvas may present the only proper harmony to blue, and convert the tint into a tone.

The more transparent and retiring the sky may be required, the darker must be the blue and the lighter the ground, as when the two tints associate in depth, clearness and transparency in a great measure cease, and can only be recovered with much trouble. Other modes, conducing to the same end, may be adopted, which a painter's own peculiarity of manner and taste may suggest.

I have seen some excellent blue skies, by the Dutch masters, resulting entirely from the interstitial appearance of the varnished oak panel breaking through the blue. Blue then, in order to appear clear and become a tone, requires to alternate with citrine or russet; red, with olive or citrine; and yellow, with olive or russet: their several distant relatives in the tertiaries, and not with their opposites, orange, green, and purple.

The reason for this is, that those distant relatives have in their mixtures 25 per cent. only of the key colour; while the near relatives

of . . . . . Blue . . . . . Red . . . . . Yellow,  
which are amongst  
the tertiaries. . . . . Olive . . . . . Russet . . . . . Citrine,

have in their mixtures 50 per cent. or two-fourths of the key colour, which would relate too closely and produce dulness.

Another mode of giving lustre, transparency, and clearness to blue, particularly in skies and distant objects—though accompanied with more difficulty in the management—is, first to paint the passage entirely in citrine, somewhat lighter than the depth ultimately required in the blue, barely indicating the broader detail, and using some vehicle which will have set tolerably firm, though not dry, by the time this process be completed. The necessary tenacity of the vehicle may be best adjusted by the presence of a varnish, increasing the quantity of varnish in proportion to the smallness, and adding oil in proportion to the largeness, of the object or passage to be painted.

If the ground thus laid shall not be sufficiently set, further operations should be deferred until it assume a state which will refuse mixture, or at least perfect mixture, with any colour that it may be subsequently necessary to brush into it, at which time the whole passage should be completed with its proper blue. By this mode a full and firm mass of colour can be brought on the canvas, and while it vies with all the delicacy and complexity of tone usually attempted, and too frequently missed by other modes, it has the charm and advantage of that full body and clear aerial quality which so peculiarly mark the finest skies of Claude in his best time, of Cuyp, and occasionally of our own Richard Wilson. It is not an unfrequent remark of painters, and particularly as regards skies, that if they do not happen to furnish one at the first painting, the second attempt is sure to ruin it, and deprive it of a certain aerial and fresh character, which never occurs again in after paintings. The remark is no less frequent than true, and the causes are obvious enough; for as it is no more possible for an artist to completely obliterate a canvas at one painting, than for a house-painter to cover a wall with one coat of colour, the consequent interstitial appearance of the ground of the canvas will produce a comparative clearness. A second painting fills up the interstices, produces a solid tint, or series of tints; and the aerial character of the first painting vanishes, leaving an appearance more allied to wood, or stone, or cloth, than air; and originating the sarcastical term, "a cassimere sky," so frequent in portraits.

White, when necessary to be introduced in any large quantity—such as a large piece of drapery, building, or sky—presents some difficulties, in order to render it clear and pleasant to the eye. The difficulty increases with its remove from absolute purity, in an exact ratio with the depth required. Many painters shrink from introducing it near, or surrounding flesh, from the fear of its making the flesh appear dull and dirty. And in an endeavour to remedy this, by lowering the tone of the white, in nine instances out of ten the white becomes dirty itself, which, vulgarly speaking, is one of those dilemmas of "Out of the frying-pan



into the fire," so frequent with beginners in every art. Now, if flesh be painted with that full amount of clearness, of which, it may be said to be more susceptible than any thing else, within the range of objects more generally painted than others, there is no power of colour capable of dimming its inherent pictorial lustre; and white, if it disagree or dissociate with it, must be on the score of chiaroscuro, and not from its clearness. To lower the tone of white without a loss, but rather with an addition to its clearness, it is only necessary to break it down intersticially with the common relative harmony to blue—citrine.—If this be done well, independently of the natural light and shade and reflect, any amount of reduction in its lightness may be easily managed without loss of clearness. If white be reduced on the palette to light middle tint, with cold grey, not blue, and when applied to the canvas, rapidly and distinctly alternated with citrine of a lighter tint than the reduced white, where practicable; a tone may be produced of infinite beauty, though of ever so low a character. This may be proved temporarily by scraping down an old roughly painted piece of white. Age and the soil produced by the extra determination to the surface of the celine of oil will have rendered the original white of a dull citrine tint; and scraping down the eminences of the rough surface to the original pure white, will produce a tone composed of quickly alternating tints of pure white and citrine. The complicated and clear tone thus produced makes any addition to, or alteration in, it a matter of extreme difficulty; which circumstance of itself proves, if any such proof be required, that clearness cannot result from a solid tint. What makes citrine or russet the proper colours for this purpose is, that they are the distant relatives of blue; and blue reciprocating with white in being colder than the other colours, they both have the same common harmonies. Thus white and blue have their clearness augmented when receiving warm instead of cold reflects.

Citrine being the tertiary yellow and russet the tertiary red, breaking with citrine produces more light and beauty, and with red more depth and grandeur; allowing a power of diversifying the expression and character of colour, of essential value to the consummate chromaticist.

Some explanation is necessary here, in order that, in opposing what has been considered chromatic doctrine, I may not be charged with advancing that which may be interpreted chromatic dogma. Up to the present time it has been insisted on by nearly all writers on chromatic art, that the true harmony to any given colour is its equivalent or opponent, thus, starting with

the three primaries, Yellow... Red... Blue, that they would find their harmonies in

their opposites .. Purple... Green... Orange, called opposites or equivalents, because composed of the two remaining primaries, and named secondaries, as being the first remove from the three simple colours. Now, the terms themselves imply a distinct contradiction to the attributed result, *harmony*. That a colour can be harmonized by contact with its antagonist, is difficult to conceive, if not impossible in practice. The great colourists—in their best works—have given us no instance of it, and when detected in their earlier ones it has been universally objected to. Such are the well-known and generally reprobated oppositions in the famous 'Bacchus and Ariadne,' of Titian (National Gallery).

The only circumstance out of which has been wrenched a sanction for this absurd opinion and still more absurd practice, is an exaggerated description of some phenomena evolved from the display of the primary colours, excited to great brilliancy by means of light and occasionally augmented by contact with dark. These phenomena, again, are not very distinctly perceivable but by extremely sensitive, weak, or diseased organs of vision; and a healthy and vigorous eye is as little susceptible to the impression of these phenomena—to the extent combated for—as a perfectly healthy body is to the influence of animal magnetism. The promoters of this opinion advance, that an eye suddenly taken off a spot of strong red and immediately directed to a space of grey, perceives a number of green spectra of a similar form to the red spot. The error lies in naming the evolved spectra green, as they will be found upon close examination by healthy organs, to contain no

greater quantity of the colours composing green than exist in the tertiary state of colour, say olive, or olive slightly inclining to citrine; and so on with the other colours, a closer inquiry into which will more properly come under the article on Harmony. But the breaking down, clearing, and toning of colour being necessarily conducted upon a system—if not identical with, yet—closely analogous to that of harmony, it has thus far naturally crept into the present subject.

I have thought it would be desirable to allude to some instances in which this quality of broken colour is most eminently conspicuous, and that it would be still more desirable, for the sake of immediate and easy reference, if such instances be limited to the pictures of our National Gallery. The instance then the most prominent of any I can at once bring to memory, occurs in the petasus or winged cap of Mercury, in Correggio's 'Venus and Mercury teaching Cupid.'

The knee and leg also of Mercury, which are redder than the flesh of the two other figures, are most admirably managed in this respect; but the breaking colour will not be found to approach green. The talaria, or winged sandals of the feet, again, present as fine an instance of this complicated and broken treatment as can be referred to.

It will be found that the farther pictures are intended to be placed from the spectator, the stronger and more distinct will be required those breaking colours; and nothing but this circumstance could warrant the extreme opposition of some of the tints used for this purpose by Rubens.

The pictures of West, and particularly the 'Healing the Sick,' in the National Gallery, may be usefully referred to for the total absence of this quality; from which, rather than the general arrangement, has resulted its extremely repulsive colour.

The portrait of this painter, by Lawrence, in the same room, may be said to vie with the pictures of West in the total absence of tone and clearness, and resulting from the same deficiencies.

Much more may be added to this interesting subject—but for exceeding the contemplated limit of these articles—such as the proper breaking or harmonizing colours for the secondaries, which follow the same system as the primaries, and may be found in those tertiaries having in them 25 per cent., or one quarter of each colour forming the secondary; thus, the harmony to purple would be citrine, as it contains one of blue, one of red, and two of yellow, &c. &c.

J. B. PYNZ.

#### THE TRAVELLERS' CLUBHOUSE. INTERIOR DECORATION.

THE interior of this clubhouse has, it seems, just been completely redecorated at very considerable expense, but in such manner that the taste displayed in it has been animadverted upon most severely in the *Athenæum*. Whether the architect was consulted upon the occasion, as we think he ought to have been, is not said; but if not, although it must be mortifying to him to find that a favourite work of his, and one which mainly helped to establish his reputation, had been sadly "pawed over" by incompetent persons; it must, at the same time, be consolatory to him to be able to clear himself from the charge of having advised the mischief which has been committed. The mischief itself, however, is not irremediable, nor of a very permanent kind, it being merely the work of the brush, and capable of being again effaced by the brush whenever repainting shall become necessary. As regards the architecture, more irreparable mischief was committed by Mr. Barry himself when he erected, no doubt very reluctantly, the excrescence on the roof of the south or garden front, thereby sadly marring what is decidedly the more beautiful elevation, and which was so perfect, so completely finished up, and such an exquisite bijou, that to touch it at all was almost a sacrilege, even on the part of its own architect. Its charming simplicity is in a manner destroyed; and not only is the addition evidently an after thought, but a *mal-a-propos* one also; for though it may be in reality a lantern, it has the appearance of being a belvedere, confined between buildings that rise above it on each side. However, it is fortunate that the original design is preserved intact in the beautiful architectural illustrations of that clubhouse.

Internally, the architecture itself does not appear

to have been pulled about at all, or to have undergone other change than that of colouring; and if errors more or less serious have been committed in regard to it, it is not greatly to be wondered at, since colouring has never been studied according to any distinct principles; architects themselves have scarcely given the subject any attention, but have regarded it as one not coming within their proper province. We have heard some professional men speak as if they would deprecate colour altogether in architecture, even internally. Beauty of form, say they, should be the architect's chief care: no doubt, but it does not therefore follow that it should be his *sole* one also. As soon as you begin to introduce colour, they tell you, there is very great danger of falling into the frivolous and the meretricious: and again, no doubt such is the case, but that only proves the difficulty, not the undesirability of the thing. And hitherto architects have almost invariably contented themselves with evading the difficulty, leaving colour to be supplied by others, *à discretion*, either painted on the walls, or as silk or paper hangings; and accordingly as individual fancy shall will, or the general fancy—the fashion of the day, shall dictate—which last certainly saves a world of trouble and perplexity, deciding for you that all your rooms shall be universal white and gold, or crimson velvet, or whatever else may be the colours hoisted by fashion.

It is only when he employs coloured materials the architect seems to be aware that something depends on colour; yet in such case he has little choice, but must take his colours just as they offer themselves. Marble columns either exceedingly beautiful in themselves, or prized for their rarity, may nevertheless not be the most suitable for the actual occasion, being either much too light or too dark in tone, or too harshly contrasting in hue, to be in perfect artistic accordance with the rest, unless the colours there introduced are studiously accommodated to those of the more valuable material, which do not admit of any change being made in them.

The truth is, we have neither any established rules nor express law to guide us in matters of this kind, but are left to proceed empirically, according to the best of our tact or instinct. It might not be difficult to point out from what has actually been done, instances that would seem strongly to favour certain arrangements of colours in internal architectural decoration as the very best, and as worthy of being adopted as a standard. Yet, however convenient in itself, such standard might be found very insufficient on many occasions, and at variance with many instances of decoration and colour admirable in themselves, but which, if tested by such standard, must be pronounced heteroclit and anomalous. In nature we observe the very same landscape to vary its aspect, and assume at times a character almost opposite to its usual one, in consequence of some peculiar accident or effect, and be equally or even still more beautiful than when viewed in its every day beauty. Why may it not be more or less the same with regard to interior decoration? Why may not these, also, very different modes of treatment, and very different effects, be nearly equally good in themselves, though for nearly opposite reasons? Experiment might do much more towards elucidating this very difficult point in interior architectural composition than all the arguing upon it that has ever taken place. Nor would it be difficult to obtain something more than mere conjecture to go upon, by having a set of drawings made of the same interior, all differently coloured, in order to judge how far general character is modified or influenced by colour, according to various combinations of it, irrespective of other circumstances. By this means something might be ascertained that would help us forward towards some sort of systematized view of the subject.

At present it seems to be quite vague, arbitrary, and uncertain. Take, for instance, one point, in regard to which very opposite opinions are entertained:—How far should the colour or degree of colour in a ceiling determine or be determined by those of the walls and floor? How far ought the ceiling and floor to harmonise or contrast with each other? If the latter be light—a stone or marble pavement—can colour, at least any positive colour, be properly introduced into the other; or, *vice versa*, is a rich party-coloured carpet suitable for a room whose ceiling is white, or nearly so, and perhaps quite plain also? Of course we mean what are the philosophical principles, if any there

be, which should regulate such matters? for in general, if people can get fine carpets, they lay them down, without caring a fig about either principles or philosophy. And what say the philosophers themselves? Do they quite agree? Hardly so. While the writer in the *Athenæum* tells us that the ceiling and upper part of the walls ought to be lighter than the rest of an interior, Mr. Poynter is enraptured with the heavy painted ceilings once in vogue, and not to be examined without breaking your neck, or else lying supine on a sofa for the purpose. A decorated ceiling is one thing, but a direct 'picture ceiling' is another, and, in our opinion, in excessively bad and puerile taste, for it is just like turning a great picture horizontally, with its face downwards, to serve as a lid or covering to a room. Whatever skill, too, may be shown in foreshortening, its effect is quite lost, except the spectator could be confined to a single point of view; whereas, however he may change his situation, he will still behold the same figures, either in front or the contrary, although, being seen from a different point, the reverse ought to take place. Nevertheless, speaking of Verrio's ceiling at Windsor, Mr. Poynter assures us they were in "the noblest style of decoration Art has ever devised."

We might have remarked upon one or two opinions in the *Athenæum* article that appear to us somewhat overstrained and hypercritical, but know not how far they are borne out by the circumstances of the particular case. We are glad, however, to perceive that some attention is now beginning to be paid to the "philosophy" of interior decoration, and its æsthetic principles. In itself it may not be a very momentous matter; some, perhaps, will call it the mere millinery of architecture, and it certainly is not a subject for senates to sit in council upon; still it is not therefore to be despised or neglected. If decoration be worth having, it is worth studying; more especially as the greater the study the less in many cases would be the cost, in proportion to the effect actually produced.

#### INSTITUTE OF THE FINE ARTS.

THE first public attempt to recognise the existence of this "Society" was made at "Willis's great room" on the 5th of August. As far as it went, it was eminently successful; for although, at present, the "Managing Committee" are unable to give to the Institute a character of practical utility, they have clearly and satisfactorily proved that it contains, at all events, the elements of prosperity—that it may be made abundantly useful to individual members of the profession, as well as to the profession at large—and that it may produce very great advantages, as a source of valuable information and wholesome enjoyment. The occasion to which we now make reference was a "CONVERSAZIONE," held with a view of bringing the members together, and, with them, persons presumed to be—if not actually favourable to the establishment of the Institute, at least desirous of ascertaining, first, the practicability of forming it; and next, the probability of its working advantageously, or otherwise, for the Arts.

The meeting was well attended; there were about 250 persons present; of whom, perhaps, 100 were amateurs, the remainder consisting of artists—members, and visitors. Among the latter were five or six members and associates of the Royal Academy, and a letter was read from the President, apologising for unavoidable absence. We do not, at present, design to enter at length into this subject; our object being less to canvass the pretensions and prospects of the Institute, than to report its first public assembling; but we presume, in passing, to express a hope that the new Society will be directly sanctioned and supported by the accession of some members of a body, upon whom chiefly rests the burthen of upholding British Art. The Royal Academy cannot justify a withdrawal on the ground of either law or custom; the case is without precedent; for although—very properly we think—its members are precluded from becoming, or continuing, members of any societies *with like objects*, the "Institute" cannot be classed among them. It may be, and we think will be, a very valuable auxiliary to the Academy; but under no circumstances can it be made to work prejudicially towards it. If the Institute does anything it will do much,—for its vital principle is the disseminating among the profession information concerning a vast

variety of subjects, all of which bear, more or less, upon the grand business of an artist's life. We do not mean to speak disrespectfully when we say that no class of intellectual men have so little general knowledge as artists. Unquestionably this must be attributed chiefly to the fact, that comparatively little intercourse has existed between them; that personal, has not been added to professional, stimulus; that they have worked apart, without mutual encouragement, without being enabled to communicate, or obtain, results of experience; and where instruction was derivable from books, the guide to them was wanting, or they were not accessible. This is a subject upon which we might write a page or two, and yet say no more than we can say in a single sentence: *it is a great evil that artists should so little mix together.* Now that the project is formed, and that it will unquestionably go on, either for success or failure, it would be equally just and wise in some members of the Royal Academy so far linking themselves with it as to aid in giving it a right bias, a safe purpose, and a high character. Very great good may grow out of such a recognition—very great evil may arise out of a refusal to accord it. He is no friend to "the profession" (and certainly none to the Royal Academy) who would strive to increase the distance between its senior and its junior members; between those who have obtained, and those who are candidates for, Academic honours.

Other opportunities will occur for commenting upon the project and prospects of "the Institute." In its present state, however, a few observations may be desirable; possibly they may have weight with those who, living at a distance, are unable to form opinions for themselves, and who place some confidence in ours. We have had our misgivings on the subject, and even now have insufficient evidence to justify an unqualified advocacy of the Society. We believe, however, that it is likely to be—and feel sure that it may be—a very powerful aid to the artist in his arduous and anxious career; removing out of his way a vast number of "stumbling-blocks," obtaining for him large and important facilities, and rendering the acquisition of knowledge comparatively easy. We last month published "the Address of the Council;" it is a somewhat confused document, which explains little and brings nothing to a point. Its preliminary passage, however, is sufficiently explicit:—

"The grand object of the Institute of the Fine Arts is to unite, by intellectual and social means, the interests of artists, and to attempt to establish a free and liberal intercourse between the patrons, the lovers of Art, and its professors."

To achieve this purpose, numbers are absolutely necessary. The Institute at present consists of about 250 members; when it contains 1000 its moves may be of importance; and surely 1000 is a very small proportion upon which to reckon. We must recollect that, including all classes of artists eligible to election into this body, there are in the United Kingdom somewhere about 10,000 who "live by their profession;" while there are at least double as many who, ranking as amateurs, are interested in the prosperity of the establishment.

It is their imperative duty to give this experiment a fair trial: the subscription is small; the interest that may be derived from a guinea is very large. Not only may it be repaid by positive instruction—it will be money well laid out, if merely to purchase a convenient place of meeting, to obtain all the advantages of a CLUB, without the temptation to needless expenditure.

Until the Society has obtained "a local habitation," it is impossible that its power can be tested; and the "habitation" cannot be acquired until justified by a large accession of members. This advantage once secured, other advantages will rapidly follow; such as these:—The appointment of a clever secretary, who will obtain and communicate all particulars relative to provincial exhibitions, receive and "house" works designed for exhibition in London—in fact, perform a thousand duties, large or small, the performance of which now involves much trouble and loss of time to hundreds; the formation of a library for reference (this would be largely augmented by presented works); rooms in which appointments for meetings may be made by persons residing at distances from London; a collection of objects of Art useful to the student; a correspondence with artists and representatives of artistic institutions abroad; a central point where foreign artists may

make acquaintance with the artists of England; honorary appointments of men of science, antiquarians, &c., willing to answer applications of members for information; honorary appointments of barrister and solicitor, who may be consulted by members without incurring the peril of "costs;" the publication of "proceedings" occasionally, and an elaborate annual report; meetings at stated periods, with a view to social intercourse and direct information. We make these suggestions without any pretence to originality; for we know that they and many others have been seriously considered by the Council, and will be as seriously acted upon "AS SOON AS THE FUNDS OF THE INSTITUTE SHALL PERMIT."

We have been led further into the heart of the subject than we designed, and have consequently abridged the space we had intended to devote to the evening of the 5th of August. We have seldom passed one so entirely gratifying—at once so pleasant and so profitable.

The great room was admirably filled—not only with "living models"—men who have achieved distinction in literature and in the several walks of Art. A large collection of admirable and valuable works, ancient and modern, were skillfully and judiciously placed along the walls, upon the tables, and on pedestals. The labour required to have brought so many objects together was considerable; the expense cannot have been small; and the industry exercised in collecting them must have been very great. We shall give a list of them as far as we have been enabled to make it out.

'Bust of Lorenzo de Medici,' in terra cotta, by Michael Angelo, contributed by W. Denny, Esq. Discovered a few years ago in Florence by the Rev. John Sandford. There is a cast of it in the possession of the Society of Arts in Edinburgh, and another in Florence. There has been also a terra cotta copy of it executed by Cellini for the collection of portraits in the Florence Gallery, and it is the best likeness of Lorenzo known. Cellini, president of the Florence Academy, declares that no other hand than Angelo's could have executed this work. The bust engraved for Roscoe's "Life of Lorenzo," and said by him to be the terra cotta bust by Angelo, in the possession of the Marquis de Laponi, of Florence, is not the work of Angelo, nor did the marquis ever represent it to Roscoe as such. The present fortunate possessor of this magnificent work has a letter from the marquis stating this interesting fact, and giving a history of the bust in his possession. This grand work created quite a sensation throughout the evening, and was the admiration of all present. Mr. Eastlake pronounced it to be one of the finest things he had ever seen—a most interesting relic by the greatest artist the world ever produced.

'Salvator Rosa's Sketch Book,' contributed by J. Auldjo, Esq. These eighty-two pages, the remnant of the "Rough Sketch Book" of Salvator Rosa, were found at Naples, in the possession of a family noble but reduced to poverty, having formed a portion of its share in the library, drawings, prints, pictures, and other effects, divided many years ago among the heirs of a deceased relative. Ignorant of its value, the head of the family, a good-natured old man, had given "the book," as a plaything, to his grandchildren, who amused themselves by tracing in ink the outlines of some, and otherwise maltreating most of the sketches; till, by degrees, all, except the few here collected together, were destroyed. In the year 1834 an itinerant print-dealer offered to me for sale the sketch numbered 58.\* At the first glance I was satisfied it was a drawing by Salvator Rosa, and purchased it without hesitation. On examination of the writing upon it I was strengthened in my opinion by its appearing to me to be exactly like that which I had once seen on an undoubted sketch of his at Rome. My judgment was confirmed by several eminent collectors of drawings in Naples. From the remains of the marks of stitching which it then exhibited, and the regular stain round its edges, I concluded that it was the leaf of a book, and immediately set to work to trace, if possible, the source through which it had come into the dealer's hands. This had been by mere chance; and it was a long time before I could get any clue, and at last only succeeded in time to save this small remaining portion from inevitable destruc-

\* For this information we are indebted to the courtesy of Mr. Auldjo.

tion. The old "Principe," their possessor, well remembered "that the book (for book it was), of which they formed part, was perfect when it came into his hands: that it contained between three and four hundred drawings, with many pages of notes; that the uncle, from whom he derived it, prized it much; that he used to say it was by un pittore, un certo Salvatore, but that he, not knowing anything about drawings, never cared for it, and thought there was little harm in giving it to his grandchildren; had he had an idea it was worth anything he would not have done so." This was all I could learn of their history.

An Oil Painting, on copper, to which the following history is attached. Contributed by J. Auldjo, Esq. In the church of the SS. Annunziata, at Florence, is the celebrated fresco of the 'Annunciation,' painted by Bartolommeo dei Fiorentini, about the year 1296, which is held in the greatest veneration, owing to the following legend:—"The painter, at a loss how to make the countenance of the Madonna properly seraphic, fell asleep, it is said, while pondering over his work. On waking soon after, to his great surprise, he found the face so nobly and beautifully finished, in a style he was unable to equal, that he cried out, 'A miracle! a miracle!' And it was immediately concluded that it was the work of a celestial hand. Copies of this fresco have been made by most of the first-rate painters, for private chapels and oratories, and this one (on copper) has suffered much from ill-treatment,† perhaps from fire, as it is supposed to have been stolen, and probably received its first injury during the revolution of 1779 at Naples, when many palaces were sacked, and their valuable contents burnt or dispersed. Since that period it has, most likely, been in the possession of some of the poorest of the Neapolitan population, and it was impossible to make out how it had come into the hands of the Lazzaroni boy, from whom it was rescued in the streets of Naples, in 1831, at the moment he was about to scrape off what remains of the painting, in order to get a better price for the copper."

'Denner's celebrated Portrait of an Old Woman,' contributed by W. Dennys, Esq. A most painfully elaborate work of old age—every wrinkle, nay, every hair, depicted with the greatest care, in a glass case, a most curious work for that class of Art, showing how far high finish may be carried without producing any other satisfactory result.

'Portrait of Napoleon, First Consul, receiving an address at Milan,' contributed by J. Auldjo, Esq. Drawn while receiving an address as First Consul, sketched in the Hall of Audience in Milan, by Camuccini, on the back of a letter, and sent by him to his mother, at Naples, who gave it to the lady from whom it came into the possession of Mrs. Thos. Richardson Auldjo, to whom it now belongs.

'Head of Laura,' by Simonini Mimmi. Most interesting, with a charming simplicity of expression.

A curious example of Russo-Greek Art, the property of E. V. Ripplingille, Esq.

'A fine picture of a Dead Christ,' contributed by Dr. Elmore.

A very curious drawing, by Strutt; frontispiece to his "Dictionary of Engravers;" sent up, with many other works, from Liverpool, for the *conversazione* by Jos. Mayer, Esq.

'The Graces,' by Rubens, contributed by W. Dennys, Esq. Believed to be the original sketch painted from the life, and the model from which Rubens (or his pupils) painted several large works of the same subject. It is the picture supposed to have been retained by Rubens's widow, with some others, when the rest of the painter's works were dispersed by sale after his death. The colouring of this beautiful work is much colder than we are accustomed to see, the prevailing tone being a pearly grey on a green ground.

'Canaletti View in Venice.'

'Rubens's Wife,' by Rubens. Very unique work—most highly prized.

'View in Venice,' by Guardi.

'Portrait,' by Rembrandt.

'Francis I.,' by Janet. An exceedingly highly-finished portrait on horseback, very small.

A very splendid Missal (Horæ Beatæ Mariæ

\* See *Lanzi. Storia Pittorica. Essaii Prima Scuola Fiorentina.*

† The heads, however, are uninjured.

Virginis), containing 470 pages, exquisitely illuminated, having 40 large paintings, and 80 vignettes. It is of the sixteenth century, and was probably executed for some one of the Bourbon family, as there is a shield with the *fleur-de-lis*, introduced among the ornaments in the painting of St. Matthew writing his gospel.

'Miniature of Kosciusko,' by Maneret. A perfect gem.

A Miniature, whole-length copy, after Lawrence, of 'Duchess of Richmond,' by G. R. Ward.

'A Miniature of a Child,' by Mrs. G. R. Ward.

'Eight Specimens of Encaustic Painting,' done in Rome, contributed by T. Wyse, Esq. M.P.

'Queen Elizabeth's Prayer-book.' A gem of deep interest and surpassing beauty.

A volume of thirty-two large original Drawings of grotesque designs for fresco ornaments, in imitation of, and caricaturing the fresco decorations of the great masters; contributed by J. Auldjo, Esq.

A peculiarly fine Carving, in ivory, of 'Bacchus,' sent by John M. Brackenbury, Esq., K.H., by Alonzo Cano.

'Albert Durer's Wife,' a carving in soap stone, by himself; contributed by J. Mayer, Esq. Remarkably fine.

Many beautiful Carvings, in ivory, from Flaxman, Thorwaldsen, &c.

A fine Carving, in ivory, of a 'Crucifix,' of the sixteenth century,† obtained from the private chapel of Don Sebastian, brother of Don Carlos, of Madrid, at the breaking up of his establishment, on the decline of the fortunes of Don Carlos; contributed by W. Dennys, Esq.

'A fine Suit of Gilt Armour,' most elaborately engraved over every part.

Another of steel, sixteenth century. Contributed by E. Corbould, Esq.

'A quantity of War Instruments of the Ababde Arabs.' 'A curious Lyre.' 'Apron and Anklets from the Nile.' H. Warren, Esq.

Another fine carving in ivory, of a 'Crucifix,' so extraordinarily fine in expression and form, from which Messrs. Etty, Eastlake, and others have painted pictures.

Amongst the works by living Artists, were two very fine pictures by W. Etty, Esq., R.A., 'Cleopatra,' and 'Genius of Spring.' A number of highly characteristic Italian subjects by Ripplingille. A sweet picture of 'a Village Girl,' by Poole. 'Dolly Varden,' by Frith. Others by Rothwell, Willson, jun., Goodall, Buss, Pyne, Elmore, Sims, Warren, Duncan, Dodgson, J. Ward, R.A.

A great variety of Sketches in folios, by well-known artists.

A fine 'Study,' by Dodgson, from a drawing of St. Paul's.

Several interesting specimens of Fresco, by A. Aglio and Nixon. Fine specimens of Tessellated Pavement and Painted Tiles.

An elegant 'Crystal Casket,' set in gold.

A most curious 'Morse' of the twelfth century, by which the priest fastened his robes, in the original stamped leather case.

Bust, in marble, 'Earl of Devon,' by Stevens.

Small whole length in marble, 'Lady and Child.'

Several other works in marble.

Very fine 'Vandyke.'

'Hogarth,' by himself, very fine, &c. &c.

In fashionable phrase, "the enjoyments of the evening were kept up till a late hour;" an eloquent and impressive address was delivered by the Right Hon. Thomas Wyse, M.P.; and the Secretary read a paper—which had the fault of being too long—written by E. V. Ripplingille, Esq. The consequence of the "experiment" must have been with many as it was with us—a conviction that the Institute may be very useful, and will certainly be very agreeable.

[We believe it is for the present intended by the Institute to hold weekly meetings at Willis's Rooms—the Thatched House Tavern—in St. James's-street; where a spacious and commodious apartment will be at their command; and where books and works of Art will be deposited, until arrangements are made for the more effectual working out of the plan of the society.]

## ART-UNION OF LONDON.

THE 236 works of art selected by prizeholders in the Art-Union of London, have been exhibited at the Gallery of the Society of British Artists, Suffolk-street, Pall-mall East. On the whole, the collection must be considered as highly satisfactory; there are very few productions that may be described as decidedly bad; and if there are none that may be spoken of in unqualified terms as altogether first-rate, the fact is attributable far less to want of taste than will be at first supposed. We do not hesitate to say, that of the pictures uncommissioned, and, therefore, free for selection, the best were chosen.\* This is, surely, as much as the most suspicious can expect. Indeed, we doubt, after all, whether a committee, whose judgment is unquestionable, would have made a much wiser choice as regards the smaller-priced pictures; and with respect even to those to which large prices were attached, strange as it may appear, they might have been somewhat posed to find better; for the majority of pictures that could, with any show of decency, assume to be of the value of £400 or of £300, were not *for sale* in the Royal Academy—where only, we believe, works of so highly-estimated a cost were shown. The more we reflect upon this matter, the more entirely we feel convinced that either there should be no prizes of these amounts, or that the Committee should be free to give "commissions," or to make purchases before exhibitions take place. It is a baseless argument to say that inducements are held out to make ambitious attempts. If junior artists—artists whose fame is not established—seek so large a sum, it must be by covering half an acre of canvas, and asking for the value of quantity in lieu of quality. The real result will inevitably be—what it already has been—that an artist of the middle class, who is neither of the very high nor very low, knowing that the whole exhibition is not likely to contain two pictures of the estimated worth of £400 each, fixes that sum upon his work on chance, when, under other circumstances, the half of it would amply content him. We say, without the smallest hesitation, that of the prizes selected by the Art-Union prizeholders, No. 1 would have been fully paid for by £300, No. 2 by £200, Nos. 3 and 4 by £100; and that there are pictures for which the society have paid £50 or £60 each, better worth the hundreds

\* It must be gratifying to the committee, and to the honorary secretaries more especially, to find opposition gradually relaxing before their steady, continued, most aboriginal, and most honourable efforts. In the *Spectator* of August 19th we find the following:—"The selection is, on the whole, more creditable to the taste of the choosers than those of former years; there are fewer worthless performances; and the highest prizes are not ill-bestowed in the majority of instances, all things considered; in short, there is more judgment shown by the prizeholders than hitherto. This is a favourable sign of the advance of popular intelligence in matters of Fine Art; for the subscribers may be fairly regarded as representing the mass of the community, though including the more enlightened portion of the public, and many artists as well as amateurs." Even the *Athenæum* considers the present exhibition "more satisfactory than the last." The honorary secretaries may look upon these paragraphs as part of their reward; they give tokens of prejudice removing. Ere long, we hope they will find more unequivocal demonstrations, that their services have been appreciated—services altogether gratuitous, rendered without the remotest idea of recompense of any description, yet unparalleled for labour and extent—and we shall, one of these days, have to add, for importance and benefit in promoting the Arts in Great Britain. Mr. Godwin and Mr. Pocock may place these signs of departing hostility as a set off against a disgusting pamphlet recently issued by a publisher in the Strand, on the subject of Art-Unions, and personally insulting to the gentlemen who have done so much for Art. Rumour attributes this pamphlet, and on pretty good authority, to an aged person who has been all his life depreciating the excellence he has hated because he envied; who has never acknowledged any living genius but that which bore his own name, and who, while hobbling over the brief space that lies between this world and the next, is as eager to inflict jagged wounds as he was before malignant impotency succeeded to mischievous vigour.

which the four great prizes have cost. It is not always true, that

"the worth of anything  
Is just the money it will bring."

as some prizeholders would find if their prizes were offered for sale under other circumstances than those which led to their purchase. A fictitious value is very often mistaken for a real value by those who are not justified in depending on their own judgments. If the gentleman who gained the £400 prize had not fancied he was really about to receive a thing worth £400, he would have doubtless taken some picture to which a much better proportioned sum was attached. Thus he would have been actually a gainer, the Society would have augmented its reserved fund, and the artist who got the £400 would have been really benefitted; for it requires no very keen penetration to see that this sale of a picture so much beyond its real worth will do him incalculable injury. If he keeps up his prices hereafter, at the same rate, he will never sell another work; and if he alters them very materially, say by about 30 or 40 per cent, (as he must do if he design to live by his profession,) an admission will be made very injurious to his reputation.\* What we say of prize No. 1, we say, in a degree, of the other larger prizes. Who does not laugh to see "£200" affixed to a painting (No. 31) of a scene in Devonshire? £200, again, for a scene from the Arabian Nights (No. 39), by Mr. Jacobs? £300 for a pretty and pleasant picture (No. 70), 'Jephthah's Daughter'?† Lucky people are Mr. John Harman, of No. 11; Mr. Thos. Stone, of No. 31; Mr. Jos. Newcomb, of No. 39; and Mr. Cyrus Legg, of No. 70; but if we had been fortunate enough to have gained as a prize either of the two bronzes after Flaxman and Westmacott, we should have been very sorry to have exchanged prizes with either of the four "lucky" gentlemen.

Holding these opinions, therefore—and we are very sure they are the opinions of nearly all persons of taste and judgment—it will be our duty to urge upon the Art-Union Committee the necessity of adopting some plan to prevent the recurrence of a very serious evil. Again and again we shall entreat them—boldly to resolve upon "commissioning," or previously selecting, all prizes above the value of £100. We know there are some disadvantages attending this plan; but they are, we conceive, as nothing compared with those which now exist. We shall, perhaps, ere long, take occasion to put this case as strongly as we can to the committee, the subscribers, and the public. We have said that the selection of the works, generally, is creditable and satisfactory. The Gallery presented a most gratifying sight; it was pleasant to know that of the 236 works exhibited all were sold; it was most agreeable to perceive that the merits of no picture were hidden by being placed in an unpropitious light; and it was very cheering to see that works grievously ill used elsewhere, were here seen in due positions, where, at least, they could be judged according to their own true character.‡

\* We are certainly not justified in questioning the right of any artist to ask for his picture any sum he pleases; but we are free to question its policy—either as regards the painter or the Institution. Mr. Charles Landseer is one of those who is bound to uphold the Art-Union of London by every means in his power; for he has received from the Institution no less a sum than £1000.

† As a graceful assemblage of elegant and handsome young maidens, it has very considerable merit; but as an historical picture it is absolutely *nil*: having no discoverable reference to the story of Jephthah's daughter, and in no respect belonging to works of a high class. On this account, therefore, we cannot with pleasure see it selected as a chief prize. If it exhibited a great effort—even if it were a comparative failure—we should have noted its selection with more satisfaction. Taking this view of it, therefore—although by no means disputing its interest and beauty—we should lament to see it engraved as the print for distribution hereafter—a course which some unreflecting persons, who value prettiness more than worth, have advised. If a "Society" for the promotion of Art could be supposed to find no work more likely to advance its great purpose, the impression that would follow would be very humiliating. It would be easy to direct attention to at least a score of pictures, any one of which would be worthy the distinction—would be really valuable as a lesson in Art, and a reward for the attainment of pre-eminence in Art—and any one of which, we imagine, may be procured free of expense to the Art-Union.

‡ We counted no fewer than ten pictures here pro-

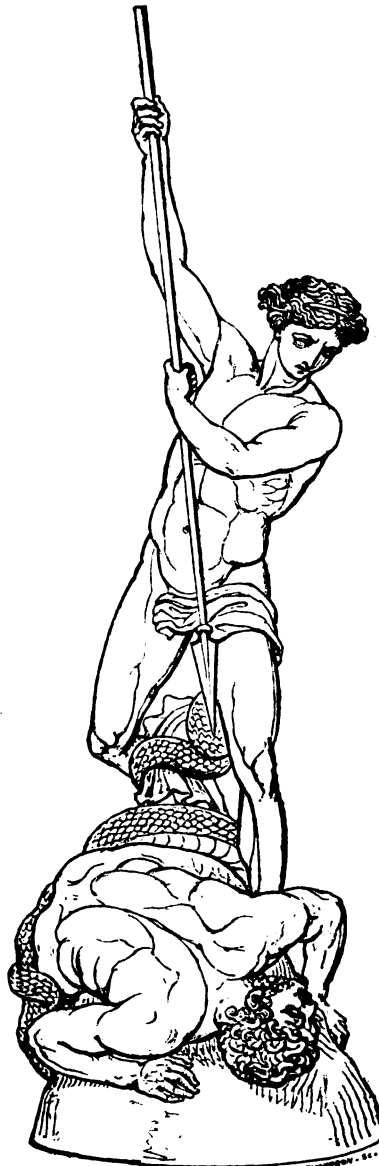
And assuredly among this collection are very many works that do high honour to our English School. Here are the firm, manly, and truly English landscapes of Lee, Stark, Pyne, the Wilsons, sen. and jun., Tennent, Jutsum, and Clint; the fine 'Cattle Pieces' of Sidney Cooper, unrivalled in modern Art, and scarcely more than rivalled in Art ancient—the wonderfully finished and elaborately wrought cattle-portraits of Josi; the true and excellent copies of 'Horses' of R. B. Davis; and the capital stable interiors of J. F. Herring. Here are—that excellent work of E. M. Ward, 'Goldsmith and Dr. Johnson'; the 'Dying Cateran,' a picture of deep interest by Mrs. M'Ian; 'The Confession,' a small gem by T. Uwins, R.A.; 'The Love Test,' and 'A Scene from Woodstock,' by T. M. Joy; two beautiful scenes in Italy, by G. E. Hering; 'The Fair Client' of Stephanoff; the truly English characteristic "bits" of T. Clater; the 'Fortune-teller' of C. Stonhouse; the 'Griselda' of H. Le Jeune; the admirably mingled groups and

minently and advantageously placed that had been condemned to infamy in the Octagon Room of the Royal Academy. Among them are Sidney Cooper's 'Cattle at Pasture,' a work that may be placed beside Paul Potter's 'Bull,' Egg's 'Sir Piercie Shafton,' a most excellent picture of the very highest class of merit; Johnson's 'Highland Home,' &c. &c.

landscapes of A. Montague; the 'Italian Peasantry' of A. Elmore. The delicious work by Collins, R.A., 'A Girl of Sorrento spinning'; the exceedingly clever sketch, 'Peace,' by H. Howard, R.A.; the excellent work of Witherington, R.A., 'the supposed death of Imogen'; 'the Defence of Lathom House,' by F. P. Stephanoff; 'Florimel in the Cottage of the Witch,' by F. R. Pickersgill, &c. &c. To enumerate all the really good pictures would require greater space than we can spare. The water-colour selections are all excellent; among them are choice specimens of Copley Fielding, S. Prout, Dewint, Warren, Topham, Jenkins, Hunt, Wright, &c.

The rooms had other enrichments; some specimens of the set of drawings by H. C. Selous, illustrative of the 'Pilgrim's Progress,' of exceeding merit; the small marble statue, the 'Broken Pitcher,' by W. C. Marshall; a proof impression of 'Una entering the College,' a really good print of a striking and valuable subject; a bronze copy of Flaxman's glorious work, 'Michael and Satan'; and also a bronze copy of Westmacott's delicious group of a 'Nymph and Child with a Butterfly.'

The two groups have been drawn on wood by Mr. Corbould, and engraved by Thompson and S. Williams. These we have obtained permission to introduce into our columns.





## OBITUARY.

JAMES HAKEWILL.

THOUGH an architect by profession, this gentleman was known to the public chiefly by the productions of his pen and his pencil; which, for the most part, relate to subjects connected with his other pursuits. Such, however, was not the case with his first literary performance in 1812, that being a novel entitled "Cœlebs Suited, or the Stanley Letters"—one of the numerous works of didactic fiction suggested by Hannah More's "Cœlebs," then in the zenith of its prodigious but brief popularity. In the following year appeared his "History of Windsor and its Neighbourhood," illustrated with engravings and vignettes from his own drawings: and to this work Sir Jeffry Wyattville is said to have acknowledged himself indebted for hints which he endeavoured afterwards to carry out in his alterations of the 'Castle;' yet hardly could he have coincided with the writer's views as to the Grecian, or similar style, being decidedly preferable to the Gothic for domestic architecture at the present day. On the Continent being again opened to English travellers, by the general peace, Mr. H. went to Italy, accompanied by his wife, and there passed the greater part of the years 1816 and 1817, collecting materials for his "Picturesque Tour of Italy." This work, which originally appeared in twelve parts (both quarto and folio), with 63 plates, 1818-20, may be considered his principal one; and it would have been superior to what it now is, had he given fewer landscapes and general views, and more subjects of that class of illustrations which form the peculiar and most interesting feature of this collection, we mean, the interiors—charmingly executed in outline by Moses—showing some of the apartments and sculpture in the museums of the Capitol, the Vatican, and Florence. The literary part of the work amounts to very little more than brief letter-press descriptions of the subjects of the plates, and are rather barren of that remark which might have been expected from the pen of an architect, capable, it may be presumed, not only of feeling, but of expounding the poetry of his art.

In 1825 he published, in a folio volume, another Picturesque Tour the subject of which was the "Island of Jamaica," from drawings made in the years 1820 and 1821; and in 1828 "Plans, &c., of the Abattoirs of Paris, with consideration for their adoption in London." His next work, which appeared in 1835, and was, no doubt, written with a view to the then approaching competition for the new Houses of Parliament, for which it was understood that the "Elizabethan" style would be preferred;—was his "Attempt to determine the exact Character of Elizabethan Architecture," illustrated by parallels of Dorton House, Hatfield, Longleat, and Wollaton in England, and the Palazzo della Cancelleria, at Rome. He himself sent in a set of designs for the "Houses," in the modified style he had recommended, but they did not attract much notice, otherwise than as being too decidedly Italian, with very little of the character of our own Elizabethan. It appears from the accompanying description printed in the "Catalogue of the Designs," that he construed the term "Elizabethan" as the commencement of good taste in this country, by the adoption of the designs of Italian architects as seen at Hatfield, &c. &c.; and was also of opinion that a design in it "might, both in its external and internal finishings, be executed for one-third less than any Gothic design of equal magnitude!" The "very superior advantages of a Palladian edifice, in point of beauty, convenience, and economy," did not, however, take either with the commissioners or the public.

In 1840 he was engaged in making drawings for a projected work on the Rhine; but which has not yet appeared. Mr. Hakewill died at his apartments in Adam-street West, Bryanston-square, on the 28th of May, in his 65th year.

WASHINGTON ALLSTON.

It is announced in the American journals that Washington Allston died at his residence in Cambridge, Massachusetts, on the 8th July. He suffered from ill health for several years, but his death was sudden, and entirely unexpected even by his family. Mr. Allston ranked high among the painters of his time. He was a native of South Carolina, and entered Howard College in 1796, having spent his preparatory term, by the advice of his physicians, at Newport, R.I. Being smitten with the love of

painting, for which he had a strong natural genius' he embarked for London in 1801 with a brother artist, and spent some three years as a student of the Royal Academy, of which West was then president. In 1804, he went with Vanderlyn to Paris, and thence to Italy, where he remained four years. Returning to America in 1809 he married at Boston a sister of the late Dr. Channing, and in 1811 sailed again for England. His reputation was now well established, both at home and abroad, and his picture of the 'Dead Man raised by Elisha's Bones' gained from the British Institution, when the most famous artists of his time were his competitors, the prize of 200 guineas. The picture was afterwards sold to the Pennsylvania Academy of Fine Arts for 3500 dollars. In 1813, just after his own recovery from a severe and dangerous illness, the sudden death of his wife cast him into the deepest depression and melancholy. In 1817 he accompanied Leslie to Paris, and in 1818 returned to his native land and took up his residence, where it has ever since continued to be, at Cambridgeport. In 1830 he married a sister of Mr. R. H. Dana, who has survived him. Though painting was undoubtedly the art in which he most excelled, Mr. Allston was well and widely known as a most accomplished scholar, and a writer of great power and the nicest taste. He died at the age of 64.

MR. GEORGE HOLLOWAY.

Died, at Christchurch, on the 12th of July, in the twenty-third year of his age, George, the eldest son of Mr. George Holloway, ship-builder of that place. He was a young man of great talent, which he had happily improved by two years' study under Mr. G. Patten, A.R.A., the eminent portrait painter. He lived in the esteem of all who knew him, and his death is deeply felt by them. His time was short, and the specimens of his promising genius are consequently few: but he has left behind him the most valuable and lasting portrait, indelibly fixed in the memory of his family and friends—the portrait of an affectionate and dutiful son.

## CORRESPONDENCE.

## COLOUR IN FRESCO PAINTING.

4, Gordon-square, Aug. 23, 1843.

SIR,—At a moment when the attention of the Government and the public is so engaged by the efforts which are making towards the decoration of the new Houses of Parliament, it becomes the duty of all to offer the tribute of their considerations or reflections on a subject so peculiarly and universally interesting, however much they may be, like myself, unwilling to intrude their humble opinions. In the spirit of performing a duty which I conceive all owe, especially artists, who of necessity must be extremely interested in this matter, I venture to offer, through your valuable journal, a few remarks on a subject which appears to me of no small moment, as touching the important question of the durability of the works of Art which may eventually adorn the walls of the most important and imposing building in the empire.

It is not my intention to discuss the merits of durability, whether of fresco or of oil painting; we have had enough experience from each to show us very satisfactorily the fruits of minds ages since "gathered to their fathers." The question, therefore, of durability does not lie with or depend on either, but rather with the pigments employed: and here appears to me to be the root of the matter.

Formerly, when those pictures were wrought, whether in fresco or in oil, the number of pigments were very few, and the painters themselves were in the habit of preparing their own pigments, and often, especially among the Dutch, were prepared with much care and attention. Now, however, colours are prepared by the colour manufacturer; and whilst modern science has enriched the painter's palette with a greater number of colours, that same science has discovered many modes of manufacturing them, in which the question of cheapness, not durability, is the principal consideration. If, therefore, pictures be painted with such pigments, it is quite evident, whether they be frescoes or oil pictures, they must fade.

In consequence of the expenses attending their preparation, the manufacturers prepare them in large quantities for house-painters, paper-stainers, toy-manufacturers, &c. &c. The last quality these purchasers would seek is *durability*; and, as compared with the quantity of colour used by such levianth consumers, the artist uses but the merest trifle, it is not worth their while especially to prepare others for him; and as till very recently the artists' colourman was not a manufacturer of colour, the artist was of course compelled to furnish his palette from the same source, although to him durability is of such vital consequence; and unless the artists' colourman be acquainted with the manufacture of colours, and have the means of manufacturing them, he is compelled to go to the same

market as the house-painter and the paper-stainer; and this being the case, it does not require the consideration of a moment to see, as I have said, that the question of durability lies in the pigments employed, and more especially proceeds from their mode of manufacture.

The colour-manufacturer, who must of necessity have a competent knowledge of chemistry, can, from the same permanent bases, manufacture the same pigment by various methods, at various cost, and also of various degrees of durability. To the eye, each preparation is so positively, or so nearly alike, that it is important to him to mark each preparation, that he may be able afterwards to select from among them the permanent from the evanescent; for, being manufactured from permanent bases, chemical analysis would not enable him to decide; and as the manufacture of the permanent pigments is more costly, and these are required only by the artists, and but in small quantities, it is quite evident, as a matter of commerce, that to remunerate himself the colour-manufacturer must also be the artists' colourman; or, in other words, have the advantage of selling his colour to those purchasers who will remunerate him for his cost and trouble, and with whom *durability* is the only question of importance.

When, then, it is considered that the interests which are at work in the production of pigments operate to procure the evanescent rather than the permanent, and that there are various modes of manufacturing a colour, varying in durability, from the same permanent bases, and that chemical analysis would often be defeated in the attempt to decide which preparation was permanent, it appears to me, therefore, in order to secure the durability of the pictures—which we hope will be handed from generation to generation, and like the works of the immortal bard, will be for "all time"—that it should be a *sine qua non* that the colours be all prepared by some manufacturer especially appointed, and that the artists employed, whoever they be, shall be furnished by the Government Commission with such colours as they may require, and limited to the use of such as are unquestionably permanent. Without some arrangement of this sort, either the painter must be manacled by a palette confined to the natural earths; or, if he venture on aid from his colours equal to the demand of his genius or his imagination, he or the Government must risk the chances of his knowing where or how to procure for himself the sure means of making the same, by which he may have earned a niche in the temple, a deathless one.

If already, and in the first effort to test the talent of the country, and while as yet the demand for its exercise was new, it has proved itself satisfactorily equal, we may fairly presume that with more extended means, which science of the present day offers, and which the artist can and ought to have put into his hands, when he shall have improved those talents by means of this magnificent and spirit-stirring opportunity for their exercise, he will be able to leave as much in his own works for the admiration and instruction of future generations as he has found for himself in those of Michael Angelo and Raffaele.

I do not pretend to point to any individuals: this would be invidious; nor would I risk being thought so impertinent as to offer to guide the commission in their selection of any one who might be thought worthy of the trust. A wise selection may easily be made from among those who have done "good service;" who are, it may fairly be presumed, so well and so thankfully known, that their names would not fail to suggest themselves. Happily there is room enough to choose.

Yours, &amp;c.,

J. D. HARDING.

[Mr. Harding has properly directed attention to a subject of very vital interest, upon the due consideration of which, indeed, will mainly depend the success of the great experiment hereafter to be tried in Westminster. Of those who have interested themselves in the preparation or discovery of colours for artists, we know of no more than three:—Field, Bachoffner, and Winsor and Newton. Of these we should say, judging from his treatise on colour, Mr. Field stands at the head; but he is not, we apprehend, a colour-manufacturer. Mr. Bachoffner has written a small treatise on colour for the information of artists; he, we believe, has a reputation as a chemist; but neither is he, we imagine, a colour-manufacturer. Messrs. Winsor and Newton are very extensive colour-manufacturers; and, as far as we have had the means of judging, we should say are perfectly acquainted with the business, so as essentially to serve the artist with durable colours, such as he may depend on without requiring to submit them to any test for his own satisfaction.]

## THE ARMOUR OF THE BLACK PRINCE.

SIR,—Permit me to make a short reply about the black armour of the Black Prince. The armour in the Cartoon is not meant to be black—for by correspondence with Sir Samuel, and from his work, I am acquainted with the truth; but when you are confined to black and white, you can only express the piercing darks of armour by black, and the lights by white; and as the thigh and leg of the Prince are in shadow, I was equally confined—dark was wanted, and black chalk can only express dark in Cartoons. A word too on the introduction of Satan in the other. I had as much right to wield the materials Milton afforded me, as he had to invent them.

Milton makes Satan fly at the approach of Christ: I think it more consistent with his grand character to make him listen and defy, at the same time with appre-

hension. An artist should never be pinned down to circumstances where it is not matter of fact; and, therefore, I take leave to differ from your remarks, and am your obliged servant,  
B. R. HAYDON.

[We, of course, give ready insertion to Mr. Haydon's letter, according to him the full benefit of his own view of his own work. But we may take this opportunity of saying we cannot but lament the singular bad taste of an advertisement which appeared in the *Times* of August 24. It is as follows:—"Cartoons—Westminster Hall.—The people are requested to look at No. 33—'THE CURSE'; to reflect on the shrinking guilt of Adam—the imploring agony of Eve, clinging to her husband—at the defiance of Satan, the evil spirit—the mild, but severe justice of Christ—at the serpent, cursed and falling—and at the lion and tiger meeting, with the first sensations of evil and blood. The reason that Christ and Satan are of large stature is, that the ancients always represented their supernatural beings larger than their human. This cartoon is on the principle of the Italian school, and not the German." Such advertisements do incalculable mischief to the cause of Art, bridging it and its professors into disrepute. This criticism of a painter on his own work is a mournful example of the folly into which temper may lead a man. It is grossly absurd. Alas! if Mr. Haydon had been endowed with less vanity and more pride, he would have been a great man. As it is, egotism has literally eaten him up; overweening confidence in himself has prevented even the chance of improvement; and the history of his life will form a remarkable illustration of genius smothered in self-love. Gifted with abilities of a rare order—strong energies, physical power, rapidity in conception and execution, considerable learning, and knowledge well digested—all his advantages, natural and acquired, have gone for nought! The trumpet that sounds his praise is ever blown by himself: when he addresses an audience on the subject of the Arts it is always in the spirit of "THE ART IS ME!" The consequence has been that his auditors listen with a sigh and a sneer.]

#### ACADEMY STUDENTS.

SIR,—I lately made a hasty visit to London, principally, and first, to see the cartoons, the glorious triumph of English talent.

A circumstance was mentioned, the truth of which I had not time to establish, but which is probably correct, and I would ask of you to obtain the information from head-quarters, because, if proved, the fact would silence a few influential declaimers against the Royal Academy, who are incessantly pressing their vexatious, crabbed question, what has it ever done for Art?

It was stated to me that R. Cook, Esq., R.A., had informed Sir Robert Peel that he had ascertained all the successful candidates for the premiums, excepting two, had been students of the Royal Academy. Of Mr. Armitage he was not certain, but such a name appeared on the records of the society, and from the date, &c., he had no doubt but that his name might be included in the list. If so, what a triumphant answer to the above question.

S. P.

[We have ascertained that this statement is perfectly correct. It ought to be stated, also, that two of the artists who have gained prizes had obtained the gold medal of the Royal Academy—that is to say, they had received the highest honour the Academy can confer, short of election into the body—the prize for historic composition. The best answer, therefore, to the question—what has the Academy done?—is this: they have raised up a school of young men who are ready, at the call of the Nation, to produce works that will do honour to their country.]

#### ARTISTS' LIBRARY.

SIR,—Would you be so kind in your next number to state where the works on the Fine Arts, such as "Lives of Artists," &c. &c., are on loan? I have inquired at several libraries, but the answer is, they have no such books. Being a stranger to the ways and whereabouts of London, I should feel obliged for information.

Yours, &c., A CONSTANT READER.

[There is no library where works connected with the Arts are kept. At some of the circulating libraries in the neighbourhood of Fitzroy-square,

"where artists most do congregate,"

one may get "Cunningham's Lives," and possibly one or two other unimportant volumes; but those who desire KNOWLEDGE, must seek for it at the British Museum. We have already explained, that it is easy to procure a reading ticket. The evil is one which the "Institute of the Fine Arts" is designed to remedy. No doubt, as soon as this Society obtains its "habitation," a library will be immediately formed, and if proper steps be taken, it will rapidly receive accessions free of expense.]

#### ASSAULTS ON THE CARTOONS.

"ET TU BRUTE!" It is grievous that the bravest—almost the only—blow the collection in Westminster Hall has received, should have been from a weapon wielded by E. V. RIPPINGILLE, himself an artist of high ability, one of the contributors, and consequently one of the competitors for a prize—which he did not obtain. His article on "the Cartoons" we cannot pass by unnoticed; we refer to it with exceeding regret, as affording conclusive evidence of the difficulty which an artist must inevitably feel in criticising the works of his contemporaries—and the almost impossibility of rendering to them full and ample justice, to say nothing of generosity. We have no inconsiderable reliance upon the integrity of Mr. Rippingille's motives; and although it is necessary to refer to the fact that one of the prizes was not awarded to him, we by no means design to infer that this disappointment has originated the very unfair and ungenerous view he has taken of the works of successful rivals. But there are cases which entirely unfit a man for the duty of impartial judgment—circumstances which take from him the capability of arbitrating rightly—where the passions, separable from none of us, overpower reason, and render the most upright unconsciously unjust. Sure we are that, in the course of a few years, Mr. Rippingille will marvel what evil spirit could have prompted him to write and print his article on "the Cartoons,"—and that even by this time he will have seen that wisdom at least, if not mercy, might have prompted him to withhold it. If his opinions were as sound as we think them unsound, if the successful works had been as worthless as he considers them, and if the judges were really as ignorant or partial as he believes them to be—we humbly contend that good taste might have suggested the propriety of silence. Mr. Rippingille's criticism is indeed brief; he takes to pieces only six or seven of the eleven prize-cartoons; but he leads us to believe that those he does not notice are a few degrees worse than those upon which he does pass his remarks. Of the six or seven there is not one upon which he bestows the smallest particle of praise. His criticism commences with the cartoon, 'Cæsar's First Invasion of Britain.' This work, according to Mr. Rippingille, is an atrocity in all respects, without a single redeeming point. "Cæsar is an abortion;" "the squalid wretch, hanging to the bridle of the horse, must be a maniac escaped from some cave asylum, in the absence of his keeper;" "there is no composition in the design; the whole is a confused mass, without object or purpose;" "of bad drawing there is abundance;" "worse than the drawing is the character of the figures—they are puny, dwarfish, vulgar, and commonplace;" "an army of brutes, instead of men, is what no artist of sense would introduce;" "in the whole there is not one original position or combination." Poor Mr. Armitage! if he can only believe all this to be true now, he will go and hang himself, bequeathing the sum of £300 to the Exchequer he has so outrageously robbed. But, happily, critics, as well as doctors, differ; and Westmacott, Cook, and Etty, to say nothing of Peel, Rogers, and Lansdowne, have not considered the cartoon so utterly execrable; possibly, therefore, Mr. Armitage may think it worth his while to live. Mr. Frost's 'Caractacus' is let off more easily:—"As the work of a young man, it is highly creditable;" yet, "there is clearly nothing original in the conception, nor in the treatment of the subject;" another sum of £300 surreptitiously obtained. Next comes on for notice Mr. Cope's 'Trial by Jury.' This work—so generally lauded—has been very scurvily treated.

"It is defective in incident, that tells more than the bare fact; (?) the subject is capable of a much wider range of feelings and expression, and infinitely more character. It wants earnestness, such as the early masters would have carried into it."

There is no word of praise to qualify this condemnation. The "criticism" is complete in twelve lines, not one of which contains an intimation that the work possesses the slightest merit to entitle it to the award, except that inasmuch as it is "the best chosen subject, almost for that reason it ought to be honoured as it is."

Next comes 'St. Augustine Preaching,' the work of Mr. Horsley. This cartoon "has no human

interest whatever; it is utterly devoid of any mental manifestation, and has but an inferior modicum of what is merely manual and artistic."

"In character and expression this design is as puerile as it is in thought, and what there is of a technical kind is confined to the commonest tricks of the schools."

Next is 'The Cardinal Bouchier urging the Queen Dowager of Edward IV. to give up from Sanctuary the Duke of York,' the work of Mr. Bell. This cartoon "looks like the work of an operative artist rather than as an exemplification of the powers which give dignity and importance to Art, and distinguish it as an intellectual pursuit." "It fails in the higher attributes of Art, and both in pictorial conception and execution is extremely feeble and deficient."

Next comes 'The Fight for the Beacon,' the production of Mr. Townsend, which some very ignorant people foolishly imagine a work of great ability. Nothing of the kind. Mr. Rippingille knows better. It is "a mere display of animal or brute force;" the "design having very slender claims to attention."

Mr. Rippingille has, thus, condescended to be somewhat elaborate in his "criticism" on the six cartoons to which sums of £300 and £200 were awarded. The five which received rewards of £100 he dismisses in a sentence: they are "paralleled and surpassed in merit by many others, and might, on that account (?), be passed over without a remark;" and he does, therefore, "pass them over," criticising one only—Mr. Selous' cartoon of 'Boadicea'—"remarkable, principally, for a mere display of the figure, and a set of commonplace actions and postures;" "its grand defect is that it displays no thought; its only merit, that it shows some dexterity of hand and eye." As regards execution in drawing, it is very defective; the whole design is utterly devoid of thought and invention, or novelty of any kind."

Excepting as regards these six or seven, not a single word of comment is bestowed upon any of the 140 cartoons—or, rather, 139, for we exonerate Mr. Rippingille from the duty of criticising his own—although, as our paper of to-day will show, if he did so he would have a precedent to quote, in a brother artist and a brother critic. And here let us, very respectfully, caution Mr. Rippingille to avoid the fate, by not following in the footsteps, of this "brother artist and brother critic." He is treading precisely the same road, and is in peril of the same destiny, which may not be averted by eulogising the "Royal Academy" through thick and thin, any more than it has been averted by execrating it in all shapes and forms. "No man can serve two masters;" we know which of the two we should advise Mr. Rippingille to "cleave to," and which to "forsake."

If M. Merz, the German critic on our British Art, had written this criticism on British cartoons, we should have felt little surprise; but we confess it did astonish us to find it emanating from the pen of a painter, printed in a publication conducted by him, avowedly as "A GUIDE TO THE PUBLIC."

What are the public to think, who happen to read these remarks? Will they not naturally ask, what is the value of 140 cartoons, the seven best of which are worth nothing? May we not, any of us, contrast the "sayings" with the "doings" of Mr. Rippingille; and having first examined the miserable specimens exhibited in Nos. 64, 105, 100, 124, and 128, turn to receive encouragement and hope from No. 13? Alas! to "do" is not so easy as to "know what were good to do;" if it were, "chapels would be churches, poor men's houses princes' palaces," and Mr. Rippingille's cartoon a better work than the works of Messrs. Armitage, Cope, Bell, Townsend, and Selous.

We have not considered ourselves bound to show—what, however, we do not hesitate to assert—that the criticisms of Mr. Rippingille are altogether unsound; that, indeed, in several instances

\* Under all the circumstances, the artist and the amateur will have no reason to lament that, "in conformity with the plan laid down" in Mr. Rippingille's work, "it was never intended to comment upon the merits of contemporary artists, or to criticise their works except in special cases." But we humbly think that neither artist nor amateur will rejoice that the exhibition of the cartoons has been considered to be "one of that character." So to "guide the public" that the whole collection may be despised, is scarcely the duty of the artist, while the question, shall the Arts receive or be denied national aid, is still pending.

they are ridiculous to a degree, as, for example, in noticing the 'Trial by Jury':—

"There is no evidence that the parties are engaged in the presence of a murdered corpse and the perpetration of a dreadful crime. No observant person, who has ever entered a court of justice, or the room of a coroner's inquest, can mistake what is here meant, or fail to feel what is wanting."

We confess this reads very like nonsense. The surest "evidence" is the dead body—which Mr. Cope has drawn; and the murderer, who cannot be mistaken. What the "observant person" is to find in a real court or at a real inquest, to tell him what is "here meant," we cannot imagine. He would certainly not find the "corpse" at either place, although probably he would encounter the assassin.

We do not quarrel with Mr. Rippingille's opinions, sound or unsound;—he is perfectly at liberty to prefer a Satyr to Hyperion. As he has undertaken to "guide the public," we may lament that they are not more free from prejudice or predilection; but he has an undoubted right to think all the prize cartoons as wretched as he says they are, and the judges as entire boobies as he assumes them to be. We do quarrel, however, with the bad taste that could have prompted an artist—a competitor for prizes—to run down so utterly every production of every successful rival. It has been said of poets—we know not that it can be so said of painters,

"Poets are Sultans, if they had their will;  
For every poet would his brother kill!"

#### ASSAULTS ON THE ACADEMY, &c.

A LETTER has reached us, addressed to "Her Majesty's Commissioners on the Fine Arts," and signed "An Admirer of Historical Art and Fair Competition,"—a signature which, although affording a key-note to the whole, had been better received under the more ingenious one of "A Disappointed Exhibitor." The "representation," as it is termed, is said to be induced by "the extraordinary interest excited by the exhibition of Cartoons, and the singular results of the competition." Even thus far, we have written almost enough to show the spirit of the document, over which we should have passed lightly as the natural voice of disappointment, were it not that it is interspersed with personalities which we know, and the writer must know, to be groundless.

After attributing, as is usual in all similar cases of discontent, much of the evil of which he complains to the "baneful influence" of the Royal Academy, he says, "Sir Robert Peel, Sir R. H. Inglis, and Mr. Hawes, the parliamentary protectors of the Royal Academy, are members of the Royal Commission; and why do we not find on the list, Mr. Ewart, the chairman of the Parliamentary Committee in 1835-6—Mr. Hume, who has repeatedly called the attention of the House of Commons to the management and effects of the Royal Academy; or Mr. Hope, a gentleman educated in the best principles of Art? Why have they been excluded?"

Now this question looks much as if some particular interest could have been solicited, had these, or some of these gentlemen, been appointed to the commission. Thus does the writer impute indirectly to them that partiality of which he directly accuses others. We could continue the list and add twenty other good names, and ask why they were excluded; and, if the question were seriously replied to, the response could be no other than that it was inexpedient to extend the list. By his very phrase, this writer goes further than simply arraigning the formation of the commission: he implies an unworthiness of motive, which he knows cannot exist; a form of accusation which it would be unwise for him to develop into detail. Of the three names mentioned, Mr. Hope is the most prominent as a patron of Art, and for the "exclusion" of this gentleman there can be no substantial reason advanced, further than for any other possessing knowledge of Art, of whom many might be named. With respect to the other two gentlemen he names, what confidence soever their respective political admirers may vote them, they cannot be allowed any claim to refined judgment in matters of Art; indeed Mr. Hume, "upon principle," does not purchase pictures; he had rather be considered our little Titus Pomponius—our Atticus upon a small scale—

*elegans non magnificus, splendidus non sumptuosus*—he has a sphere of utility, wherein his orbit is cast—but he has not yet qualified himself to adjudicate on questions touching the merits of Fine Arts.

The following passage is in the same strain, and contains, by implication, an attack upon one ranking among the most accomplished painters of this or any other time:—

"Mr. Eastlake is your secretary, a gentleman of education and refined talent, but, as an academician, formally pledged to promote the honour and the interest of the Royal Academy."

Now the direct meaning of this is that Mr. Eastlake would support the Academy at the expense of honour and principle, and the oblique reading, that there is at the bottom of this commission some diabolically traitorous plot to injure somebody that nobody knows anything about. We cannot insult Mr. Eastlake by offering one word in vindication of his motives, which are open to all the world, and honoured by all the honest portion of it. The sententious and would-be pithy, and startling style of this writer reminds us of the solemn tones that issued from the head of the old German marshal on its appearance to his son.

This writer is earnest in impressing upon us who are not the talent of the country, but leaves us totally in the dark as to whom we are to look up to as these ill-used and nameless painters from whom so much might be expected. He impugns the decision of the judges, but refuses to illumine them and us with his own opinion as to those cartoons which *should have had prizes*. He is, therefore, wanting in justice to himself, and also to those whom he would rank as his opponents, as depriving them of the benefit of the full-length enmity of a good and loyal hater. He writes us only half a book—but the other half we ourselves can supply.

"We next come to the decisions," says the letter:—"The eleven prizes were awarded, and not one of the eleven was given to an academician, nor one to any of the known opponents to academic influence. The striking incompetency of the academicians who have competed, opened the eyes of thousands to a very natural reflection, i.e., if men who have arrogated to themselves the control of Art are found to be deficient in a competition like this, how is it that they are permitted, as academicians, to retain, for life, the all-important and dangerous power of deciding the fate of other artists?"

Now the task of the judges upon this occasion has been by no means enviable; indeed so little desirable, that we believe more than one were anxious to be absolved from the duty. It is difficult, nay, impossible, to satisfy all; but, with perhaps one or two exceptions, we know not how a committee could have more ably acquitted themselves.

It cannot be supposed for a moment that the judges would interest themselves to know the names of the competitors and their respective productions. There is a good deal of whining about Mr. Eastlake's inquiring whether the cartoon was the *bonâ fide* production of the artist; about recognition of style, and other puerilities really beneath serious notice. With respect to the academicians who have competed, they seem for this purpose to have stepped out of their own peculiar styles, inasmuch that any great success with the majority of them might have been pronounced *lusus artis*, as much as their own versatility of talent would have shown them to be *lusus nature*. In such cases, therefore, as no signal triumph could be reasonably expected, no reproach ought justly to follow.

This "Admirer of Historical Art and Fair Competition" concludes his letter, and favours us with his own deductions. "From this statement it appears that, in forming a royal commission for the purpose of carrying out a new system in respect to the Fine Arts, Sir Robert Peel included himself and several other gentlemen particularly distinguished as uncompromising supporters of an academy that is especially interested in preventing or perverting the intended plans of the commission, whilst distinguished persons known to entertain different views were singularly left out. That an academician was appointed secretary to this commission. That, although the competition was pretended to be strictly secret, the intention of the commissioners was defeated by that secretary making himself acquainted with the productions of various candidates, by inquiries that he

made whilst attending at Westminster Hall to receive them."

This is the most gratuitously base attack upon character we have of late seen; and we cannot help observing here, although no such testimony is wanting from us, that we believe the probity of Mr. Eastlake to be unimpeachable—his principle of honour so sterling, as to shrink with disgust from the slightest act of questionable integrity; and we know no other gentleman better qualified by habits and accomplishments than Mr. Eastlake, to fulfil such duties as those which he has just discharged with so much honour to himself, and benefit and satisfaction to the public.

The point of this "statement" is—*nil*; it proves nothing, shows nothing. The writer makes no direct complaint of individual injury or general abuse, because there is nothing to complain of; his epistle is not *à propos* of the competition, but directed against the Academy, with a foul attack on the character of a gentleman who occupies a position beyond the reach of slander.

Were there in this letter any real grievance, none more readily than ourselves would support a complaint. We doubt not that there are many others who hoped for a different award of the prizes before the exhibition was thrown open; but no reasonable mind, on a candid review of these cartoons, could dissent from the decisions. It is true that the exhibition does not fully represent the capabilities of British painters, because many of the most gifted of them declined competition; but to judge of this exhibition with reference to this is at least unjust. Those works which have received the approbation of the committee are the most worthy of it; in what position they might have stood with respect to others which might have been sent in, is another question.

This anonymous writer seems anxious to signalise himself as an opponent of the Academy; but we cannot believe that these, even were they what *Hamlet* calls himself, "indifferent honest," would be proud of this Paladin. If he be, or is to be, the stalkinghorse of any clique, he must not amuse himself with the illusion of their love and respect while they make use of him. Much that he misstates was known to him before the exhibition. Was it the hope of reward that kept him silent until after the decisions? He seems to deplore the "exclusion" of his particular Augustus from among the judges. If his patron had been packed into the judicial committee, why should not every other exhibitor have had the same advantage? But, finally, the impartiality of the decisions is self-evident, for those to whom they were awarded have been comparatively unknown; but for this "Admirer, &c.," to have secured a prize, it was necessary that he should have had a patron on the committee; but, alas, the Pharaohs that were there knew not Joseph.

#### PETREA.

BY MRS. VALENTINE BARTHOLOMEW.

On seeing the exquisitely illustrated work of the "Holy Land," by David Roberts, Esq., R.A.

"I will lay thy cities waste, and thou shalt be desolate."  
*Ezekiel, xxxv. 4.*

Petrea the mighty! city of God's wrath,  
O that my feet could tread thy stony path!  
O that mine eyes could see thy desert plains,  
Thy rugged mountains, and thy ruined fane!  
Great in thy power, and strong in thy decay,  
Thy beauty humbled, yet not passed away!  
And when thy doom, in its fulfilment, must  
Scatter thy broken columns in the dust—  
When Desolation seeks in vain a stone  
To make her footstool, or erect her throne—  
Then shall thy present glory triumph still,  
Living for ever through the artist's skill!

Thou art the fairest of the sisters three,  
Genius of Painting! all hearts bow to thee!  
Music and Poetry, with voice divine,  
Can draw a thousand votaries to their shrine;  
Both can describe events that onward roll,  
In strains or language that enchant the soul:  
But THOU alone the rainbow tints hast caught,  
To stamp with life the poet's brightest thought.

## VARIETIES.

**ROYAL COMMISSION.—THE FUTURE.**—The four advertisements we published last month have, no doubt, been deeply pondered over by the many whom they concern. They are, all of them, deeply interesting to artists—even those that announce a demand for “metal work for screens,” “ornamented pavements,” and “heraldic decorations;” for these comparatively subordinate objects form so many essential parts of a great whole. There is one paragraph which occurs in each of these advertisements—“the invitation to send designs and specimens is confined to British subjects, including foreigners who may have resided ten years, or upwards, in the United Kingdom.” To the advertisement that more peculiarly interests the artist it is, we presume, scarcely necessary for us to refer. We publish it again in our columns of to-day. Every line of it must be attentively read; and the memory must be strongly impressed with the importance of not putting off the task of answering it until the month of June is nigh at hand. Procrastination is not only “the thief of time,” it is the thief of honour, fame, and fortune. We could name several artists who were not among competitors in the recent trial, simply because, in postponing for a week or so to commence the work they were just a week or two too late in completing it. Above all, it must be remembered that, “artists who propose to exhibit must signify their intention on or before the 15th of March.” There are not a few who will regret that the invitation to contribute actual Frescoes was not postponed for a year or two; but it by no means follows that, although it has been considered desirable to furnish specimens so soon, the artists will be called upon to perform the work suddenly—without time to bring practical experience to the aid of genius. It will be observed that no premium is offered to successful candidates—the employment that will arise out of success being considered as an ample inducement and a sufficient reward. Although an artist is not required to send a cartoon with his fresco example, he is permitted to do so. Let, then, every artist who intends to compete, bear in mind, that “THE COMPETITION HEREBY INVITED, HAS FOR ITS OBJECT THE EXECUTION OF FRESCO FOR THE DECORATION OF THE PALACE AT WESTMINSTER.”

**THE RECEIPTS AT WESTMINSTER HALL** have been considerable; but our readers are aware that out of these receipts £1000 have been distributed as “honorary rewards” among the artists who contributed, but did not receive prizes. The expenses have not been small,—the cost of catalogues, attendants, police (for even this item must be defrayed out of the moneys received), &c. &c., reaches to a large sum; and, probably, when the whole of the amount shall have been ascertained, and the whole of the expenses paid, the residuum will not be sufficiently great to be worth dividing, except among “charities” connected with the Arts, upon which, perhaps, it will be bestowed. At all events, the Commissioners decided before they separated, that NO MORE PREMIUMS OR REMUNERATIONS SHOULD BE GIVEN; so that the question is set at rest. Whatever balance there may be, it is right to say distinctly, there will certainly be no additional award.

**THE EXHIBITION** closes to-morrow (Saturday, the 2nd of September); on that day it will be open to visitors paying one shilling each. During the next week, exhibitors will send for their “cartoons.” A notice to that effect appears in our journal under the head of “Advertisements.” The number of visitors who pass the doors have frequently averaged fifty per minute: the bulk being principally of the lower class; and notwithstanding the importunity with which the cheap catalogues are offered for sale outside, yet a fair proportion of the sixpenny catalogue is sold. So orderly from the first

has been the conduct of all who have entered, that upon no one occasion has the interference of the police or officials been called for. It is only necessary to see the dense throng, to understand at once that every individual is deeply interested, having gone thither with a desire of profit—and it cannot be doubted that thousands have departed much wiser than they went. Upon this most essential matter we hereafter have much to say.

**THE FRESCOS IN BUCKINGHAM PALACE GARDENS.**—Of the fresco embellishments, concerning which we offered some remarks last month, there remain two not yet finished, or, we believe, commenced—those undertaken by Mr. Eastlake and Mr. E. Landseer. It will be readily conceived that the occupation incident to his office as Secretary to the Royal Commission has hitherto prevented Mr. Eastlake from performing his portion of the task. We trust, however, now that the “second report” has been delivered, and all preliminary arrangements have been made, a relaxation from labour will restore Mr. Eastlake to his profession—from which he can ill be spared, even for the great purpose of laying the foundation of “National Art” in Great Britain.

**THE ELECTROTYPE.**—*Fac-simile* copperplates produced by this means, are at length shown to be in every way equal to the original plates, both in the quality and number of impressions yielded. We have had an opportunity of inspecting at Mr. M’Queen’s, an electrotyped copperplate, from which upwards of eight hundred impressions had been taken; and which was yet in condition to afford many more excellent prints. The subject is Hilton’s ‘Una,’ and it is intended for presentation to the subscribers of the London Art-Union. This is a very severe test for an electrotype plate, in consequence of the extreme depth of colour with which the composition is treated. On examining one of the last of eight hundred prints, which had been struck off one of these plates, the deep-toned masses were as perfect and transparent as in earlier impressions. We long since expressed a strong opinion in favour of the electrotype, as applied to Fine Arts; and thus it has succeeded in even a shorter time than might have been expected. Every difficulty has been surmounted, and such is the excellence of the factitious plate, that upon comparison it is in no wise distinguishable from the engraved original; and with respect to the prints, from each they are also of equal quality.

**SOCIETY OF BRITISH ARTISTS.**—As the success of a body of artists may be safely inferred to be the result of an extension and advancement of the public taste, of which it is a natural consequence, we rejoice at the improved report of the last year’s transactions of the Society of British Artists, terminating with the close of their late exhibition. The report is, of course, merely from the members forming the management, to the Society, the particular details of which we do not obtrude upon public attention; at the same time, we cannot but feel that (deriving their prosperity from the public, and the professional contributors to their annual exhibition,) it is, at least, an act of courtesy, to let the public and the profession know to what extent their support has benefited the Society. In the gallery of the Society there has always been effected a large annual sale of works. It is gratifying to have to report that the sales of this season have been considerably above three thousand pounds, about one thousand of which has fallen to the share of contributors unconnected with the Society; while the money received for admission, and from the sale of catalogues, has exceeded, by a very considerable sum, the funds derived from the same sources during preceding years.

**OLD LONDON WALL.**—Such of our readers as regard with interest the antiquities of our country, who see in them the handwriting, the impress, of a former age, and would preserve them as valuable evidence, will be glad to learn that the destruction of the remaining portion of London

Wall, concerning which we printed a letter in our last number, has been averted. In consequence of Mr. Godwin’s representation to the Institute of Architects, a memorial was presented by that body, jointly with the Society of Antiquaries, to the Church Building Society, praying them not to destroy the wall, and on the motion of Sir R. H. Inglis, it was unanimously resolved by the Society that the plan of the proposed church, to make room for which the site of the relic had been required, should be altered, and the wall preserved entire.

**ARTISTS’ GENERAL BENEVOLENT INSTITUTION.**—The annual report of this most excellent charity has been published. The amount received at “the dinner” was, it appears, £497 10s. 6d.; and sums to the amount of £772 have been distributed, chiefly among widows and daughters of artists; to some of them, indeed, sums have been allotted for the fourteenth or fifteenth time, and, in one instance, we perceive a “twenty-fourth donation” noted. There is one passage in the Report we feel bound to extract—for it is not very often that an attorney is a good Samaritan. “By expenses attending the obtaining the charter of incorporation, the honorary solicitor to the institution, H. Rice, Esq., having kindly offered his services gratuitously.”

**THE SIDDONS TESTIMONIAL.**—The duty of executing the monument to be erected in Westminster Abbey—a task infinitely too long postponed, and which never would have been discharged but for the active zeal of Mr. Macready—has been intrusted to the sculptor, Mr. Campbell. His design is very simple—the half-length figure, in alto-relievo, in a niche. It is, however, full of touching grace. The sum subscribed has been by no means large—under £500, we believe—so that, in undertaking the “commission,” Mr. Campbell has been guided by motives very opposite from the selfish. The amount will scarcely meet the cost of the marble, and the “workman’s wages.” We understand that, although no tenders were required, several sculptors expressed their willingness to undertake the work—without reference to the money that might be collected to pay for it; the Artists having had honourable and praiseworthy regard to the object contemplated, and feeling it to be worthy of any sacrifice to aid in honouring the memory of Mrs. Siddons.

**THE COUNCIL OF THE ROYAL ACADEMY** have obtained permission to place the fine fresco by Pellegrino Tibaldi, lately brought to this country, in the painting school of the Academy, in order that students who desire to make essays in the Art may have one of the most perfect specimens for study and comparison.

**LAWRENCE’S PORTRAIT OF MRS. SIDDONS.**—This full-length portrait has been added to the collection in the National Gallery, to which it has been presented by Mrs. Fitzhugh. It is placed in the room that contains Lawrence’s portrait of John Kemble as *Hamlet*.

**IN THE HOUSE OF COMMONS** some very important observations have been made by the Prime Minister, on a subject of vital importance to artists, and of deep interest to all who are associated with science and literature. On a vote of £1500 being proposed to defray the cost of monuments to the memories of the Admirals—Sydney Smith, De Saumarez, and Lord Exmouth—Mr. Hawes expressed a hope that “the naval and military professions would not be suffered to engross all the national monuments.” Upon which Sir Robert Peel said—“It was very desirable that in cases of very eminent scientific men, public monuments should be erected to their memory. He saw no reason why the country should pay that tribute only to distinguished naval and military men; on the contrary, it would be a great incentive to exertion in science if monuments were erected to the most eminent of her sons. He had given a good deal of consideration to this subject since it had been mentioned last year by the hon. member



for Lambeth. The first difficulty which struck him was as to the place where such monuments should be erected. There was a very great objection to placing them in ecclesiastical edifices, for unless the public had free access to them, no great public object would be attained. If they did not erect them in any edifice—if they erected them out of doors, it was almost necessary that they should be of bronze; then the expense would be enormous. He always hoped that there might be some portion of that great building which was now being erected for the Houses of Parliament that might be appropriated to the statues of eminent men, not merely of men of political character, but of persons distinguished in literature and science; and if he were assured that there could be any part of that edifice so appropriated, he should not have the slightest difficulty in referring the matter to the Commission which had been alluded to, and which had discharged its duty with the greatest credit. But it was a Commission appointed to consider the most proper method of decorating the Houses of Parliament; and if its duties were extended beyond the sphere assigned to it, the Commission might be made a general roving commission for the encouragement of the Fine Arts in this country. This was a matter requiring consideration, and he was not prepared at once to say that he was disposed to recommend that the Commission should undertake other duties than those which were originally contemplated for it. The site for the statue was the chief difficulty."

**BARONIAL HALLS OF ENGLAND.**—We beg to direct attention to an advertisement under this head—announcing the first part for publication on the 1st of October. The drawings are in litho-tint, by Mr. Harding; and they are at once so beautiful and so effective as completely to establish the repute of the new Art. The subject is one of universal interest. It will be our duty to make some further remarks upon the publication next month; meanwhile we refer it to artists who may desire to procure celebrity for localities comparatively little known, although rich in picturesque antiquities. Information concerning such remains Mr. Hall expresses his anxiety to obtain.

**ENGRAVED CARTOON PRIZES.**—We find we were in error in supposing that the engravings of the Cartoons were to be "in outline." Messrs. Longman have issued an announcement, stating that "they will not be in outline merely, but will, as nearly as possible, represent the Cartoons themselves." They add that the size of the engraving will be "on a scale of an inch and a half to the foot of the original." In whatever way they are executed we cordially wish them success; and shall rejoice to find the result of the experiment more satisfactory than we expect it to be. It is now said—but in this respect also rumour may be mistaken—that they are to be executed in lithography by Mr. Linnell. We hope this statement is incorrect—because we trust they will be rendered by a more auspicious material, and by an artist more capable of doing them justice.

**W. MULLER, Esq.**—This gentleman, who has established his claim to rank among the foremost of our British Artists, is on the eve of embarkation to join Mr. Fellowes, in Lycia. It is fortunate, indeed, that the expedition will have the services of so excellent a painter; who, to capabilities in Art, adds the advantages of an enlarged mind, an enterprising spirit, and acquisitions which belong to few.

**BRITISH MUSEUM.**—At length preparations have been actually commenced for setting about erecting the façade of this national edifice, which it is to be hoped will be such as to make full amends for the total absence of architectural pretension on the other sides of the exterior. It is, however, greatly to be apprehended that, unless the architect has thoroughly re-considered his design, and improved upon his first ideas,—

about a quarter of a century ago—it will not now be found to answer public expectation. Since the works by him at the British Museum were first commenced, a very great deal has been done in architecture almost all over the country. Consequently, the façade of the British Museum, will now have to sustain comparisons that, if unfavourable, must be doubly prejudicial, because it will come after worthier specimens, which it ought at least to rival, to be equal to, if not to surpass. We will say nothing of the new Houses of Parliament, they being so totally different in style, but there will be the noble portico of the new Royal Exchange, with its sculptured pediment, and the splendid Grecian façade, or rather façades of St. George's Hall, Liverpool, which will have no rival in the metropolis, unless it should be in that of the British Museum. The front of the Fitzwilliam Museum, at Cambridge, is also a noble and strikingly picturesque composition, of more than usually ornate character. Shall we be able to say as much of our national as of that provincial one? Hardly so, if, as we surmise, the style of the façade to the former will be of a piece with that of the elevations of the interior court, which are exceedingly frigid and meagre. We ought, perhaps, not to be so impertinent as to make any surmises at all; and, assuredly, there ought to be no room for doing so, because by this time, if not before, the public ought to have had some positive assurance afforded them of what they are to expect. Yet, if such assurance has not been given, neither has it been refused, since it has not even been demanded. And to what are we to ascribe the universal apathy manifested on this occasion? Is it that, because the British Museum is not in the Gothic style, and does not particularly interest Camdenists, Ecclesiologists, and Puginists, it is, therefore, matter of perfect indifference what be made of it? It is very true, architects cannot hope now to get a job out of it; but is it, therefore, no concern to any one what it will eventually turn out in itself? The exclusive admirers of Gothic architecture would, perhaps, not be at all sorry, should it turn out a complete failure, or, at all events, a very tame and namby-pamby affair; in which case, we shall be sure to have not a few injurious comparisons between the Museum and the Palace of Westminster, in which the Grecian style will be made responsible for whatever deficiencies may manifest themselves [in the design of the first-mentioned edifice. Accordingly, it behoves those who espouse the cause of Grecian architecture to bestir themselves a little in the case of the British Museum, and not tamely stand by, leaving it to take its chance for better or worse, without making some effort to secure for us a splendid—at any rate a satisfactory—example of classical design. Let us, on this occasion, endeavour to wipe away some of the reproaches which, as a nation, we have not undeservedly incurred; nor let it ever have to be said that the façade of the British Museum falls far short of those at Berlin and Munich.

**FOREIGN CONTRIBUTORS TO ENGLISH EXHIBITIONS.**—As we have reason to know that, in consequence of the purchase of M. Jacobi's picture by the Art-Union of London, for 200 guineas, several French and German artists intend sending pictures to our exhibitions in March and May next, it may be well to state that the committee of the Art-Union design to enact a law excluding from purchase the works of any except British artists. This rule is as necessary as it will be salutary; indeed, until very recently, we were under the impression not only that it did exist, but that it was—as it ought to have been—the foundation stone of the structure. If permission to buy foreign pictures were continued, we should have a ship load of them paying a nominal duty at our custom-house next spring; and our institutions here would be placed under the disagreeable necessity of seeming inhospitable, ungenerous, or unjust,

by refusing to receive them, or returning without exhibiting them.

**FRESCO BY EDWIN LANDSEER, R.A.**—Very many artists visited Gwydyr House early in the month, to examine a small example in fresco, executed by Edwin Landseer, R.A. It simply pictured a page holding a pair of horses, with a brace of dogs. No attempt at composition was made, the object being merely to exhibit the ease and freedom with which the (to us) new material may be worked upon. In this respect it was fully successful; there can be no doubt that any painter will easily master the difficulty after a little practice; and there can be no question that after a time Mr. Landseer himself will attach no value to this first effort, which he will, ere long, or we mistake not, greatly surpass, if, indeed, he deign to paint in fresco; for unquestionably the class of Art in which he excels, and has carried to the very verge of perfection, is not the class to be coveted where walls of public structures are to record national triumphs.

**PRINCIPLES AND PRACTICE OF ART.**—Mr. Harding's work, under this title, is in progress towards completion; it will correspond with, and be, indeed, the concluding volume of, the "Elementary Art," published some time ago, and the third edition of which is in preparation. But, in the present case, Mr. Harding, being enabled to avail himself of Mr. Hullmandel's invention of Lithotint, the work will very greatly surpass its predecessor in interest and value; besides, we expect, being of far higher importance in reference to the subjects treated of. The volume, as advertised by Messrs. Chapman and Hall, will contain twenty-seven or twenty-eight illustrative designs; several of these we have seen at Mr. Hullmandel's, and can, therefore, testify to their exceeding beauty, accuracy, and truth to nature. They will, indeed, completely establish the "New Art" in public favour.

**CARVING IN WOOD.**—There is in the possession of Mr. Rogers, of Great Newport-street, a collection of carvings in wood, ancient and modern, in every genre in which carving has been attempted. Many are by Grinling Gibbons—the subjects being, of course, flowers, fruits, dead game, &c.; such indeed are those of all English artists who have excelled in wood carving; success (as is universally the case) in one particular style having stimulated many to devote themselves to the same. English artists in wood cannot carve the figure: they are here surpassed by those of the Continent, to whom greater encouragement is given in this department, but the works of Gibbons and his followers have never been equalled in their class. We have seen at Antwerp, by Van Brughen, of Mechlin, some very spirited carvings; he, perhaps, alone of foreign artists has produced anything comparable to Gibbons in his own style. In the collection of Mr. Rogers are some rare and beautiful specimens of Gothic tracery, and other curiosities, dating even from the thirteenth century; also one or two small panels of grotesque design, by Giovanni da Udine, Raffaele's *arabesque*. Among the modern carvings we were much struck by portions of a very massive frame, intended for a large picture by Snyders. A principal object in the composition is a boar's head, life size, carved with infinite truth and freedom: it is profusely accompanied by other trophies of the chase, all cut in *alto-relievo* with unexampled skill. The excellence of this and other similar productions, which we had an opportunity of examining distinctly, arises from effort long directed into one narrow channel—intrusting particular portions only to those who, by their taste and feeling, have best qualified themselves for such especial parts of the composition.

**MIDLAND COUNTIES ART-UNION.**—This Art-Union, the central point of which is the prosperous town of Birmingham, promises to rank foremost among provincial societies. It is, indeed, almost certain of very great success; first, because the exhibition of works by modern artists

about to open will be of rare excellence; and next, because among its patrons, leading the nobility and gentry of the Midland Counties, are her Most Gracious Majesty and Prince Albert. We shall have other and better opportunities for referring to the plan and prospects of the Society. We refer to it now chiefly to direct attention to an advertisement which invites subscribers. The Midland Counties Art-Union is a sound and healthful Institution, the whole and sole object of which is to benefit British Art. It has been formed with judgment, and is conducted with energy and spirit.

**ART-UNION PRIZES EXHIBITION.**—This exhibition is, as we have elsewhere stated, now open. We refer to it chiefly as affording corroborative proof of the safety that now attends FREE EXHIBITIONS. Here we have a large influx of visitors of the middle class—no injury has been sustained by any of the works, nor has there been even inconvenience. At Westminster Hall, "the people"—that is to say, the lower classes—have entered literally "in shoals," by hundreds of thousands; no evil has arisen out of so glorious an experiment.

**OUT-OF-DOORS SKETCHING CLUB.**—This is a good notion; it opens up a fund of profitable enjoyment; and, as the summer is passing, fine weather and fair prospects should be made the best of. An advertisement in our paper last month pointed attention to the plan. We understand it has been successful, at all events as regards the pleasure and instruction to be derived from it. Mr. Harrison deserves much credit for enterprising perseverance in so far working it out.

**MUSEUM OF THE HERMITAGE, ST. PETERSBURG.**—On it being first of all rumoured that Klenze had been commissioned by the Emperor Nicholas to prepare designs for a Museum at St. Petersburg, the natural supposition was, that the building was to be an entirely new and distinct one, as was the case with the Glyptothek, and the Pinakothek at Munich, the reputation of which most probably led to the architect's being employed by the Russian sovereign. It now turns out, however, that the structure will not add to the number of the architectural monuments of St. Petersburg, as it is only a rebuilding and extension of the Hermitage Palace, in which the "Rafaele Gallery," so called from its being a facsimile imitation of the Loggie of the Vatican, is retained. Still, if description may be trusted, it is very greatly superior to what has been removed to make way for it; and though only an appendage to the Imperial Palace, it is in itself much larger than many palaces, the general plan forming a parallelogram of 520 by 380 feet, English measure, which is not very far short of the area of the whole of the quadrangle and buildings of the upper ward of Windsor Castle. The largest of the inner courts is 215 by 130 feet; the general height of the façades 74 feet, and that of the pavilions at the angles, 106 feet. In regard to the character of its details, the style of design is Greek, and it would seem the design itself is in some respects similar to the architect's idea for the Pantheon, at Athens, published in his "Entwürfe." Of the actual composition, however, it is impossible to speak from the verbal description given of it; for let the last be ever so correct as far as it goes, so many circumstances indispensably requisite to be understood, are passed over in it, that it is more tantalizing than satisfactory, leaving altogether doubtful some very material points. The *socle*, which is of reddish granite, is 11 feet high, and must therefore be of colossal proportions, and produce a most imposing effect, if it be really what the term applied to it imports—a solid substructure, in appearance at least, without windows of any sort. Nothing being said to the contrary, we are left to suppose that such is really the case; but it would have been far more satisfactory to have been distinctly assured of it, since it makes a most prodigious difference indeed whether it be so or not. Colossal must also be the effect of a mass, nearly the entire height of the Reform Club House, but with only two ranges of windows, reared on such a basement. This part of the structure is of greyish stone, with

some intermixture of reddish granite for the details, yet to what extent the latter is applied is not said; hardly at all, we should think, can it have been employed for any of the more delicate and enriched parts, and enrichment does not appear to have been at all spared, for we are told of arabesque panels, sculptured friezes, statues, some supported on consoles, others within niches, hermes-pillars, &c. &c. In short, the description makes magnificent promise to the ear; but whether the structure itself would keep such promise to the eye, is what we will not pledge for. Description is equally favourable to the interior, but equally perplexing also, being by far too indefinite; a vast deal of magnificence is spoken of—variegated marble columns, inlaid pavements of Grecian design, and other matters of that kind, but it is all shapeless. Almost the only part which we can figure to ourselves at all intelligibly is the grand staircase, 130 feet long, by 50 in breadth, with its twenty marble Corinthian columns, and three successive flights of marble steps (22 feet wide), ascending in a direct line. At any rate, in such a staircase there must be an air of extraordinary pomp. The rooms on the lower floor are intended for the reception of sculpture, vases, and miscellaneous antiquities; those above for a picture-gallery, distributed into a series of rooms, some very spacious, and lighted from above, as in the Munich Pinakothek, for larger pictures; others as cabinets, for smaller pictures, besides various loggies and corridors. The contents of the museum will be so arranged, that the apartments will have more the air of being decorated with them, as in a private palace, than of being the exhibition-rooms of a public museum, which sometimes give the idea of a bazaar, at others, of a charnel-house of art, stored with works, immortal, perhaps, in fame, but perishable, and even perished; interesting, but utterly illegible inscriptions, limbless statues, featureless busts, and pictures touched and retouched by time, till they have become only so many grim blackened canvasses, and melancholy memento-mori's.

Although the building was not begun until the Spring of 1842, the Museum of the Hermitage is expected to be completed by the end of the present summer, notwithstanding its great extent and the prodigious solidity of its constructions. In some places such an edifice would have been the work of a quarter of a century.

## REVIEWS.

### INTERIORS AND EXTERIORS IN VENICE.

Drawn by LAKE PRICE. Lithographed by JOSEPH NASH. Published by M<sup>r</sup> LEAN.

An imperial folio volume, containing a series of the richest and most beautiful subjects to be found in Venice. Every nook in this extraordinary place has been explored by the artist, and the amateur topographer; its high places have been celebrated in classic metres, and immortally sung in English epic and Spenserian; and in painting, the changes are rung out on its street and canal scenery. It is, however, matter of surprise that the regal and mysterious interiors of Venice have not received equal attention, at least from the artist: it may be that they have been overlooked in the engrossing magnificence of the external architecture. If it be so, let those who know not the "Sea Cybele"—who have never seen her either in painting or reality—look only at those gorgeous halls, and attempt to figure out in imagination something which could so far surpass them as to cause them to be overlooked. The *phantasma* might offer superior altitude and solidity, but never a place so curiously in unison with the character of its inhabitants, that they would seem to be indebted to it for their most prominent characteristics.

The first of these interiors is the Hall of the Ambassadors in the Ducal Palace, wherein the ambassadors of foreign states were marshalled in procession previous to introduction to the Venetian Senate. The ceiling was executed by Alessandro Vittoria, after designs by Palladio and Sanserina; the panels are enriched by pictures and frescoes by Titian and Tintoretto; and the whole in elaborate beauty excels all other decorated ceilings in the world. The shafts of the side columns are entire, and formed of oriental jasper.

Another is the 'Chamber of Caterina Cornaro, in the Palazzo Cornaro.' This lady was the wife

of Jacopo Lusignagno, King of Cyprus, after whose death the Palazzo Cornaro was allotted to her as a residence. The chamber looks on to the Grand Canal; the ceiling is divided into square compartments, in the centre of each of which is a pendant; on the walls hang some of those portraits, peculiarly Venetian, wherein we at once discern the grave and majestic Titian, the argumentative Giorgione, or the profound though florid Tintoretto. The whole of the appointments of the chamber are in perfect keeping, and to give life to the drawing there is seated at a table a figure whom we may suppose to be Catarina herself reading while tired by an attendant.

The 'Exterior Gallery round the Ducal Palace' looks a solitude—and is so, in fact, now, for its marble pavement is not even trodden by the curious stranger. The architecture is Gothic, with a strange dash of Moresque in the ceiling. The solitude of the place is even unrelieved by the presence of the Doge and his official followers: indeed, as observed of it, well might the Venetian of the thirteenth or fourteenth century give forth his lamentation of his "*caro amico morto da notte*"—the phrase *morto da notte* had then a signification which reduced its utterance to a significant whisper.

'Byron's Room' is not forgotten. It is in the Palazzo Mocenigo, as may be remembered, and remains in the same state as when he occupied it, and wrote in it part of "*Childe Harold*." In the magnificent frieze which runs round the room are painted the naval battles wherein members of the family of the Mocenigi have served. The walls are hung with cloth of gold, and pictures by Titian, Tintoretto, and Giorgione. A '*Venetian Conversazione, 1740*,' is held in an apartment which must have been furnished with a splendour unequalled even in the palaces of the most magnificent kings. It is an apartment in the residence of a "*virtuoso*" on the grand canal. The muster at the conversazione is as yet but thin; if the company were even more numerous, the interest excited by them is entirely superseded by that attaching to the exquisite pencilling everywhere profusely displayed in the carved work of the cabinet frames, and in the designs of the hangings of the room.

'Titian's Studio, Palazzo Barberigo,' is visited by all who go to Venice with any feeling capable of appreciating that for which the place is so celebrated. The figures in the plate represent Titian receiving a visit from some king or emperor; but the artist has placed the great painter and his easel in a position, with regard to the light, which, if left to himself, he never would have done. The studio is a large and lofty room, decorated in the cinquecento style, and said to remain in the state in which it was left by Titian himself. On the walls are still hanging the '*St. Sebastian*' on which he was engaged when, at the age of ninety-nine years, he was cut off by the plague. The '*Magdalene*,' '*Venus*,' and others of his works are said to hang in the same frames which they filled during his lifetime.

Besides the few we mention there are also views of '*St. Mark's* and the Piazzetta,' '*The Riva dei Schiavoni*,' the '*Convent of San Michele*,' and '*Island of Murano*,' '*Altar of the Virgin*,' '*St. Mark's*,' &c. &c., all studied under the best effect, and drawn with a masterly execution. With respect to the style of the lithography, it is admirably adapted to this kind of subject. The lithographer possesses in an eminent degree the power of describing the profuse richness of the carving and moulding with which these edifices are loaded; indeed, we know no other gentleman who could command equal success in this department of Art.

### PROPORTION, OR THE GEOMETRIC PRINCIPLE OF BEAUTY ANALYSED. BY D. R. HAY. Published by W. BLACKWOOD AND SONS.

That the uniform beauty of Greek composition is the result of a principle, cannot be doubted; were this not alluded to by ancient writers, it is sufficiently testified by antique remains, and is the more felt by us, that the problem is unsolved, so limiting us to blind imitation. The substance of Mr. Hay's theory goes to refute Burke's proposition, that "*proportion relates almost wholly to convenience*"—that beauty is entirely independent of it. We have ourselves long ago been struck with the incongruity of these passages of the "*Essay on the Sublime and Beautiful*" to which this writer alludes. To go no further than the

passages extracted, we shall endeavour to point out the discordance. "Proportion," says the quotation, "is the measure of relative quantity." Since all quantity is divisible, it is evident that every distinct part into which any quantity is divided must bear some relation to the other parts or to the whole. These relations give an origin to the idea of proportion. They are discovered by mensuration, and they are the objects of mathematical inquiry. But whether any part of any determinate quantity be a fourth, or a fifth, or a sixth, or a moiety of the whole; or whether it be of equal length with any other part, or double its length, or but one half, is a matter merely indifferent to the mind."

Proportion may be proximate, remote, or graduated between the extremes; but it cannot be conceived that the degree of proximity or remoteness can be wholly indifferent to the mind, which is readily reconciled to the contemplation of quantities graduated to a near relation, while the consideration of remote proportions, as contrary to natural principle, is repugnant to it. Proportion is independent of beauty, but beauty is not independent of proportion.

"Another principle," says Burke, "of beautiful objects is, that the line of their parts is continually varying its direction; but it varies it by a very insensible deviation: it never varies it so quickly as to surprise, or, by the sharpness of its angle, to cause any twitching or convulsion of the optic nerve."

This principle in the beauty of lines is the same as that which regulates the harmony of quantities, and that harmony of quantities is formal beauty. If beauty were independent of proportion, and proportion were indifferent to the mind, it would not detect the absence of any minor part of a figure otherwise perfect and beautiful. But, if accustomed to contemplate an object pleasing from its harmony of parts, an interruption of the agreeable relation could not be indifferent to the mind.

If, according to Burke, beauty had anything to do with correlative quantity, "we might then point out some certain measures which we could demonstrate to be beautiful, either as simply considered or as related to others."

"In despite," says the author of the work before us, "of so great an authority to the contrary, an attempt shall be made in the present essay to prove that beauty does depend upon calculation and geometry; and that, therefore, we can point out and demonstrate certain measures to be beautiful, either as simply considered, or as related to others."

We have always considered this discrepancy of the great author of the "Essay on the Sublime and Beautiful" to be rather constructive than literal. Those passages seem to point to class-beauty, the opposite of which Mr. Hay takes up, and sufficiently demonstrates its dependence upon geometry.

THE TRUE ENJOYMENT OF ANGLING. BY HENRY PHILLIPS, ESQ. Publisher, PICKERING.

So many of our artists are "brethren of the angle"—so many unite the pleasant pastime of old Isaac with the more profitable one of sketching—that we may look for thanks in introducing to them this delightful little book.

The name of Mr. Phillips is so intimately connected with song, with foot-lights, crowded houses, and clapping of hands, that we little expected to encounter him walking abroad with Nature, and joining heartily in every thing opposed to artificial existence.

The elegant volume before us comprises notices of the angling months—from March until September; varied information concerning the manufacture of appropriate flies; and each month is crowned by a song—such a song as anglers would delight to troll when the day's sport is ended, and they meet, full of harmless mirth, at some wayside and sheltered inn, to enjoy the repose so necessary after exertion. Judging from the pleasure expressed by two grave brothers of the angle while going through the book, we fancy there can be few greater treats than such companionship on a fishing excursion; and seven songs by a composer of such skill and feeling, must render it a curiosity and a favourite on every music-stand. The volume is enriched by an excellent likeness of this first of English singers, by J. P. Knight, A.R.A., engraved by H. E. Dawe.

LE CABINET DE L'AMATEUR ET DE L'ANTIQUAIRE. Paris, 37, Rue Notre Dame de Lo-retto.

This excellent periodical, now in its second year, is devoted to the antiquities and curiosities of Art. One of the numbers before us contains a very beautiful etching by Pernel, after Meissonier; it is simply a creditable member of the *bourgeoisie*, seated in the calm and absorbing enjoyment of his pipe: the title is "Le Fumeur." In another is a biographical notice of Bonington, whence we transcribe a memorable lesson given to the aspirant by his father. Pointing to fresh nature, he said:—"These are subjects for the pencil. Books and engravings can teach the student in Art but a small portion of that which he may learn in the school of nature: for in these all that we behold presents but one phase. But on the other hand nature is subject to continual change: trees have each day a new aspect, and on each succeeding day the mountain and the valley put on a new livery. The flower of to-day succeeds that of yesterday. See how the effect of light and shadow is affected as the wind rises or lulls—in proportion as the day is strengthening towards mid-day, or declining towards evening:—the bird's nest, which but a week ago consisted of but a little straw, is now a little dwelling cunningly suspended from the branch, and contains four spotted eggs and a brooding mother." Bonington listened attentively, and profited by these lessons.

THE ILLUMINATED MAGAZINE. Edited by DOUGLAS JERROLD.

We look at everything done by Kenny Meadows with a peculiar interest. His "Hermit of Belly-fulle" in this fourth number, is equal to the best things he has ever done—he forces upon us strongly the difference between the animal-man and the man-animal in this admirable figure. The simplest item of head or tail piece by this most prolific and felicitous illustrator, is a moral or a proverb; for instance, the "Folly of the Sword," an article by Jerrold, is powerfully prefaced by a sword, from the point of which blood is dripping; a hand grasps the hilt, and round the blade are entwined two serpents, bent on destroying each other. The tailpiece is "Death issuing from the cannon's mouth and speeding on the cannon ball." The illustration to "Dogs' Tales" is irresistibly ridiculous. When the club-mania arose it was resolved by some "loose dogs" about town to form what they called "the Canine Club," some of the members of which are here shown relating their tales. The inexhaustible fund of invention with which this artist is gifted, and his readiness in seizing on a point, are truly astonishing; his illustrations alone ought to command success in any work.

THE BOOK OF BRITISH BALLADS. Edited by S. C. HALL, ESQ., F.S.A. Published by J. How.

Six parts of this work, it may be remembered, have already appeared, forming the first volume; and we have pleasure in announcing its continuation, in the publication of the seventh part—containing "The Bonny Bairsns," with illustrations by E. Corbould, engraved by Bastin and Wakefield; "Glenfinlas," illustrated by H. J. Townsend, engraved by Nicholls, Branston, and Walsley; "The Gay Goss Hawk," with illustrations by J. Franklin, engraved by Armstrong; "Lucy and Colin," the drawings by E. M. Ward, engraved by Branston; "Catherine Johnstone and the Young Lochinvar," with drawings by C. H. Weigall, engraved by Landells.

The first of these ballads is taken from the "Songs of Scotland, Ancient and Modern," edited by Allan Cunningham, and is founded upon one of those popular legends which are traditionally sustained for centuries. Mr. Cunningham, as he himself says, "has ventured to arrange and eke out these remarkable verses"—inasmuch the beautiful composition may be said to be his own. The illustrations by Corbould are distinguished by infinite pathos. "Glenfinlas," by Sir Walter Scott, first appeared in "Tales of Wonder," edited by M. G. Lewis, and published in 1801. Glenfinlas is a track of forest land, lying in the Highlands of Perthshire, and the scene of the incidents on which the ballad is founded.

"The Gay Goss-Hawk" is an ancient ballad, the leading incident of which is the transmission of a letter under the wing of a hawk. "Colin and

Lucy" was written by Tickell, the friend of Addison, and printed by Bishop Percy in the "Reliques of Ancient English Poetry."

The ballad of "Katharine Janfarie," or, Catherine Johnstone, was first published in the "Minstrelsy of the Scottish Border," gathered, says the editor, "from several recited copies." The incidents and relation are strongly in the spirit of that formerly wild and lawless region.

#### TO CORRESPONDENTS.

We shall avail ourselves of the hint from Cambridge next month, when the purpose of the writer will be equally well answered, and we shall devote some space to provincial Art.

The suggestion of our Bolton correspondent is a good one; but the difficulty of transferring the cartoons to the provinces is very great; and we fear it would be impossible to find rooms in which to exhibit them.

We have received letters referring to the death of two remarkable men—Mr. W. H. Pyne, an artist and author, and the famous engraver Raimbach. The writers complain that of these eminent persons there has been no "memoir" in our pages. We have again and again expressed our regret at our inability to furnish such matters without assistance, and of the difficulty we find in procuring that assistance. Nevertheless, we hope soon to procure the information needed.

#### ROYAL COMMISSION OF FINE ARTS.

Whitehall, July 28, 1843.

Her Majesty's Commissioners having, in the notice issued by them in April 1842, announced their intention of adopting means to enable them to decide on the qualifications of candidates for employment in fresco-painting; having thereupon invited artists to send in cartoons as specimens of their practice in design and composition, and being of opinion that the exhibition of such cartoons, which has taken place, has afforded satisfactory evidence of the ability of many artists in these respects; in pursuance of the plan proposed as aforesaid, now give notice:—

1. That whereas it has been ascertained that frescoes of moderate dimensions can be conveniently executed on portable frames composed of laths or other materials, artists are invited to send specimens of such frescoes to be exhibited, for the purpose of assisting the Commissioners in the selection of persons to be employed in the decoration of portions of the Palace at Westminster.

2. The works are to be sent in the course of the first week in June 1844, to a place of exhibition hereafter to be appointed.

3. The number of specimens to be exhibited by each artist is limited to three. The size of the specimens is to be not less than three nor more than eight feet in their longest dimension. The figures or portions of figures, in at least one specimen by each exhibitor, are to be not less than the size of life. The subjects are left to the choice of the artists.

4. Each specimen is required to be composed of not less than two applications of the superficial mortar, so as to exhibit the skill of the artist in joining the work of two or more days.

5. Each exhibitor is at liberty to send a cartoon, as a specimen of his ability in design and composition, together with his specimen or specimens of fresco. The mode of execution, subjects, and dimensions of such cartoons are to be in accordance with the conditions specified on those points in the notice issued in April 1842.

6. No ornamental frames to the cartoons will be admissible, but each specimen in fresco may be surrounded by a flat frame or border, adorned with painted arabesques, which may be executed either by the artist himself or under his direction, and either in fresco or in any other method.

7. The competition hereby invited has for its object the execution of frescoes for the decoration of the Palace at Westminster. But whereas paintings executed in other methods may be free from a shining surface, and may therefore be considered by various artists to be fit for the decoration of walls, the Commissioners invite such artists to exhibit specimens of the methods in question, under the conditions before expressed, except that with regard to such specimens the dimensions are left to the choice of the exhibitors.

8. The claims of candidates for employment in oil-painting, and in other departments of the art besides historical painting, will be duly considered.

9. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

10. Artists who propose to exhibit are requested to signify their intention on or before the 15th of March, 1844, to the Secretary, who is empowered to give such further explanations as may be required relative to the terms of this and of the other notices issued by the Commissioners.

By command of the Commissioners,

C. L. EASTLAKE, Secretary.

On the 1st of October will be Published, to be continued every alternate month, the First Number of

## THE BARONIAL HALLS, PICTURESQUE EDIFICES,

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EDITED BY S. C. HALL, F.S.A.

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A MONTHLY JOURNAL OF THE FINE ARTS.

No. 58.

LONDON: OCTOBER 1, 1843.

PRICE 1s.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE, TO ALL PARTS OF THE UNITED KINGDOM.

**THE GOVERNMENT SCHOOL OF DESIGN**, Somerset House, will RE-OPEN on MONDAY next, the 2nd of OCTOBER.

**ART-UNION OF LONDON**, 4, TRAFALGAR-SQUARE.

President—H.R.H. the Duke of CAMBRIDGE.  
Vice-President—The Most Noble the Marquis of NORTHAMPTON, P.R.S.

Subscribers of the current year will receive for each guinea paid, in addition to the chance of obtaining a valuable work of Art, an impression of a Line Engraving, by Mr. E. GOODALL, from the picture by CLARKSON STANFIELD, R.A., "Castello d'Ischia," and a series of Twenty-two Designs in Outline, engraved by Mr. HENRY MOSES, from original Drawings, made expressly for the Society, by Mr. H. C. SELIGS, illustrative of the "Pilgrim's Progress." Several of the Outlines are already engraved, and the Committee invite an immediate subscription, to enable them to make the necessary arrangements for their prompt distribution.

The Engraving from HILTON's 'Una entering the Cottage,' due to the Subscribers of 1842, may now be obtained at the Office, on presentation of the printed Order, by those who have not already received it.

GEORGE GODWIN, F.R.S., F.S.A., } Hon. Secs.  
LEWIS POCOCK, F.S.A., }  
Sept. 26, 1843.

**TO ENGRAVERS.**—The COMMITTEE of the ART-UNION OF LONDON invite Engravers to send them Proposals for executing in Line a Copperplate ENGRAVING of Mr. O'NEIL's picture, 'JEPHTHA'S DAUGHTER,' of the size of 23 in. by 18 in., to be completed by January 1846. Specimens to be sent in with the Tenders on Monday the 9th of October. The Committee reserve to themselves the selection of the Engraver whose character and talents are most likely to insure the execution of a work of Art honourable to the Fine Arts of the country and creditable to the Society. The Picture may be seen at the Office, No. 4, Trafalgar-square, between the hours of ten and four.

GEORGE GODWIN, F.R.S., F.S.A., } Hon. Secs.  
LEWIS POCOCK, F.S.A., }  
Sept. 26, 1843.



**ROYAL MANCHESTER INSTITUTION.**

EXHIBITION OF MODERN PAINTINGS, ENGRAVINGS, SCULPTURE, &c.—Artists are respectfully informed that the Exhibition WILL CLOSE on SATURDAY, the 14th OCTOBER; as soon after which date as possible such Works as may not have been disposed of will be duly forwarded.

T. W. WINSTANLEY, Hon. Sec.

**TO ART-UNIONS.**—The Advertiser is terminating a PLATE in the LINE manner, which is to be DISPOSED OF. The subject is very interesting and of great beauty of Design. Size, 16 in. by 12 in.

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**MR. G. H. HARRISON**, in thanking his friends and pupils for their attendance at his SKETCHING CLASS, begs to announce that he will be happy to meet them on the Winter Saturday Evenings, from Seven until Ten o'clock, to Draw from Models, adapted to the Landscape Sketches made during the Summer.—Further particulars at his residence, 15, Foley-place, Portland-place.

**NOTICE TO PAINTERS, SCULPTORS, and ENGRAVERS.**—The ATELIER, 14, Upper St. Martin's-lane, for the study of LIVING MODELS, will RE-OPEN on MONDAY EVENING NEXT, being the first Monday in October; the studies commence at six o'clock. Artists or amateurs desirous of becoming members, are requested to address a note to the Curator, at the Atelier.

W. B. SANSFIELD TAYLOR, Curator.  
September 25, 1843.

**RAFFAELLE'S CARTOONS FOR SALE.** By PUBLIC AUCTION (without reserve), within the STRAITON GALLERY, WEMYSS PLACE, EDINBURGH, on Friday the 13th of October, 1843.

The well-known Copies, by Sir JAMES THORNHILL, of the Celebrated CARTOONS by RAFFAELLE, now in the Gallery at Hampton Court. These much-admired Paintings embrace the following subjects:—

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6. The Apostles Healing in the Temple.
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In addition to the above, there will also be sold:—1. Painting by Velasquez, of 'Rebecca at the Well,' from the late Lord Eldon's collection. 2. 'The Crucifixion,' by Vandyck. And 3. 'Christ at the Pool of Bethesda,' by Lanfranco.

The whole of these Paintings are now in the Straiton Gallery, Wemyss-place, Edinburgh, and may be seen by orders, to be received on application to Messrs. Todd and Romanes, W.S., No. 7, Great Stuart-street, Edinburgh; by whom also further particulars will be given.

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**ROYAL COMMISSION OF FINE ARTS.** Whitehall, July 28, 1843.

Her Majesty's Commissioners having, in the notice issued by them in April 1842, announced their intention of adopting means to enable them to decide on the qualifications of candidates for employment in fresco-painting; having thereupon invited artists to send in cartoons as specimens of their practice in design and composition, and being of opinion that the exhibition of such cartoons, which has taken place, has afforded satisfactory evidence of the ability of many artists in these respects; in pursuance of the plan proposed as aforesaid, now give notice:—

1. That whereas it has been ascertained that frescoes of moderate dimensions can be conveniently executed on portable frames composed of laths or other materials, artists are invited to send specimens of such frescoes to be exhibited, for the purpose of assisting the Commissioners in the selection of persons to be employed in the decoration of portions of the Palace at Westminster.

2. The works are to be sent in the course of the first week in June 1844, to a place of exhibition hereafter to be appointed.

3. The number of specimens to be exhibited by each artist is limited to three. The size of the specimens is to be not less than three nor more than eight feet in their longest dimension. The figures or portions of figures, in at least one specimen by each exhibitor, are to be not less than the size of life. The subjects are left to the choice of the artists.

4. Each specimen is required to be composed of not less than two applications of the superficial mortar, so as to exhibit the skill of the artist in joining the work of two or more days.

5. Each exhibitor is at liberty to send a cartoon, as a specimen of his ability in design and composition, together with his specimen of specimens of fresco. The mode of execution, subjects, and dimensions of such cartoons are to be in accordance with the conditions specified on those points in the notice issued in April 1842.

6. No ornamental frames to the cartoons will be admissible, but each specimen in fresco may be surrounded by a flat frame or border, adorned with painted arabesques, which may be executed either by the artist himself or under his direction, and either in fresco or in any other method.

7. The competition hereby invited has for its object the execution of frescoes for the decoration of the Palace at Westminster. But whereas paintings executed in other methods may be free from a shining surface, and may therefore be considered by various artists to be fit for the decoration of walls, the Commissioners invite such artists to exhibit specimens of the methods in question, under the conditions before expressed, except that with regard to such specimens the dimensions are left to the choice of the exhibitors.

8. The claims of candidates for employment in oil-painting, and in other departments of the art besides historical painting, will be duly considered.

9. The invitation to send works for the proposed exhibition is confined to British artists, including foreigners who may have resided ten years or upwards in the United Kingdom.

10. Artists who propose to exhibit are requested to signify their intention on or before the 15th of March, 1844, to the Secretary, who is empowered to give such further explanations as may be required relative to the terms of this and of the other notices issued by the Commissioners.

By command of the Commissioners,  
**C. L. EASTLAKE, Secretary.**

**NOTICE.—PATENT RELIEVO LEATHER HANGINGS AND CARTON-TOILE OFFICE,** 52, Regent-street, next to the County Fire Office.—The Nobility and Public are respectfully informed, that our Works of Art in the PATENT RELIEVO LEATHERS, the CARTON-TOILE, &c., can henceforward only be obtained from the Firm of F. LEAKE and CO., 52, Regent-street, where an immense number of Designs are constantly on view and sale, and Patterns of the most beautiful descriptions for Hangings of Rooms, Cornices, Friezes, Arabesques, Panels, Caryatides, Follage, Pateras, Busts, Mouldings, Book Covers, Album Covers, Screens, &c. &c., in every style of Decoration, and for every possible use to which ornamental leathers can be applied, and at a considerable reduction in price. We beg to notice, that this Firm only will continue to receive monthly from us all new Patterns and Designs in our manufactures.

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## THE ART-UNION.



LONDON, OCTOBER 1, 1843.

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## NOTES ON BRITISH COSTUME.

## PART THE FIFTH.\*

BY FREDERICK W. FAIRHOLT.

## THE TUDORS.

CLERICAL costume during the reign of Henry VII., who was a good Catholic and a liberal benefactor to his church, remained exactly as it has already been described in our previous notices. The church, unused to the fluctuations of fashion, richly endowed, and firmly established, admitted of no change in a costume which it had adopted with a mystic reference to its tenets; and to which it added nothing but splendour of decoration as it increased in wealth and power. During the early part of the reign of his son and successor, while Wolsey retained his ascendancy, it even increased in power, the clergy holding, in most instances, the most influential offices in the state, whether at home or abroad, as councillors or ambassadors. Perhaps at no period of its history in this country did it enjoy more temporal advantages than on the eve of its fall. The progress of the opinions of the followers of Wickliff and the other early reformers served but to increase its power, and the murmurs of irreverence and opposition (which were sometimes forced from good Catholics) offered a pretext for the rigorous exercise of laws against heresy—precluding all liberty of thought and expression of private opinion; and placing the lives of all who dissented from its tenets at its disposal. The death of Wolsey was the death of this power, which was undermined by the actions of those who wielded it. Their love of secular fashions and amusements when abroad, contributed in no mean degree to break down the barriers of ex-

\* Continued from page 187.

clusiveness they so evidently wished to preserve; and increased the complaints against their luxury in apparel which had been heard since the days of Chaucer; and had by this time forced itself on the notice of the superiors of the church, who, in a synod or council of the province of Canterbury held in St. Paul's in February 1487, condemned their imitation of the laity in their dress when not absolutely officiating, and allowing their hair to grow so long as to completely conceal the tonsure. This censure of the convocation was followed by a pastoral letter of the primate, in which the clergy were solemnly charged not to wear liriipes, or hoods, of silk, nor gowns open in front, nor embroidered girdles, *nor daggers*, and to keep their hair always so short that everybody might see their ears.\*

The Reformation produced a change in the costume of the clergy, and deprived it of its symbolical meaning and consequent form, discarding all that was peculiarly the feature of the Church of Rome. This change would appear, however, to have gone on gradually with the rejection of the many observances and ceremonies held by that church; from an examination of the little that remains to us, by which we may endeavour to fix the alterations of a fluctuating period. The woodcut title-page to Cranmer's Bible, printed in 1539, which is said to be designed by Holbein, and is an excellent authority for the costume of the period, in one of its divisions depicts Henry on his throne giving these Bibles to Cranmer and Cromwell for distribution among the people. Cranmer, and his two attendant chaplains, are habited in long white gowns to the feet, over which are worn plain white surplices reaching to the calf of the leg, and having full sleeves; a black scarf (apparently adapted from the stole) gathered in folds round the neck, hanging down at each side of the breast, and reaching a little below the waist. The portrait of Cranmer in the British Museum may be cited as a good example of the costume of a church dignitary at this period, as well as the not uncommon portraits of the reformers of his time, one of which has been selected as a fair sample of the rest. It is copied



from a rare portrait by J. Savage, of Hugh Latimer, who was burned 16th of October, 1555. And the portrait is at once characteristic of the man and the scholar. He wears upon his head a cap which would appear to have been a great favourite with the learned in general, for we constantly find them in portraits of clerical characters and students. The flaps fall round the neck, and are fixed over the eyes in front, although they most commonly appear without this flap over the forehead and spread above it much like the "city flat-cap" already described. A close cas-

\* Wilkins, Concilia.

sock of dark stuff envelops the body, and it is open in front, displaying at the neck the edge of the shirt beneath, which in other portraits is more distinctly shown,\* with its embroidered edge and narrow falling collar. A leather girdle encircles the waist, at which hangs a book bound expressly for a scholar's use, the leather covering being allowed to hang some length beyond the boards which it covered, when it was gathered in a knot or ball, which, being tucked under the girdle, allowed of convenient carriage and constant reference at all suitable opportunities. On his breast repose his spectacles, which at this period were of large size, and rested upon the cheeks and nose, without any side-bars to secure them to the sides of the head. He wears also a full black gown open from the shoulders, and having wide white sleeves with black cuffs, much resembling in everything, but ruffles at the wrist, the gowns still worn by our bishops.



The group of figures here engraved are selected from the drawing of the funeral procession of Queen Elizabeth, believed to be by the hand of William Camden, the great antiquary, and engraved in the third volume of the "Vetusta Monumenta." They represent the gentlemen of the Queen's chapel, and are curious inasmuch as they exhibit a strange mixture of Popish, Protestant, and secular costume. Thus they wear the white gowns and surplices of the Protestant Church beneath the richly embroidered cope of the Catholic one, with its border of canopied saints, modified in one instance by a row of Tudor badges, the portcullis, rose, lion, &c. The secular portion of the dress contrasting strangely with all this, and crowning all with the fashionable ruffs and hats of the day, which had already over-excited the ire of good master Philip Stubbs!



The costume of the legal functionaries during the early part of the present period may be seen in the above engraving, copied from the very curious painted table formerly kept in the King's

\* That of John Jewel, Bishop of Salisbury, who died 1572, may be cited as an example.



Exchequer, and which recorded the standard of weights and measures, as fixed in the twelfth year of the reign of Henry VII. These gentlemen wear close caps or coifs of very ancient form, similar ones being frequently seen in illuminations of the time of Edward I. One of them wears a tippet edged with fur; the shoulders of the other is enveloped in a hood, which displays its interior lining. Their gowns are capacious, and are open at the sides only, and are lined with furs throughout. This curious table was copied and engraved by the Society of Antiquaries, and is published in the first volume of their "Vetusta Monumenta," where may also be seen another curious picture, representing the court of wards and livery in full council assembled, and in the act of adjudicating; the lawyers wearing similar coifs to the two engraved above, but otherwise varying in their costume. The picture is supposed to have been executed about 1585, and accurately displays the legal dress as worn about the end of the period of which we are now treating.

Holbein's picture of 'Henry VIII. giving the Charter for Bridewell Hospital to the Mayor and Aldermen,' may be cited as a good authority for the costume of civic functionaries at this period; and the portrait of Sir Robert Bowes, Master of the Rolls, who stands on the King's left, may afford an intermediate authority for legal costume to those already cited. The same artist's great picture of 'Henry VIII. granting a Charter to the Barber-surgeons,' still preserved by that body in their hall, in Monkwell-street (a painting that richly deserves a pilgrimage from all lovers of Holbein and his art), will also afford material for the costume of the "Gentlemen of the Faculty," during the reign of the burly King.

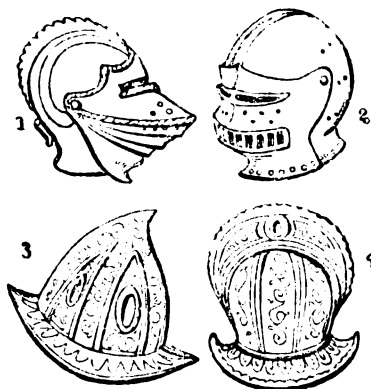


The variation of form that the armour of the English knight underwent during the period of which we now speak, may be best understood by carrying it on from the last engraved specimen in these notes, that of the Earl of Warwick (p. 107). The effigy above given is that of Sir Thomas Peyton, in Isleham Church, Cambridge-shire. He died during the short reign of Richard III., about a year before the accession of Henry VII., but so short a period anterior to that of which we are treating, that his effigy may be given as a good example of the armour of the early part of the reign of Henry VII. The plate-armour of this period had assumed its most grotesque form, visible in the enormous fan-like elbow-pieces worn by Sir Thomas. Large ribbed pauldrons cover the shoulders, varying from those

worn by the Earl of Warwick in being so ribbed as if they were formed of overlapping pieces of moveable plate. The breastplate is globular and narrow at the waist, which generally appears to have been pretty tightly confined. The richly-ornamented girdles are discarded, and the sword generally hangs in front, a peculiarity distinctive of this period; the dagger retaining its place at the side. *Taces*, or *tassels* hung around the hips, from the lower edge of the breastplate, in the form of encircling rows of steel flaps, generally secured at the sides by buckles and straps, appended to which by the same security were the *garde-de-reins*, which covered the back from the waist behind. Over the thighs, hung the *tuilles* or *tuillettes*, which were secured to the lower edge of the *tassels* by buckled straps, and which are very clearly seen on the effigy above engraved. *Cuisses* covered the thighs, and *jambes* the legs; the *genouillères*, or knee coverings, spreading on the outer side of each knee into the shape of esclop shells; the *sollerets*, or steel shoes, being formed of flexible overlapping plates of steel, to which the spurs were rivetted, or secured by straps. Sir Thomas wears his hair close cropped round the head above the ears, and wears neither moustache, beard, nor whisker, such being the usual fashion of the day.

During the tournament the knight generally wore additional pieces of armour for the defence of the neck and breast. These were the *volante-piece*, which covered the lower part of the helmet; the *mentonnière*, a similar defence for the chin, which was also worn over the helmet, the lower part of which it covered as well as the neck; and the *grande-garde*, a large piece of plate-armour which covered the left shoulder and breast, and was fastened upon the breastplate by screws.

During the reign of Henry VII. the armour became richly decorated and fluted, and the tabard embroidered with the arms of the knight, was generally dispensed with, in order that the beauty of its decoration should be seen and appreciated. Plates called *pass-gardes* were affixed to the shoulders, rising from them perpendicularly at the sides of the head to guard the neck from the thrust of a lance, and turn its point when directed there. The toes of the *sollerets* were generally broad, following, as usual, the fashion of the shoes then generally worn. The helmets took the form of the head, having frequently flexible overlapping plates of steel that protected and covered the neck; these helmets were termed *burgonets*, as they were invented in Burgundy; one of these forms fig. 1 of the selection



here engraved. It partakes a great deal of the character of the singular one worn during the reign of Richard II.\* A serrated ridge stands up from its summit, the plume of feathers that arose from the apex of the helmet previously, being exchanged for a long flowing plume that was inserted in the pipe affixed to the back of the helmet, and streamed down the back of the

\* See the cut, part 3., p. 34., fig. 1.

wearer to the waist, or lower. Fig. 2 is a *burgonet* of a simpler form, which very clearly shows the conveniences adopted for seeing and breathing.

The military costume of Henry VIII.'s reign may be seen by referring to the plates in the first volume of the "Vetusta Monumenta," where is engraved the Roll in the College of Arms that depicts the procession and tournament held at Westminster in 1510, the first year of the reign of Henry VIII., in honour of Queen Katharine, upon the birth of their infant son Prince Henry. The paintings at Hampton Court of Henry's embarkation at Dover, the meeting of him and Francis I. in the Field of the Cloth of Gold; the meeting of Henry and Maximilian; and the Battle of the Spurs; will abundantly supply authority for the dress of nearly every grade in the army.

In the Tower of London is preserved the suit of armour presented to Henry VIII. by the Emperor Maximilian, commemorating his marriage with Katharine of Arragon, whose badges with those of her husband, are engraved upon it, with their initials united by a "true-lovers-knot." It is the most interesting suit of the period in existence, and is elaborately ornamented and covered with engravings from the "Lives of the Saints," which form a series of plates in the twenty-second volume of the "Archæologia." The great novelty exhibited in the armour of the period being the *lamboys*, or steel skirts that usurped the place of *tassels* and *tuilles*, and covered the body from the waist to the knee in fluted folds like the skirts of a tunic, sloped away before and behind to allow the wearer to sit in the saddle.\*



The cut of the foot soldier here engraved, from Skelton and Meyrick's work on "Ancient Arms and Armour," exhibits the usual amount of plate-armour worn by them, which consisted of a breast and back plate, from which were appended long *tassels* or *cuisses* of overlapping steel flexible plates which reached to the knee. The wide sleeves, and bonnet slashed and puffed, and ornamented with an enormous plume of feathers, show—

—those remnants  
Of fool and feather that they got in France."†

\* The series of woodcuts by Hans Burgkmair, known as the "Triumphs of Maximilian," will furnish other authorities; and the old pictures formerly existing at Cowdray, of the 'Siege of Boulogne,' and the 'Departure of Henry VIII. from Calais, July 25, 1544,' engraved by the Society of Antiquaries. So that there is abundance of material for the artist.

† Shakespeare's *Henry the Eighth*, act. 1, sc. 3.

Of the two figures here engraved, the first (who has his back turned towards the spectator) is one of the guards of Henry VIII., and is copied from the picture of 'the Field of the Cloth of Gold' at Hampton Court. The Rose and Crown is embroidered on his back. The other figure is copied



from the picture of his embarkation at Dover, also at Hampton, and has been selected for the purpose of showing the sword and buckler appended to the waist, and which, clashing together in walking, gave the name of "swash-buckler" to the braggadocios of the period. The occasional exercise with these weapons was enjoined to civilians, and sword and buckler play formed the usual relaxation of the London apprentices on ordinary occasions.\* They were formed of wood covered with leather, and strengthened by large nails or studs of metal.

During the reigns of Mary, Edward VI., and Elizabeth, the armour, except during the joust or tournament, seldom reached below the knee, like that of the soldier engraved above; the breastplates were of a similar form, but sometimes very long in the waist. The arms were defended by rere-braces and vam-braces, as the defences above and below the elbow were styled, but foot soldiers frequently appear without them. They wore helmets of the old form, with visors occasionally, but most frequently appeared in morions during the reign of Elizabeth, of the form exhibited in fig. 3 of the group engraved above. Towards the latter end of her reign the *combed* morion generally prevailed: it obtained its name from the raised serrated piece at top something like a cock's-comb with which it was ornamented. A specimen forms fig. 4 of the group just alluded to.



Beards having again become fashionable during the reign of Henry VIII., were considered of importance during that of Elizabeth, when each class of the community trimmed after a fashion indicative of his pursuits: at least such was the

\* The disastrous outbreak known as "evil May-day," began by the interference of a magistrate with two apprentices, who were thus "playing at bucklers."

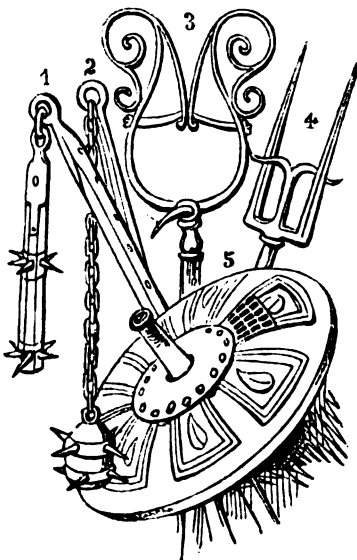
general rule. While the churchman wore a long beard and moustaches that flowed on the breast, and was known as the *cathedral beard*, the soldier wore the *spade beard* and the *stiletto beard*, equally indicative of his calling. These beards were so called from their fancied resemblance to these weapons, and specimens from military portraits of the period form figs. 1 and 2 of the group above. Shakspeare, in his *Henry the Fifth*, act 3, sc. 6., makes *Gower* exclaim, "What a beard of the general's cut, and a horrid suit of the camp, will do among foaming bottles and ale-washed wits, is wonderful to be thought on!" An old ballad in "Le Prince d'Amour" says—

"Now of beards there be  
Such a companie,  
Of fashions such a throng,  
That it is very hard  
To treat of the beard,  
Though it be ne'er so long.

"The soldier's beard  
Doth match in this herd  
In figure like a spade;  
With which he will make  
His enemies quake  
To think their grave is made.

"The stiletto beard,  
O, it unakes me afraid,  
It is so sharp beneath:  
For he that doth place  
A dagger in his face,  
What wears he in his sheath?"

Fig. 3 shows another variety of the stiletto beard, being arranged in a double tuft or point on the chin. Fig. 4 might do well for *Falstaff* himself, for here we have the "great round beard like a glover's paring knife," by which he was known, and which was a common fashion with military men during the reign of Henry VIII., as we see in the foot soldier already engraved. It looked sufficiently formidable, and took least trouble in trimming and dressing. Those who were very particular sometimes dyed the beard; and in Lodowick Barry's comedy of *Ram Alley*, 1611, one of the characters asks "What coloured beard comes next my window?" receiving for answer, "A black man's, I think." To which comes the response, "I think a red, for that is most in fashion." In Ben Jonson's *Silent Woman*, the barber exclaims, "I have fitted my divine and canonist, dyed their beards and all."



Of the military weapons now in use the group here engraved exhibits the most curious. Fig. 1 is the military flail, the pole and flail being of wood, strengthened with iron, and having two formidable rows of spikes surrounding it. Fig. 2 is the morning-star, a ball of wood encircled by bands of iron in which spikes are inserted; it is appended to a pole by an iron chain. It was

sometimes *jocularly* (!) termed a "holy water sprinkler," the way in which it scattered blood when it touched a vulnerable part suggesting a similarity to the sprinkling of holy water in the Catholic Church. Both these weapons were used by footmen in attacks on cavalry, from the time of the Conquest to that of Henry VIII.; they are probably of eastern origin, and did frightful execution when wielded by a powerful arm. The ball was sometimes affixed to the summit of a staff, and thus became a sort of mace, for horsemen, very efficacious in destroying armour. Fig. 3 is a singular contrivance for giving a footman an advantage in a conflict with a mounted soldier. The central piece of flexible steel that form the letter V are springs that allow free passage when forcibly pushed against the neck of the rider, enclosing it immediately when they spring back, and thus allowing him to be easily dragged down. They were termed "catchpoles," and from their general use in apprehending felons, or escaped prisoners, the term became applied to the civil officers who carried them, a name that survived their use, and was familiar when its origin was unknown. Fig. 4. is the military fork: the hooks were used to catch at a bridle; the prongs, having a sharp edge, to cut them; and they were also of use as a defensive weapon in an attack of horsemen, who might be prevented from a too near approach. Fig. 5 is a target or shield, with a matchlock gun in the centre, which the soldier using could fire behind the shield, taking his aim through the grating immediately above. They are mentioned in the Tower inventories of the reign of Edward VI. as "Targetts, steilde, with gunnes," of which 35 are said to be kept there. The shields were faced with steel.

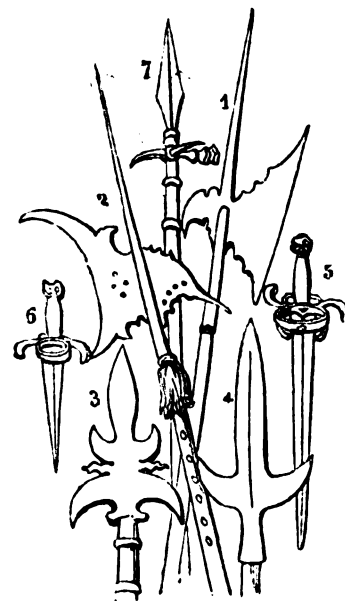


Fig. 1 of the above group is a halbert of the time of Henry VII. They are mentioned as early as the reign of Edward IV. Their use became pretty general during this reign, and they were always carried by yeomen of the guard during the reign of Henry VIII.; not finally getting into disuse among troops until after the accession of George III., and being still seen on state occasions. They were frequently elaborately ornamented on the head with figures and scroll work, and added essentially to the pomp of a royal or noble "progress." Fig. 2 is a halbert of the reign of Henry VIII.; the cutting edge formed into the shape of a half-moon; the curve sometimes took an outward direction, as may be seen in the cuts of soldiers of the period already given. The staves were sometimes covered with velvet and

studded with brass nails, a tuft or tassel of silk being affixed at the junction of the staff and the head. Fig. 3 is a pike, a weapon of common use during the period of which we are now speaking: they were an adaptation to infantry of the ancient spear carried by cavalry for many centuries previous. Fig. 4 is a partisan of the time of Henry VIII.: the side blades were sharp on both edges similar to those on the ancient bills or spetums.\* Figs. 5 and 6 are the sword and dagger of James IV. of Scotland, who was killed at Flodden, and are preserved in the Herald's College: they show the guards at the handle that now came into use. During the reign of Elizabeth these heavy swords, however, became generally disused, giving way to the lighter rapier, its convenience being very apparent when contrasted with that worn by Sir Thomas Peyton, recently described. Rapiers were introduced by a noted desperado, one Rowland Yorke; and although welcomed as a dress sword by the young gallants of the day, were rarely adopted by the elders of the community. Shakspeare, in the *Merry Wives of Windsor*, act 2, scene 1, makes *Shallow*, with an old man's love for the weapons of his youth, answer *Page's* remark, "I have heard, sir, the Frenchman hath good skill in his rapier;" with "Tut, sir, I could have told you more. In these times you stand on distance, your passes, stoccadoes, and I know not what; 'tis the heart, Master *Page*; 'tis here, 'tis here. I have seen the time, with my long sword I would have made your four tall fellows skip like rats." In Porter's comedy of the *Two Angry Women of Abingdon*, one of the characters, in a strain of complaint, exclaims—"Sword and buckler play begins to grow out of use; I am sorry for it; if it be once gone, this poking fight of rapier and dagger will come up; then a good tall sword-and-buckler man will be spitted like a cat or a rabbit." Fig. 7 is one of the poleaxes of the guard of Queen Elizabeth, preserved in the Tower Armory (where specimens of all these implements may be seen): it is an adaptation of the spear and horseman's hammer, for the use of the infantry.

Such were the more important military novelties of the Tudor era. Firearms will come in for a full share of attention during the next period, by which time they may be considered as having reached a high degree of perfection.

[The Stuart dynasty will form the next division of these notes; and, in order that it may be fully illustrated, the same extra amount of space will be devoted to it that has been devoted to that of the Tudors.]

## FRESCO PAINTING.

### MR. WILSON'S REPORT.

WE gave, in our last, the report of the Architect, Mr. Barry, "as to internal decorations, addition to building, and local improvements." We propose this month to publish part of Mr. Wilson's "Report,"† a document in which every artist must feel deeply interested; but every line of which is essential to those who design to compete for the honour of decorating the Houses of Parliament, or to pursue a branch of Art to which we have been, hitherto, strangers.

Although we consider it our duty to devote considerable space to this subject, we are still compelled to omit some portions of the document; and as the least important (if any part of it can be so described) we pass over the whole of the commencement of the Report (extending to seven pages), which treats of the early history of the Art, and contains elaborate remarks, commenting upon and explaining the following preliminary passage:—

"Pictures then are found on three kinds of wall: on the ashlar walls of Gothic edifices, on the brick

\* See the specimens engraved in No. 53, p. 107. A mistake occurs in describing fig. 5 of the first group on that page: it is a bill of the time of Henry VI., and not of Edward VI.

† C. H. Wilson, Esq., Director of the Government School of Design at Somerset House, was, in the course of the last year, employed by her Majesty's Commissioners on the Fine Arts to proceed to the Continent to collect information relating to the objects of the Commission. Having been furnished with the necessary instructions, he left England in August, and returned in January last.

walls of buildings of different dates, and upon coarsely-built rubble walls of different kinds. To these are to be added frescoes on lath, of which there are many examples in different parts of Italy."

Omitting, then, the observations on "Ashlar Walls," "Brick Walls," "Rubble Walls," and "Frescoes on Lath," we give entire Mr. Wilson's remarks on that matter of most vital consequence—

### MORTAR.

"It is not possible to make many observations on the mortar on which mural pictures of the period before referred to are executed, as, fortunately, there are not a great number which are in such a state of dilapidation as to permit a particular examination of them in this respect. The majority of these pictures are painted, as is well known, upon an intonaco composed of lime and sand. It is evident that there was a diversity of opinion with regard to the quantity of sand to lime to be used; and the same diversity of opinion exists amongst the modern frescanti. From such examination as it was possible to make, it appears certain that those frescoes have stood best in which it is apparent that there is a considerable proportion of sand in the lime; and I am disposed partly to attribute the bad state of the frescoes by Correggio in the Duomo of Parma to his having used what is called a rich intonaco (that is, with a small proportion of sand), and the faintness of the colours is perhaps to be attributed to the same cause.

"A number of mural paintings are executed upon an intonaco formed of lime and marble dust; these, however, are not frescoes, but distemper pictures; that is, pictures which, although in many instances commenced in fresco, yet were finished in distemper. Pictures of this description are also found upon intonacos of lime and sand; and if at first the practice may have arisen from necessity, it appears to have been continued afterwards from choice, even after complete works in pure fresco had been executed.

"The Signor Marini, of Florence, an experienced fresco-painter, is of opinion that the pictures by *Avanzi*, in the chapel of S. Giorgio, at Padua, are frescoes. This artist flourished in 1370.\* The mural works of Fra Beato Angelico, and of *Gozzoli*, are certainly commenced in fresco, and finished in distemper. That they were commenced in fresco is proved by the existence of joinings in the plaster at certain intervals; but that they were not finished in the same manner is quite evident, for these joinings are at such a distance from each other, that we must suppose the artist elaborately finishing several figures the size of life, or nearly so, in one day, which is manifestly impossible. This subject may be further considered in treating of distemper-painting.

"There is nothing to be learnt, apparently, from old Italian plastering. In point of execution, it is surprising that such careless work could ever satisfy the artists. The Venetians have shown themselves, in many instances, clumsy plasterers beyond all others; the works of Pordenone, especially, exhibit the rudest workmanship, the surface being very uneven, and the joinings of the intonaco which mark the different days' work being very carelessly executed: such is also the case in the frescoes of Titian.

"The Germans carefully teach the propriety of making all cuttings and joinings in the plaster at outlines, where it is possible to do so; but some of the old masters paid little attention to this rule. *Andrea del Sarto* frequently makes joinings at some distance from the outline of a figure, following, at the same time, no other outline; and this he has evidently done to enable him to paint in a little of the background at the same time with the figure, and whilst it was wet. *Gaudenzio Ferrari* has adopted, in some cases, the same practice. At times we find in the works of the above, and of other artists, joinings carried across limbs and other parts of pictures in a very awkward way, the result of carelessness and want of thought; and the effect is disagreeable. With the exceptions just mentioned, the rule of cutting at the outlines is supported by the practice of all schools.

"The carelessness of the Venetian artists and plasterers has been adverted to; the Florentine practice is better, but still far from presenting, in many of the early examples, sufficient attention to the preparation of the surface. If the wall was even,

\* It is also the opinion at Florence that the still earlier pictures by *Spinello Aretino*, in S. Miniato, are frescoes.

the plaster was made even, but if the wall was altogether the reverse, the plaster was allowed to be so also; and it is only in the works of later masters that we find this workmanship so attended to as to secure an even surface: the frescoes of *Allori* in S. Lorenzo and in the Palazzo Vecchio are models in this respect. It was the practice of *Allori* to make his cuttings at a very acute angle with the wall; which plan is, however, with much reason, objected to in modern practice.\* In Rome, it has been already noted, that the frescoes by *Raffaello* in the Stanze of the Vatican are, unfortunately, specimens of bad plastering; those by the same immortal artist in the Farnesina are much better in this respect.

"The Cavaliere Agricola obligingly showed me some pieces of plaster from the ceiling of the third Loggia, painted by *Giovanni da Udine*, which, from their damaged condition, it had been impossible to retain in their places in making the repairs. These specimens exhibited three coats of plaster, differently prepared; the first (that next the lath) was of lime and coarse sand, and was one quarter of an inch thick; the next, of the same thickness, was of lime and pozzolana; and the last, or intonaco, was of lime and marble dust, by no means very finely pulverized.

"This corresponds with the arrangement in ancient examples, from which it is evidently imitated. In the Baths of *Titus* examples will be found—first, lime and coarse sand, one half-inch thick; then lime and pozzolana, of one inch in thickness, in which, however, there is an admixture of sand and pounded brick; the last and upper coat is of lime and pounded marble. It will be found that this, as regards the two last coats, is the identical preparation which is so commonly used in Italy for floors, under the name of Venetian pavement, except that in the latter the fragments of brick in the substratum and the fragments of marble in the superstratum are much larger.

"It is also quite plain, from the size of the fragments of marble in the specimens of ancient plaster, both in the Baths of *Titus* and at *Pompeii*, that the wall could not possibly be brought to a smooth surface either with the trowel or float; it must have been allowed to dry, and was then polished. It follows that in walls of this description the red, yellow, and other tints with which it was painted, must have been subsequently applied, and had nothing of the nature of fresco, an art which, however, is apparently exemplified in ancient examples, for instance, in the *Nozze Aldobrandini*.

"It may be generally stated, without adducing other examples of this period, that where the plastering is uneven the ruin of the fresco, or its serious injury, is the result, whilst those frescoes which have smooth and even surfaces will be found to be generally in good condition; and the most perfect specimens, in point of workmanship and preservation, are the frescoes of the *Caracci* and of their scholars. These, in the majority of instances, are quite perfect, and may be quoted as triumphant specimens of the durability of this mode of painting.

### THE EXECUTION OF THE PICTURE.

"From the consideration of the masonry and plastering, I proceed to that of the execution of the picture; and first of the outline. The history of this process, as observable in the works of Italian artists, is of great interest. We find that, whilst several mechanical modes of outlining (fully described in the first report) were adopted for fresco, each artist used these means in his own peculiar way, little influenced, apparently, by any received rule; and, as every artist commonly adheres to his own method, the execution of the outline may assist in deciding on the authorship of a work of Art.

"The practice of indenting the plaster with a point or stylus is very ancient, and we find that the figures painted in Etruscan tombs were thus outlined, that is, the point was used to mark the external outline of the figure only. It was employed by the early masters, at the revival of Art in Italy, precisely in the same way in outlining their works in distemper on panel; thus *Giotto* drew, and his followers; and we find the same practice followed in the Sieneese school, with a singular exception, which is, that the figure of the *Madonna* is en-

\* It brings the lime or intonaco of the next day to so sharp an edge that it becomes difficult to spread it, and it is apt to dry too fast. The Germans cut at a much less acute angle, and the Florentines make the cut perpendicular to the wall.

tirely marked in with the stylus, that is, not merely the external outline, but the outlines of folds in the drapery are drawn in in the same manner; and a notice of this practice, confined to the school of Siena, is useful, as it establishes a clear distinction between the early pictures of that school and those of the contemporary Florentine masters.\*

"At a later period of tempera-painting (referring at present to easel pictures) the point was used in every part of the picture, as is exemplified in the works on panel of Fra Beato Angelico. It then came to be used, when oil was introduced, in the backgrounds only, which proves that the grounds for oil-painting were of the same nature as those previously in use for painting in distemper,† that is, of whitening.‡

"It is very remarkable that, whilst the point was used in distemper-pictures on panel, it rarely was in those of the same period on walls. It is never found in mural paintings by Cimabue, Giotto, Orgagna, or Benozzo Gozzoli, but was employed by Fra Beato Angelico in the architectural backgrounds only of the paintings in the chapel of Nicholas V. in the Vatican; in this case he may have pounced in his outline with a cartoon, and then have ruled in the lines of his architecture; but, as these lines are carelessly drawn down through the figures, an objection may be started to this theory, as the pounced outline of the figure would easily show where to stop. In Masaccio's frescoes in the Carmine the lines of the architecture are put in with the point, whilst the figures are not. It is very difficult to suppose that after the background was thus outlined the figures were drawn in with the brush only. It is true the head of Masaccio in fresco, which exists among the portraits in the Florence Gallery, is merely drawn in with the brush; but this does not prove that the outlines of entire pictures containing many figures were so executed.

"If cartoons were used in these earlier times, what could be the object of the curious practice of outlining in a rough and free manner on the last coat of plaster laid on previous to the intonaco itself? This is exemplified in all the frescoes by Benozzo Gozzoli in the Campo Santo at Pisa: § wherever the intonaco has fallen down, the outline of the composition is seen marked in with red; and I was informed by Mr. Gibson, R.A., that in Sta. Croce, in Florence, there are examples in which not merely the outline, but also the colours are sketched in.

"It has been supposed by some, that these outlines were intended as a guide to the plasterer in spreading the intonaco, but in no case do the joinings in the plaster coincide with them. If we suppose that the composition was thus sketched in to enable the artist to judge of the proper proportions and positions of the figures, what then was the use of his cartoon in this respect? It would have been more easy to place it against the wall, as is now frequently done. ||

"It is not easy to explain some of these facts, nor does the question much affect modern practice; but the subject is not without interest as connected with the early history and practice of Art. The solution that the figures were freely and readily drawn in with the brush after the architecture had been drawn in with a ruler and point, it is not easy to accept; it implies a certainty and readiness in drawing which it is hardly possible to conceive; and yet this readiness seems asserted in the O of Giotto, who, on the occasion when he drew

\* I had an opportunity of making use of this observation in Rome, in the case of disputed pictures, and it excited some attention and debate, both amongst distinguished artists and amateurs.

† The stylus was thus used by many of the great masters; by Perugino in his architectural backgrounds; by Fra Bartolomeo, Mariotto Albertinelli, and others.

‡ The Signor Pacetti of Florence, who has carefully studied this subject, says that the grounds on which old paintings, whether in distemper or oil, were executed, were formed of a fine whitening called "gesso da oro." This is said to be a product of Tuscany, and is unquestionably much finer than any whitening used in other parts of Italy, or in this country. It was mixed with a weak size made from parchment shavings, and could be drawn upon with a point with the utmost facility. The fact that these pictures were so drawn proves the softness of the ground.

§ Confirmed by Cennini's description (see "Trattato della Pittura," pp. 50, 60).

|| In the passage before quoted, Cennini does not speak of any cartoon.

it, seemed desirous of exemplifying the perfection with which he could outline with the hair pencil; and the practice is exemplified on a small scale, by Andrea del Sarto, by whom there exists in the Academy at Florence a small fresco, the architecture of which is ruled in with a point, and the figures are certainly put in with the brush only; whilst the habit of making alterations in the outlines of his figures in larger compositions does not say much for the careful preparation of cartoons on the part of this artist.

"It is very easy to determine by examination whether the point has been used with or without the intervention of a cartoon: in the first case the line is smooth; in the last sharp, and having a ragged edge.

"Luca Signorelli seems to have been the first artist, or amongst the first, who used the cartoon and point in the manner followed and recommended by the Germans; but it will appear that this mode, however convenient, may in some cases be objectionable.

"Another mode of outlining, that is by pouncing, was extensively adopted; this method, as well as the last-mentioned, of course implies the preparation of a large cartoon; and there was still another mode, or rather union of the modes above alluded to, viz., the outline was first pounced, and then, the cartoon being removed, the forms were retraced with the stylus; this is the practice of the modern Italians, and although imposing names may be quoted in support of it, an uncertain and feeble outline is the result; and besides, in sudden turns it breaks out bits of the plaster, leaving unsightly holes in the picture.

"A few instances may now be given of the different modes of marking the outline adopted by different masters. Luca Signorelli carefully marked in every necessary outline. Andrea del Sarto also used the point. Pinturicchio used it in his works at Siena and Spello. Although the absence of the use of this instrument is no proof that mural pictures are not fresco, its use is a certain proof that they must be so, showing that the lime was wet when the outline was put in, as any attempt to draw with a point on dry lime would merely make a series of rats with broken edges. The fact that Pinturicchio used the stylus at Siena proves beyond a doubt that, however much these pictures may be finished in distemper, they were begun in fresco.

"The practice of Luini may be mentioned as showing his facility in fresco-painting. In his faces the features are merely indicated by straight lines. On such careless outlines he painted female heads, the beauty of which never has been excelled.

"Razzi the Siennese, of a still more impatient spirit, dashed in a few lines on the wall, indicating the places of his figures rather than outlining them. He trusted to his facility with the brush, and is often very incorrect in his drawing; still the exquisitely beautiful female faces painted by him in S. Domenico, at Siena, are entirely produced by the brush, the outline previously laid in with the point being out of all proportion; thus the point of the nose and mouth of the St. Catherine, as outlined, are fully half an inch below the same features as finished in the painting.

"The Venetian masters were by no means careful. Titian seems to have taken little pains in preparing the outline in his fresco pictures, which he seems hardly to have painted *con amore*, although in many respects they bear the impress of his genius. Pordenone used the point, and in some places where he appears to have changed his mind, he has taken the first thing that came to hand to make an outline—perhaps the end of his mahl-stick, or the point of his dagger: thus breaking out lumps of plaster, and producing irregularities in the surface which he never seems to have thought it worth while to have mended again.

"Innocenza da Imola offers in his practice a striking contrast to that of the artists mentioned: he puts in every hair and wrinkle with the point, before beginning to paint.

"It might be supposed that the spirit of Buonarroti may have shown itself in the vigorous and impatient marking of his outline, but such is not the case; he adopted the slower process of pouncing. There are no marks of the stylus in the 'Last Judgment.' The remarkable distemper picture attributed to him, which hangs in the Tribune at Florence, is drawn in with the point; the 'Fates'

in the Pitti are not, neither is it seen in any frescoes of his which I could closely examine.

"Pietro Perugino pounced all his outlines, and so did his great pupil Raffaele; but his pupils again followed each his own fancy in this respect. The following facts as to the frescoes in the Stanze, may be interesting, and, when taken in conjunction with other differences in the colour and mode of painting, may not be without value in considering these pictures with reference to the different hands employed in painting them. The stylus is nowhere used in the 'Dispute of the Sacrament'; nor in the 'School of Athens,' except in the drapery of Hippias, where the artist has made an alteration in the folds. In the 'Farnassus' there is no use of the stylus, save in the robes of Homer and Tasso, probably therefore painted by a pupil, who followed his own system of outline. In the 'Heliogorus,' 'Attila,' 'Mass of Bolsena,' and 'Peter Delivered from Prison,' the point is not used, except in putting in the moon in the last picture. The 'Incendio del Borgo' has first been pounced, and then outlined with a very sharp point on the wet plaster; the picture of the 'Oath of Leo III.' is outlined in the same way, and so carelessly, that the plaster is broken out in parts: these two pictures are in this respect a striking contrast to the others. Giulio Romano did not use the point in his 'Battle of Constantine with Maxentius.'

"Raffaele did not use the point in his fine works in the Farnesina, and the advantage is obvious; those beautiful creations would have been injured by its use, for whilst its convenience makes it very proper to use it in works removed to a considerable distance from the spectator, it never should be seen in those which are nearer to the eye, especially if the light comes from the side.

"In the Loggia the outlines of the ornaments bounded by straight lines are put in with the point and ruler, without the intervention of a cartoon; all other lines are apparently pounced, but on minute examination I found that they were pricked on the plaster. It is not easy to understand why so tedious a process was adopted.\*

"The Caracci and their pupils sometimes used the stylus, but in the great majority of the works left by them in all parts of Italy they preferred the spolvero or pouncing bag.

#### PAINTING.

"In studying the Art of fresco-painting, it is necessary to consult the works of the old masters for examples of execution. In everything that is merely mechanical, we may profitably study the proceedings of the modern Germans; every process may be learnt from their practice, without visiting Italy, the graceful use of the brush excepted. Amongst the works of the present Italian fresco-painters, there is perhaps no example which it would be desirable to follow. The execution of these artists is to the last degree mannered and heavy; and however satisfactory may have been the progress of the French in other modes of painting, they have entirely failed in the few attempts which they have made in fresco.

"Avoiding the errors into which we may conceive that our continental brethren have fallen in the actual painting of their frescoes, we must look to the works of the old masters as examples; in these we shall find painting in fresco, in as many styles, and exhibiting as much diversity of touch and handling, as may be observed in the works of the same artists in oil. There is the same liberty of thought in the treatment of both methods, and genius exhibits its powers with as endless a diversity in the one art as in the other.

"We find in the frescoes of the old masters every quality of execution that has a name in oil-painting, although those qualities are necessarily exemplified in different degrees; we have transparency, opacity, richness; we have thin and thick painting, nay loading, and that to an extent that cannot be contemplated in oil. We have the calm transparent elegant painting of the Florentines and Romans, the rich variety of the Venetians, and there are cases in which the well-nourished brush of Rembrandt seems represented in the works of the fresco-painters of old Italian times.

"The distemper paintings of the elder masters

\* A drawing to be pounced must be first pricked: the artist having perhaps to use the same outline again, and being in haste to transfer it to the plaster for the first time, may have caused it to be pricked against the wall, thus making his assistant perform two operations at once.



have already been alluded to; it was their practice in laying in the preparatory tints in fresco to make some of these totally different from the colour to be used in finishing in distemper: thus, a dark red colour was almost invariably laid in as a preparation for blue, and this practice was generally adhered to with very few exceptions till after the time of Raffaele.\*

"In the works of Giotto, in the Campo Santo, at Pisa, the plaster seems to have been painted black in the first instance. Time did not permit a satisfactory examination of these works, but there is an example of the use of black as a preparation for blue in the Farnesina, where Daniele da Volterra† in his frescoes on a ceiling in that edifice has first laid in a coat of black in fresco, and then a coat of blue in distemper.

"In some pictures, as for instance in those by Andrea Mantegna in the Eremitani at Padua, the blue of the skies has either partially changed or entirely faded, whilst that of the draperies is comparatively well preserved: it is thus evident that from motives of economy different blues were used in different portions of pictures. There are many other examples of this in other parts of Italy.

The Cardinal Bonaventura, in the fresco called the 'Dispute of the Sacrament,' by Raffaele, is represented in a purplish-black robe which has been painted over red; this is an instance of the adoption of an indirect process with reference to another colour besides blue. It may be observed that the cardinal was a Franciscan, an order which is distinguished by a brown dress; and, as it is not brown in the picture, this may, perhaps, be an instance of a change of colour: but one object of this mode of painting seems to have been the security of the colours against change, while another may have been, the attainment of more harmony in the tone. In the picture just mentioned, Raffaele has followed precept in painting the blues in distemper over red, and these have stood perfectly. In the 'School of Athens,' on the contrary, he has painted in the blues in fresco, and they have perished, or nearly so, as they have in most instances in every part of Italy where blue has been thus used, both in pictures of this and of previous times. In the great works which Raffaele subsequently painted in the Stanze, he returned to the old practice of painting the blues above red, probably dissatisfied with the crudeness which was the result of using them on the wet plaster. The blue that has thus been generally used seems to have been of a vegetable nature, as, in many instances, it has changed to a brilliant green. It may be urged that the use of ultramarine or cobalt may obviate all necessity for such preparations, and secure the pictures against change; but whilst the former is by far too expensive a colour, the latter is crude and harsh in fresco. It seems to have been the blue which was used by the Caracci, and in their pictures, as in those of Guido, it will be found to be frequently out of harmony with the other colours; either these have in some degree faded, the blue remaining the same, or the blue has increased in intensity. Domenichino used distemper extensively in his works; but in those of Guercino will be found a triumphant solution of the difficulty; his blues are put in in fresco, and yet are in fine harmony with the other tones; they have generally a warm purple hue, and may be either small, or cabalt, tempered with a red, such as colcothar of vitriol. This is strongly exemplified in the Zampieri Palace at Bologna, where the harmony apparent in a fresco of Guercino is an agreeable relief, after the crudity which offends in those of his masters in other rooms of the same palace: a comparison between the 'Aurora' of Guido in the Rospigliosi at Rome (all the blues in which are not retouched) and that by Guercino in the Ludovisi, further corroborates the above observations.

"As has frequently been stated in the previous report, it was the practice to retouch when the fresco was dry, more especially in the shadows.

\* Several Italian artists mentioned to me their opinion that a coat of terra vert was laid in at times as a preparation for blue; and as in many places I saw this green colour, I at first adopted the opinion, but on subsequent observation I ascertained beyond doubt that the green was in reality a blue which had changed.

† For whom the criticism of Michael Angelo's drawing of a large head, still to be seen on the wall, was much more probably and appropriately intended than for Raffaele.

In some cases it is now easy to detect this retouching; it will generally be found to be proportionably somewhat darker than the painting around; and whilst in many frescoes a remarkable polish or gloss may be observed even in situations where that effect could not be produced by rubbing, the retouched parts are invariably dim; this is exemplified in the 'Evangelists,' by Domenichino, in the church of St. Andrea della Valle at Rome: these are historically known to have been retouched; and in viewing them from particular spots, their surfaces are seen to shine as if varnished, whilst some parts, which it may reasonably be inferred are retouches, such as darks under the arms and in the deep folds of the drapery, are quite flat and dim.\*

"There are portions in Raffaele's pictures which present the appearance just described; in the 'School of Athens' there are a few distemper touches evidently by the master's own hand, which have darkened: for instance, in one head he has had recourse to distemper to represent the external locks of hair. This seems to indicate a difficulty in fresco which at first sight appears formidable. In a picture by Gaudenzio Ferrari, at Milan, a female head with long flowing locks is represented, and the joining is made next the locks, and has a very bad effect; the difficulty is successfully overcome by the German artists without having recourse to distemper, and without placing the joining so as to injure the appearance of the picture. This may best be exemplified by a sketch: the flying tresses are painted in on the background on one day, and the head is put in the next day; the joining is indicated by the dotted line in the figure. The foliage of trees is managed in the same way. It would be vain to think of cutting round the outline of foliage; the outer leaves and thin projecting branches are executed on the same day with the background, and the cutting is kept quite within these. (See figs. 3, 4, and 5.)

"To return to the frescoes of Raffaele. The 'Heliodorus,' 'Miracle of Bolsena,' 'Attila,' and 'Deliverance of Peter,' seem to be pure frescoes, with certain exceptions already alluded to. In the first of these pictures there is a portion which exhibits a remarkable contrast to all the rest. The papal chair-bearers, known to be portraits of the artist's friends, are painted rather in the style of Pordenone than of Raffaele; the lights are much loaded, and have apparently been glazed; and, as extensive retouching in distemper has evidently been had recourse to, these retouches have become very dark.

"The ostentatious freedom with which these figures are painted contrasts disadvantageously with the calm dignified execution of Raffaele. With regard to the duration of this part of the picture as compared with the other portions, apparently in pure fresco, that which is so much retouched has certainly stood as well as the rest, with the exception that parts have become dark.

"M. Orsel, a distinguished French artist, who has attentively examined the fresco of the 'Last Judgment,' by Michael Angelo, says that it is much retouched in distemper, and without doubt by the great artist's own hand; as this distemper has darkened considerably, the present tone of the picture is accounted for, without having recourse to the supposition that the smoke of candles has been the sole cause. M. Orsel says that the retouching of Michael Angelo's great work is all effected by hatching; this fact necessarily leads us to infer that retouching was carried to a great extent in old frescoes; but, as will be shown, hatching is also much practised in the actual process of fresco painting, and it is consequently difficult to form a very correct judgment in every case as to what may or may not be retouching. Many important pictures exhibit much hatching, which is probably retouching. The 'Madonna del Sacco' of Andrea del Sarto may be instanced; if the very regular hatching over this picture be retouching, it has stood perfectly well. It is not probable that

\* It also appears from one instance, at least, that a retouch in distemper does not change so much from the action of damp as the fresco itself. The pictures by Professor Schnorr, in the Villa Massimi in Rome, are much injured by the action of damp from the soil, and have become light and cloudy. The retouches (for in these early efforts the professor did retouch) have all become visible, and appear as dark spots. The vehicle employed, as I learned from the artist himself, was yolk of egg and vinegar.

Daniele da Volterra, who added certain draperies in Michael Angelo's fresco, ventured to retouch the figures.

"The story of Franciabigio's wrath at the premature exhibition of his fresco in the court of the SS. Annunziata at Florence, may be instanced as supporting the prevalence of the practice under discussion, amongst the old masters. The picture was not finished in the artist's estimation, yet as fresco it would be pronounced to be so; all the intonaco is laid and painted upon, but as he esteemed the work incomplete, it is quite plain that he meant to retouch it in distemper.

"From these and other examples we find that although as Art advanced the extensive use of distemper, at first prevalent, was given up, and that pictures were chiefly executed in fresco, still the practice was never entirely abandoned; and till Art was revived by the Caracci, it may justly be doubted whether there is one mural picture in existence that is entirely completed in fresco.

"Indeed, after the adoption of fresco-painting, an apparent love of the older practice induced artists to return to it. Pinturicchio adopted it; his pictures at Siena are unquestionably much painted upon in distemper.\* Those at Spello seem to be executed much in the same way. The pavement in one of these pictures, for instance, is laid in flat with white, in fresco; when this dried, the artist evidently outlined the divisions of the stones over it, and he then laid on in distemper the colours which varied the pavement. In the pictures by the same artist in the church of Ara Coeli in Rome he has returned to the practice of the early masters; he has begun the pictures in fresco, and then entirely painted them over in distemper: and in all the works of this artist, foregrounds and foreground plants, landscape backgrounds, and probably the skies, are executed altogether in distemper.

"In the church of S. Onofrio at Rome, there are specimens by Baldassar Peruzzi which are painted in the old way; and the fine work of Melozzo da Forlì, now transferred to canvas and placed in the Vatican, is another instance of the extensive use of distemper. This last picture is in excellent preservation. There seems to be no reason to doubt the durability of this kind of painting, although other objections may be brought against it; but where egg has been the vehicle used, the colour, if loaded, has a tendency to scale off, while the pictures darken and become inky in tone.

"The Genoese also abandoned true fresco-painting, and used distemper to a great extent, so much so that their works may be considered apart under the head of distemper-painting.

"It is evident that the practice of the great masters supports the propriety of a certain amount of retouching, and it may be inferred from their works that no very bad results follow from its adoption within due limits. The Germans, however, maintain an opposite opinion, insisting that it is not allowable and quite unnecessary. If adopted at all, the limits seem marked by the practice of Raffaele in his later works; but it may be observed that loose opinions upon this subject might lead to careless practice, and in this view of the case the severe injunctions of the German masters are of value.

#### TRANSPARENCY.

"This important quality is perfectly attainable in fresco-painting; it is found in the works of the Roman and Florentine masters; amongst the latter, more especially in those of Andrea del Sarto; in those of the Lombards it is admirably maintained; and its excess is seen in those of the Venetians.

"It is not easy to explain how transparency is to be attained in fresco; there is, perhaps, no quality in which our German brethren are more deficient; the brushes which they use are, to an English eye, small for the work; and the first tint laid on with these presents a streaky appearance, which perhaps could be obviated in some instances by the use of larger brushes, and a different mode of using them. It will be easily understood how this streaky appearance is produced: having first given one wipe of the brush full of colour, the

\* M. Orsel, however, thinks that these have been retouched in wax, nor is the opinion wholly improbable; in a chapel in the Palazzo Vecchio at Florence there are frescoes by Ridolfo Ghirlandajo which have been lately cleaned by Signor Marini, who informed me that they had been glazed with something "unctuous," to use his own term.

artist follows it up with another, the colour sinking in instantly, and as he cannot lay the second wipe exactly to the edge of the first, the one overlaps the other in parts, and those parts are consequently twice as dark as the others which have got only one wipe, and so he proceeds laying a tint composed of light and dark streaks, but nevertheless transparent; this quality is lost in uniting the tint, for he continues to go over the surface till he obtains what he seeks—a quiet flat tone, which, however, generally proves a heavy one. Now, in the ancient examples, this union is obtained without sacrificing transparency. In a church near Conegliano there are some curious frescoes by a Venetian painter, in which the excess of this quality is exhibited; they do not merit the name of works of Art, and are very slightly executed; the colours seem laid in in one wash only, the plaster ground shining through; but these bad pictures prove that it is possible to lay in tints in a transparent and yet flat manner.

"Titian frequently makes use of the bare intonaco in particular places; thus in his fresco of the 'Healing of the Foot of the Boy,' &c., in the Capitolo of S. Antonio, at Padua, the shadows are laid in with brown in a very transparent manner, and for the half-tint he has left the bare lime. It may be doubted whether this practice is to be recommended; it is never found in the frescoes of the Florentines or Romans, and that great fresco-painter, Luini, obtains equal lightness and transparency without having recourse to it. Such a practice gives a work a sketchy character, which is objectionable, especially in the principal figures.

"How the effect of transparency is to be mechanically obtained, it remains for the artist to discover by practice.

"A Milanese professor says, that with a view to transparency it is necessary to lay in the first tints early in the morning, and then to leave the work and not to resume it for two hours. He further says that the lime, if it have any remains of an injurious caustic quality, exhausts its fury, to use his own words, on these first colours, and may be more safely painted on afterwards. It must be confessed that the frescoes by Appiani, which he instances as examples of the practice, are very far from exhibiting the quality of transparency. Other artists, however, hold the same opinion, and it is therefore proper to state it.

#### HATCHING.\*

"The prevalence of this practice amongst many of the old masters (for it is evidently not always the result of retouching,) seems to prove that they also found a difficulty in getting flat tints; in some of the later masters it is a mere manner, but in earlier and better examples it may have been adopted in the hope of getting a flat tint without destroying transparency: whatever was the reason, the practice was very general, and it is to be observed that the great masters did not cross in this hatching; the lines lie all in one way, and Signor Colombo of Rome says that the tempera hatchings in Michael Angelo's 'Last Judgment' are thus laid on with great evenness and dexterity.

"In the works of Raffaele, the most perfect of fresco-painters, there is no hatching anywhere, nor is there in those of Correggio. The hatching with which the Cupids of the last-named painter in the convent of S. Paolo, at Parma, are covered and destroyed, is manifestly the work of another hand; the lunettes underneath have fortunately escaped this profanation.

#### SOLID PAINTING.

"This is a quality that is easily attainable; it will be best understood by observing, that whilst the plasterer lays on a preparatory intonaco of lime and sand with the trowel, the artist lays on a finishing one of lime and colour with the brush, and he may employ it as thickly as he pleases. I observed in the works of Pordenone in Sta. Maria in Campagna, at Piacenza, that the lights were laid on with such a body of colour, that before the lime had time to set, the artist's sleeve, or mallet-stick, or something else in his way, has accidentally ploughed through his work, which he has not been able, or has not cared to mend.

"Paul Veronese, in his frescoes in the Villa

\* This term of Art means employing lines in shading somewhat in the manner of engravers, but more freely.  
† The clumsy hatching visible in parts of the frescoes in the Stanze, is evidently to be attributed to Carlo Maratta.

Mazer, has charged his lights; and his imitators, in their works, both in the above villa and in that of the Obizzi, near Padua, have loaded so much, that the lights stand up in lumps upon the wall. Such extravagancies, like the washing in of the shadows in the pictures near Conegliano before mentioned, are poor substitutes for a careful imitation of nature.

"The lights must of necessity be thicker than the shadows, as there is more time in the colours of the former than in those of the latter. The great masters laid in their colours without ostentatious handling; their works exhibit no tricks of manipulation; but it is surprising to observe the manner in which some artists seem to have worked their tints. Pordenone has already been alluded to, and Polidoro da Caravaggio produces an effect as if his brush had been full of macgilly, as may be seen in his frescoes in Rome, namely, in S. Andrea on Montecavallo, and in the Farnesina.

"It is necessary to mention these instances to prove the extraordinary dexterity that has been attained in painting in fresco, a dexterity, however, which is not to be admired when it produces such effects, and which too often distinguishes the pencil of mediocrity.

#### GLAZING.

"This process is frequently exemplified in the fresco-works of the old masters; its most successful application is seen in those of Razzi at Siena, where the celebrated picture, called the 'Cristo alla Colonna,' in the gallery of the Academy, is a particularly interesting example of its legitimate application in fresco, that is, of its use while the plaster is still moist; in this instance parts are made out by means of it, and much lightness and transparency are attained.

"Pordenone invented or adopted some process which resembles that common in oil-painting; his works have evidently been glazed after the lime had been allowed to dry; the flesh in all his figures is richly glazed—the transparent colour filling up the hollows arising from the peculiar loading already described as so remarkably exhibited in his frescoes, if they can be called such. Polidoro da Caravaggio seems to have adopted some analogous method, but probably these are the only masters who can be quoted as having adopted a practice so foreign to fresco-painting. Perhaps the artist who painted the Papal chair-bearers in the 'Heliodorus,' may be added to this brief list. The adoption of such a practice evidently arises from a misapprehension of the legitimate application of fresco-painting. It will be found that the Venetian painters generally had no clear idea of the true mode of employing this art: even Titian fell into the mistake of trying to produce effects of light and shadow and colours, like those which he had been in the habit of producing in his oil-pictures. The light and brilliant colouring of Paul Veronese enabled him to paint with more success in fresco than the generality of his Venetian brethren; but in his works it is evident that this is merely the result of his system, not any attempt at an application of principles of colour suited to the peculiar art of fresco-painting which he sometimes practised, and most successfully at the Villa Mazer. Palma Vecchio alone of the Venetian masters, seems to have truly estimated the powers of fresco; there are two saints by him in S. Liberale at Castelfranco, which have breadth and dignity.

"Razzi has already been alluded to as an artist whose works most prominently exemplify legitimate glazing in fresco; it is not apparent in the works of any other master to the same extent.

#### TIME OCCUPIED BY THE ITALIAN MASTERS IN PAINTING FRESCOS.

"It is not difficult, in examining some frescoes, to ascertain how much time has been occupied in painting them. In some examples, the joinings by means of which this calculation can be made, are distinctly visible; in others they are either so well executed, or are so concealed by the use of distemper, that it is very difficult to trace them.

"It is evident that the old masters painted with great rapidity; large and important works, judging from the following examples, were executed in a month or six weeks.

"The 'Incendio del Borgo,' in the Stanze, seems to have been painted in about forty days; the group of the young man carrying his father has been executed in three days.

"The exquisite group of the 'Graces,' in the Farnesina, by Raffaele, has been painted, at most, in five days. The Cupid and the head of the Grace, with her back to the spectator, have occupied one day; the back and part of the lower limb of the latter figure, another. In this day's work the rest of the leg may have been included. There appears to be a joining across the knee; there was certainly one across the neck: both these joinings do not follow outlines, but are in parts of the figure which are in shadow. It is, of course, better, as has been already observed, to cut by outlines; but this not always possible, especially in very large figures. The Germans prefer cutting across a broad light when circumstances compel the artist to make a joining where there is no outline.

"The graceful composition called the 'Galatea,' also in the Farnesina, has been entirely executed in eleven or twelve days; the head and body of the principal figure have been painted in one day. This subject will be further incidentally illustrated.

#### DURATION OF FRESCOS.

"The circumstances which must be taken into consideration in judging of the duration of frescoes have already been adverted to. It has been shown that where proper constructive principles have been attended to, and where the walls are of good and appropriate materials, the safety of the paintings is in a great measure secured, and it may be certainly proved that fresco is a very durable mode of painting, not surpassed, in this respect, by any other, if indeed equalled.

"But, independently of the most careful building, various causes may contribute to the deterioration or destruction of frescoes; and as these have been very distinctly described in the first report, it is not necessary to say much on the subject further than to state a few facts.

"Damp is the greatest enemy of this kind of painting; it ascends through the walls from the soil, and descends from ill-constructed or dilapidated roofs. In Venice, where the houses actually stand in the water, the external plastering falls off entirely to a height of twenty feet; in Milan, Padua, and elsewhere, I observed that paintings are obliterated on walls to a height of from seven to eight feet from the ground. The destruction of many fine works on roofs and on the upper part of walls is entirely to be attributed to culpable negligence or to ignorance; this is painfully exemplified in the Duomo, at Parma; the old insufficient roof over the dome still exists under the new leaded one, which has been added to save the wrecks of Correggio's works from final destruction; and the inadequate construction of the former is sufficiently apparent in the section (fig. 6). Many examples might be adduced of injury resulting to frescoes from imperfect roofing; and the fact having been recognised, precautions have now been taken, after irreparable injury has been done. The tiled roofs of Italy have everywhere been a constant source of injury to frescoes; but in some few instances, precautions of an extraordinary nature have been taken to make the roof water-tight. At the Villa Mazer flat tiles have been laid at right angles to the roof timbers, the joints being filled with lime. These tiles represent the planking under slates in this country, and the ordinary roof tiles are put over them in the usual way; this makes an impenetrable, but very heavy, roof. The plan has lately been adopted in the Palazzo del Giardino at Parma, the frescoes there, by Annibale Caracci, having suffered from damp. The Caracci have evidently been alive to the necessity of taking precautions against damp: the vault in the Farnese Palace, in Rome, which is under an open loggia, is covered with lead; at the Palazzo del Giardino the upper surface of the vaults has been carefully plastered; but this has not sufficed.

"Some frescoes by Allori, in the Palazzo Vecchio at Florence, which are on a six-inch brick wall, have lately been destroyed by plastering the back of the wall. In the library at Siena, the paintings on the vaults were ruined by some masons who mixed lime above them. All these facts prove the necessity of preventing, by every possible means, the passage of damp through the walls, and there is no difficulty whatever in effecting this.

"External frescoes may never be executed in this country, but their preservation in some parts of Italy may encourage their adoption in corridors and porticoes. Paintings are found to be well pre-

served on external walls turned to a favourable weather quarter.\* Thus, as at Genoa and Treviso, although frescoes are nearly obliterated by the action of the weather on some walls, it is to be observed that wherever they are protected by the projection of a roof or cornice, they are well preserved. External damp or sea air has no bad effect. The obliteration of external frescoes in Venice cannot be attributed to this, since those at Genoa are preserved; and those in the Campo Santo at Pisa, are doubtlessly destroyed by damp from the soil and roof. As has already been observed, that by Oragna, in the same place, has not suffered at all from the action of the atmosphere.

"The paintings in the upper loggia of the Vatican have suffered severely, owing to the inefficient construction of the roof. Those beneath, from Raffaele's designs, have been much obliterated, partly by damp (the corridor above having been left open till lately), and partly from their having been painted on an intonaco of lime and marble dust; they have also suffered in some measure from violence and mischief. To this last cause, unfortunately, the destruction of many valuable works is to be attributed, as a number of the buildings which should have been consecrated by the works of genius have occasionally served as quarters for the rude soldiery of ruder times, or even for the galley-slave.

"Many fine works have been irremediably injured by the populace; even those in churches have suffered in this way, and those in cloisters have also been much injured by wanton mischief. It is a mistake to suppose that the natives of Italy are exempt from this disposition, which is sufficiently proved by the injury inflicted on many precious monuments of Art in that country.

"Smoke has frequently been mentioned as a dangerous agent of destruction, but its effects can be removed. Thus, in the Palace at Modena there is a large hall, the ceiling of which is painted by Franceschini. The wood-work in the lower part of the hall was entirely burnt some years ago, and the frescoed ceiling was completely blackened by the smoke, but was afterwards cleaned, with perfect success.

"The frescoes, by Guercino, at Piacenza, have been injured in a peculiar manner; birds, getting into the dome, have flown against and scratched them.

"It may be proper to mention the frescoes of the Bolognese school in the Louvre at Paris, the climate of which resembles that of this country; with the exception of one, destroyed by the infiltration of water carelessly thrown on the floor above, these paintings are in a very good state."

Mr. Wilson has followed up these remarks by a valuable and highly interesting "Description of Paintings in Fresco by different Masters;" it occupies no great space: we shall give the whole of it in our next.

At present we need only remark there is but one opinion concerning Mr. Wilson's Report—it does infinite credit to his zeal, industry, and ability; it has been received with marked approval in the highest quarters, and may be considered a boon of rare value to the profession.

### THE BUST OF LORENZO THE MAGNIFICENT.

[Our notice of this bust—shown among other productions of Art at the meeting of the "Institute"—being incorrect in several particulars, Mr. Dennys, to whom the exquisite work belongs, has very obligingly forwarded to us a copy of a letter addressed by him to the Secretary of the Institute, giving its history. The facts are highly interesting; and we have much pleasure in submitting them to our readers.]

The terra-cotta bust of Lorenzo de Medici—probably, if not indisputably, executed by Michael Angelo more than three centuries and a half ago—is so interesting an object, apart even from its excellence, that I shall venture to trouble you with all the particulars I know concerning it. It is about two years since I first saw the work, then in the gallery of a commission-agent in Old Bond-street, where it had been for sale several months, if not years! It was the property of the Rev.

\* See the First Report, p. 15.

John Sanford, who was then, and is I believe still, in Florence. I purchased the work, and then wrote to Mr. Sanford requesting to be put in possession of all the particulars he could give me respecting it. I requested also such particulars as he could obtain for me of a bust in the possession of the Marquis Capponi of Florence, which bust Roscoe alludes to in his "Illustrations of the Life of Lorenzo de Medici," as the undoubted work in terra-cotta by Michael Angelo that had been preserved in the family of the Marquis from the time of Angelo, &c. &c. Mr. Sanford very promptly responded to my wish in respect to both the works. In reference to the bust in possession of the Marquis Capponi by a letter from the Marquis himself, of which the following is a translation, and which discovers a singular inaccuracy in Roscoe; and in reference to the work in my possession, by a statement of facts which will follow the letter of the Marquis—addressed to Mr. Sanford.

"It is with pleasure, Sir, I hasten to answer the questions you put to me the other day. The following is the truth respecting the bust of Lorenzo de Medici which I possess. It was in the Riccardi Palace, and several years since I had a cast taken from it. One of these casts was sent by me as a present to the late Mr. Roscoe, whom I had known in England. He had it engraved at the head of a book, in which he opposed the opinions of Sismondi in his account of the Medici. I do not know why he wrote at the bottom of the print that this bust was by M. Angelo, which I never either said or wrote; and M. Angelo was very young when Lorenzo died. The original was in the Riccardi Palace, having the face alone: it was even said that it was a mask taken from the corpse, which is contradicted by the examination of that specimen of Art: it is, however, very fine; the mask exists elsewhere. I believe Mr. Roscoe died soon after the publication of that work, so I had not time to rectify the error he had made. The above, Sir, is all you wished to know, and I avail myself of this opportunity to assure you of my high consideration, &c.

(Signed) "G. CAPPONI."

With respect to the bust in my possession, Mr. Sanford informs me that he purchased it of an artist, in whose studio he found it for sale as the undoubted work of Michael Angelo. It was previously in the possession of the "Avvocati Rivani, a very distinguished scholar and collector of works of Art, who died about ten years since." He was Secretary to the Antiquarian Society called Colombaria. This society possesses a mask of Lorenzo taken from the corpse; it is gilt and crowned with laurel. (This is the mask to which allusion is made by the Marquis Capponi.) "Before the bust left Florence," says Mr. Sanford, "I was requested to leave a cast for the Academy. The cast was made by Costoli. Coesvelt requested a terra-cotta copy, and, as he was an old friend, I let him have one. Some years since it was decided to place statues of the most celebrated Florentines in the vacant niches under the public gallery; three have been lately executed: one by Professor Grazzini of Lorenzo, and he took the cast from my bust for his model of the head." Besides the cast given to the Academy of Florence, another was presented to the Society of Arts in Edinburgh.

It must be admitted that none of these facts, nor all of them together, prove the work to be Angelo's. There are, however, proofs in abundance that it is a portrait of Lorenzo the Magnificent; and the preference given to it by Grazzini is one of many testimonies given by Florentines, that it is the best portrait known of that great man. The work itself is an evidence that it was modelled from the life: and what hand but Angelo's could have wrought a work of such power and grandeur by such simple means? The works of Angelo, "from the greatest even unto the least," owe nothing to mere execution, or nicety of detail; but all to his thorough acquaintance with the forms and structure of the objects he represented, and to the grandeur of expression of which he knew those forms to be capable. Nothing can exceed the almost rude simplicity of this bust: it owes nothing to grace, or lineal beauty; nothing to finish, or to any trickery of Art; and yet, for breadth of light and shade, and for grandeur of expression, it is, I conceive, without a superior, if not without a rival. What hand, then, but his who painted the 'Last Judgment,' and sculptured the 'Moses' that surmounts the tomb of Julius, could have executed this bust? Until this question is satisfactorily answered, there can be but little impropriety in ascribing the work to Michael Angelo, and of venerating it accordingly.

Mr. Sanford says, "The celebrated Bartolini,

who has a European reputation, dining with me some days after I had purchased the work, I told him that I had something to show him. When I conducted him to my cabinet, the moment he saw the bust, he exclaimed (I translate literally his words), "Where did you find this bust?" "Here, in Florence." "Is it possible that such a work should have existed, and I not have seen it! It is without exception the grandest work of Art of the kind I have ever seen, ancient or modern. It can be by no other hand than that of Michael Angelo; and I know of no bust by him of equal merit. It must have been done when he was very young, as in after years he did not work with so much care."

Costoli, the sculptor of 'a Dying Gladiator,' and the 'Statue of Galileo,' and next in place and reputation in Florence after Bartolini, has, I am informed, expressed a similar panegyric on the work; as has also Numa Canziani, Professor of Philosophy, and considered one of the best connoisseurs of Florence. From the letter of the Marquis Capponi, it will be seen that the bust of the Marquis is not by Michael Angelo; but was a mask, or face only, obtained by the present Marquis from the Riccardi Palace, and afterwards made into a bust, from which a cast was taken for Roscoe, who had it engraved for his supplementary volume of the "Life of Lorenzo." The assertions, therefore, of Roscoe relative to the Capponi bust, and his opinions concerning it, appear to have been wholly without foundation. I might here observe that the bust in my possession having the *berretino*, or scarlet cap, affords further proof of its originality, if I am right in the inference I draw from the following fact. Lorenzo the Magnificent was buried with the *berretino* on his head (as will be seen by the following extract from Roscoe,) this circumstance suggests the inference that the cap was a favourite article of dress with Lorenzo when living, and that Angelo, aware of the fact, took advantage of a circumstance so favourable to the simple grandeur he intended to produce in the head of his great patron.

"To the researches of the learned and laborious Canonica Moreni we are indebted for some interesting particulars on this subject. In his description of the chapel erected by Michelagnolo for S. Lorenzo, for the family of the Medici, he has collected the most authentic notices respecting it. Amongst the documents consulted by him is an original M.S. of Roodinelli, which formerly belonged to Manni, from which it appears, that on the third day of June, 1559, the bodies of Lorenzo de Medici, and his brother Guilianno, which had remained many years in the ancient sacristy of S. Lorenzo, were removed and placed in a large sarcophagus of porphyry, which stands on the left hand of the sacristy. The body of Lorenzo was entire, and was covered with white drapery, with the *berretino*, or scarlet cap, on his head. He had been buried 67 years. The body of Guilianno was entirely decayed. The wound on his head, which he had received in the conspiracy of the Pazzi, and which had penetrated the bone, was, however, still apparent; and that of Lorenzo, in his throat, was still visible, though the mark was faint."—*Illustrations of the Life of Lorenzo de Medici*, pp. 211, 212.

### THE USEFUL ARTS.

#### PROTECTIONS OF DESIGNS.

AN Act of Parliament was passed, at the close of the late session, for the extension of the privileges of registration—previously limited to designs of an ornamental description—to designs for articles of utility; that is to say, to designs of nearly every other description whatever. Although little was said of it in its progress through Parliament (to which, perhaps, we are indebted for its having passed so easily), and although it has not been ranked among those achievements of the past session which are worthy of boasting of, it is, in our humble judgment, fraught with more benefit to the Arts and Manufactures of the country, and to all engaged in them, than the whole of the other acts of the session—or indeed any half dozen such sessions—put together. We look upon it as a real boon conferred on the Genius and Industry of the people—as their act of Emancipation from much, if not the whole, of that enormous load of oppression, which our wretched and monstrously expensive system of patent law has for ages imposed upon them. From a judicious desire of averting opposition on the part of those interested in the maintenance of the existing abuses, it has been slipped through the Legislature, and is even worded in such a manner, as if it were only another act for

the protection of such trifles as gingham sprigs or hat shapes; but it is, in truth, an Act for the Protection of New Inventions of all classes and degrees (with a very few exceptions), those of the highest as well as those of the least value; an Act, the benefit of which will be felt, and, we doubt not, gratefully recognised in every workshop and every working nook of the United Kingdom. It is, in a word, "An Act for making Patents cheap, and securing to Patentees cheap and speedy Justice." It will not, we think, require many words to make all this abundantly manifest to our readers.

In the first place, the Act establishes a copyright in "any new and original design for any article of manufacture having reference to some purpose of utility, so far as such design shall be for the shape or configuration of such article, and that whether it be for the whole of such shape or configuration, or only for a part thereof."

The "shape or configuration?" What mechanical improvement is there which will not fall under this designation? In the former Designs Act, the words "external shape or configuration" were used; but here there is no qualification whatever. The shape and configuration may be either external or internal.

But the designs must have reference to "some purpose of utility." Be it so. How few are the things which can be produced by the hand of man which have not "some purpose of utility" for their object? Many things may have utility in them, besides those which serve directly to lessen the labour, or to augment the stored wealth, of a people. He was a useful inventor who first changed a spear into a pruning-hook; but so also is he who converts an implement of destruction into anything else, however frivolous; or who by any sort of device makes pride, or fashion, or folly, contribute to the encouragement and sustenance of honest industry.

We really find it a matter of some difficulty to imagine any cases of mechanical improvement which will not come within the exceedingly comprehensive terms of this Act. Such an invention as Watt's great discovery of condensing in a separate cylinder might possibly fall without the line; but the direct-acting engine, the oscillating engine, and a score of others of the like character, would as undoubtedly fall within it. All paddle-wheels, and all stern-propellers, would be most clearly included. So would all agricultural machines; all railway bars, chairs, sleepers, &c.; all wood pavements. In short, mere processes only, and such chiefly as are of a chemical description, will be excluded. But for how long? If the Act is found to work well—as it doubtless will—with respect to the great majority of inventions, how will it be possible to resist the admission of all the rest to the like privileges?

Again, the design may be for any article of manufacture having reference to some purpose of "utility." The former Designs Act drew distinctions between articles, according as they were in metal, or wood, or glass, or clay, or paper, &c.; but in the present Act all such distinctions are wisely thrown overboard. The abstract design, in which only there can be any merit, is the only thing looked to. No matter what the article is made of—if it be only an article of utility, and designed in a new manner, the present Act will protect it against all piratical imitators.

Secondly, the copyright is to exist for "the term of three years." This is less by many years than it ought in justice to be; but we may hope to see it ere long extended. It is a valuable instalment, at any rate. But though the term is short, there is this to be observed on the other hand—a point the more deserving of observation, that nine persons out of ten may read the Act without its suggesting anything of the sort to them—that it is a term of three years for all the three kingdoms—England, Scotland, and Ireland. To secure by letters patent the right to an invention for fourteen years (all patents being for this term, neither less nor more), for the three kingdoms, a person must take out separate letters patent for each, and incur altogether an expense of about £400 (including specifications), which is about equal to £86 for every three years of the period. Now under the present Act he may secure a three years' protection, extending over all the three kingdoms, for less, in most cases, than £20, or one-fourth of the present expense. And this, too, on demand—by one brief course of proceeding—one appli-

cation, one specification, one payment, one certificate.

And though three years be truly a brief period of protection, it will, in a great many cases, be found long enough to enable an inventor to introduce an invention to public notice, and to establish a connexion for it which will last him his lifetime; while, if he had been obliged to pay £400, or, supposing he took out a patent for England alone, £130, before he could move a step, his invention might never have seen the light at all, or been of the least benefit either to his country or to himself.

Thirdly, the copyright is to be granted to the "proprietor of the design." He may be the proprietor either by right of invention, or by right of purchase. Patents can be taken out in the name of the actual inventor only—a circumstance which often prevents most meritorious inventions from obtaining the sort of patronage which they are most in need of, and is, in all cases of joint proprietorship, productive of a good deal of trouble and expense. The number of persons can be but few who cannot themselves command £20 to obtain a three years' copyright of an invention; and the number still fewer who will not find it an easy matter to obtain a good price for any really useful thing, when a purchaser can, by so simple, cheap, and expeditious a process as the present Act provides, have the legal estate in it transferred into his own name.

Lastly, the remedy for the piracy of designs registered under this Act is cheap and expeditious beyond all past example in matters of this sort. No occasion for long bills in Chancery, or tedious trials at law; no £500 and £1000 bills of cost to enforce a simple matter of right. An injured party has but to make his complaint before any two justices of the peace in his neighbourhood, who are empowered (by the previous Designs Act, the provisions of which are extended to the present) to inquire into the whole matter, and to convict the offender in a penalty of from £5 to £30 for each offence, besides costs, "provided the aggregate amount of penalties for offences in respect of any design, committed by any one person, up to the time at which the proceedings shall be instituted, shall not exceed £100." If one conviction does not suffice to put down a piracy, a second may be had, and so on as often as a new offence, or batch of offences, is committed; the expense in each case not probably exceeding £5. We do not imagine there could arise many cases in which such a summary course of justice as this would not be found amply sufficient for the protection of an inventor; but as piracy might occasionally take place, in a day or week, to an extent far exceeding the maximum amount of penalties which the justices are allowed to inflict—as, for example, by throwing on the market all at once two or three thousand fraudulent imitations of a registered design—the right is reserved to the injured party of bringing an action at common law for damages, if he shall elect so to do.

#### FACADE OF THE BRITISH MUSEUM.

WHAT we lately said on the subject of the British Museum has, we perceive, been quoted by others; and in one or two quarters besides, some anxiety has been expressed that ere it be altogether too late, an effort should be made to obtain for the country a splendid example of classical architecture, sculpture, and other decoration in the portion of the edifice which remains to be erected. Yet though such feeling does exist, it is, apparently, not a very general one; and very little manifestation of it has been displayed on the part of the public press as a body, though the matter is one of public concern, and one especially affecting one extensive branch of Art among us. Unless it be meant that we should repudiate Grecian architecture altogether, the Museum affords a noble opportunity of showing what may be made of that style when fully set off by all the varied embellishment of which it admits, and the effect which may be imparted to it, by an architect capable of treating it with geniality and poetic gusto, and who, instead of looking at it through "Stuart's Athens" with the eyes of a plodding copyist searching for a pattern to work by, can infuse into it fresh spirit, and array it with new graces.

Hitherto our most successful attempts in a pure classical Greek style have been satisfactory only

partially, or up to a certain degree: we have several tolerably fair and clever copies and imitations of it, but nothing to show it in its intensity. We are content with it in *dishabille*, and that often in rather slovenly condition: what it is when, attired in its regal mantle and crown, it shows itself in all the pomp and majesty of Art, we have yet to learn. Our Anglo-Greek architecture may be said to be divorced from sculpture; for if there be a bit of relief within a pediment, and perhaps a statue or two on the top of one, it amounts to the *ne plus ultra* of decoration of that kind, while of other embellishment there is scarcely ever any whatever, hardly even what regard to finishing requires. Whatever does not present itself immediately to the eye in the general design, has no study, nor even decent care bestowed upon it; so that there are no minor graces of detail, no charms of *recherché* workmanship to detain and captivate the eye: on the contrary, it may be considered fortunate, if at the second glance it be not shocked by detecting some positively offensive blemish, or some instance of unpardonable meanness. In this respect the façade of our National Gallery is exceedingly defective indeed, independently of its faults as a composition; let then the façade of our National Museum be eminently the reverse, and adorned with all the refinements and luxuries of architecture. Let us have sculpture both in bronze and marble—both in the form of statues and reliefs; and moreover so arranged as to display themselves to the utmost effect, so as to give not merely an ornate but picturesque character to the architecture. Nay, we would recommend even polychromy to a certain extent and moderate degree, and gilding also: that is, for the soffits and ceilings both of the main portico and the other colonnades, whose pavements ought in that case to be rendered ornamental likewise. While such decoration would be sufficiently protected from the weather, it would not be at all obtrusive in a general view of the building, because it would not display itself until the porticoes were entered or immediately approached, when it would strike very forcibly. The backgrounds, or walls within the colonnades, might be partially encrusted with specimens of *British* marbles, the rest of the surface being inlaid with reliefs and pieces of ornamental sculpture, let into it as panels: and here would be an opportunity for giving us one or two *restorations* of originals deposited within the building itself, for the purpose of conveying an idea of what they were when in a perfect state. In short, all the colonnades might very properly be made to assume the character of an *out-door* museum—of vestibules announcing the still more precious treasures of Art collected within. Were the opportunity properly turned to account, it would be an excellent one for introducing pictorial decoration externally—that is, sheltered within the colonnades—not in fresco, but *enamel* painting, which is thus described by Mr. Eastlake in one of the Appendices to the "Second Report of the Commissioners of Fine Arts":—"More durable than mosaic, more under the command of the painter, so as to enable him to give the greatest perfection to his work, this beautiful invention in its application to the *exterior* of the Church of St. Vincent de Paul, may rival the most remarkable effects of the kind that Art has produced." Why, then, supposing there be any real feeling for Art among us, should we not now avail ourselves of that mode of painting in this country? Were it proposed to do so at all for the façade of the British Museum, that circumstance alone would excite very strong interest indeed; for such application of painting, externally, would be a still more decided novelty in architectural embellishment than *fresco* in the Houses of Parliament.

Yet, however exquisite as such, embellishment of this kind would be of comparatively little use, unless there were to be a corresponding degree of majesty and magnificence in the general design, both as to composition, and character of detail. Consequently it is most important that decoration, to be superadded to the architecture, should be provided for, and well considered from the first, as regards general effect; and by way of second "consequently," it is important to settle immediately the question,—Is the actual design worthy of being so adorned?



## MEMORIES OF PICTURES.

By Mrs. S. C. HALL.

## NO. V.—FLAXMAN'S PORTRAIT.

AMONG the greatest treats a lover of Art can enjoy is a visit to the British Institution, to renew acquaintance (the word is far too cold a one) with pictures it is a privilege to look upon—old friends you have glanced at in days "lang-syne" in some private collection, where you had not, or were not allowed, time to linger, but whose countenances you have never forgotten. It is a noble banquet—permitting us to revel among the glories of dead, yet ever-living, masters. The "Sir Joshua Room" is, in truth, a rich feast; though some of the beauties are chilled, as all beauties must be, by Time, there are passages and effects that will strengthen the exertions of the gifted and aspiring artist—the man worthy to be a painter—and send the weak-minded and incompetent away in despair. In the middle room is a gathering of immortal minds of many countries. In the south room are collected the glories of our own land: here are the works of Gainsborough, Hilton, and Opie; Harlowe, Hogarth, and Lawrence; and others whom it is an honour to name—not a perplexing host of pictures, but a sufficient number to delight all eyes and occupy all minds, for there are paintings to please all tastes—to cultivate knowledge, to awaken high thoughts. On one side of the south room is a dark, unostentatious, portrait; I had seen it many years ago, and never forgot the high, broad-set forehead, and the deep and expressive eyes. Do not let the fascination of Lady Hamilton, or the brilliancy of the "Lady" near her with smiles as bright as sunbeams, and lips like roses, draw away your attention from that noble head; you cannot fail to observe that the compressed mouth is full of the silence, imposed, not by secrecy or churlishness, but by great and excursive thought; that the pallid cheek and unrefracted tone of the whole face, bear evidence of hard labour, and the workings of a mind—none higher or holier to be found in broad, triumphant England. Yet the lower portion of the face has a pained, an *anguished* look—a look of discontent—which never could have belonged to JOHN FLAXMAN. I have written the name with a feeling nearly allied to reverence—such as I cannot describe. It is a privilege to possess his published works, and frequently to recal the sensations they create, filling the mind as well as the imagination. I do not venture even a thought of compressing into this brief paper aught approaching a biography, or a regular numbering of his wonderful productions; all I dare hope is, that some may be induced to contemplate with me, the beautiful and harmonious combination in this eminent man's unsullied character—of the most elevated Christian principles, and the noblest range of highest Art. Every day adds to his disciples; although it took a very long time to convince our foreign-loving country of the mighty genius of that great good man—a long long time before we acknowledged that a pale weakly boy, a boy so sickly that his childish days were spent on crutches, and his studio was a little padded chair at the back of his father's counter—it took, indeed, a long and a weary time to convince us of what a large portion of Europe had previously proclaimed loudly—that the delicate, fragile child had grown into the IMMORTAL MAN.

While his father was wandering from town to town in the provinces, his wife—his first wife—gave birth, in the good city of York, to the after illustrator of Homer. Two or three years subsequent to this event the elder Flaxman was located in New-street, Covent-garden. But though Flaxman's father was obliged to keep a small shop to sell casts of his own manufacture, his forefathers bore brave arms, and shed brave blood in the field of Naseby! It is strange to feel a pleasure in writing this, when John Flaxman, by the power of his own genius, has achieved more real honour by its exercise than any of his name; but, despite our philosophic reasoning, there is no man who has had brave ancestors who is not proud thereof; although glory may be but the "hatchment" that "hangs over the dull and mouldering tomb," still a hatchment is a token of ancestry, and is valued accordingly. We have no right to speak lightly of the greatness of those who led in

the path of honour or the field of triumph; and I doubt not the memory of those Puritan struggles had somewhat to do with the elevated and severely true character of many of the Miltonic conceptions of Flaxman.

A clergyman of the name of Mathew, a gentleman who fostered Art, and loved what he fostered, relates his first interview with the already inspired child: his words must be quoted—they could not be improved:—"I went to Flaxman's shop to have a figure repaired, and whilst I was standing there I heard a child cough, behind the counter; I looked over, and there I saw a little boy, seated on a small chair, with a large chair before him, on which lay a book he was reading. His fine eyes and beautiful forehead interested me, and I said, 'What book is that?' He raised himself on his crutches, bowed, and said, 'Sir, it is a Latin book, and I am trying to learn it.' 'Ay, indeed,' I answered, 'you are a fine boy, but this is not the proper book; I'll bring you a right one to-morrow.' I did as I promised; and the acquaintance thus casually begun ripened into one of the best friendships of my life." Theodore Hook had a favourite proverb—which he loved to quote and write—and sadly could he testify its truth: it was—"Wrong never comes right." May we not say that "Right never comes wrong?" The feeling which obliged the clergyman to look over the counter when the child coughed, was right; the bringing the book, when promised, was right; the beautiful friendship which ensued, was not that right? Was it not greatly right when Mr. Mathew took the young Flaxman frequently to his house, and when Mrs. Mathew read aloud and commented on the pictorial beauty of Homer, while the boy, warmed by such kindness into strength, sat by her side embodying the most striking passages, or those that most vividly awoke an imagination as deep and pure as that which flowed in the ancient verse. He was no more than eleven years old when Mr. Mathew first brought him to his house, where he first saw Mrs. Chaponne, Mrs. Barbauld, Mrs. Montague, and others, who impressed him with ideas of the value and dignity of Literature; and there was far more *prestige* about the literature of those days than in our own unstarched times: female literature—sailing about in feathers and hoops and powder, and large fans—must have seemed very extraordinary to the boy, just emerged from behind the counter of his father's shop. The child, even then, doubtless distinguished the real from the unreal, and could separate the talent from the fashion. Bee-like, he seemed to have had the power of extracting honey from all things, for his works (holy manifestations of his genius!) are altogether free from every species of what may be termed "the mode." Struck by the quiet grace and beauty of these boyish sketches, the youth rejoiced over a commission before he entered the Royal Academy as a pupil, which he did when in his fifteenth year. In 1770 he exhibited a figure of Neptune, in wax; in 1827, the statue of John Kemble, in marble. Fifty-seven years between these periods—fifty-seven years!—how long an age to look forward to! how short a time upon which to look back! In the early part of his career, when a sudden burst of health invigorated his feeble limbs, and enabled him to join in all the independent vigour of successful industry—the healthiest and happiest tonic that genius ever quaffed—he laboured during the day with mallet and chisel, or in more pliant plaster, and designed for the Wedgewoods all that rendered their manufacture so beautiful. His relaxation was the accomplished society I have named, where his pencil translated into our vernacular the poetry of the mighty ones of old.

It is delightful to observe how equally the elements were mixed in the mind of this truly great man. If annoyed in one way, he found consolation in another; he laboured without murmuring through the day, and enjoyed his evenings with an enlarged heart; and when he married Miss Anne Denman, it has been said that in their union the church performed a miracle, blending them really into one flesh and blood. It was a very peevish, ill-tempered thing of Sir Joshua, to tell the sculptor that, "because he was married he was spoiled for an artist." He little knew—old bachelor that he was—how much it is in a woman's power to strengthen her husband's exertions—by words of encouragement in those moments of despondency, when the very activity of the mind causes it to faint; by turning a deaf ear to a hasty word,

but opening both ears and heart to every word of kindness; by strict yet not mean economy; by learning enough of whatever art he lives by, to value his exertions, and teaching herself an interest in his pursuits, even if she do not at first understand them; by remembering her vow of obedience, which, if she love, as did Anne Denman, she will feel a privilege and not a yoke; by setting the house of genius in order, without disturbing arrangements which, even if she do not comprehend, she must take for granted are necessary; by rendering duties privileges; by a tender and confiding up-looking, first to her God and then to her husband; by living in, and for, his love; by offices of care and kindness, coming like the perfume of the rose from the whole, rather than from any particular thought or premeditated act. Such a wife was Anne Denman to John Flaxman; and no wonder was it that his small household in Wardour-street, enriched by such a presence, became noted for its serene elegance as well as its abundant mind.

But Flaxman, when he had acquired the means, longed to see, and study in, immortal Rome. His classic appetite hungered for that classic food which can be obtained only there, and she who shared his thoughts and feelings desired equally to attain the object of his wishes. How they enjoyed their residence abroad may be imagined, but cannot be described. It was while there that Mr. Flaxman perfected his illustrations of Homer, and also illustrated Æschylus and Dante. He saturated his fancy with the spirit of the days of old, but must have always found it easier to imagine than to copy. His communications from Rome were not extensive; they are, we believe, in the possession of Miss Denman, Mrs. Flaxman's sister, who has also a number of Flaxman's unpublished drawings, every line of which is a lesson. This lady possesses the small MS. volume, which is still, unfortunately for the world, only MS. Allan Cunningham mentions it in his life of the sculptor, and perhaps, as a woman, I love Flaxman all the more for the deep, delicate love he bore his wife. This is evidenced—among a thousand other evidences—by this little book made expressly for her.\*

Surely Mrs. Flaxman was prouder of so holy a tribute than if a kingdom, with all its mightiness and impurities, had been laid at her feet. Much profit may all derive from an acquaintance not only with this great man's works, but from the study and contemplation of his character; it passes all ordinary delight when feeling that the man who achieved such distinction was not only great in talent, but *morally worthy*—all honour to his name! He is the finest example in the records of Art to set before the young; whether we remember how his mind, persevering, clear, and confirmed, as it was, lifted him out of the heaviness of a weakly constitution—or consider the serene industry, so dignified and pains-taking, which taught him to elevate the homely cups and bowls manufactured by Wedgewood into elegant and classic shapes—one of the surest means of multiplying taste. Nothing can be more instructive than to view Flaxman in the morning, bestowing Etruscan beauty on a milk-jug,—proving that what genius adopts can never be considered "common or unclean,"—and silently at night embodying the finest conceptions of our greatest poets. And what a beautiful lesson does not his patience impart! When Engleheart received the gold medal—which the voices of all his brother students awarded Flaxman—he was hiding his pale and tearful face, but resolving, none the less, to proceed, like his own Penelope, to the Ithaca of his heart and fortunes. What

\* "On the first page is drawn a dove with an olive branch in its mouth; an angel on the right and an angel on the left, and between them is written 'To Anne Flaxman'; below, two hands are clasped as at the altar, two cherubs bear a garland, and the following inscription to his wife introduces the subject:—'The anniversary of your birthday calls on me to be grateful for fourteen happy years passed in your society. Accept the tribute of these sketches, which, under the allegory of a knight errant's adventures, indicate the trials of Virtue and the conquest over Vice, preparatory to a happier state of existence. After the hero is called to the spiritual world and blest with a celestial union, he is armed with power for the exercise of his ministry; and for fulfilling the dispensations of Providence, he becomes the associate of Faith, Hope, and Charity, and, as Universal Benevolence, is employed in acts of mercy.'—JOHN FLAXMAN, October the 2nd, 1796."—Allan Cunningham.

a noble lesson was this!—How full of dignity—how elevated—how sustaining! What a fine example to follow! How proud should we be of our countryman—and he had his reward—for the firmness of such patience is the accompaniment of a great mind, and must eventually triumph.

The fame of his drawings spread abroad;—their severe yet hallowed purity, their elevated character, their simplicity conveying by a few strokes of an almost inspired pencil what others, less richly endowed, would have taken pages to portray!

The volumes of his art should form a portion of every library, not to be carefully "put by," but rendered familiar. I saw the other day, in my own room, two young girls set aside a volume of French costumes to turn over and over again his "Odyssey," which, perhaps, for austere simplicity, is the most exquisite of his productions. Let those who examine the leaves of this precious volume remember that for these designs Flaxman received—twenty-one shillings each! The *Conte Eséque* of Derry, after they were known, gave him a commission, the subject from "Ovid's Metamorphoses," four figures of the heroic size, Flaxman agreed to do for the sum of £600! He worked night and day, and though he lost several hundred pounds by his work, his high heart made no complaint, nor did the Earl of Bristol!—Lord Bishop of Derry!—go beyond his bargain! To give even a *catalogue raisonné* of the works, both on paper and in sculpture, of this wonderful man would fill volumes. His drawings, in fact, are his noblest sculpture, for the marble did not always yield to his chisel as he desired; and those who understand such matters say that he never was at home with modern costume. After his seven years' sojourn in Rome he returned—triumphant, for his fame was established; happy, for he had also proved that domestic happiness and artistic reputation can be combined. No fame, no distinction could disturb the equanimity of his temper, or render Flaxman unworthy of himself; and when the Royal Academy elected him a member of their body he continued just the same.

He was one of those rare persons, fashioned so completely in the image of his Maker that the temptations and distinctions of the world, commonly so called, were too worthless in his eyes to be considered temptations; and his love and charity were equal to his refinement and moral dignity. He was neither a fanatic nor a sceptic. He was proud of his Christian privileges, and his great ambition was to decorate the sacred temples of his faith by the exercise of his art. Piety, real and unostentatious, produced its natural fruit. Flaxman was never dazzled by false lights, and never bowed to a coarse patronage; he was no tuft hunter—no runner in the train of "our nobility;" no bower to a mere rank which had not the power to ennoble its possessor. His thoughts were as much above the world as his works were in advance of his time; he was HOLY in every thought and deed; Christian in spirit, and in act; meek, because he was *above* all worldly pride and littleness of feeling! Surety we cannot contemplate such excellence too earnestly or too frequently. Youth should be especially careful to erect a high standard; the higher the more worthy of attainment—the more ennobling! Nothing deserves the name of Art that does not elevate—nothing deserves the distinction of Art that is not above the vapours of the world; so should all labour, that they may be able to "look back and blush not." We all look forward with hope, but few can look back with perfect content upon their own actions; some blot or burr—some sad mistake or sin—mars the retrospect; but Flaxman, living to count seventy and two years, could trace his career, year by year, to the time he sat in the little padded chair behind his father's counter, and, blessing God, smile with both heart and lip. I can never forget the awe I felt at Petworth when contemplating his "St. Michael subduing Satan." I have been in the gallery where it stands, at all hours, and seen it in all lights—the ardour and energy of the archangel, contrasted so magnificently with the craft and malignity of the demon, that it was impossible not to feel it as the power of good triumphant over the power of evil. He could not design aught that was not elevated; and perhaps nothing proved the high moral strength of his mind so much, as when, during the brief peace of 1802 he visited Paris to inspect works of Art, refusing to be introduced to the First Consul, because he was the enemy of his king and country. He also, we are told, in the

too brief biography prefixed to his lectures, declined, while there, meeting a celebrated French artist, whose talents he admired, but of whose political conduct and principles he had a just abhorrence; indeed, it was his invariable rule, abroad and at home, to shun with the greatest care the society of persons, however brilliant and clever, when he was convinced that their religious and moral opinions were inimical to the laws of their God and their country: by this conduct he preserved a purity of heart and character rarely to be met with; it was this purity of heart which inspired the delightful cheerfulness and amenity of manner, that won the affection of the young and gay, as well as the respect and friendship of those of equal years.

With a perfect appreciation of the rich treat I was about to enjoy I entered the house, which the good taste of Miss Denman (Mrs. Flaxman's youngest sister) has converted into a shrine—a positive temple of Flaxman art. Relievs and figures, rich as rare, grace the hall and staircase; and when you enter the drawing-room, objects of deep interest dazzle you—dazzle is not the word to express what you must feel, at least what I felt—there was so much of calm and holy beauty, so much of the pure and true on every side, that I was bewildered by excess of enjoyment, and could hardly breathe or speak. The shield of Achilles is like a glory in the midst—that immortal work, the perfection of classic and anatomical knowledge, steeped in the rich poetry of an imagination as pure as it was fervid.

Indeed, any one of the works in that favoured room would stamp its author as a man of genius—any one of them would create a reputation. There was the small model of the archangel Michael and Satan—one of the immortalities of England; the "Acts of Mercy," a Cupid and Psyche of unsurpassed loveliness; a model of Mrs. Tighe's exquisite monument: some that I knew—and to know is to honour—others I had only heard of—all grouped by the hands of affection, and arranged with the taste which is twin-born of knowledge. Then, there are portraits of Mr. and Mrs. Flaxman, by Howard; hers full of intellectual tenderness, the perfection of womanly expression; his, strikingly Miltonic; but, when Miss Denman showed me a miniature of himself, painted by *his own hand*, the likeness to Milton's portraits, and the *ideal* of Milton, was still more startling. This miniature, independent of the interest attached to it as a faithful likeness, is a most singular memento of the versatility of the sculptor's talent.

I pored over the little volume described by Allan Cunningham, and a holy and touching allegory it is. It seems to have been Mr. Flaxman's object to make his "Knight of the Burning Cross" fulfil all the duties which our Saviour enjoined; and it is not, I think, too much to say, that he perfectly succeeded. It is sad indeed to think that this, as well as many others of his glorious sketches, are shut up from the world, which is now becoming more worthy of them. Abroad, an Italian family—I think the Pirolis—support themselves by the sale of engravings taken from his designs.† It was really wonderful to see the delicate cups and chessmen, modelled by Flaxman for Wedgwood—delicate, as if designed by fairy fingers—so pencilled and minute, that they acquire new beauty when examined through a magnifying glass; and then to look at the shield, or the archangel, and remember they were produced by the ONE comprehensive mind and the one powerful, yet delicate hand!

I feel, and feel painfully, how feeble must be all I can say of Mr. Flaxman to those who remember

\* In many things "the child is father to the man." There is an anecdote which relates that, when a very young boy, Mr. Flaxman was so delighted with the romance of "Don Quixote," that he got himself a little sword, and sallied forth into Hyde-park and Kensington-gardens—without a "quire—in search of adventures; but finding none, returned, half heart broken, at meeting no damsel in distress, or any one with whom he could prove his strength and chivalry. This chivalry of spirit remained with him to the last—one of the ennobling principles of his mind.

† Yet so little have they been estimated here, that they may be purchased in this country for something like half the original price, being among the "Reminders" in the establishment of Mr. Bohn in Covent-garden; the outlines from Dante are, we believe, the property of Mr. Nathan, of Bedford-street, Covent-garden, and may be had for two guineas instead of four. What artist, with two guineas in the world he can call his own, would be without them?

him; yet there are many whose hearts would leap high at being able to see what I have seen.

His mortal remains are buried in the church of St. Giles's-in-the-Fields; the inscription on his tomb is simple and true—his character was beyond all eloquence:—

"JOHN FLAXMAN, R.A., P.S., whose mortal life was a constant preparation for a blessed immortality. His angelic spirit returned to the Divine Giver on the 7th of December, 1826, in the 72nd year of his age."

Let us go thither on a holy pilgrimage. Men have travelled thousands of miles to visit shrines dedicated to far less veritable heroes! Let the young Artist stand beside his grave, and make a vow to be GREAT, like him—if he can be; to be GOOD, like him—as he may be!

## OBITUARY.

W. H. PYNE.

THOUGH most of his old familiar friends and contemporaries in Art had quitted the stage before him, there are still many to whom the name of Pyne is associated with pleasant memories, mingled with feelings of affectionate and sincere regard. All the more, therefore, do we regret that we cannot now attempt any narrative as to facts, but must offer the present sketch rather as a characteristical than a biographical one.

Without claiming for him talent of superior kind as an artist, we consider him to have been, in many respects, the *beau idéal* of the artistic character—disinterestedly devoted to Art for its own sake—even to enthusiasm, yet, unfortunately for himself, not gifted with the enthusiasm of application. A sort of constitutional easiness and happy temperament of mind rendered him more indifferent to worldly success, even in his profession, than was consistent with prudence. Otherwise he might, no doubt, have distinguished himself as one of the first water-colour painters of his day, especially in familiar rural landscape scenery and topographical views with old buildings, which he either sketched, or composed with great facility, and with admirable feeling. As it was, he may be reckoned among the first founders of our present English water-colour school, having in some instances invented, in others improved upon, those processes which have advanced that mode of painting, from mere water-colour staining or tinting to one which can compete with oil, for depth of colour and power of effect. Had he but steadily pursued that career he would have earned both profit and distinction for himself, and might further have materially benefited the art itself.

One great advantage which he possessed over most of his contemporaries who treated similar subjects was the ability with which he could put in figures and animals into his landscapes, so as to render them not mere accessories, but of positive interest. Of similar groups and studies of figures he afterwards published a collection, under the title of "Microcosm." The "Royal Residences," another work, or rather speculation of his—for he himself undertook only the literary part—employing C. Wild and other architectural draftsmen to make the drawings—was though executed in a superior manner, as a speculation most unfortunate, for the expenses attending it so far exceeded his means, that he was obliged to dispose of the property at a very great sacrifice, before any profits could be realised by the sale. This affair involved him in difficulties which he never afterwards surmounted.

That work was completed in 1819, in three volumes, imperial 4to., with a series of highly-finished coloured interiors, which stamp it as a splendid *pracht-werk*; but interesting as it is in itself, the literary portion was not very well adapted to such character, since it would have shown itself far more to advantage had it appeared in a humbler form, as a book of pleasant reading for general perusal. As a writer, therefore, he obtained more repute, not to say popularity, by his "Wine and Walnuts," which first appeared shortly afterwards as a series of papers in the *Literary Gazette*, that were so favourably received, that when completed they were republished in a separate form,—two small volumes fraught with interesting anecdote and gossiping relative to English Art and artists in the last century. He next endeavoured to establish a journal of Art, under the title of the

"*Somerset-House Gazette*," but, after carrying it on for some time, was obliged to discontinue it, very much to his own regret, and also that of those who had supported it. Neither did his "Twenty-ninth of May, a tale of the Restoration," add to the literary reputation he had earned by his "Wine and Walnuts;" in that production he had evidently stepped out of his element, nor did he venture upon a second attempt of the kind. In fact, from that time he ceased to appear ostensibly before the public as an author, employing his pen only in the service of periodicals, or in such casual literary occupation as might be offered him.

So long as the "Library of the Fine Arts" continued in existence, he was a pretty constant contributor to that publication; also to Arnold's "Magazine of the Fine Arts." The very latest production of his pen was the series of papers in "Fraser's Magazine," entitled "The Greater and Lesser Stars of Old Pall Mall," a subject most congenial to him, and for which his stores of anecdote gossip well qualified him. In fact, gossip was at once his forte and his foible. He was not so remarkable for conversational as for narrative power; no one could tell a story better or more graphically; and anecdote would beget anecdote, and story story, from him during an entire evening, to the immense gratification of his auditors, but to the suspension of other conversation. He has been known to go out to a breakfast party, and by entering to detain all the company till one o'clock the following morning. But this talent was dearly paid for, by his indulging it too far, to the sacrifice of time and the interruption of study that might have been more profitable. Another foible in him was want of steadiness in his pursuits: he was always projecting some scheme or other—some of them very chimerical ones, as to whose success he was for the time, most sanguine, until a fresher one started up out of his prolific imagination.

Poor Pyne! he was a truly amiable and worthy creature; and it is painful to think that such a man should not have been able to secure a moderate provision for his old age, but was left to close his life in obscurity, and all but actual destitution. He died on the very day which he had chosen for the title of his work, as above mentioned, viz., the 29th of May, in his 74th year.

### CORRESPONDENCE.

#### MODEL OF THE BRITISH MUSEUM.

SIR,—Agreeably surprised by the information given in the *Morning Herald* of last Friday, in a letter from a correspondent, that the model for the facade of the British Museum might now be seen there, and had, for some days past, been visited by a great many architects and artists, I went thither this morning in full expectation of beholding it; but, though after much inquiry I ascertained that there was such model there, under the care of the Secretary, on direct application in that quarter, I learnt that, so far from being publicly shown—or even to those who might request it as a particular favour—it could on no account be seen without an express order from Sir Robert Smirke himself.

It was very absurd on the part of the writer in the *Herald*—perhaps it was intended by him as a hoax—not only to state that the model was publicly exhibited, but to speak of it as if he had actually seen it at the Museum. The only reasonable motive that can be imagined for his doing so is, that it was a stratagem to induce numbers like myself to go and make inquiries after the model, in order that so many applications coming all together might suggest the propriety of doing that which had—very incorrectly, indeed—been reported to have been done, and allowing the model to be inspected. After the wrong in which he has been detected, perhaps little credit ought to be given to the *Herald's* correspondent, in regard to what he says to the model itself, since he has now rendered it very doubtful whether he has seen it at all. Most certainly he is not at all in favour of it, since he condemns it *in toto*, describes it as being a mere "duplicate of the Post-office," and denounces it as a design utterly unworthy of being adopted for so important an occasion. If such be really the case, all the more urgent is the necessity for the model being exhibited forthwith.

Though disappointed in the object of my visit to the Museum, I must own I was not particularly so, since I had some misgiving before I went, it appearing to me that the exhibiting the model was a stretch of liberality hardly to be expected from that quarter, and that it must have been extorted rather than conceded.

Yours, &c.,

ARCHITECTONICUS.

Sept. 25.

#### MODEL-CASTS.

SIR,—Allow me through the medium of your paper to inquire what has become of two very splendid casts presented by Mr. Carpeus some years back to the Royal

Academy, and which acquired a particular interest and value from the circumstances under which they were produced? In order to settle a dispute as to the correctness of the old masters in their representations of the crucifixion, Mr. Carpeus procured the body of a man who had died by a violent death, and while warm had it nailed to a cross and then elevated, so that it might take the form of a person dying under such circumstances. When the body became rigid he had a cast taken from it, and then directed the skin, &c., to be removed; after which he had another cast taken, what is called an anatomical cast, the more clearly to show the facts. With the most laudable desire for the furtherance of Art, he presented these two valuable casts to the Royal Academy, who received them, but have never given their students the benefit or opportunity of seeing them; indeed, it has been said that they remained for years in a dark cellar.

Now, Sir, as high Art seems to be taking its proper place in this country, and as these casts were made for the purpose of elucidating an important truth, I think these inquiries not at present irrelevant.

Yours, &c.,

A. B.

#### THE NATIONAL GALLERY.

SIR,—I venture to send you a few suggestions upon the present "constitution" of the National Gallery, and of the facilities and obstructions met with by young artists; and which most persons concerned in the Arts will consider a subject worthy of great consideration, if not of the first importance.

I may premise by saying, that of "facilities" there is a marvellous lack in the Gallery of the Nation. Now, as public property, it ought to present the very easiest road for aspirants to artistic fame; and I shall proceed to point out its defects, and some improvements even in its present miserable proportions. When the old gallery was in Pall Mall, some idea existed in the brains of the higher powers, that to copy one of the pictures in oil would be a degree below the crime of high treason; or, that the copies so made would be pained off in some quarter or other as originals. The new rule of admitting fifty at a time to copy six months is an improvement; but so paltry a one, that the boon comes to the student in the most graceless fashion, scarcely worth his thanks. Now whether these fifty students make their appearance every Friday and Saturday is a great question: I venture to doubt it. However that may be, and adding the water-colour painters, the rooms are not crowded, nor is any inconvenience discernible. And why all should not paint in the manner most satisfactory to themselves, is extraordinary. If any particular picture should happen to be besieged, and a new comer arrives, he would walk away, or set about some other: nobody is likely to attempt to copy a picture he cannot see; and why as many as can conveniently copy are not allowed, I am at a loss to imagine. An absurd and vexatious rule exists, that those who desire to copy in oil are to send in a specimen of their performance in that mode of painting; and by the same rule, I suppose, an academical must apply in that manner if he wishes to copy. Now I wish to know who sits in judgment, and what is the object? To argue sensibly and reasonably, young students cannot paint at all, know nothing about it, and go there to learn. But, it appears, somebody must see that they can paint very well before they begin to learn; and a youth sends in his picture, perhaps miserable; and if he happens to be of a constitution sensible of his own deficiencies, what must be the state of his feelings on the subject? To avoid this, he has the cruel alternative of murdering Rubens and Titian in water-colours; a useless affair to young beginners, such works being only valuable to the advanced painter, and then only as effects or arrangements of colours. The young artist can learn no great principles by that course of study: it is, therefore, a cruelty and an injury to oblige him to study in that manner; it would be far better to tell him to go elsewhere, and, indeed, most do resort to that, and go to Paris; the Louvre is crowded with English students, and a disgraceful fact it is to this metropolis. And why do they go there? Because they can study by applying to the Minister of the Interior, the director of the gallery, or having some recommendation from an artist of known respectability. I am aware, Sir, what the reply would be by those who are the directors of this system: "We have not sufficient accommodation." It is true that might be better, but I maintain that no inconvenience would result from allowing students to study in their own fashion. The Gallery never is over full, and never will be; or if it is, I maintain that the water-colourists should be excluded and not the oil, the originals being most of them in that vehicle, they ought, "to do the copyist any good," to be done in the same manner.

I repeat, that as many as can conveniently see a picture are entitled to copy it; but if any dispute should arise, some responsible person ought to be in the Gallery to arbitrate. But I am bold to say that would be of rare occurrence; the presence of ladies, and the decorum always observed in places of public study, are sufficient preventives on that score.

Yours, &c.,

A STUDENT IN THE GALLERY.

#### ART IN THE PROVINCES.

DUBLIN.—ROYAL IRISH ART-UNION.—A meeting for the annual distribution of Prizes has been held in the "Theatre of the Royal Dublin Society House," at which the Lord Mayor presided. The Hon. Secretary, Stewart Blacker, read the Report. It gave a most cheering account of the progress and present condition of the Society, and stated that near £5000 had been placed at the disposal of the Committee for the objects the Society had in view. The Report of the improvement in exhibitions praised highly the measure of reducing the charge for season tickets, and recommended the practice as useful and lucrative to other exhibitions of a similar kind. The Report then adverted strongly to the high prices affixed to their works by the artists, upwards of £14,000 being demanded for the works this year exhibited, of which there were 580 for sale; and besought of them, for the sake of encouraging the growing taste of modern Art, not to put such a complete check on their acquisition by the public. The Report then gave a satisfactory account of the engravings in progress: the last proof of the "Young Mendicants" was exhibited, and elicited much admiration. It was announced that the engraving for 1844 would be from a leading and humorous work by Mulready. After announcing the names of the artists who had gained the premiums—for Lithography, H. O'Neill and G. Du Noyer; Modelling, T. Farrell and J. Kirk, jun.; Wood-engraving, W. Walker; Gem engraving, Flavelle, of Kilkenny—the Report noticed the plan proposed for the formation of a Society, having for its object a National Gallery for Ireland, and recommended it strongly to the notice of the members, which called forth much applause. The drawing then commenced. We subjoin a list of the prizes of £15 and upwards. Those marked a are the productions of Irish artists, or of artists resident in Ireland.

'Scene on the Thames—Distant View of Erith,' by J. Tennant, £100. 'Statues of the Vocal Memnon—Thebes—Sunrise,' by D. Roberts, £100. a 'The Rescue' (group in marble), by C. Panormo, £80. a 'The Irish Peasant's Grave,' by J. Tracy, £70. a 'Hermia and Helena,' by W. Fisher, £60. a 'Love; or Paint Heart never won Fair Lady,' by N. J. Crowley, £60. 'Coast Scene, near Bangor, N. Wales,' by Montague Stanley, £60. a 'Lenaune Harbour, Connemara,' by George Colomb, £55. a 'The Rose, Sharnock, and Thistle' (large-sized miniature on ivory), by B. Mulrennin, £50. a 'Bridge and Village of Splügen' (water colour), by G. A. Frapp, £45. a 'The Sand Bank—Ferrying for Rabbits,' by F. B. Lee, £40. a 'A Ship on Shore, Scarborough Head,' by M. Kendrick, £40. 'The Muscle Gatherers,' by Alex. Fraser, £40. a 'The Impatient Sitter,' by J. Haverly, £40. a 'On the River Tees,' by T. Creswick, £38. 'Landscape,' by H. Jutsum, £35. a 'Child at Play' (marble), by F. Burnet, £35. a 'Cladding Fishermen, Galway,' G. Sharp, £35. a 'Holy Cross Abbey' (water colour), by Edw. Hays, £35. a 'On the Midway,' by H. J. H. Boddington, £30. a 'View of Powerscourt' (water colour), by S. F. Brooks, £30. a 'An Old Mill, S. Wales,' by J. Wilson, £30. 'Scottish Border—Peel Tower,' by D. O. Hill, £30. 'View of Clifton from Leigh Down,' by C. Branwhite, £30. a 'Clifton Suspension Bridge,' by C. Branwhite, £30. a 'A Neapolitan Filatrice,' by E. W. Dallas, £30. a 'The Abduction,' by C. Grey, £30. a 'The Catty Pipe,' by Catterson Smith, £27. a 'The Girl Reading' (cast), by P. M'Dowell, £25. a 'Giri at Prayer' (cast), by P. M'Dowell, £25. a 'Fishing on the Grand Bank, Newfoundland,' by G. Atkinson, £25. a 'View of Cat-skill Mountains,' by W. G. Wall, £25. a 'Boys Robbing an Apple Stall,' by C. Smith, £25. 'On the Thames, near Purfleet,' by J. Tennant, £25. 'Good News—Candlelight Effect,' by T. Clater, £25. a 'Tubernia, &c., Lough Corrib,' by G. Colomb, £25. 'Valley of Luchon—Pyrenes in the distance' (water colour), by W. Oliver, £25. 'The Town of Angers,' by W. E. Deighton, £25. a 'The Master's Footstep,' by C. Grey, £20. a 'Carting Timber,' by J. Stark, £20. 'Scene near Windsor,' by F. W. Watts, £20. a 'The Burning of Don Quixote's Library,' by J. Mahony, £20. a 'Flowers from Nature,' by Mrs. Gonne, £20. 'Slyhead and Scawfell Pikes, Cumberland,' by W. Collingwood, £20. a 'Woody Landscape,' by H. J. Boddington, £20. 'The Village Fairies,' by H. J. Boddington, £20. a 'Cattle Reposing,' by T. S. Cooper, £20. 'Pleasure and Pain,' by Alexander Keith, £20. 'Seashore near Yarmouth—Moonlight,' by J. B. Crome, £20. a 'La Jeune Artiste,' by T. J. Fowler, £20. 'On the Look-out,' by T. S. Marshall, £20. 'Heath near Warwick—Gloomy Weather,' by H. H. Horsely, £20. a 'Landscape Composition,' by W. Gillard, £20. a 'Ancient Dava,' by G. Sharp, £15. a 'View on the Loran, near Belfast,' by H. Fraser, £15. a 'Scene near Bayswater,' by A. Nicholl, £15. a 'Study of Beech and Elm Trees, Phoenix Park,' by W. Howla, £15. 'Distant View of the Island of Arran,' by H. McCullagh, £15. 'On the Frome, near Bristol' (water colour), by

G. A. Fripp, £15. a 'The New Pier, Boulogne-sur-Mer,' by W. Keadrick, £15. 'Hungarian Peasants at St. Stephen's Church, Vienna,' by J. Zeitter, £15. ' Windsor on the Thames,' by F. W. Watts, £15. 'Katsenelenbogen Castle, on the Rhine,' by J. B. Crome, £15. 'On the Sands, Burlington Bay, Yorkshire,' by A. Clint, £15. 'The Turkish Mother,' by A. J. Woolmer, £15. 'Peasant Girls,' by Thomas Cane, £15. 'Coast Scene near Lynmouth,' by S. Walters, £15. a 'Above Blackrock Castle, on the Lee,' by G. Atkinson, £15. 'Dead Game,' by G. Stephens, £15. a 'Landscape, Composition,' by J. H. Mulcahy, £15. 'Landscape,' by J. Stark, £15.

After the drawing, Sir George Hodson, Bart., moved the thanks of the meeting to Stewart Blacker, Esq., the Hon. Sec. He said, "As a Vice-President of this Society, and an active member of the Committee, I have had frequent opportunities of witnessing his unceasing care of our interests; and it is only at a great sacrifice of time, and by the bringing to bear upon the cause in hand great tact and talent, that our Society could have been placed in so flourishing a position, and the aspect of the Fine Arts in this country have undergone so reviving a change, and hold forth so cheering a prospect as they present at this moment. All might reflect with pride that they had a share in effecting so happy a consummation; but to Mr. Blacker is due the credit not only of originating this institution, but of working it to its present highly promising condition." Mr. Blacker, in returning thanks, adverted to his favourite plan of establishing a National Gallery in Ireland, and moved, "That highly approving of the principle of forming a permanent collection of the works of Art, to be open to the public as models and objects of study, we recommend our members to give every assistance in their power towards the proposed Society for the formation of a National Gallery for Ireland, consistent with the regulations of this Institution."

[We rejoice to record the satisfactory progress of this Society; and, considering the good it is doing in Ireland, we are little disposed to pay much attention to certain complaints that have reached us concerning the management. Ireland has certainly always been conspicuous for the perpetration of "Jobs"—jobs by which public benefit was sacrificed to individual gain; but we have no hesitation in saying, that this Society appears to us to be comparatively pure from suspicion of interested motives. We say "comparatively," for of a surety "favouritism" has led to the commission of acts that cannot be—and never has been attempted to be—justified. We allude, in particular, to the gift of £100 out of the Society's funds to a Mr. Burton, for the (so called) "copyright" of a water-colour drawing, which must inevitably make a bad print. This most unwise "bit of private patronage" has been followed, as might have been expected, by the usual results. This Mr. Burton has since done nothing; the last two exhibitions in Dublin have contained of his only some likeness-drawings; he has made no effort whatsoever to show that the £100 was well or ill bestowed. "God preserve us from our friends" is a prayer peculiarly applicable to the Irish. Mr. Burton might have succeeded in becoming, or remaining, a "great man" in Ireland, if his "friends" in the Royal Irish Art-Union had not helped him to a hundred pounds out of the general fund. As it is, even there, he has dwindled down to nothing.]

LIVERPOOL AND BIRMINGHAM.—Circumstances this month prevent our giving more than a mere announcement that the annual exhibitions of works by British Artists are both open at Liverpool and Birmingham; both, we understand, are of the very highest character, and both are likely to succeed in being greatly beneficial to the exhibitors, and profitable to the public.

BRISTOL.—There is at present an exhibition of paintings by old masters in the "Institution" of this city. We learn from one of the Bristol papers that "among its most interesting objects may be reckoned the small miniature of our celebrated poet, John Milton, by Walker, which was purchased at Rome by its present proprietor in 1786, and which, after a careful comparison with the existing engravings, was pronounced by Mr. Cosway, Mr. Barry, Sir William Beachy, Sir Thomas Lawrence, Mr. Blake, and Mr. Stothard, not only as one of the finest miniatures in oil colours they had ever seen, but as an undoubted likeness of the poet: and any one may see, by

confronting it with the engraving by Caroline Watson of the well-known portrait once in the possession of Sir Joshua Reynolds, its perfect resemblance, except that this picture represents him at an earlier period of his life, probably at the time he visited Italy."

### THE LATE RICHARD DADD.

ALAS! we must so preface the name of a youth of genius that promised to do honour to the world; for, although the grave has not actually closed over him, he must be classed among the dead. Those who regarded, respected, or loved him, must anticipate such an event as his restoration to a perfectly sane state only as an additional calamity; and pray, rather, that consciousness may be mercifully withheld from him; for a return to reason would infer a condition which we cannot contemplate without renewed horror.

Alas! it is, indeed, a heavy penalty—that which poor humanity pays for enjoying the gift of a fertile imagination.

"The brain too finely wrought  
Preys on itself, and is consumed by thought!"

The history of the human mind, as exemplified by those who have exercised its nobler attributes, presents a melancholy record of high hopes or miserable disappointments—both too often ending alike in madness. Cases come before us very frequently, upon which we can offer no remark without invading the circle of private life and augmenting private sorrow; the memory of them is consequently permitted to die away, for it is impossible to ask for the poor victim a public expression of grief. The awful fate of Richard Dadd, however, calls for no such delicacy. His madness, alas! has obtained notoriety by one of the most appalling events recorded in the history of modern times. It is needless to say how heavily the theme burthens our pen.

It is our duty to print some particulars of the brief life of this young man: it has been done by the press generally, and must be done by us. We shall borrow largely from an article published in the *Pictorial Times*, written by one whose "facts" may be relied upon.

"It was impossible for any youth to commence a career in Art with greater certainty of success than poor Richard Dadd, whose crime, the undoubted result of insanity, still occupies so much of public attention. His family are universally respected: the young painter's grandfather held the situation of timber-master in Chatham Dockyard for a considerable period; and it is now some thirty years since Mr. Robert Dadd commenced business in High-street, Chatham, as a chemist, though he was better known as a lecturer on chemistry and geology, and is remembered in his native county as a good public speaker, a man of extensive information, and high moral character. Not very long since he removed with his family to Suffolk-street, Pall-mall East, having purchased a business connected with objects of *virtu*, and where he most successfully practised the restoration of *or-molu*, an art supposed to be confined to the French capital.

"Richard, his third son, his pride and hope, was born on the 1st of August, 1817, at Chatham, and received his education at the grammar-school of Rochester. There is little doubt that he imbibed his early love of Art from his boyish acquaintance with the rich and varied scenery of his native county. We fancy that in many of his early sketches we can trace outlines of the dells and noble trees in his favourite park of Cobham, the very place where his young genius received its inspiration, and where his fearful insanity evinced its overwhelming power.

"Of all our English counties, Kent is the best calculated to imbue an artist's mind with the overflowing richness of Nature and of Art; every nook and swell, upland and lowland, every farm-house, cottage, and shed, is a thing of pictorial beauty, such as no other country but England can furnish, and no other county so happily illustrate and combine. The parks and ancient residences of England's barons impart the dignity of history to the scene, while the navies of England, with the powers that pay us homage, pass along the mighty river that skirts its shores: such scenes might well aid and strengthen his imagination, while they imparted a healthy vigour to his pencil; and when his

father removed to London, he found himself at once in the midst of the advantages which polish and refine. At the Royal Academy he was noted for his attention, good temper, and diligence, and gained three medals."

"He began drawing when about thirteen, and many of his drawings were much admired before he attempted to paint in oils. His first picture was of shipping; his first exhibited picture at the Suffolk-street Gallery was his brother's dog; but the first production of his pencil which we remember as connected with his name, was 'Alfred.' He first studied at the Museum, and afterwards at the Royal Academy. He took especial delight in portraying fairies. In 1811, the work which may even now be considered his most successful, 'Titian asleep,' was exhibited at the Royal Academy. Next appeared a 'Puck,' that excited universal admiration at the exhibition of British Artists.

"Mr. Farrar, of Wardour-street, bought one of his first efforts, and poor Power purchased his 'Don Quixote' out of the Suffolk-street Gallery. One of the Manchester publishers (Mr. Agnew) bought one or two of the later creations of his pencil; but his principal work was painting a series of pictures from 'Manfred' and the 'Jerusalem Delivered,' for Lord Foley. These evince the power and variety of his conceptions; they are more than 100 in number. His friend Mr. Parnell executed the decorations of the house, and produced most beautiful effects in combination with the studies of the artist. Thus the road to the young painter's fame and fortune became wide and smooth; his mind stored with the honeyed treasures of Nature from its earliest memory; his father proud of his talents, and directing them with skill and kindness; his family intelligent and affectionate; a happy and prosperous home, and a standing above his years in the eyes of his country!

"In the spring of 1842, he agreed, at the request of Mr. S. C. Hall, to illustrate for the 'Book of British Ballads,' the ballad of 'Robin Goodfellow,' the editor selecting this as one of those best suited to his peculiar talent; and Mr. Dadd made the drawings on the wood—the first time he had ever dealt with that material. His designs abounded in brilliant fancy; he took much pleasure in the task; and since his return—in fact a few days before the event which has caused such universal sorrow—he wrote to say how pleased he should be to illustrate another ballad for the second volume.

"On the 16th July, 1842, he left London for Egypt with Sir Thomas Phillips (knighted for his gallantry at Newport), to whom he was introduced by his steady friend, David Roberts, R.A.

"Many of his letters from the East are well written and interesting; but he quitted Sir Thomas Phillips suddenly, and in a manner very unaccountable, manifesting feelings that could be mistaken by no one for other than tokens of incipient insanity. He had not been at home a week, before his old companions perceived this change; the necessity for watching him carefully was canvassed by them, while every week strengthened the impression that his mind was destined to become a wreck. None, indeed, anticipated, or could have anticipated, so horrible a termination to the struggle between reason and madness; for a person more invariably gentle, kind, considerate, and affectionate, did not exist. He was emphatically one who could not deliberately injure a fly. Immediately after his arrival in London, he commenced working; and, strange to say, the pictures then produced are as admirable in design and execution as his earlier works. This is evidenced by a picture of 'Arabs,' sent to one of the provincial exhibitions—Liverpool—a work of rare and singular merit. The cartoon contributed by him to Westminster Hall was commenced and completed in thirty-two hours. It was sent in against the earnest entreaties of his family and friends, who knew full well that it could do his reputation no service. For ourselves, when we saw it, we considered it as evidence of that insanity of which we had heard so many rumours, and our apprehensions for his ultimate fate increased.

"A distinguished member of the Royal Academy, with whom we conversed above a year ago concerning the promising genius of poor Dadd, informed us that he had been the most regular and attentive student who had ever studied in the schools of the Academy, adding, "Other young men I have sometimes missed; but Dadd never." He agreed with us in conceiving Dadd as foremost among the rising young men of the age.



"His poor father was the last to put faith in the belief so general among his friends. He consented, indeed, to consult Dr. Sutherland, who advised quiet and care; but he resolutely resisted the conviction that the perplexing proofs he received of his son's state of mind were other than temporary 'heats of the brain,' that a calm residence at home would surely subdue. Mr. Dadd, therefore, unhappily refused to place his son under any restraint, and resolved, in an evil hour, to be himself his keeper. There is now no doubt that (as usual in such cases) insanity had induced a hatred of his best friend—the son had persuaded himself that the father was a fiend who had set on other fiends to torment him. Soon after his return from the East, indeed, he said to a dear and intimate friend, that although many fiends had been about him on his voyage home, the Great Fiend of all he had as yet never seen, but gave a frightful intimation that he was looking for him. His insane thoughts, however, he communicated to very few. He became far more reserved than he used to be; yet manifested a degree of shrewdness and sharpness about little things utterly foreign to his former character. The very morning of the tragedy he called upon one of his intimate friends, and said he had been rather idle for some days; that he should go on the Continent, and requested he would give him a letter to enable him to get a passport. His friend said he required no letter; and he replied, 'Well, if I do not, perhaps you will give me one to say you know me, and that I am respectable.' His friend, who knew well his state of mind, did not like to refuse him, and did so; but in his haste he left out a word. Dadd's keen eye perceived the omission, and instantly suggested its insertion. The friend to whom we refer parted from him on this morning of the fatal day, with sad misgivings that his mind was rapidly perishing.

"How solemnly true it is, that 'the ways of Heaven are dark and intricate.' It seems but a few months since he who is now a wanderer, was with us, here, in this very room; his full rich voice, as full of music as a joy-bell, and his sportive humour, exciting innocent mirth. All who knew him speak of the exceeding gentleness and sweetness of his nature, which, though sensitive, was anything but irritable; he was satisfied with small praise for himself, but ready and lavish of his praise of others; his studio was more orderly than artists' studios generally are, and he had a large folding screen therein, carefully canvassed, on which he noted down his thoughts—a artists note them—with their pencils. We remember being greatly delighted with several of the sketches; and if he persisted in his plan, the screen must be of exceeding value.

"The dead are at peace; but we mourn the living sorrow that remains to an amiable family; truly theirs is a trial which nothing but God's great strength of mercy can alleviate. We mourn the mental death of the young man, into whose brain the hot sun of the East is believed to have burnt insanity. We have written this brief unsatisfactory record with much pain, for we esteemed the youth as a friend, and honoured him as one of those shining lights which brighten Art. No living artist possessed a more vivid or delicate imagination; and there is no doubt that the excess of this quality predisposes to the disease which has triumphed over him. When we call to mind his gentle, tender, and affectionate nature; the bright smile; the cheerful voice; the eyes at one moment almost wild with the varied lights of mirth and fancy, and then so deep and solemn in their thoughtfulness; when we remember the high, broad, orb-like forehead, a very castle of intelligence—we wonder where can the stronghold of reason be, when it deserts such an habitation."

The statements here made are, we have reason to know, perfectly correct. In the expressions of sympathy which accompany them we cordially join. We have no design to give a history of the most melancholy event that has blighted all our hopes of the young artist; nor do we wish to add much to the account here given. The name of David Roberts is mentioned in the course of this biography. The friendship which that excellent gentleman and accomplished artist bore towards the unhappy youth, whom he had known almost from childhood, was, we are fully aware, a great stimulus to his exertions in the profession of which he was already an ornament. While poor Dadd was

making the tour, which, alas! sowed the seeds of insanity, he wrote some letters to his esteemed friend, which Mr. Roberts kindly placed at our disposal several months ago: they remained in our drawer for insertion about this period, when subjects of pressing interest in the Arts grew slack. We have asked and obtained a renewed permission to print them, for under altered circumstances this was necessary. But with how different a feeling must we publish them now; and how deep a melancholy must pervade the minds of those who now peruse them! They are evidences of his astonishing industry, close observation, untiring energy, and enthusiastic love of his profession. All the friends of poor Richard Dadd, among whom we were proud to class ourselves, bear testimony to the gentleness of his disposition and the goodness of his heart. His abilities were of the very highest order; it is our lot to have seen and appreciated them from the commencement of his career; in foretelling his future fame, we little anticipated so grievous a termination to so many *sure* hopes.

Symptoms of his insanity were very apparent soon after his arrival from the East. The appointment to travel with Sir Thomas Phillips was procured for him by his friend David Roberts; it was in every way (or rather it *seemed* to be, for who can read the future?) most advantageous. We know how heartily the young painter rejoiced at the prospect thus opened to him—with what joyful anticipations he left England—what a glorious and triumphant result he expected from the store he should gather for working up through his whole life. We must pass over the sad subject rapidly. In Egypt he had an attack which at the time excited little alarm, yet it was a *coup-de-soleil*, always dangerous. On his way home symptoms of aberration of mind appeared to his respected companion, who thought it necessary to obtain medical advice; they parted in Paris; from that city Dadd posted all the way to Calais, and subsequently from Dover to London; so that on his arrival here, his money (which was considerable) was all spent.

The letters we here publish show that unfortunately, from the rapidity with which the various countries were traversed—the continual succession of objects, all of exciting interest, and the last ever of interest the greatest—proved too much for his mind; over-exertion tore it; and at length it became a total wreck.

We must now number among the departed, one of the kindest and the best, as well as the most gifted, of the children of genius it has ever been our lot to know.

The first letter of poor Dadd to his excellent and valuable friend is dated from Athens, Sept. 4, 1842.

"At Venice we stayed five days, and were occupied nearly the whole time in going from place to place seeing sights; and some of them were magnificent, and some the merest trash that we could set eyes on.

"The pictures of Paul Veronese and Tintoretto are the most marvellous things imaginable in respect of execution and colour, and the size and number of their works are surprising. Titian also is seen to great advantage; and Bellini, Bonifazio, and others of the Venetian school, can only be understood by a visit to this place. I had just time enough to make a blot of Peter Martyr, and a picture of a miracle of St. Mark by Tintoretto: the last one of the most fascinating works I ever beheld. The modern exhibition, which was opened whilst we were there, is held in the Academy, amongst the fine works of the old masters; and a most unfortunate thing it is for the moderns, for their poverty looks doubly wretched, and one is insensibly led to wonder how, with such fine productions about them, they can produce such infamous daubs. The drawings from the antique and life by the students, are exhibited to the public at the same time, and seem to occupy much of the attention of the visitors: the whole affair is gratuitous, and, may I add, so it ought to be. The Church of St. Mark here, is a most interesting specimen of the Byzantine style, and one of the most gorgeous temples conceivable; no material is used except the most costly, and the variety of marbles and mosaics is surprising. The ceiling, which is a series of domes, in form of a cross, is paved with gold mosaic, which is slightly tarnished; and upon the sides of the wall are representations

of different portions of biblical history in colours. The altars are rich to excess; and with the lights burning, priests officiating, and people kneeling about the place, present an extraordinary sight to the eye. The lower class of people here are very picturesque, and the water-carriers especially so: their freedom of motion and erect carriage are striking, and, beside the city itself, seem to me all that is left of the former pride of Venice. It may seem an absurd remark, but they (the water-carriers) are so distinct from all the rest about them, that the idea suggests itself naturally enough.

"I shall not attempt to describe to you the feelings with which I first set eyes on this wonderful place, but may venture to say that I felt sorry I was obliged to leave it, having done so little besides looking at it. The gondoliers are the greatest scamps breathing; and in going to Mestri from Venice, we had a scene with the two who conveyed us: they swore and shouted at each other with a twenty-horse power, and one of them with his broad-bladed oar struck at the other, but missed him by a few inches, or he certainly would have been heavily visited. Notwithstanding that they nearly upset us, and occasioned all the inconvenience in their power, yet, at the end of the voyage, they asked for a gratuity, and grinned at their own impudence in doing so—of course they were not satisfied. Whilst upon this I may say, that surely there never was anything equal to the assurance with which all foreigners plunder travellers: the slightest thing that is done for you, they expect payment for; and when you leave an hotel, they all swarm about you with greedy looks and clutching fingers, anxious, like their own detestable fleas and mosquitoes—to which they may be compared—to get the last drop out of you. But you have experienced all this without doubt, and I must trust that you will excuse this, as one excuses a safety-valve in a steam-engine.

"At Bologna we saw the leaning towers and the Academy of Arts, in which is Raffaello's 'St. Cecilia,' and some of Guido's finest works; indeed, this latter artist is to me the greatest ornament of the gallery, and far exceeds his masters the Caracci, of whom also there are some fine specimens in the city. I saw here a fresco by Guido, said to be his *chef d'œuvre*, and very fine it is too; but I think it is not equal to his oil pictures. With regard to frescoes, of which I have seen many very celebrated, you will perhaps not think me impertinent in saying that it seems much inferior to oil in capability and duration. I have observed repeatedly that the oil pictures of the same master are in the finest preservation, and their frescoes in so ruinous a condition as scarcely to be visible. It is true that we have not seen Rome or Florence yet, and for that reason may not have sufficient grounds for advancing such an opinion; but, without any exception, I should give the preference to oil in all the cities we have visited; and I think the facts will bear me out, whether considered as to design, expression, truth to nature, colour, or durability. The Venetians had the good taste to prefer oil, and the consequence is, that they possess a series of pictures representing her great deeds, which are pure and bright and perfect as when completed. These are monuments of her glory that at once come home to your feelings, and are widely different from the frescoes of Italy, where one is obliged to institute a reasoning process in the mind, which *may end* in the conclusion that there *may* be something good in it. The pure daylight of Paul Veronese, and surpassing brilliancy of colour, show clearly enough that lightness of effect depends on the artist and not the material; and, to speak truly, I have seen no frescoes possessing such luminous power as his works.

"From Bologna we proceeded down the east coast to Ancona, where we embarked for Patras. At Ancona there is a fine Roman arch on the quay; and the Mole, which is Roman, is in good preservation, although it is small. This place will always be associated in my mind with knaves and cheats. There is a tolerable trade at this place, and it is increasing I believe. The streets and people are very picturesque, and there seems to be a great abundance of priests whose faces do not indicate great self-denial. We touched at Corfu, and stopped here long enough to enable us to make a trip into the island. On landing we at once entered upon a scene of a description that baffles me. It seemed a large assortment, or menagerie, of pompous ruffians, splendid savages, grubby finery, wild

costume, long matted hair, dark complexions, and noisy shopkeepers, styed in filth, all their apparels looking like makeshifts: these, mixed with English, soldiers and civilians, Italians, donkeys, mules, and strange half-naked children, quite bewildered me, and I knew not which to look at first. Upon recovering I pulled out my sketch-book to secure some reminiscences of costume, and immediately I was surrounded by the whole market. I never saw such an assemblage of deliciously-villainous faces: they grinned, glowered, and exhibited every variety of curiosity. Oh, such expression! oh, such heads! enough to turn the brain of an artist. Having sketched what I desired, I moved off only to be followed by a troop of boys and men about fifty or sixty in number, and I in modesty dived into all sorts of miserable alleys and back ways to avoid them; but alas! I might as well have tried to get rid of my own shadow. All my efforts could secure me but little of what I saw, as the moment I began sketching some kind body would inform the person, and raise his curiosity to see his picture. Some looked at me with great suspicion, whilst others examined me as a species of curiosity, and—but I must wait my return to inform you of more. Patras is a miserable town, but one of the most flourishing in Greece. At this place we hired a boat to take us to Scala, in the Bay of Crissa, which is an arm of the sea of Corinth, our object being a visit to Castri or Delphi, the site of the celebrated temple and city. We visited the Castalian Fountain, and drank of its inspiring waters. Alas! how is this place changed! Where formerly the priestess raved out the oracle of the deity, now angry washerwomen rave out an intolerable jargon of abuse at each other. The waters, once deemed full of inspiration, are now full of frogs and water-cresses; and I think, from the repute in which the place is held by the people of the present day, that the goddess might be obliged to sell those same water-cresses for her living. From this we went to Vertizza, where there is nothing to be seen; and thence to Magaspelon, one of the most singular places we have seen hitherto. This place I shall be able to describe when I return, as I fear I have no room in this. Thence we proceeded through some fine scenery to a place called Fara, a miserable khan, where we contrived to pass the night. Thence to Tripolizza, and thence to Argos: near this place are the ruins of Tyrius and Mycene, both of which we visited; and then proceeded on our route to Corinth, where there is but little left of its antiquities. Our next place of rest was Megara, and Athens the next. Greece is an unhappy country to all appearance, and I think I have nowhere seen so much misery as here. The peasants are but little above the condition of savages, and are as ignorant nearly. The country is exquisitely beautiful, although its beauty consists in barren mountains and rocky glens. There is but little scope for the husbandmen, and his efforts are very rude. Of Athens it may be said to be struggling with ruin, ancient and modern, and with but little success; the people live in a strange way, and seem to hug their filth and dirty habits. Yesterday we saw the ceremony of burying the bishop, who died the day before. He was carried in procession clad in his robes, and his face exposed. On his head was his crown, and in his hand his staff.

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The following letter is dated "Damascus, Nov. 5, 1842."

"As you promised me before starting, the interest of these places is intense. When one enters the streets, the quantity of character is distracting, so much so as to hinder me from sketching, for I could not make up my mind what to do amid so much to be done. Asia Minor has been the source of much pleasure to me; and the cities, with their singular tombs, would, I am certain, have proved the source of as much to you. The site of their enormous ruins is remarkable for the romantic and grand. One thing cannot fail to suggest itself to the mind, namely, the great wealth and power of the people who could create such works. The tombs cut from the solid rock are of curious design, and seem all, or most of them, to be destined to contain three bodies. At Maeri are some of elaborate work, and those cut into the rock are more beautiful, or, rather, more architectural than the others we have seen. But it is at Xanthus the most ornamental of their

works are to be found; and you will, doubtless, ere long, see some of the sculpture that has been taken thence, under the superintendence of Mr. Fellows. Whatever may be the origin of their school of Art, it bears, in some instances, a strong resemblance to Egyptian works; and I have seen drawings made by a Mr. Forbes, and have sketched a sculptured tomb, that leave but little doubt on my mind, as far as resemblance can do away with it. But, as the learned are at variance on this point, it would ill become me to venture an opinion upon the matter. At Xanthus the tombs are chiefly built, and the sarcophagi proved a source of wealth in Art superior to that of any other in the parts hitherto explored by travellers. Pinara is a most extraordinary place; the rocks, many hundred feet high, tower above the city, and their face is covered with the excavations of the tombs. Nothing can be more extraordinary than these tombs. The situation and design are singular to a degree. Those at Maeri, which I spoke of above, are of a low Ionic order, and yet the execution of the work is of a superior description. The theatre here is in fine preservation, and the arched vomitories are tolerably perfect; little of the proscenium remains, but the seats are well enough. Around about it are the sculptured relics of other large edifices—sculptured I say, because nothing of them remains but that part which is cut in the solid rock. The sea washes the shore nearly close to the entrance of the theatre; and across the bay you may still see the ruins of another more modern city, called by the same name, but which, I believe, is not worthy of attention at all, considering it architecturally. The plain and mountains about the city are exquisitely beautiful; and the Masi-cyths range of snow mountains, when first we caught sight of it, was enough to make one leap out of one's skin. Owing to the heat of these climates, the snow is not persistent for the whole year; and the sight of their bald summits, glowing and gleaming in the setting sun, would wake all the artist in you, or indeed in anybody with the least love of nature. By artist, understand me as wishing to say enthusiast, for no man is an artist without a strong feeling of enthusiasm for his profession. I am not afraid to repeat your own phrase to you, because I am sure that it is true, as I always find the love of Art strongest in me when most enthusiasm would predominate. You see that I give you back your own speech merely for the pleasure of flattering myself—a weakness I trust to your kindness to excuse. But I should really fear to say how much I feel on seeing all the treasures of earth I have so lately witnessed—the big cities and big mountains, the big clouds and deep blue sky, where seems to be written in brightest colours the symbol of eternity. See now if my enthusiasm has not already betrayed me into writing what it would puzzle me to explain.

"The traveller in Asia Minor must be struck by the great natural capabilities of the country, and the little that man does to improve what nature has so bounteously spread out for him. The valleys between some of the mountains, indeed, all that I've seen are fertile in the extreme; and we saw the heaviest crops of Indian corn growing upon land that is but indifferently cultivated. The mountain scenery is very fine, the pine and fir trees grow in great abundance. The scenes amongst them and from their tops are of that nature that I have seen sometimes painted though rarely but never described; to look at them makes the heart expand, and to dwell amongst them must be to have thoughts as great and good as the objects themselves. From the citadel of Hos we enjoyed a fine view by the morning sunlight; and as we stood in the ruins of a Roman building of vast proportions, we might almost fancy ourselves turned into Romans: at all events I was very romantic. The mode of travelling with us was as follows:—We were mostly up at daybreak, and having breakfasted on coffee, eggs, and such bread as the country afforded, we mounted our horses and departed our way. Perhaps our journey would last for eight, ten, twelve hours; the last rarely, and I need not say to you, who are accustomed to travel, how many little incidents would occur on the road. For instance, on leaving Smyrna, or rather the day after, we met some hundred and fifty camels on their way to Smyrna, with their bells all tinkling, and the drivers as gay as bright colours could make them. Then, again, we might meet with a group of shepherds in the plains, living in their black hair tents,

and the children nearly as naked as they were born. Perhaps a village returning from their summer habitation in the mountains to pass the cold season in the plain; this is a sight worth particular attention, as they would, of course, bear all their goods and chattels about them. When I saw the party I mention, they were crossing a stream, with camels, horses, and the children and women riding the asses; or perhaps the lusty women were stoutly trudging their way, a group of camel-drivers resting under the shadow of a plane tree, their cattle lying about, as you will easily fancy. A woman at a well, children playing, or a thousand things to arrest the attention, and which all seemed to slip away from me as if unreal—as if they were the pageants of a dream, rather than a substantial reality; and yet I do not think that I am much to be blamed, for a body can't very well sketch riding on horseback. About dark we generally reached the place of our lodgment, and some of them were queer enough: a ruined house which could scarcely hold its rickety sides together, a mud hut, or greasy Greek house, served to shelter us for the night; and we often were and are the victims of the hungriest fleas in existence. But these things give a gusto to travel, and to yourself must doubtless be the subject of many pleasant thoughts. This you must see would allow but little opportunity for employing my pencil; and as to the use of colour, it is next to impossibility. Of Asia Minor, with the exception of the ports of Smyrna, Boudroon, and Scala Nuova, it may be said (of the parts we visited) that it is one vast ruin, even to the clothes on most of the peasants' backs. We cannot, however, complain of their hospitality, which seemed ready enough, generally speaking; but we found that they, as well as most other bodies, like the colour of money.

"The free bearing of the men is very striking, and we saw very many that would have become a senate, so much of dignity do they possess. The women, too, are women such as Raffaele and Michael Angelo painted, and as free from affectation. They carry themselves perfectly upright, and walk with no mincing gait, but with such a gait as a rational creature should use. I like these points about them much; as to me, it conveys a notion of truthfulness of character, a thing more to be prized than all the boarding-school accomplishments that ever were acquired. We left the shores of this beautiful celebrated land in a cutter for the Island of Rhodes, which place we landed at, after twenty-four hours' passage from the port of Maeri. The route we made through the country was this:—Smyrna to Sedikni, a small village, two hours from Smyrna. We went no further the first day; thence to Foorbalee, another small village; thence to Scala Nuova, through Ephesus, the ruins of which are imposing from their magnitude rather than their perfection. Thence to Suck Bizaar, or Magnesia, where we found two French gentlemen, a Mons. Texier and Mons. Clergis (or such a name), employed in excavating the friezes of a ruined temple which exists there. We found they had taken up their quarters in a ruined mosque, and were glad of their hospitable entertainment and shelter for the night. Thence to Tehaker, by another small village; thence to a strange little hut by the road-side, having passed the cities of Alinda and Alabauda (I think such are their names)—ruins of considerable extent, and of exquisite situation. Thence to Mylapa; thence to Boudroon, where we saw the sculptures that have created so much sensation in the literary world, about whether they belong to the tomb of Mausolus, or no. These I have made sketches of, and Sir Thomas Phillips has forwarded them to Sir Stratford Canning, in the hope of his obtaining them from the Sultan. They are the finest works in bas-relief in marble that I have seen, after the marbles of the Parthenon. The subject is 'The Combat of the Athenians with the Amazons,' and has all the energy and spirit of Greek Art in its highest perfection. I must, however, caution you that the marbles which I sketched—four in number—are some distance from the eye (above it), and, of course, owing to this circumstance, the difficulty of forming a correct opinion is much increased, as the delicacy (if there be any) is lost. From Boudroon we sailed to Djavato, where we saw an excavated tomb—or two, I think there were; and thence to some horrid little huts where we soundly slept, and enjoyed the change—at least, I speak for myself. The fire was kindled near the door

of the den, and the smoke escaped any way it could. Thence to Hoogiz, where is a large ruinous house, which belongs to one of the Dere Beys: this was so picturesque that I made a sketch of it. Thence to Dollomon, a pretty place, consisting of one house belonging to the Aga. Thence to Maeri, and so to Rhodes. Thence to Cyprus (after three or four days' sojourn); from Cyprus, where the boat merely touched, to Beyrout. Thence to Djebail; thence to Tripoli; thence to the convent of Anthony, seated in a wild ravine of the Lebanon range. Thence to a village whose name I forget; thence to a Baalbec, at which place we rested half a day, and examined the ruins, and where we, or I at least, enjoyed myself to the utmost; the pillars are glorious, certainly, although I believe they do not tally with the received proportions of Corinthian architecture. From Baalbec to Zebdeni, and thence to Damascus. I could write for a week on what I have seen in Syria alone, and should certainly tire you out did I relate every picturesque incident that occurred on the way. Beyrout you know well enough to prevent the necessity of my writing of it; but I may mention that Commodore Napier has written his name upon it in large hand—such a hand as one would expect him to write from his appearance. They say here that the Maronites and Druses are at loggerheads; and in the mountainous passes of the country we met some troops of cavalry looking as wild and savage as the rocks themselves. Seen in such positions as we saw them, they would make stones speak: winding in single file up the rock, nothing could present a more magnificent spectacle; and yet the pleasure I felt at seeing them was mingled with a degree of savageness, because I could not stamp them down at once upon my sketch-book. But space and time are narrowing, or I would gladly try to interest you in return for the repeated obligations you have conferred on me. I must speak, however, of the jolly monks of St. Anthony, who were delighted to see us, and came round us in our apartment, like curious children, to see us eat our dinner, or devour it rather. The effect, for it was lamp-light, was something never to be forgotten, and every corner concealed a face that was full of mirth and fun.

This letter is dated Fort Manuel, Malta, February 21th, 1843:—

"As you know, from experience, the dulness of quarantine, you will perhaps excuse my desire to escape a little of it by inflicting an epistle on you, and so lightening the tedium of these tedious twenty days. Half of our quarantine has expired; indeed, this is the twelfth day; for we count the day of our arrival here as one day of the imprisonment. We arrived here on the 12th, having left Alexandria six days previous, on board of her Majesty's steamer *Medea*, the lieutenant of which, Mr. Harvey, very kindly offered us the passage. I think that, despite the attentions of the officers, and tolerable weather for the trip, I never passed six more miserable days. I scarcely know—perhaps I should say that I am perfectly ignorant of—the cause of the nervous depression that I experienced; and it is the more surprising to me as I had no disposition to sea-sickness. Since we have been in quarantine, however, I have in a great measure recovered my wonted spirits, and hope, before we start for Naples, that I may be perfectly recovered. We were seven weeks upon the Nile expedition, and went up as high as Thebes, making no stoppage at any place except Keneh, from which place we visited the Temple of Dendera. We stopped for two or three hours to visit the site of the ancient Antinoë, and visited the tombs in the mountains Irouit, which occupied one day; but our journey was performed with all convenient rapidity, and we delayed at no place longer than was absolutely necessary to see the antiquities, or whatever else was worth seeing. Our boat, though smaller than such as we saw used by the English, was yet better than most of the others, and contained all the necessary accommodations, which I need not recapitulate to you. It was manned by a lusty crew of twelve rowers, besides whom there were the Prais, his son, a boy of twelve years or about that; the pilot, and two other men, one of whom I might describe as an improvisatore, whose business was to make and sing rhymes on the passing occurrences, the crew joining in a chorus at the end of each line, and prolonging the same a little

at the end of what might be called a verse. The airs selected by him were not by any means unpleasing, having a quivering tremulous character, and being uttered with a loud voice, which might be heard at a very considerable distance. With nightfall they (the crew were accustomed to fasten the boat to a large stake driven in the ground, and then assemble round a fire, and sing to the sound of a double pipe, which, in tone, resembles much the Irish bagpipes, and a funnel-shaped drum or tambour, which was beaten by the hand to a peculiarly monotonous air; perhaps one of the crew would stand up and perform a dance of the country, supporting himself by a stick, and his companions clapping their hands in concert; and thus the time passed well enough with them—the day employed in tracking or rowing; the evening, in dancing, singing, and other diversions. For us, we either read, or wrote, or drew, or watched the novel aspect of everything round about us.

I walked about the streets of Alexandria with my eyes and mouth wide open, swallowing, with insatiable appetite the everlasting succession of picturesque characters. I had the most unaccountable impulses, that would not let me stop to sketch, but were constantly prompting me on, to drink in, with greedy enjoyment, the stream of new sensations. The bazaars confused me by their wonderful character; and, if I stopped to sketch, I soon had a crowd round me, some of whom were very pointed in their remarks, and seemed to gaze at me as if I was some strange wild beast; they turned over the leaves of my book whilst I was sketching; and some of them told me, with a laugh, that I was El Madne Achmet, and jested with each other about me in a way that to me was and is perfectly incomprehensible. I was constantly asked if I was an Arab Turk, an Arab, and such like ridiculous questions. But the novelty of the scenes was ample compensation for all these little annoyances, and I enjoyed them so much, that I fear my very excitement would not allow me to do so much as otherwise I should have been able to do. The *cafés* were very interesting on account of the assemblage of characters outside their doors; the pipe seems to be the best friend of the Turks, and contentment was never better expressed than by one of those same people lounging in listless idleness, the only noise accompanying his thoughts being that of the smoke bubbling through the water; and perhaps it is no traduction to say that the smoke and bubble are apt and fit types to represent his thoughts. It must be so, or how else could their country be in such a degraded state. I declare that the Turkish empire, for by far the greatest part, seems to be one great ruin, and the people of the country living in a state but little removed from savage life. In Egypt I was astonished to see the abject condition of the Arab fellah; and the ruined villages and towns wherever we went, indicated the most rotten state in which man can live and call himself not a savage. The clamorous demands for bucksheeth, would lead one to suppose that the poor wretches were almost famished, and were begging for life rather than a gratuity. Previous to sailing up the Nile we visited the Pyramids, and had to make a long *détour* owing to the soft state of the soil, the inundation not being sufficiently subsided to allow of our proceeding in a more direct path. It occupied us about five or six hours by the route we took; and we had during its performance the opportunity of seeing the Pyramids in many points of view. As is usual, we were more struck by these objects at a distance than when we approached nearer to them; and, as is usual, when within about two miles of them, we were met by some half-naked Arabs, who came round us with the most extravagant gestures of delight, leaping and running as if mad, vehemently assuring us that we wanted two Arabs a piece, and repeating their names to us every two or three minutes (Hassan, Mahmoud, Mahmoud, Hassan), until they fairly exhausted our patience. We found an encampment of Europeans at the Sphynx, which had been excavated in front, in order that they might read the ablet (or copy, rather,) which is between its paws; they consisted of Dr. Lipsius, Ronomi, and Mr. Wild, an architect from London, and some artists employed in copying the hieroglyphics in the tombs. We visited such as could be entered, and in the evening we visited the Pyramid of Cheops. The scene we had outside the entrance baffles description. I know

not how many Arabs there were, but they made noise enough for 80; scuffling and quarrelling with each other, each bent on entering with us, and each bent on getting in before his neighbour. I at length found myself inside a square shaft of rapid descent, slippery enough, and dirty enough, with a candle in one hand and an Arab in the other, the stifled sounds of voices coming up from below me, with glimmering lights in front and behind. After one or two false steps we reached the bottom, where the stones had been blasted away; and here we ascended into the long gallery, and having reached the same, observed how fine the work was, and wondered what it was for. Then the Arabs lugged us up the sloping sides, and we soon reached the King's Chamber, having stopped to admire the immense labour taken to baffle the search that has proved too keen. The sarcophagus remains, but its kingly tenant and everything else have vanished; and in this mightiest of earthly human monuments to preserve the body from destruction, we read the lesson that it is of no use to try to do it. Human greediness is too much for human vanity, and despite the strongest efforts to render it otherwise, the passions—the base ones, I mean—are constantly asserting their superiority over the intellectual and noble ones. The Pyramids serve, too, for ingenious men to exhaust all their fanciful theories upon, and seem to be quite mistaken in their purport by a large body of learned philosophers, who, being unwilling to take the evidence before them, speculated on what might have been, and what a deal of room there is, in them they have not yet found a use for. A big mass of vanity is too much for their stomachs, and well it may be, for it must be an uncommon strong one to digest the Pyramids. We ascended them the next morning—Diol is the large one—and I reached the top first, and in nine minutes. No sooner landed there than my Arab assistants clamoured for bucksheeth, and used every entreaty to induce me to give them *tre piastri*. They pointed to their eyes, and then to the ascending party, shaking their heads as if they wished me to understand that they should not see. They stroked my arms down as you would fondle a spaniel, and at length knelt down and embraced my knees. This was too much for my gravity, so I gave them their desire and pacified them. No sooner, however, did the others arrive at the top than they gambled it away with their companions, and when we reached the bottom were loud in entreaties for more. We slept in a tomb one night, and in a tent the next; but such was no novelty to us, and our slumbers were sound. When fairly launched in our craft for Thebes we began a very regular life, and one that has afforded me a large amount of satisfaction and pleasure. To enumerate and describe the ruins would be only tiring you: it is sufficient to state that, as Sir Thomas thought we might see specimens of every style of Egyptian Art at Thebes, we went no higher. At Carnac I was more astonished than even at the Pyramids. The great hall, in my opinion, is more immediately comprehended in its grandeur than the others. The mind is at once impressed with the idea of immense size and eternal strength, whilst with the others it is necessary to consider and reflect upon before they are understood. I saw your name on one of the propylæa on both sides, and recognised the spots of three or four of your sketches. The sculpture on the wall afforded us a considerable amount of gratification, and Sir Thomas in particular was pleased with the representation of the battles on the outer and the northern side. He expresses himself, however, as more pleased with the Memnonium than any other temple or palace, and the tombs of Bâb el Malorek were the source of much pleasure. Belzoni's tomb elicited all our terms of approbation; and at the tomb of Anenphon I think we found the sculptured intaglio of rare delicacy of execution. With Medinet Habou we were pleased, and the figures on the plain; we also examined Gournore. On our return we stopped to visit the site of the ancient Abydos. It is almost buried in sand, and there is not much of interest to be seen; what may be underneath is another matter. It is near to Girgeh, a town where there is a Coptish convent, which we visited, and where we saw some funny specimens of the art of painting. In the neighbourhood of Kermeh the Pasha is damming out the inundation; and, when there, we saw persons of all classes working at the embankment, to

the sound of life and labor. We were informed that a murrain had swept away some thousands of cattle, and that the Pasha's loss was very great; but they expect that they will recover it in the amount of grain grown in the coming season, the inundation having risen to an extraordinary height. We were also told, when at Cairo, in returning, that the Pasha was in a bad temper; that he had only just been reconciled to his son Ibrahim, with whom he had been displeased on account of his want of success in Syria. Ibrahim has been ill, and is just recovering. The Pasha is building a mosque on the citadel, which is very elegant, and of a veined alabaster material, which contributes much to the richness of effect, although it is said proper advantage of this has not been taken. I regret that I did not see the Pasha, for certainly he is an object of interest, having made some stir in the Egyptian world—to what end, however, remains to be seen. It is said that he has strong fears lest Egypt should fall into the hands of the Franks; but does not anticipate it whilst Ibrahim lives. For my part, I should say the Egyptians don't care a straw about the matter; for I believe they can't be worse off in either physical or moral condition. There is much pleasure in store for us yet at Naples, Rome, Florence, Genoa, Lyons, Paris. I hope I shall reap all the advantages I ought to do from this journey; and I sometimes try to persuade myself I shall, and am doing so. I work all I can, and study all I can, and with as concentrated an attention as I am capable of.

#### THE WOOD-ENGRAVERS.

A meeting has been held, and a memorial agreed to and extensively signed, by the wood-engravers of London, with a view to induce the Council of the School of Design at Somerset House to suspend the recent "order" by which the art of wood-engraving is taught in the Female School. Mr. Thompson presided on the occasion. If we are rightly informed, the memorial has been presented, and a courteous reply has been given, declining to make the required change. That the wood-engravers should be anxious to put a stop to a procedure that threatens much injury to them is not to be wondered at, more especially now, when prices for good work are so wretchedly diminished as to render the occupation of a clever and skilful artist scarcely more profitable than that of a bricklayer. We must reason, however, on this subject. Unhappily in this country, just now, every profession and every trade is overdone; yet it does seem unreasonable that any class of persons should object to other persons being educated so as to share with them even the very little of labour that remains to be produced. It is notorious that scores of "lads" are employed to produce cheap cuts for the two illustrated papers; and it is certain that ere long the "supply" of hands will so far exceed the "demand" that it would seem likely for every woodcut to be executed there will be half a dozen applicants—these illustrated newspapers not being destined to have a very prolonged existence. Still the evil is one that cannot be remedied by the course which the wood-engravers suggest. And we must bear in mind that engraving on wood is one of the few employments that ladies may undertake without losing "caste." Unfortunately in this country their means of occupation are so few as to amount to "almost nothing" that is not menial. The governess is far worse paid than the cook; the daily teacher has to walk miles and work for hours daily for a sum of about two and sixpence; embroidery and worsted work are valued at about ten shillings a week to the producer; and the poor plain or fancy worker, if she labours at home, and so "keeps up her respectability," may earn ninepence per diem, to be doubled if she braves licentious starers twice a day, alone and unprotected in the public streets. Considering all things, therefore, we cannot but rejoice that the Council have not yielded to this requisition of the wood-engravers, but determine that ladies who desire to learn the art shall be taught it. It is, indeed, important that they be taught it properly, so that employment may follow; and it has been

a most unfortunate policy which induced the appointment of "a teacher," half amateur and half professional, who has a great deal to learn and very little to instruct.

#### THE PRIZE CARTOONS.

THE eleven "prize cartoons" have been exhibited during the month in the Gallery of the British Artists, Suffolk-street, where, according to some authorities, they have been seen to greater advantage than they were at Westminster Hall, "the light being much better, and the small number of designs not distracting the attention." Others, however, seem to think they suffer materially in being placed so close to the eye. Certain it is, that their merits as well as their defects are here more justly appreciated. The rooms in Suffolk-street have, in one way, at least, supplied a singular contrast to the old Hall; at Westminster there were crowds daily; in Suffolk-street a solitary stroller dropped in now and then; but it must be borne in mind, first, that at Westminster one hundred and forty cartoons were exhibited—in Suffolk-street only eleven were shown; in Westminster visitors were admitted free to see the whole collection—in Suffolk-street one shilling was exacted from each for the privilege of looking at less than a dozen. This was a very unaccountable arrangement, and could have been no other than a very "bad speculation;" but it is a speculation, with which the artists have, we understand, nothing to do, and belongs exclusively to the publisher of the series of cartoons—a printed order for a copy of which forms one-half of the cover of the catalogue. We are anxious that this should be clearly understood, because, although it may be perfectly justifiable in a publisher to render his plans as profitable as he can, it would not have been creditable to the eleven artists to have exhibited so mercenary a spirit as to have demanded one shilling each for that which the Nation had shown for nothing, having previously liberally rewarded the producers. A heavy charge has been often brought against us by our Continental neighbours, and not without some foundation—that we are as much traders in intellect as we are in merchandise; and we perceive in a recent number of a French journal a bitter sneer against our artists for this attempt, at Suffolk-street, to make a shilling show out of the "prizes."

The policy of charging a shilling for admission to view the eleven is quite another matter. It is, we humbly think, an unwise, if it be not an unjust, charge, and will sufficiently account for the loneliness of the rooms. It appears that the cartoons are to be lithographed by the sons of Mr. Linnel. The *Spectator* "argues favourably of the accuracy and spirit of these copies" from "a glimpse" the editor has had of the young gentlemen's work in progress. We are glad to hear this, for the task is one of no ordinary difficulty; and if to be done at all, it is most essential that it should be well done. For our own parts, we have little expectation that the work will succeed, and greatly question the wisdom of producing it at all; sure we are, that before it can be in the hands of the public each of the eleven artists will have painted a picture far worthier to be multiplied by engraving. The Messrs. Linnel may be, and we hope will be, fully competent to the due execution of the work; but we must enter our protest against so considering them upon no better evidence than that which seems to have contented one of their friends—their "copies of the pictures in the National Gallery, engraved in Felix Summerley's shilling catalogue"—mere memoranda of the paintings, usually about the size of half-a-crown.

We fear this publication will do no good to any one concerned in producing it; it would be an insult to the eleven artists to consider the cartoons as their best works; and, inasmuch as they are all of them comparatively young men, it would be absurd to imagine that their next efforts will not greatly surpass their (so to say) juvenile attempts.

The cartoons have reflected the highest credit on the talents of their producers; they have established the proof that the power to excel in the highest department of the Arts is assuredly with British artists; but we must enter our protest against considering this first attempt as an attempt by which we desire judgment to be formed concerning our ability as a Nation to answer a National

call. On the same principle that we should have deeply lamented to find the Royal Commissioners selecting the competitors to do the actual work of embellishing the Houses of Parliament *without further trial*, so do we regret that a work is to appear—and to go far in stamping our national character—formed of the earliest efforts of artists in a new style; when we know that in the course of a year or two these artists, or others, will of a surety produce works far more worthy of the age and country, and infinitely more honourable to themselves. Nay, we do not entertain a doubt that every one of the eleven will within the next three years be heartily ashamed to look at a copy of the work that bears the date of 1843. Let us, for example, anticipate the next drawing of Mr. Armitage—in 1844; can there be a doubt that time, study, and reward, will have had their natural influence; and that, in 1844, he will little thank the person who places palpably before him the work of 1843?

But the evil is not to end with the production of the eleven prize cartoons lithographed by the sons of Mr. Linnel; it is advertised that the ten cartoons that received "ADDITIONAL PREMIUMS" (such is the term applied to the works recompensed not out of the Treasury, but out of the receipts at the doors,) are also to be engraved and published, in some shape or other; and that a few of those that obtained no prize of any sort are to be mixed up with "the ten."

At all events, we hope our school may not receive final judgment from these copies—eleven or twenty-one, as the case may be; we venture to prophesy that they will confer small credit and no advantage upon the parties concerned in their production. At least, let us inform our Continental neighbours—our foreign rivals—that they have no right to draw conclusions as to the capabilities of our British school from these examples of a few young men—mere tyros, by comparison. We are bound to tell them that three out of four of these successful competitors were utterly unknown before the premiums were awarded—that the contest for prizes was carried on chiefly by students—that not a single artist of established fame entered the arena. If, therefore, the schools abroad will place our productions—the copies of THE ELEVEN, and the copies of THE TEN—beside those only of their own pupils, or third or fourth rate painters, we shall willingly abide the issue; but if they, unfairly and of malice aforethought, compare our English cartoons with the productions of their great masters—the leading spirits of Germany and France—they shall, at all events, be told of THEIR WRONG-DOING.

#### VARIETIES.

ARTIST-JUDGES.—We have reason to know that it was seriously considered and discussed by the members composing the "Royal Commission of Fine Arts" to permit the artist-exhibitors of the "Cartoons" to award the prizes offered—that is to say, to determine among themselves who were best entitled to the premiums. The Commissioners were not quite prepared to adopt this plan; its novelty startled them; and—although not without considerable hesitation—the proposal was withdrawn. We have very little doubt, however, that when next brought forward, under circumstances that justify its adoption, it will be adopted. It will be wise to do so, undoubtedly. Ancient authorities are in favour of such a procedure, and although unknown to modern times, when

"interest's gilded hand  
Can shove by justice,"  
or, at all events, when favouritism or prejudice acts instead of reason, there can be no question of its being the wisest course that could be pursued. Free from objection it certainly is not; but it seems to us by far the most likely to secure reward to real worth.

THE LATE EXHIBITION.—No account was kept of the numbers admitted free to the exhibition in Westminster Hall. This is to be regretted. The numbers, as stated to us, would seem a huge exaggeration to those who were not witnesses of the mighty pressure within the old Hall from ten o'clock until six. On Saturdays, also, when each visitor paid a shilling, the influx



of visitors was great. On the last Saturday 3052 were admitted—a triumphant finale. It is to the honour of the multitude, that while crowds after crowds pushed into the Hall, and squeezed into places to look at cartoons, not the slightest ill or unbecoming conduct was manifested. The people seemed to be—as they really were—learning a great and useful lesson that from the memory will never fade. It is but “the beginning of the end;” the cartoon exhibition was in many respects an experiment. By-and-by an English “mob” may be admitted anywhere without danger of mischief; such trials of their temper and sense of propriety will not be made in vain.

THE ROYAL EXCHANGE is now so far getting into shape, both within as well as without, that the architecture of the cortile or quadrangle is fully developed along its sides, although the surrounding arcades or ambulatories are still quite in the rough. There will also be some further enrichment bestowed on the elevations of the quadrangle, which even now are of far more embellished character than usual. In this portion of the structure the original plan has certainly been very much improved upon, for, instead of columns only, below, there are now piers behind, and arches between them, whereby, if the ambulatories are more enclosed from the central area—an advantage, rather than the contrary, in wet weather—a due degree of solidity is there produced; whereas, had that lower order been executed according to the first idea, the contrast between the upper and lower half of the elevations would have been too great, and would have amounted to the expression of heaviness above, and vacancy and weakness below. The design of the upper order (Ionic) has also been greatly amended, and is now not only particularly rich and picturesque in its general composition, but presents several new and well-studied features of detail, in the windows more especially. In one particular, however, there is a change which we do not consider to be at all for the better, viz.—the open-work parapet which has been substituted for a balustrade. As regards the exterior, or rather the west front, a very material alteration indeed, for the better, has been effected by bringing the portico more forward, so as to render it *diprostyle*, or with two intercolumns on its flanks: this, and the addition of columns within, together with the very great depth of the central division of the portico, and the avenue in continuation of it leading into the quadrangle, will render it by far the finest example of the kind—the richest and most scenic and picturesque in the metropolis—perhaps in the kingdom, especially when the unusual scale of the order itself is taken into consideration. Frequent as porticoes have become of late years, they have all been pretty nearly quite alike, consisting of no more than an advanced line of columns, and by far too shallow to afford a due degree of shelter, or the appearance of it, or to produce any bold effect as to shadow. Most certainly there has not among them all been any instances of *polystylar* composition in respect to internal columnation, which is productive of so much variety and play of perspective, as well as of light and shade. The portico of the Exchange will, when completed, also be particularly rich, on account of its pediment being filled with sculpture. As to the intrinsic merit of the last, we do not speak, but merely as to the general architectural finish derived from it.

RICHARD DADD.—Considerable doubt seems to exist as to the actual position of this unhappy young man. It is assumed that, because no official intelligence of his capture has reached either the Home or Foreign Office, there is no truth in the rumour of his being in custody. The facts, however, are briefly these. He was taken (as described in the French newspapers) for attempting to kill a fellow passenger in the diligence at Montrean, not far from Fontainebleau, and on the direct line of road from Paris to Lyons and Marseilles. At Fontainebleau he is

now imprisoned. When arrested he unhesitatingly avowed that he had taken the life of an individual who called himself his father; and his conduct since has been such as to induce entire conviction of his insanity. Under such circumstances, according to the laws of France, no trial is necessary; the poor maniac is at once consigned to a lunatic asylum. Being an Englishman, however, he would of course be given up to the proper authorities, in the event of a legal application being made. We understand the afflicted family have memorialized the Home Secretary for permission to allow him to remain in France, where he will be properly taken care of (of course at their expense, their means being ample), thus avoiding a trial in this country, which can terminate only in his confinement for life—but the progress of which must again harrow up the feelings of those who have been heavily and grievously tried. His family appear to consider that this boon will be granted; if it be refused it will not be from want of sympathy with their terrible sufferings, but only lest a dangerous precedent might be established.

NEW CONSERVATIVE CLUB-HOUSE.—This building is now beginning to show itself on the west side of St. James's-street; but whether it will turn up a *King of Clubs*, architecturally, it would as yet be hazardous to say. Its frontage cannot be much, if at all, less than that of the Reform Club-house, and in depth it appears to be of somewhat greater extent; yet, owing to its situation, it will have only one facade; consequently, as all external embellishment will be confined to that, a greater degree of it can be afforded. Yet, judging from what is to be seen at present, we are not particularly sanguine in our expectations of what is to come. The character of the architecture is rather poor than otherwise—too much akin to that of the Pall-mall Conservative: what is to come may probably be very much better, but it may be questioned if the whole will, in that case, be sufficiently of a piece. With the double example and warning before their eyes, of the Reform and the first Conservative, rendered all the more marked by their juxtaposition, it was to be thought that the architect and his employers would have spared no pains to make their own building excel the merits of the one, and be altogether free from the defects of the other. Not having seen the design, and therefore being unable to form an idea of what the entire composition will be, we give our present opinion as one only *pro tem.*, and hope we shall, by-and-by, have reason not only greatly to alter, but to change it altogether. Still, such a commencement has rather damped the expectations we had formed.

STATUTES TO GREAT MEN.—The following important letter has been addressed by the Premier to C. L. Eastlake, Esq., Secretary to the Royal Commission:—

Whitehall, August 17, 1843.

DEAR SIR,—A proposal was recently made in the House of Commons, that the commissioners should be empowered by her Majesty to inquire into the best means of doing honour, by public monuments in sculpture or painting, to be erected at the public charge, to the memory of men entitled to the gratitude of their country by eminent civil, literary, or scientific services. I was unwilling to devolve on the commissioners a general inquiry of this nature, not immediately connected with the original object for which the commission was appointed, but I willingly undertook to recommend to her Majesty to give to the commissioners full authority to consider whether there is any portion of the edifice intended for the accommodation of the Houses of Parliament or of the buildings connected with that edifice, which could, with advantage and propriety be allotted to the reception of monuments, such as those to which I have before adverted, and to report their opinion to her Majesty, not only with regard to the particular site of such monuments, but in the event of an appropriate site in connection with the new Houses of Parliament being recommended by the commissioners with regard to the principles, generally, which should govern the selection of the names to be honoured by so distinguished a record of national gratitude, and to the best mode of combining the public acknowledgment of eminent service with encouragement to the Arts in this country. I am empowered by her Majesty to recommend he subject to the considera-

tion of the commissioners, and to give them her Majesty's full authority for entering upon it.

I am, &c., (Signed)

C. L. Eastlake, Esq.,

ROBERT PEEL.

It would be difficult for even the Prime Minister—liberal and enlightened as he is—to make a communication that will more gratify artists and men of letters. Hitherto nearly all the honours that have been accorded by the nation have been bestowed upon its fighting men. Nevertheless, is it not true that

“Peace hath her victories as well as war!”—

victories, out of which have arisen more real benefit, and which have conferred more genuine glory on Great Britain than Trafalgar and Waterloo put together? We look forward with exceeding delight to the result of this most welcome announcement.

IMPROVEMENT OF ST. PAUL'S CHURCH-YARD.—It is now fully determined—so goes the *on dit*—that the whole of the houses forming the north side of St. Paul's Churchyard and the south side of Paternoster-row shall be entirely cleared away. What, however, seems to contradict such intention is the fact that a very extensive building for the Religious Tract Society is now actually in progress on that side of the Row which is to be taken down. In itself, too, the improvement would be by no means in proportion to the very great sacrifice of property attending it; nor, except in regard to obtaining space, could much be made of it, unless the scheme were to embrace a very great deal more. At all events, it would be found indispensable to rebuild, at least, to refront the whole of the north side of Paternoster-row, if it is to be so exposed to view. It is true, the north side of the Churchyard stands greatly in need of improvement, it being now strangely irregular and jagged in plan, with the houses jutting out at sharp angles in some parts, and with gaps and rents in others; yet this might be corrected less extravagantly than by sweeping away that mass of buildings altogether; as it might be rebuilt—even could it in some places be only a single house in depth—so as to form a uniform and handsome range of building, carried parallel to the cathedral, upon a line set somewhat more backward from it than what is now the widest part. Were this done, the cathedral itself would, in our opinion, show itself to greater advantage, and as a more imposing mass, than it would do, should the area on that side be so greatly enlarged as is now proposed.

HAMPTON COURT.—Crowds visit Hampton Court for the purpose chiefly of inspecting the pictures. We understand that the number of persons admitted daily during the past month has averaged 6000—i. e., within the month upwards of 180,000 have been admitted.

ART-UNION OF LONDON.—The exhibition of works of Art selected by the prize-holders of 1843, closed on the 9th of September, having been open four weeks: namely, three weeks to the members and their friends by tickets, and one week to the public by advertisement. It was also open eight evenings. During this period the Gallery was visited by no less than one hundred and seventy thousand persons; and it is gratifying to record that not the slightest damage was done to any of the pictures. On one day alone, namely, Friday, the 1st of September, above 25,000 persons passed through the rooms. To show the amount of excitement it caused out of doors, we may mention that no fewer than five pirated versions of the catalogue were published by speculators, and sold in the streets by men, women, and boys; the price of some of which during the last week was as low as one halfpenny each. It is somewhat curious, that during the week when the exhibition was open to the public generally, the rooms were at no time so crowded as they were when visitors were admitted by tickets only. The subscription for 1844 will doubtless be very large (as every subscriber will receive, in addition to an engraving by Goodall, from Stanfield's “Castello d'Ischia,”

a series of outlines by Selous, illustrative of the "Pilgrim's Progress," engraved by Moses; and we call earnestly on Artists to sit down resolutely and do THEIR BEST.

**THE NATIONAL GALLERY.**—The gallery is closed until the 30th of October, i. e., for about six weeks. This is an evil utterly unjustifiable. If the officers connected with the establishment require relaxation—their duties being so terribly onerous and fatiguing—they can do as they do elsewhere, relieving each other by turns. But really it is unpardonable that the public should be made to sustain a serious injury, because the persons they pay liberally expect to take holidays. We hope Mr. Wyse will next year call the attention of Parliament to this grievance.

**PRIZE AT LIVERPOOL.**—We rejoice to record the fact that the prize of £50 has been awarded by the Liverpool Academy to Mr. P. F. Poole's picture of the 'Plague of London.' This is honourable to a provincial institution for the promotion of the Fine Arts. In France, the Nation would have come forward long ere this to reward the painter who produced such a work; in some of the states of Germany he would have been honoured with a public triumph; in England, however, he is left to look daily in his own chamber upon the picture he has painted, until possibly, in due course of time, having long lived with poverty, he dies in want, and Nations will compete for the possession of the work he could scarcely exchange for its weight in mutton. We by no means anticipate such a destiny for Mr. Poole; he has marketable talent as well as high genius, and can manage to live without being often hungry; but such a destiny is common enough in the annals of Art. It will be asked in after times, was it possible that such a picture as this 'Plague of London' could have been seen by tens of thousands without finding a purchaser? Why, a jew-broker—prudent enough or rich enough to retain it for a dozen years—might find it a profitable investment; for, sure we are, it will be one day worth a King's ransom.

#### ART IN CONTINENTAL STATES.

**FRANCE.—PARIS.**—Were it not sufficiently known, that on the Continent the favourite play of our great dramatist was *Hamlet*, this would be shown by the frequency of its illustration, and the numerous subjects it supplies to foreign artists. M. Eugene Delacroix has just published thirteen lithographic plates illustrative of striking scenes in this play.

**The Madeleine.**—The group in white marble, intended for the high altar of the Madeleine, is finished, and about to be placed in its intended site. The French journals, in criticising this work, pronounce it "the largest in Paris;" it is by Marochetti.

**The late Duke of Orleans.**—The Queen, before departing for Eu, inspected, in the atelier of M. Marochetti, an equestrian statue of the late Duke of Orleans, intended for erection at Algiers.

**Competitions.**—The following subjects have been proposed, by the School of Fine Arts, as themes of competition for the prizes in Painting, Sculpture, Architecture, and Engraving:—"The Exile of Oedipus from Thebes;" "The Death of Epaminondas;" a Palace of the Institute, fitted for the reception of the five great Academies; and for engraving, "Arion precipitated into the Sea."

**The Standish Collection.**—The bequest of this collection to the King of France will be fresh in the recollection of all lovers of Art. If the circumstances to which are attributed the spirit in which this bequest was made, be correct, it is a matter of surprise that that there could coexist in one mind the elements of a love of Art, and the morbid egotism that could counsel such a disposal of such effects, which alone will be remembered according to their value, while the testator will be forgotten. This museum, which formerly occupied the second story of the north wing of the Louvre, is now arranged on the first floor in the apartments occupied by the Naval Museum: the suite consists of 16 small rooms. Pictures occupy the four first; the fifth contains

sketches by the great masters; the sixth, the library; and in the remainder are disposed, sketches, engravings, antiquities, &c. &c.

It is expected that the collection of antiquities in the Royal Library will be enriched by the addition of a gold girdle, discovered near Beauvais, in the cuttings for the railroad in progress in that district. It is supposed to be a Gaulish relic, dating back nineteen centuries. It is valued by weight alone, at 880 francs.

**Vauban.**—The Minister of the Interior has commissioned the sculptor Etex to execute a marble monument in memory of the Marshal Vauban. It will consist of many figures, and occupy a site in the Invalides opposite to that of Turenne.

**ITALY.—FLORENCE.**—The Chevalier Cæsar Mussini, professor of historical painting in the Florentine Academy, has just completed two compositions. The method of painting is of recent discovery, and is said to excel all oil-painting in brilliancy and durability, as also in its perfect resistance to every degree of heat and cold. It can be washed without injury to the colours. Encaustic painting, also, is inferior to this new process in richness and durability, and in comparison with it the perishable fresco is dull and tame. The discoverer, Professor Mussini, makes a secret of his peculiar process, which seems to consist particularly in the method of mixing and applying the colours: it is, however, equally available on canvas as in mural painting. Lord Holland, the English minister at the court of Tuscany, has repeatedly visited the studio of the artist, and, after close investigation, became so interested in the discovery as to communicate it immediately to the Royal Commission of the Fine Arts. A negotiation has been opened with him for the purchase of his secret, but nothing is known of the result. Letters from Florence speak favourably of this discovery.

**NAPLES.—THE EXHIBITION.**—Notwithstanding the liberal patronage of the King of the Two Sicilies, the school of Naples does not flourish. The exhibition of this year does not reach its average standard, in consequence of many of its most talented supporters not having contributed. The most striking picture as regards size, is 'The Justification of Susanna,' by Ruò; it is, however, defective in many points. 'The Samaritan,' by the same artist, is better. Thomasso de Vivo exhibits two subjects from the tragedy of "Holofernes," one of which resembles very much the well-known picture of Horace Vernet. 'The Farewell of the Parganots to their Country,' by Catalano, is full of merit—many of its parts considered separately, are near in their approach to perfection. Of 'Socrates in Prison,' another picture by the same artist, we cannot speak in equally high terms. 'The Calabrian Sailor,' by Rocco, resembles too much an academical study.

There are many subjects selected with judgment which have not received justice at the hands of the artists: for instance, 'Raffaello presented to Pope Julius II.,' by Lessa, presents no one commendable feature.

There are comparatively few sacred subjects, and a large proportion of landscape, marine, and genre. Some of the portraits are very well painted, as are some of the miniatures; and by Vianelli there are two very remarkable sepia drawings; and by Panebianco two admirable drawings in Indian ink, one of which is 'The Entrance of Ferdinand II. into Messina.'

The sculpture and architecture are generally superior in character to the other departments; but the impression with which the spectator quits this exhibition is, that the revival of Art in, at least, Naples is not yet to be looked for.

**VENICE.**—A large picture has been completed by Grigoletti, the subject of which is the 'Banishment of Foscari from Venice.' The picture has been sent to Venice.

**ROME.**—Several large sculptures have lately been sent hence to Munich. Besides the works of Professor Martin Wagner, there was the model of the colossal statue of the King of the Two Sicilies, and the statue of Bolivar, both modelled by Tenerani, and which are now to be cast in bronze by Stiglmeier, in Munich.

**GERMANY.—BERLIN.**—Cornelius has been commissioned to make drawings for *tableaux vivants*, intended for the fêtes about to be held at court. The subjects are from Tasso's "Jerusalem Delivered."

**Copernicus.**—It is proposed to erect at Thorn a monument to Copernicus, by subscription. A member of the Academy of Arts, of Berlin, supplies the model of the statue, which represents Copernicus holding in one hand an astrolabe, and with the other pointing to the heavens. It seems that foreign states have been solicited to subscribe to the work, but the University of Glasgow is the only foreign body that has contributed; and the smallness of this gift is complained of. It is well that a statue should be raised to the memory of so great a man; and it is well if Prussia, employing her own artists, could not afford to commemorate her own great men, that foreign states should contribute to do honour to the memory of such a character; but before the expression of disappointment on this score, it should be remembered that it is an unusual proceeding to subscribe to foreign monuments.

**Sale of Pictures.**—The gallery of Herr Reimer, the bookseller, has been sold by public auction. The works were principally by masters of the Dutch and Flemish schools. The prices are said to have been exorbitant; but, if this be the case, having some of them before us, we are disposed to augur somewhat unfavourably of the merits of the works; however, purchasers attended from distant capitals, to which is attributed the extravagance of the prices. The most remarkable picture was a Rembrandt, which realized 4517 francs.

**VIENNA.**—The jealousy existing between the various so-called schools of Germany, is much in its spirit the same that pervaded those of Italy, in the zenith of their greatness. An example of this has occurred in the recent exhibition at Vienna, where nearly the whole of the pictures were by Austrian artists—indeed now, for a series of years, Vienna seems to have stood thus alone. The collection of this year was varied only by a very few pictures from Munich, one French, one Danish, a very few Belgian and Flemish; from Dusseldorf and Berlin, none.

**MUNICH.**—Professor Hess, assisted by his pupils, is still occupied in the embellishment of the Church of St. Boniface. In the upper part of the edifice, are already executed 36 frescoes, all relative to the life and sufferings of the martyr saint and his predecessors in Germany. Nothing remains to be done but the backgrounds, which are to be of the colour of gold. Schraudolph, the worthy coadjutor of Hess, has painted on the walls of the nave, 'Boniface Preaching the Gospel,' and 'The Consecration of Boniface.' During this year, three frescoes will be executed, for which the designs are already made: these are 'The Foundation of the Four Bishoprics, by Boniface,' 'the Coronation of Pepin,' and 'Boniface setting forth to Preach the Gospel.' Koch, Schraudolph, and Hess are commissioned for these large compositions. The grounds on which these works are executed are, for some, purified lime; for others, a stucco of chalk or marble dust, which communicate to the pictures the appearance of enamel.

**A Portrait from Recollection.**—Kaulbach has just executed a portrait of King Louis, who is represented as Grand Master of the Order of St. Hubert, attended by four pages. It is due to the talent of this artist to state, that the head and entire figure was drawn upon the canvas from memory, and with all the fidelity of an excellent portrait of a patient sitter.

**FRANKFORT.**—The additions recently made to the collection of works of living artists are a large landscape by Carl of Munich, some designs by Van Haanen of Amsterdam, and a picture by Laddey of Riga.

**BOON.**—A competition has taken place here for a statue to be erected to the memory of Beethoven; and judgment has been pronounced in favour of a young sculptor of the name of Hahnel. After the completion of the design in clay, the statue will be cast in bronze at Nürnberg. The same

**DENMARK.—COPENHAGEN.**—Thorwaldsen has been instructed by the King to design three pediments for the palace, and one for the Hall of Justice; statues will also be executed for the palace, four of which at least, Hercules, Minerva, Nemesis, and Æsculapius, will be in bronze.

## REVIEWS.

**BARONIAL HALLS, PICTURESQUE EDIFICES, and ANCIENT CHURCHES OF ENGLAND.**  
 Drawn on Lithotint by J. D. HARDING.  
 Edited by S. C. HALL, F.S.A. Part I.  
 Publishers, CHAPMAN and HALL.

We review this work chiefly because it is our duty to direct attention to the peculiar style of Art in which it is illustrated. On this subject, the editor thus prefaces the publication:—

"It may be necessary to state that the prints which illustrate this work are executed in LITHOTINT, and not in LITHOGRAPHY—that is to say, they are drawn on the stone with the brush, and not with the pencil, crayon, or stump.

"Every practiser of the art of Lithography has devoted much time and study to obtain impressions from drawings so made; but experiments were invariably followed by disheartening failures; and the purpose was generally abandoned as unattainable, until, in 1840, Mr. Hullmandel made the happy discovery which may be said to form an epoch in the history of Art. It is by his patent process this publication is produced.

"But although the invention has been pronounced entirely successful by the highest authorities throughout Europe, and has been subjected to tests which afford indubitable proof of its having accomplished all that was sought for, or even hoped for, in the Art—an opportunity is here, for the first time, supplied, by which it may be fully submitted to public criticism,

"Its value cannot fail to be perceived and recognised; its merit will be at once apparent to ordinary observation and matured judgment. Its superiority over Lithography must be universally admitted; it is not only far more refined and beautiful in character, but it enables the artist to avoid the semblance of a copy, and to multiply his works, in no respect altered from their original features. The Lithotint Print is, indeed, a transcript of an artist's drawing, made by his own hand."

For our own parts, we have been utterly astonished to find this improvement in the art so manifest, and yet to know that it has never, heretofore, been submitted to any proper experiment; it has been suffered, indeed, to lie dormant for so long a time, that we imagine many persons considered it to have been abandoned as hopeless.

We shall take some early opportunity of giving its history, congratulating Mr. Hullmandel on at length receiving something like a reward for his labour, ingenuity, and ability.

The work which these lithotint prints illustrate, pictures the old baronial mansions,—

"The stately houses of England,  
 How beautiful they stand!  
 Amidst their tall ancestral trees  
 O'er all the pleasant land!"—

pictures, also, the venerable churches so abundantly scattered over this "pleasant land," and such "edifices" as may be picturesque in character, and rich in historic or traditional lore.

The baronial halls, the mansions, and manor-houses of Old England, rich treasures of the picturesque, in association with "patrician trees," the growth of centuries, and the various natural graces accumulated in "the demesne," supply most desirable subjects for the pencil, exceeding, indeed, all others in interest, and very often in pictorial beauty, and affording rare opportunities for combining the skill of the painter with historical records and descriptions of an important and valuable character;—the history of each of these baronial halls forming, usually, a prominent part of the history of the kingdom during its most eventful epochs, and illustrating the lives of our most famous "British Worthies."

With the houses emphatically styled "Old Houses" are almost invariably associated churches, pictorial in character, of venerable antiquity, and deeply interesting as connected with the several families whose ancestors they entomb;—structures, every stone of which discourses of the past, every aisle of which contains some relic to remind us of

"hands that penned  
 And tongues that uttered wisdom;"  
 record the glories of forgotten soldiers, or preserve memorials of warriors whose names "in Fame's eternal volume shine for aye." The village churches of England may, indeed, be classed among the most unchanged, as well as most peculiar of its existing structures; yet they are little known beyond the localities in which, ages ago, they were built, although treasure-houses of the antiquarian, abounding in suggestions to the historian, and of rare value to the artist:—

"We never tread upon them, but we set  
 Our foot upon some reverend history!"

This work is designed to supply pictorial illustrations of these baronial halls—their picturesque accessories, and the venerable edifices associated with them; the illustrations being accompanied by such memoirs, biographical, historical, and descriptive, as may be considered necessary introductions to these "nurseries of nobility," consecrate to memories of

"Altar, sword, and pen—  
 Fireside—the heroic wealth of hall and bower!"

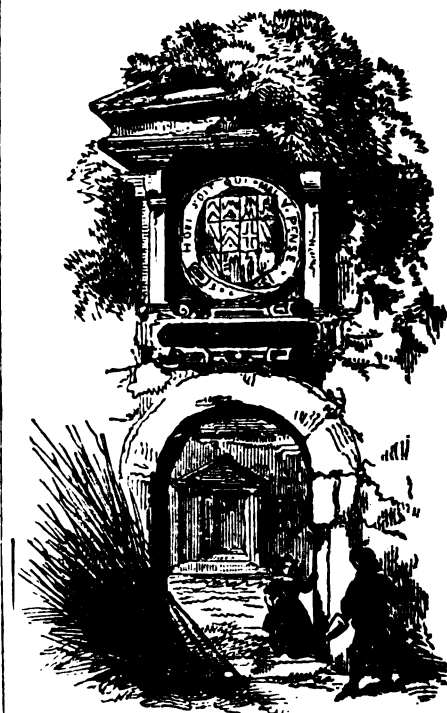
The first part contains views of Cobham Hall (the north wing of the fine old structure); the interior of Cobham Church; and the turreted gateway to West Stow Hall, in Suffolk, an ancient residence of Charles Brandon, Duke of Suffolk, and his royal wife, the sister of the eighth Henry. The letter-press is somewhat largely illustrated with woodcuts, the drawings of Mr. F. W. Fairholt. Of them we shall transfer two or three examples into our columns. First, we select one of the famous brasses of Cobham Church, the most perfect and the most numerous assemblage now existing in the kingdom. "The series consists of



thirteen, recording the memory of the Cobhams and Brokes, 'lords and barons of this town of Cobham, with many of their kindred, who for many descents did flourish in honourable reputation.' Of the thirteen, eight are in honour of the knights, and five are memorials of the dames." We may next copy a portion of the "old" College

of Cobham—"a gateway surmounted by the arms of the Cobhams, luxuriantly overgrown with ivy, forming a fine example of picturesque antiquity." This college was founded about the year 1362 by John de Cobham, thence called "the founder."

The college was rebuilt towards the end of the reign of Elizabeth. It is now only a collection of almshouses; its occupants being twenty aged men and women, who have each a little mansion with a neat garden, and an allowance monthly.

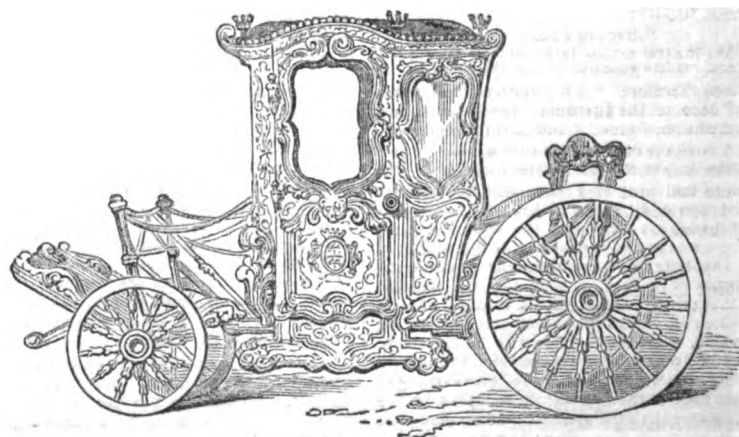


We borrow a third cut—the old family state carriage, the date of which is probably not more remote than the reign of Charles II. It is in a good state of preservation, and stands in one of the out-houses.

The reader will, perhaps, permit us to give, in addition to these examples of woodcuts, the editor's introductory remarks to this part of the work:—

"The county of Kent holds foremost rank among the shires of England; not alone because of its picturesque beauty, its great fertility, the full and important part it occupies in British history, the abundance and richness of its antiquities, the peculiarities of its laws, the primitive character of its customs, or its ecclesiastical pre-eminence; but, chiefly, because it is regarded as our great island bulwark—our 'vanguard of liberty.'—

'A soil that doth advance  
 A haughty brow against the coast of France.'  
 Very few of our counties contain so many perfect examples of structures such as it is our purpose to de



dict. The baronial halls of Kent, and the ancient churches of Kent, are among the most remarkable, picturesque, and unimpaired edifices of the kingdom. With Kent, therefore, we commence our work; and although it will be, necessarily, discursive, we may draw from the vast store of wealth with which the fair county supplies us, ample to excite and interest the reader at the outset of our undertaking. Its proximity to the metropolis—from which, if we measure distances by time, it is separated by little more than two hours—supplies a sufficient motive for the selection of Cobham Hall, and the several striking objects in its immediate vicinity. It is situated about four miles south-east of Gravesend, nearly midway between that town and Rochester, but a mile or so out of the direct road. The narrow coach-paths which lead to it are shaded by pleasant hedge-rows, and run between lines of hop-gardens—our English vineyards—infinitely more graceful and beautiful accessories to the landscape than the stunted grape-shrubbages of France.

"The mansion stands in the midst of scenery of surpassing loveliness; alternating hill and valley, rich in 'patrician trees' and 'plebeian underwood'; dotted with pretty cottages, and interspersed with primitive villages; while here and there are scattered 'old houses' of red brick, with their carved wooden gables and tall twisted chimneys; and glimpses are caught, occasionally, of the all-glorious Thames.

"A visit to Cobham Hall, therefore, furnishes a most refreshing and invigorating luxury to dwellers in the metropolis; and the liberality of its noble owner adds to the rich banquet of nature as rare a treat as can be supplied by Art; the hall—independent of the interest it derives from its quaint architecture—is fine, although not unadorned, remains of the Tudor style, contains a gallery of pictures, by the best masters of the most famous schools, large in numbers and of rare value."

The history of the family—or rather families, for Cobham Hall has not descended from sire to son through many generations—follows; then a history and description of the building; and then some details of interest connected with the locality in which it is situated. The account of Cobham Hall is thus concluded:—

"Although in the course of our work we shall picture many nobler and more perfect examples of the domestic architecture of 'Old England' than is supplied by Cobham Hall, we shall be enabled to call attention to few that afford so rich a recompense at so small a cost—taking into account its genuine remains of antiquity, the magnificent works of Art that decorate its walls, its easy access from the metropolis, and the primitive character and surpassing beauty of the locality in which it is situated."

**UNA ENTERING THE COTTAGE.** Painted by HILTON, R.A. Engraved by W. H. WATT. (The annual print of the Art-Union of London.)

This print is at all events of a high class—the work of the great historical painter of our time worthily engraved. It is at least a large advance upon the last; the next will be still better; and the next better still. This is as it should be. Unfortunately for its universal popularity, the story is not here immediately told; the meaning is not at once obvious. A beautiful girl restrains the wrath of a lion, as she enters a cottage in which are an old blind woman and a young damsel. This is all that is apparent at once; and we fear immortal Spenser has of readers too few to comprehend the intention of the artist. The subject is taken from the first book of the third canto of the "Faery Queene." Una is seeking her knight, who has been "subtly betrayed" to abandon her; alighting from her "unhastie" palfrey, she laid her dainty limbs on the grasse, to take rest; a rampping lyon rushed forth suddenly to devour the royall virgin—

"Her angel face,  
As the great eye of heaven, shined bright,  
And made a sunshyne in a shady place."

The lion, therefore, "his princely puissance did abate," becomes the guardian of her life and honour, her companion, friend, "and faithful mate"—

"Still when she slept he kept both watch and ward;  
And when she wak'd he waited diligent."

So guided and protected, she reaches the cottage; the girl, terrified at the sight not only of the lion but of the lady,

"For never in that land,  
Face of fayre ladye she before did view,"

has closed the door, which Una's "unruly page"

\* The editor expresses a hope that he may receive information from sources in the provinces, by which he may be enabled to introduce into the work structures of great interest and beauty at present little, if at all, known. Many of our readers, when they become acquainted with the character and object of the publication, will be enabled to give him very valuable suggestions.

forthwith opens with his "rude clawes," and the lady enters. She finds here

"Abessa, daughter of Corceca slow,"  
and her old blind mother, both "fearefull women"  
and bad; the younger sinning still, the older living  
in wickedness and penance, saying upon her beads

"Nine hundred Pater-nosters every day,  
And thrice nine hundred aves."

This point in the life of fair Una was selected by the painter for the subject of his picture. It has been engraved with much ability by Mr. Watt, and may be accepted as an acquisition of value by those who can appreciate what is excellent in Art.

**CHILDREN WITH RABBITS.** Painted by EDWIN LANDSEER, R.A. Engraved by THOMAS LANDSEER. Published by GRAVES and WARMSLEY.

The children, a boy and a girl, are Allen Alexander and Mary Selina, son and daughter of the late Hon. Seymour Bathurst. The boy stands holding a living rabbit, which is carefully packed in a cloth, while his sister stoops, closely hugging to her bosom another well-conditioned rabbit, which seems content to be caressed, as if long accustomed to it. The little maiden's hands are almost buried in the luxuriant fur of the animal, which is expressed with such extreme tenderness of management that it would seem to yield to a breath. It is interesting to follow the keen observation of this distinguished painter, who endows the simplest incident with the language of eloquent description. The pressure, for instance, of the hands on the animal, is described by the partial closing of the eyelids. Besides these two, a number of young rabbits are also seen whimsically arranged in a brown dish. The head of the boy is characterized by infinite sweetness—the head of the girl betokens an understanding in advance of her years. The accessories of the composition are appropriate, and the engraving, which is in mezzotint, is skilfully executed, and most skilfully arranged, in the alternation of softness and decision of touch.

**FACADEN NEU-AUFGEFÜHRTER GEBÄUDE IN WIEN. ERSTE LIEFERUNG.**

Notwithstanding that so very much has been done in architecture of late years, nearly all over the Continent, it is exceedingly difficult to collect authentic information relative to the principal edifices and monuments of recent date in such capitals as St. Petersburg, Berlin, Dresden, Munich, &c.; or to obtain respective series of illustrations of them. Of Berlin and Munich, indeed, several of the principal modern structures are fully exhibited and described in the two architectural publications by Schinkel and Klenze, but then they are only those which were designed by themselves; consequently we cannot learn from them what others have done, or what is the prevalent character and taste manifested at the present day in the architecture generally of those and other cities. Neither are such works as the two just referred to at all calculated for the general public, since they are both exceedingly expensive as to cost, and exceedingly inconvenient as to size: which last is such as to render them fit only to lie upon a table in an architect's office, ready to be opened whenever there may be occasion to consult them. Yet between publications of this class or none at all there is scarcely any alternative, nothing even decent in execution, or at all trustworthy, upon a moderate scale, or superior to ordinary guide-book illustrations, which may be pronounced, nearly one and all, truly detestable, some of them to a degree almost inconceivable. Even in this age of publishing speculations, no one has thought of providing the visitors to such a place as Munich with an Architectural Manual or Companion, expressly devoted to the description and illustration of those edifices which claim attention as works of Art, and not merely because they happen to be public buildings, and, as such, entitled to mention in the ordinary guide book.

It would not be at all amiss to have, in addition to the last, an Architectural Guide Book, also, for every capital that contains many objects of architectural study. Such a vade-mecum would at once clearly inform the stranger to what points he ought to direct his attention, in regard to buildings. Certain we are that a companion of the kind is now needed even by professional men; for we have met with those who, after visiting the Conti-

nent, could give very little if any further account of the architectural novelties they had or might have seen there, than they might have picked up here at home; nay, sometimes not quite so much. Of this we had a very convincing but provoking confirmation, only the other day, when, being in company with an architect who was just returned from a visit to Paris of several weeks, where he had been, not on business, but solely for the purpose of seeing what had been done there of late in his own profession, we found, to our utter disappointment, that, so far from being able to communicate any fresh intelligence, he was actually not aware of the existence of several important works, relative to which we had questioned him. Even those which he had seen had quite escaped his memory: at least, he could give no intelligible account of any of them, or make any remarks worth listening to.

Perhaps the remarks in which we ourselves are now indulging will be considered of the same quality—at any rate, to have very little connexion with the work whose title we have prefixed above. They have, however, been suggested by it, for the publication furnishes illustrations of the recent architecture of Vienna, in outline elevations, and is moderate in price, and sufficiently convenient in size; so far, therefore, it might serve as a model for similar illustrations of other cities; yet, though the idea is good in itself, it might be very greatly improved upon. There is no other information of any kind than what is afforded by the plates themselves—not even a single page of letterpress, nor any sort of advertisement on the wrapper, to apprise us whether we may expect such accompaniment in a future *Lieferung*. As to the plates, when we say that they are *neatly* engraved, we have bestowed upon them all the praise they are entitled to; since the extreme insipidity of their execution is quite equal to its neatness. Still that is a deficiency that might be put up with, because it does not affect the designs themselves, otherwise than as not showing them so advantageously as might be done by greater spirit and taste in the drawing. Far more grievous is it that, welcome as is in itself the information they afford, it assures us that the modern street-architecture of Vienna is just the same sort of stuff that our speculation builders give us here at home, in rows of showy-fronted houses run up by wholesale, quite overdone as to tawdry finery, but withal sadly poverty-stricken in character; with no lack of pilasters or columns, but without the slightest study of detail, or intelligence of composition; and, though abounding in little conceits, without the glimmering of an original idea. A heavy window-tax would be a most wholesome corrective for the architecture of Vienna; for some of these façades are absolutely "riddled" with windows from top to bottom, and in the same manner, horizontally, on every floor. The consequence is, they have a most vulgar physiognomy, looking like so many barracks or union-workhouses, bedizen out with finery that makes them still more vulgar and ridiculous in the eyes of those who have any intelligence of architecture, or even any sort of good taste at all.

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LONDON, NOVEMBER 1, 1843.

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## NOTES ON BRITISH COSTUME.

## PART THE SIXTH.

BY FREDERICK W. FAIRHOLT.

THE accession of King James I. interfered in no degree with the costume of the country. The monarch had, in fact, more luxuries to conform to than introduce; yet it had perhaps been well for the country if he had in this matter interfered more, and in graver ones less, as his ruling desire to be considered as the "British Solomon," a character posterity has laughed away from him, did infinitely more mischief by the solemn foolery of inundating the land with pedantic jargon, than all the tailors and milliners of France could have done, had they come over in a body, shears in hand, to trim awkward Englishmen into shapes the most preposterous fashion could invent.

James's cowardice, among his other failings, made it a matter of solicitude with him to guard his person, at all times unwieldy, with quilted and padded clothing, so that it might be ever dagger-proof. It was so far fortunate, for a man of his idle turn, that he needed no innovation of a striking kind to indulge in this costume, for the stuffed and padded dresses that had become fashionable in the reign of Elizabeth continued to be worn in all their full-blown importance; the sumptuary laws, which had always proved singularly inefficient, were all, with one exception, repealed in the beginning of his reign; and this single exception soon sharing the fate of the rest, laws of this kind have ever been deemed too contemptible and impolitic to be again introduced into the British code.

"A Jewell for Gentrie" appeared in 1614, in the shape of a goodly volume devoted to hunting and other fashionable methods of killing time,

and it was decorated with a full-length figure of James and attendants hawking, from which the



above copy of his Majesty was executed. "The great, round, abominable breech," as the satirist terms it, now tapered down to the knee, and was slashed all over, and covered with lace and embroidery. Stays were sometimes worn beneath the long-waisted doublets of the gentlemen, to keep them straight and confine the waist.\* The king's hat is of the newest and most approved fashion, and not much unlike those worn but a few years ago; it has a feather at its side, and it was not uncommon to decorate the stems of these feathers with jewels, or to insert a group of them in a diamond ornament worn in the centre of the hat; and hatbands, richly decorated with valuable stones, were also frequently seen; or a single pearl was hung from a centre ornament that secured the upturned brim. Stubbes, speaking of the hats worn in his time, says, "Sometimes they use them sharpe on the crowne, pearking upp like the spere or shaft of a steeple, standyng a quarter of a yard above the crowne of their heads, some more, some lesse, as please the fantasies of their inconstant mindes. Othersome be flat and broad in the crown like the battlements of a house. Another sort have round crownes, sometimes with one kind of band, sometimes with another, now white, now black, now russet, now red, now greene, now yellow, now this, now that, never content with one color or fashion two days to an end. And as the fashions be rare and strange, so is the stuff whereof their hats be made divers also, for some are of silk, some of velvet, some of taffetie, some of sarcenet, some of wool, and, which is more curious, some of a certain kind of fine haire; these they call *beaver hattes*, of xx, xxx, or xl shillinges' price, fetched from beyond the seas, from whence a great sort of other vanities doe come besides."†

The full-length portraits of the Earl and Countess of Somerset, for ever rendered infamous by their connexion with the murder of Sir Thomas Overbury, and which are here engraved (see next col.) from the rare contemporary print, will well display the points that marked the costume of the nobility about the middle of James's reign. The earl's hat and ruff are unpretending and plain; but his doublet exhibits the effect of tight lacing, while his trunk-hose, richly embroidered, strut out conspicuously beneath. His garters, which at

\* Sir Walter Raleigh, who combined an excess of dandyism with a mind immeasurably superior to that of the majority of fashionables, is delineated in a waist that might excite the envy of the most stanch advocate for this baneful fashion.

† This is the earliest notice of the beaver hat we have. Stubbes published the first edition of his "Anatomy of Abuses" in 1580.

this period took the form of a sash tied in a bow at the side of the leg, have rich point lace ends;



and his equally gorgeous shoe-roses, verify the satire of old John Taylor, the water-poet, when he declares that the gallants of the day

"Wear a farm in shoe-strings edged with gold,  
And spangled garters worth a copyhold."

Jewels were sometimes worn in the ears of the gentlemen, who frequently cherished a long lock of hair, which was allowed to hang upon the bosom, and was termed a "love-lock."

The countess wears a rich lace cap, of the fashion which Mary Queen of Scots most frequently patronised, which is ornamented by a rich jewel placed in the centre of the forehead; a double row of necklaces with pendants; a ruff of point lace, which, unlike the ladies' ruffs of the preceding reign, stands up round the neck, being stiffened with starch, which was used of various colours, according to the taste of the fair wearers. Yellow was the fashionable tint, and Mrs. Anne Turner, who was executed for poisoning Overbury, and who was a starcher of ruffs, and intimate friend of the countess, herself patronised the fashion as long as she was able, and appeared at the gallows in a ruff of the approved colour; but her eagerness in displaying this taste acted contrary to her last wishes, and the fashion incurred an odium therefrom sufficient to banish yellow starch from the toilet of the fair.

The hanging sleeves are sufficiently inconvenient, and cumbrous with embroidery, that decorate the arms of the countess; but what are they to the wheel farthingale within which she is imprisoned? If we look at the last part of these notes, page 186, we shall there find that the variation in this article of female attire, since the death of Elizabeth, has only added an extra degree of rigidity and discomfort to the ugliest of all fashions, and which, being originally invented to conceal the illicit amours of a princess of Spain, and having nothing either in character or appearance to recommend it, was adopted with the singular perversion of taste that sometimes welcomes monstrous novelties by every lady rich enough to afford one. The principal variation from the fig. alluded to, consists in the row of pleats that surround the waist, and the embroidered band down the centre, which continues round the bottom of the dress.

In the curious old comedy called "*Lingua; or the Combat of the Tongue and the Five Senses for Superiority*," a whimsical account is given by one of the characters of the articles comprising a fashionable lady's dress, and the length of time necessarily occupied in arranging all in order. He says, "Five hours ago I set a dozen maids to attire a boy like a nice gentlewoman; but there is such doing with their looking-glasses, pinning, unpinning, setting, unsetting, formings and conformings, painting blew vains and cheeks; such stir with sticks and combs, cascanets, dressings, purples, falles, squares, buskes, bodies, scarfs, necklaces, carcanets, rebatoes, borders, tires, fans, palisades, puffs, ruffs, cuffs, muffs, pusles, fusles, partlets, frisllets, bandlets, fillets, crolets, pendulets, amulets, annulets, bracelets, and so many



lets,\* that yet she is scarce drest to the girdle; and now there's such calling for fardingales, kirtlets, busk-points, shoe-ties, &c., that seven pedlers' shops—nay, all Sturbridge fair—will scarce furnish her: a ship is sooner rigged by far than a gentlewoman made ready."



The cut here given will display the female costume at the close of the reign of James I. It is copied from one of the figures at the side of the tomb of John Harpur, in Swarkestone Church, Derbyshire. He died in 1622; and this figure exhibits his young daughter. Her farthingale appears to have again gone back to the more convenient form of that article of attire as displayed during the reign of Elizabeth, but is still less inconvenient; as it became older, it gradually approached the form of a loose gown, the ordinary female dress of the succeeding reign. She wears a tight bodice with a long waist, a small ruff, and wide sleeves, to which are affixed pendent sleeves. Her hair is combed back in a roll over the forehead, and she wears a small hood or coif, with a frontlet. These frontlets were sometimes allowed to hang down the back, but were as frequently turned over the head, as this lady wears hers, and brought forward to shade the face, according to the taste or disposition of the wearer. They came into fashion during the reign of Henry VIII., and went out in that of James I., so that this figure may be considered as exhibiting the latest form of that, and the farthingale. These frontlets were sometimes embroidered and ornamented with precious stones, and were consequently of considerable value. In Ellis's Letters we meet with an item in the time of Henry VIII.:—"Payed for a frontlet in a wager to my lady Margaret, £4."

The works of popular authors of this reign abound with allusions to the prevailing fopperies, of which it will be manifestly impossible to narrate a tythe here. John Taylor, the water-poet, alludes to the reckless extravagance of those who

"Wear a farm in shoe-strings edged with gold,  
And spangled garters worth a copyhold;  
A hose and doublet like a lordship coat,  
A gaudy cloak, three manors' price almost;  
A beaver band and feather for the head,  
Prized at the church's tythe, the poor man's bread."

And Samuel Rowlands, in one of his rare and curious tracts, "A Pair of Spy-knaves," recently brought to light by the Percy Society, speaking of the "Roaring Boys" of his time, says, that—

"What our neat fantastica newest hatch,  
That at the second hand he's sure to catch.  
If it be feather time, he wears a feather,  
A golden hatband, or a silver either;  
Waisted like to some dwarfe or costed ape,  
As if of monsters misbegotten shape  
He were engendered, and, rejecting nature,  
Were new cut out and stitched the taylor's creature;  
An elbow cloake, because wide hose and garters  
May be apparent in the lower quarters.  
His cabbage ruffe, of the outrageous size,  
Starched in colour to beholders' eyes."

The affectation of expensive costume is well

\* Hindrances, the legal phraseology is still "without let or hindrance."

ridiculed by the same author in the following short story:—

"A giddy gallant that beyond the seas  
Sought fashions out, his idle pate to please,  
In travelling did meet upon the way  
A fellow that was suited richly gay;  
No lesse than crimson velvet did him grace,  
All garded and re-garded with gold lace.  
His hat was feather'd like a ladie's fan,  
Which made the gallant thinke him some great man,  
And vail'd unto him with a meek salute,  
In reverence of his gilded velvet sute.  
'Sir' (quoth his man), 'your worship doth not know  
What you have done, to wrong your credit so;  
This is the *beefe* in Dutch, in English plain  
The rascal hangman, whom all men disdain;  
I saw him tother day, on Castle-green,  
Hang four as proper men as e'er were seen.'"

These exaggerations in costume became considerably tained down by the Puritanism of feeling and the soberness of manners consequent to the troubles that visited England in the reign of Charles I. To expatiate on the elegance and simplicity of a costume immortalized by the pencil of Vandyke, would indeed be a work of supererogation; his works, too, are so numerous and so accessible, at least under the form of engravings, that it will be unnecessary to do more than mention them, and narrate from other and less accessible sources the more remarkable varieties of costume that occur during this unfortunate period of our history. These two figures may be taken as average types of the or-



dinary dresses of persons in the middle classes of society. The young man wears flowing hair; a plain "falling band," as the collar was termed when of this fashion; a doublet of a form still worn by Thames watermen, gathered at the waist, with wide sleeves, and plain white linen cuffs. His trunk-hose are wide, and are in the Dutch fashion, they are ornamented at the knee by rows of puffed ribands, the garters being tied at the sides in a large bow. His shoe-roses and hat are both extravagantly large; independently of that, the dress is simple and elegant, and the most picturesque worn by gentlemen for a very long time previous. The print from which it is copied is dated 1645. The indefatigable Hollar has supplied the figure of the lady, and it occurs among the female costume in his "Ornatus Muliebris Anglicanus," bearing date 1645; a most useful series to the artist, as he has delineated with the very acme of fidelity and carefulness the costume of every grade in society. This figure is "The Gentlewoman" of the series; her hair is combed back over her forehead and gathered in close rolls behind, while at the sides it is allowed to flow freely. A long bodice laced in front incases the upper part of the figure; a white satin petticoat flowing to the ground, which is fully displayed as the dark open gown, is gathered up at the waist. Her sleeves are wide and short, with a deep white lawn cuff turned back to the elbow; and she wears long white leather gloves.

A fashion was, however, introduced in this reign that met with just reprehension at the hands of the satirists: it was that of patching the face. Bulwer, in his "Artificial Changeling," 1650, first

alludes to it. "Our ladies," he says, "have lately entertained a vaine custom of spotting their faces out of an affectation of a mole, to set off their beauty, such as Venus had; and it is well if one black patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes:" some of which he depicts on a lady's face, which is here copied from his woodcut, and it is a very curious speci-



men of fashionable absurdity; a coach, with a coachman, and two horses with postillions, appears on her forehead; both sides of her face have crescents upon them; a star is on one side of her mouth, and a plain circular patch on her chin. These must not be considered as pictorial exaggerations, for they are noticed by other writers; thus, in "Wit Restored," a poem printed 1658, we are told of a lady that:—

"Her patches are of every cut,  
For pimples and for scars;  
Here's all the wand'ring planets' signs,  
And some of the fixe stars  
Already gummed, to make them stick,  
They need no other sky."

The fashion continued in vogue for a long time, for in the "Ladies' Dictionary," 1694, we are told "they had no doubt got a room in the chronicles among the prodigies and monstrous beasts, had they been born with moons, stars, crosses, and lozenges upon their cheeks, especially had they brought into the world with them a coach and horses!"



This very curious representation of a first-rate exquisite is copied from a very rare broadside printed in 1646, and styled "The Picture of an

English Anticke, with a List of his Ridiculous Habits and Apish Gestures." The engraving is a well-executed copperplate, and the description beneath is a brief recapitulation of his costume, from which we learn that he wears a tall hat, with bunch of riband on one side and a feather on the other, his face spotted with patches, two love-locks, one on each side of his head, which hang upon his bosom, and are tied at the ends with silk ribbon in bows.\* His beard on the upper lip encompassing his mouth; his band or collar edged with lace, and tied with band-strings secured by a ring; a tight vest, partly open and short in the skirts, between which and his breeches his shirt protruded. His cloak was carried over his arm. His breeches were ornamented by "many dozen of points at the knees, and above them, on either side, were two great bunches of riband of several colors." His legs were incased in "boot hose-tops tied about the middle of the calf, as long as a pair of shirt-sleeves, double at the ends like a ruff-band; the tops of his boots very large, fringed with lace and turned down as low as his spurs, which ginkled like the bells of a morrice-dancer as he walked;" the "feet of his boots were two inches too long." In his right hand he carried a stick, which he "played with" as he "straddled" along the streets "singing."

The Roundheads were a very different kind of people; they obtained that name from the more worthless cavaliers, from the cropping of their hair, which they did so closely that their heads looked sufficiently spherical, except where its rotundity was marred by their ears, which stood out in bold relief from the nakedness around them.\* The figures here given of Puritans are obtained



from contemporary sources: that of the female from a print dated 1640; that of the male from the title-page to "The Rump; or, an exact collection of the Choicest Poems and Songs relating to the late Times," printed 1662. Both figures speak clearly for themselves, and their utter simplicity render a detailed description unnecessary. This display of plainness, however, was anything but a type of innate modesty, as those persons were no whit less vain of their want of adornment than the gallants were of their finery, as it served to point out the wearer for a distinction among his fellows. Thus everything worn by the Puritans became meanly and ridiculously plain, and the short-cut hair, thin features, and little plain Geneva bands, were marks by which they were known. In the "Rump" songs is a very curious poem, entitled "The Way

\* These love-locks continued long in fashion, and sometimes reached to the waist. They were bitterly denounced by the Puritans. Prynne wrote a book against them which he entitled the "Unloveliness of Love-locks;" and Hall in 1654 printed another "On the Loathsomeness of Long Hair."

\* A song printed in 1641, entitled "The Character of a Roundhead," thus commences,

"What creature's this with his short hairs,  
His little band, and huge long ears,  
That this new faith hath founded.  
The Puritans were never such,  
The saints themselves had ne'er so much;  
Oh, such a knave's a Roundhead."

to woo a zealous Lady," written and published in ridicule of this class of the community, which is valuable for the detail it gives of the costume of cavaliers and Puritans. A fashionably-attired gentleman describes his visit to woo a Puritan lady, and he says,

"She told me, that I was too much prophane,  
And not devout, neither in speech nor gesture;  
And I could not one word answer again,  
Nor had not so much grace to call her sister;  
For ever something did offend her there,  
Either my broad beard, hat, or my long hair.  
"My band was broad, my 'parel was not plain,  
My points and girdle made the greatest show;  
My sword was odious, and my belt was vain,  
My Spanish shoes were cut too broad at toe;  
My stockings light, my garters ty'd too long;  
My gloves perfum'd, and had a scent too strong.  
"I left my pure mistress for a space,  
And to a snip-snap barber straight went I;  
I cut my hair, and did my corps uncase  
Of 'parels' pride that did offend the eye;  
My high-crown'd hat, my little beard also,  
My pecked band, my shoes were sharp at toe.  
"Gone was my sword, my belt was laid aside,  
And I transformed both in looks and speech;  
My 'parel plain, my cloak was void of pride,  
My little skirts, my metamorphos'd breech,  
My stockings black, my garters were ty'd shorter,  
My gloves no scent; thus march'd I to her porter."

The sequel of the tale is soon told; he is admitted, and most favourably received by the lady. It will from these remarks be gathered, that the dresses of the various classes of the community possessed a considerable mixture, for each followed the bent of his own inclination, during this distracted period of our history. When Cromwell obtained the ascendancy, the fashion of plain attire was paramount: an attention to dress never troubled a mind intent on higher imaginings. Sir Philip Warwick's description of him, as he observed him in the House of Parliament before he had become an important man, is valuable for the truthfulness and minutia of its details. He says,—"The first time that ever I took notice of him was in the beginning of the Parliament held in November 1640, when I vainly thought myself a courtly young gentleman, for we courtiers valued ourselves much upon our good clothes. I came one morning into the house well clad, and perceived a gentleman speaking, whom I knew not, very ordinarily apparelled, for it was a plain cloth suit, which seemed to have been made by an ill country tailor; his linen was plain, and not very clean; and I remember a speck or two of blood upon his little band, which was not much larger than his collar; his hat was without a hatband; his stature was of a good size; his sword stuck close to his side." The appearance of such men, and their rapid accession of power, must not a little have astonished the "courtly young gentlemen" who "valued themselves much upon their good clothes," the only thing worth notice about them, and which they were probably right in valuing, destitute as they were of other qualities.

The gloomy Puritanism that overshadowed the land for a time, and pent up the natural cheerfulness of the heart—which could rail at a May-pole as a "stinking idol," and frown down all innocent festivities as sinful—was occasionally rebelled against by some few daring spirits, who would wear their hair above an inch in length, and collars broad enough to cover their shoulders, well trimmed with lace. Strutt notices that, in 1652, John Owen, Dean of Christ Church, and Vice-chancellor of Oxford, dressed in "powdered hair, snake-bone bandstrings, a lawn band, a large set of ribbands pointed at the knees, Spanish leather boots with large lawn tops, and his hat most curiously cocked," or turned up at the side. There were many others who still kept up the cavalier fashions and festivities, and were ever ready to exclaim with Shakspeare's *Sir Toby Belch*, "What, dost thou think because thou art virtuous there shall be no more cakes and ale?"

No small impetus was given to the restoration of Charles II. by the desire of the people to rid themselves of this gloom that overshadowed "merrie England;" and when the master-mind of his party

had ceased to exist, and bequeathed his temporal power to his amiable son, the excellent Richard Cromwell, the perfect imbecility of the rest was glaringly apparent, and Charles was allowed to enter the kingdom amidst the most unrestrained joy, and Richard Cromwell gladly retired into the privacy of country life.\* The English were never remarkable for great gaiety. The old foreign traveller's description, "they amused themselves sadly (that is seriously or discreetly) after their country's fashion," is as happy a phrase as could well be conceived. But their long pent-up spirits now found full vent, and a degree of reckless gaiety and debauchery found its way into the kingdom with a sovereign whose patronage of everything bad and vicious has obtained him the title of the "Merry Monarch," and established the fact that to flatter vice is to obtain a privilege of exemption from censure. The gross profligacy of the times, as given by contemporary writers, is scarcely to be conceived as existing in a land professedly Christian, and under a king for whom the title of "Most sacred Majesty" was coined.† The courtiers and monarch flooded the land with new fashions, the extravagant character of which may be seen from a glance at Ogilby's book detailing the ceremonies of his coronation, in which plates are given of the procession, from which source the cut here given of a nobleman and his footman has



been obtained. The fashions were those of France, where Charles had so long resided, and in which the vain courtiers of their vain master, "Louis le Grand," delighted to display themselves. Enormous periwigs were now first introduced of a size that flings into the shade any modern judge's wig, however monstrous; and it became the mark of a man of *ton* to be seen combing them in the Mall, or at the theatre. The hat was worn with a broad brim, upon which reposed a heap of feathers; a falling band of richest lace enveloped the neck; the short cloak (usually slung loosely across the shoulders, or carried on the arm) was edged deep with gold lace, as also was the doublet, which was long and straight, swelling outward from the waist. Wide "petticoat-breeches," puffed forth beneath, ornamented with rows of ribbands above the knees,

\* He appears to have been totally forgotten, and to have preserved a rigid seclusion. He lived to see the Stuarts expelled the kingdom, and made his last public appearance, when an old man of eighty, during the reign of Anne, as a witness in the law courts of Westminster-hall. He was taken over the Houses of Parliament, and while in the House of Lords, he was asked how long it was since he was last there? "I have never entered here," said the old man, pointing to the throne, "since I sat in that seat."

† As Charles increased in wickedness, the writers of the day appear to have increased in flattery. As late as 1682, when the country was on the brink of ruin, and the King steeped to the lips in infamy, [the accounts of his private life and the scenes at court, as given by Pepys and Evelyn, being almost astounding,] a song in his praise was sung at the Mayor's dinner in Guildhall, declaring him to be a King

"In whom all the graces are jointly combin'd,  
Whom God as a pattern has set to mankind."

and deep lace ruffles hung beneath them. The servant of the gentleman in the cut is equally richly dressed, for they imbibed the universal feeling, and shared in the general recklessness. Charles himself had sometimes scarcely a decent cloak to wear, as his servants stole them to sell, and thus obtain their wages.



The dresses worn at the early part of the reign by the quieter country gentlefolks may be seen in the above cut; it is copied from the tomb of Jonathas Sacheverell and Elizabeth his wife, dated 1662, in Morley Church, near Derby. The gentleman wears a plain cap with a white border, a large collar, cloak, and doublet of equally modest pretensions; and his lady might vie with a Quakeress in plainness, the long black veil she wears being almost monastic. They were, no doubt, good, sincere, unpretending kind of people, who

"Shook their head at folks in London,"

and kept the even tenour of their way with a firm resistance of new fashions and "French kick-shaws."

The ladies of the court are so well known by the paintings of Lely, that their elegant and graceful costume need only be alluded to here. Mr. Planché has happily described it in a few words, "a studied negligence, an elegant dishabille, is the prevailing character of the costume in which they are nearly all represented; their glossy ringlets escaping from a simple bandeau of pearls, or adorned by a single rose, fall in graceful profusion upon snowy necks, unveiled by even the transparent lawn of the band or the partlet; and the fair round arm, bare to the elbow, reclines upon the voluptuous satin petticoat, while the gown of the same rich material piles up its voluminous train to the background."

Pepys, in his "Diary," has given many curious particulars relating to dress.\* He notes down his wearing apparel with all the gusto of vanity. His "white suit, with silver lace to the coat;" his "camlet cloak, with gold buttons;" his "jackanapes coat, with silver buttons;" are mentioned along with items of the gravest kind. In March 1662, he writes—"By and by comes *la belle* Pierce to see my wife, and to bring her a pair of perukes of hair, as the fashion is for ladies to wear, which are pretty, and of my wife's own hair." Next month he says,—"Went with my wife to the New Exchange to buy her some things, where we saw some new-fashion petticoats of sarsnet, with a black, broad lace, printed round the bottom and before, very handsome." In the same month he says,—"I saw the King in the park, now out of mourning, in a suit laced with gold and silver, which it is said was out of fashion." In 1663 he sees the King riding there, with the Queen, in "a white laced waistcoat and a crimson short petticoat, and her hair dressed *a-la-neglignence*, mighty pretty."

Under October 30, of the same year, he writes,—"£43 worse than I was last month; but it hath chiefly arisen from my laying out in clothes

for myself and wife, viz., for her about £12, and for myself about £55, or thereabouts, having made myself a velvet cloak, two new cloth skirts, black, plain, both; a new shag gown, trimmed with gold buttons and twist, with a new hat, and silk tops for my legs; two perriwigs, one whereof cost me £3, and the other 40s. I have worn neither yet, but I will begin next month, God willing." Under Nov. 30, he writes—"Put on my best black suit, trimmed with scarlet ribbons, very neat, with my cloak lined with velvet, and a new beaver, which altogether is very noble."

Under May 14, 1664, he writes, "To church, it being Whit-Sunday, my wife very fine in a new yellow bird's-eye hood, as the fashion is now." June 11 he notes, "Walking in the gallery at Whitehall, I find the ladies of honor dressed in their riding garbs, with coats and doublets with deep skirts, just for all the world like mine, and their doublets buttoned up the breast, with perriwigs and with hats, so that, only for a long petticoat dragging under their men's coats, nobody would take them for women in any point whatever, which was an odd sight, and a sight that did not please me."

October 6, 1666, he writes, "The King hath yesterday in council declared his resolution of setting a fashion for cloaths, which he will never alter;" and on the 15th of the same month he says, "This day the King begun to put on his vest, and I did see several persons of the House of Lords, and Commons too, great courtiers who are in it, being a long cassock close to the body, of long cloth, and pinked with white silk under it, and a coat over it, and the legs ruffled with white ribband like a pigeon's leg, and upon the whole I wish the King may keep it, for it is a very fine and handsome garment."



The cut of Charles II. and a courtier here given, is copied from the frontispiece to "The Courtier's Calling," and depicts the plainer costume adopted at the close of the reign. The hair is, in fact, the only extravagance about it, and one can scarcely imagine the volatile Charles in so stiff and plain a dress. Toward the end of his reign it became still plainer, and the doublet and vest were worn considerably longer, the first reaching beyond the knees, the other being but little shorter. During the brief and unhappy reign of his brother the same fashion prevailed, and gentlemen appeared in little low hats, with a bow at the side like those worn by Yeomen of the Guard; long coats and waistcoats, with rows of buttons down the front; breeches, moderately wide, reaching to the knee; close stockings, high-heeled shoes, and roses or buckles. The ladies dressed as simply and elegantly as before.

[The costume worn by the clergy, military, &c., during this period, will be described next month.]

\* Charles altered the trimming of this dress very soon, for, under Oct. 17, Pepys says, "The coat is full of vests, only my Lord St. Albans not pinked, but plain black; and they say the King says, the pinking upon white makes them look too much like magpies, and hath bespoken one of plain velvet."

## CORRESPONDENCE.

### BRITISH MUSEUM.

SIR,—It is greatly to be feared that the time for suggestion or expostulation, as regards the British Museum, is quickly passing away, and that they must now be succeeded by vain regrets and bitter reproaches. Instead of paying any attention to the remonstrances urged in various quarters, it seems to have been the policy of the architect, and those under whose immediate authority he acts, to render all advice or interference nugatory, by proceeding with the works in the most expeditious manner possible. Not only is the south-west angle of the main building or façade itself erected *in the rough*—being left to be afterwards *cased* with stone—but, although it does not yet show itself to the street, the whole line of buildings forming the west side of the front court is raised to a considerable height. This range and the corresponding one on the opposite side, will be for the official residences, that is, will be mere dwelling-houses, Grecianized, perhaps, after a fashion, by some strips of pilasters inserted between the windows. It is probably conceived that these portions of the design will, by contrasting with, serve to set off and enhance the effect of the colonnaded façade between them; yet far likelier is it that they will totally destroy all harmony of design, and even vulgarize the ensemble. Nothing of the ordinary dwelling-house character ought to be suffered to intrude into a classical composition for a *monumental* edifice; on the contrary, although treated subordinately to the centre, or principal architectural mass, the extremities of such a composition ought to correspond with it and fully bear it out, and to be in themselves not drawbacks on, but additional beauties in, the general design. However, it must be as Sir Robert Smirke pleases; the public will have another specimen of his enlightened taste and exquisite fancy, and both they and he too will have to pay for it; therefore it is to be hoped that he has nerved himself to endure all the vituperation he will now of a certainty incur. Sir Robert may have his admirers, but they praise him in a most singular way. After assuring us that he undoubtedly has "genius," one of them tells us that it does not, indeed, "reside in the inventive, the creative, and the imaginative," hitherto considered the elements of high artistic talent, but "in the mean, and avoids the extremes!" meaning, I suppose, that he possesses a peculiar genius for *mediocrity*, which is, undoubtedly, true enough, but a very singular sort of compliment, unless it be meant as irony, which it certainly does very much resemble. I remain, &c.,

ANTI-MEDIOCRIS.

### EFFECTS.

SIR,—In a book lately published, entitled "Modern Painters, their Superiority in the Art of Landscape Painting to all the Ancient Masters," by a Graduate of Oxford, it is asserted that "the horizontal lines cast by clouds on the sea are not shadows, but reflections," and that on clear water near the eye "there never can be even the appearance of a shadow," except a delicate tint on the foam; and the Graduate tells us, that this, amongst many other rules, "is universal and incontrovertible."

I wish to ask the author of this incontrovertible rule whether, when on the seaside, he has never observed the shadows of clouds passing over the fields, and from them to the sea, so that the same cloud at the same time darkened both earth and sea with its shadow? And also whether these shadows are not as decided on the sea as they are on a grass field?

I have at this minute before my eyes a clear sea without mist, on which are not only the sharply-defined shadows projected by clouds, but also shadows and reflections (both very distinct) of near shipping, *the shadows and reflections being very nearly at right angles with each other*, the former cold with the clear blue of the sky, the latter generally warm with the local colours. Moreover, did the Graduate never observe what every one sees.—the shadow of the crest of a wave projected on the adjoining wave, not merely on the foam, but on the clean, pure water? And with regard to the "delicate tint" on foam, in favour of which he makes a slight exception to his rule, I have to observe, that the more perfect the foam the *less* delicate is the shadow of any object upon it—the more minute and complicated the air bubbles, the more opaque is the foam, until it becomes as susceptible of shadow as a chalk cliff or white paper.

But such mistakes as these are not so injurious to his reputation as a writer on Art as his gross and absurd exaggerations when describing the works of the old masters, with which works, by the by, I do not believe he is quite so extensively acquainted as he would have us suppose. In the chapter on which I have commented he says, "I wish Ruysdael had painted one or two rough seas." If he merely refers to the catalogue of the British Institution he will find that there are more than "one or two" in his own country. One exhibited at the Institution a few years ago was a very important picture, both as to size and quality, and the sea was very rough indeed. There is also a fine "Rough Sea," by Ruysdael, in the Louvre, which has been copied by several British artists.

Yours, &c.,

I. H. M.

\* Pepys was Secretary to the Admiralty, and so moved in first-rate society, and was frequently at court.

## SCHOOLS OF DESIGN.

[We direct the attention of our readers to the articles which follow this heading—the one, a Report of a Discourse delivered by Mr. Bell, at Manchester; the other, of Mr. Ker's Address at Birmingham. They augur something like a move on the part of the "School of Design"—which, we trust, is about to do something—something, that is to say, of which England will be the better; for although we by no means desire to insinuate that the School has done nothing, it is pretty certain that very little of the good doing, or done, has, as yet, been made public.]

A DISCOURSE DELIVERED BY J. Z. BELL, ESQ.,  
Director of the School at Manchester.

I have been requested by the Committee of the School of Design to give occasional short discourses upon matters connected with the object of the Institution, of which I am the director, in hopes that they may tend, in some way, to its advancement.

The object of the Institution being the cultivation of good taste generally, although it is particularly addressed to the improvement of our ornamental work, every one seems to be of opinion that these discourses should be of as popular a character as possible; that they should not be confined to the students, or particularly addressed to them (indeed they the least require any hints it could be in my power to give, for they are daily before, and studying and examining minutely, the most beautiful examples of the practical adaptation of principles of fine taste); but it is thought that it might be of as much importance to address ourselves to their employers and the purchasers of their produce; to endeavour to turn the attention of those among them who have not yet thought of it, to the consideration of beauty; to induce them to seek an acquaintance with those principles of taste which have been digested and brought forward by great men in their works of Art, and to contemplate and examine the wonderful and beautiful appearances in nature, upon which all sound principles of taste in design are founded. Accordingly, I have thought it best to give not such particular things as lectures, but, as I have said, discourses, bringing under the consideration of my hearers what I have noticed in the works of great men, or such views of natural appearances, or notions of their adaptation and management for the purposes of ornamental design, as may from time to time occur to me, and to induce my audience to enter upon the consideration of the subject; and, after my discourse is finished, to discuss the notions I may have brought forward, or anything else of the kind which they may have observed or read. To-night I propose to bring before you my view of the cause of the establishment of Schools of Design, and the object proposed by it.

I have not thought it necessary for me to inquire how it was, or when it was, that the notion first became, as I believe, pretty current in this country—that attention to beauty, either in dress or furniture, was a consideration beneath a man of sense—that because durability and fitness for bodily ease were valuable qualities, they were on that account the only valuable qualities—that all other considerations were superfluous, and not only that, but frivolous and contemptible. Though these notions now are not so commonly urged as they have been not very long ago, yet we still occasionally hear, uttered with great appearance of self-satisfaction, such declarations as this—"I consider what is *useful*, not ornamental;" the term "*useful*" being conferred in most cases upon what is, in reality, no more than an inordinate attention to bodily ease or effeminacy; and the refined or intellectual pleasure is stigmatised (not directly, but, by the antithesis, quite distinctly) as the opposite of useful, *i. e.*, useless, or something worse. This absurd and coarse sophistry has certainly had its effect in lowering the tone of society in Britain generally, introducing a homeliness unconnected with either good sense or correct reasoning, and which has exposed us to the sneers of those among our Continental neighbours who are in reality much our inferiors. It has, besides, debased the produce of our industry, misleading, very seriously, our manufacturers; for many of them, losing sight of the obvious intention of fine clothes and fine furniture—which is certainly not merely to afford warmth or ease, but magnificence or beauty—have

for long boasted of the superior durability of British stuffs; and, as if that were all that could be desired, have attributed to fastidious volatile caprice the preference which purchasers could not help giving to the more elegant productions of neighbouring countries. This argument, too, every one, from patriotic feeling, felt disposed not only to allow, but to advocate, and to bear down any attempt to bring forward foreign trumpery. Such a way might do for a while, and it certainly has done for a tolerably good while; but, when people uniformly found that those Continental productions gave to their dress an air which it was vain to expect from their own, and to their saloons a style not felt before; that when their feelings were excited and raised by intellectual stimulants, such as poetry or fine music, these elegant objects appeared in harmony with that elevated tone of feeling, consequently produced a very pleasurable sensation; while the homely look of the English articles (however honestly they might be got up) distinctly jarred with them, they of course preferred in the places devoted to social or intellectual enjoyment the more refined decorations and objects of convenience or luxury. This superiority of foreign articles was felt by all; though some might affect to underrate it, it was in vain to question it, and no one attempted such a course; but, unlike themselves in other matters, Britons made up their minds to admit their superiority, and to try to account for it by the weakest reasoning, rather than make the least struggle to rival them. Some, forgetting the enchanting works of our poets—forgetting the *Romeo and Juliet* of our Shakspeare—the countless elegancies of the "*Faerie Queene*," or the sublime beauties of our Milton—roundly asserted that an Englishman was incapable of refinement; and most people have agreed to admit that there was in a Frenchman's physical composition a *je ne sais quoi* of elegance which you never could elicit from matter-of-fact heavy John Bull. This was said, too, by people who could be very witty upon what they called the absurd superstitions of others; and it is curious to think how long such a foolish notion passed unquestioned. However, at length the truth has been fairly ferreted out, and it has been discovered that there is no witchcraft in the case: that the Frenchman's refinement is the result of distinct application to such a matter; that the French artisan studies the principles of beauty for years—that he undergoes an artist's education, and gets a very wide acquaintance with general principles of taste, by which he is enabled, first, to collect materials, and then to make a proper use of them.

I cannot help thinking that this idea of a Frenchman's innate elegance, &c., may be something akin to a very common notion, and which appears to me to be productive of much mischief. I allude to a way of talking of taste and genius, and their wonderful doings unassisted by labour.

A natural good feeling will enable a man to acquire by study correct ideas in matters of taste; but a very little reflection will suffice to convince us of the impossibility of a man giving an opinion of any value upon a subject he does not thoroughly understand. Very little taste surely is shown by thrusting forward crude undigested speculations, and the pretensions to taste which are advanced by half-informed indolent people would be more correctly termed whims or caprice. Taste can have no place without sound judgment; and, for my part, I cannot see the soundness of that judgment which allows one to rush upon a matter with all whose bearings one is not well acquainted.

Genius, too, may assist an artist to apprehend the characteristics of appearances quickly; but it cannot show him any short road to the power of representing them. No; the man of genius must undergo the same labour to acquire correctness of eye, and power of hand, as the man of no genius. I have, along with other artists, observed that what is usually pointed out by connoisseurs as strokes of genius in works of Art has no more to do with genius than the dexterity with which the joiner or weaver wields his tools; they are mere *coups de main*, not *coups d'esprit*, the effects of practice, and a facility generally acquired by beginning early in life.

An error like these, and arising like them from ignorance, is the notion that a pattern-designer, if he had once learned to handle his tools, could design patterns out of his own brain. It would both take up too much time, and (as I conceive) be

quite superfluous to enter into arguments to prove the fallacy of this; suffice it to remind you that man cannot create: all the most beautiful patterns and ornaments in existence are referable, or rather owe their origin, to appearances in nature; and even those which do not seem directly to resemble any particular natural object are yet entirely built upon natural principles of beauty; that such and such surfaces, in nature, have such and such an effect, or that an appearance of such a kind requires such a combination. To get as large an acquaintance as possible with the endless variety of appearances in nature, *i. e.*, to amass as great a collection of materials, and to acquire as wide a knowledge of the principles by which combinations are made in nature, and of the effects which they produce—these should be the aims of the ornamentist—to these the Frenchman directs his attention; he acquires a power of drawing, a power of taking notes correctly and readily of the appearances which present themselves to him—and then a knowledge of the principles of combinations to assist him in using his materials; for these ends the Government of that country provides carefully, as the statement made by our talented President with regard to the school at Lyons, in a letter published about ten days ago in the *Guardian*, can well show. It was with a view of furnishing the English artisan with the same advantages that Schools of Design have been instituted in this country; and although, from some reasons with which I am not perfectly acquainted, our rulers have not yet been able to determine exactly what mode of education should be pursued, yet they all appear to think that these schools should be to afford practice in drawing of some sort, and an acquaintance with fine ornaments of the different styles; accordingly, for the first end, they are furnished with models of every kind—and for the last, with casts and books of ornament of a prodigious variety.

Now study in such an academy, in whatever way directed, *must* be of advantage. The artisan will have both practice in drawing, and his mind exercised by general speculations on the principles by which the finest ornaments have been contrived. In this school we make use of the models best suited to give the student a power of drawing to correct the eye and break in the hand.

After the student has acquired the power of drawing, he gets an acquaintance with the various styles of different ages. Along with these there are forming, both in this school and in all the others, collections of natural objects upon which the students practise their first observations of nature; and, if these opportunities were duly appreciated, there can be no doubt that the consequences upon our ornamental manufactures would be very remarkable. The importance of a general cultivation of fine taste it is, I hope, at this time useless to advocate, or to demonstrate the admirable effects it would have upon all our social arrangements. What attractions it gives to the country where its influence reigns—what numbers of our nobility and gentry and people of fortune leave their native country to enjoy themselves abroad: I do not mean those who travel about here and there for diversion or information, but those who take up their residence for a length of time in Italy or elsewhere—on account of the charm spread over everything by the cultivation of the principles of fine taste, and the regard paid by all ranks to the beautiful and graceful.

I believe, however, that now these notions are being generally allowed a footing. The appointment of Schools of Design by our Government is a prodigious step in advance; and if the public can be brought to consider and fairly admit the great importance of the matter and its excellent consequences, I feel assured that the energy Britons have shown in other things will enable them in this to advance at least as far as any of our Continental neighbours.

## BIRMINGHAM.

A special meeting of the committee of the Birmingham Society of Arts and School of Design has been held at the rooms of the Institution, for the purpose of hearing from Mr. Bellenden Ker (a member of the Council of the Government School of Design in London) an explanation of the views, objects, and intentions of the Legislature, in promoting and endowing provincial schools of design.

Mr. Ker having been introduced to the meeting



by the chairman, Joseph Walker, Esq., he stated that\* the school in London was originally established with a view to improve the character and style of their manufactures, as it had long been felt as a great drawback to the industry of this country, that they had none of those schools of design which had rendered France, Germany, and Italy, so eminent as regarded decorative Art as applied to manufactures. They experienced at first great difficulty in obtaining a grant of money for the purpose of establishing their school; but he felt it only an act of justice at the same time to acknowledge the interest taken in the subject, and the support which the council in London had received from Lord Sydenham, Lord Brougham, and, since his admission to office, from Sir Robert Peel, and other noblemen and gentlemen who fully appreciated the important object in view; and, as regarded Sir Robert Peel, he seemed inclined to do more to encourage and create a love of Art amongst the people of this country than any other minister who had preceded him; and, in doing so, he believed he was actuated no less by a desire to improve the character of their manufactures, than to contribute thereby to the civilization and refinement and happiness of the great mass of the people. Reverting to the establishment of the school in London, Mr. Ker observed that the council had experienced great difficulty at the outset in procuring competent masters; indeed they found it utterly impossible to obtain the services of artists who were used to decorative design, and the teaching of drawing on sound principles. In consequence of this difficulty, the first thing they did was to found a normal school in London, of the success of which the committee in Birmingham had had ample opportunity of judging in the high qualifications, talents, and industry of Mr. Dobson, who had been sent down to them to preside over their school here. That gentleman had, however, much to acquire in reference to the principles of design as applicable to particular branches of their manufactures, and he had no doubt, in making himself acquainted with this part of his duties, he would receive the cordial co-operation of those who were most competent to render him assistance. They would tell Mr. Dobson what were their wants, and what were the conditions under which drawings and designs were to be made, and inform him of every thing connected with the prevailing fashion and taste, as was done by the manufacturers of France and other countries. He regretted to say that great apathy existed in London respecting the object for which their school of design had been established, and this difficulty, he believed, could only be removed by establishing provincial schools, and by this means operating upon the tastes of the people, who would in time demand from the manufacturers a different style of article to those which they had been in the habit of making. In the provincial schools, also, they would be able to educate masters conversant with the various branches of manufacture, and who would have opportunities, in the intervals of their periodical vacations, of attending the London school, and thus interchanging with one another the information they had acquired. Mr. Ker said that it was intended to hold an exhibition in Paris, early next year, of specimens of French manufacture; and the council in London purposed sending over Mr. Wilson, to inspect those articles, and bring back specimens of each, and then, comparing them with the equivalent English manufacture, ascertain the extent of foreign superiority. No great progress would be made until the people were better educated in matters of taste, and demanded from the manufacturer articles of a more refined style. The English workmen must be made better artists, and the artists must become better acquainted with the processes of the manufacturer; they must do what Raffaele and his pupils did—condescend to study and to practise decorative art, and he had no doubt that they would yet have pupils in Birmingham of sufficient genius and talent to embellish by their works their magnificent Town Hall. Connected with this subject, he would take the liberty of directing attention to an omission in their by-laws, which did not provide for the regular instruction of young men who might feel disposed to devote themselves

\* For the report of Mr. Ker's valuable and interesting address we are indebted to the columns of the *Midland Counties Herald*—a journal that has done more than any other provincial paper to foster and strengthen Art in the provinces.

exclusively to the study of drawing, with the view of becoming artists—a subject which he felt confident would receive the consideration of the committee, as by their regulations in London ample provision had been made for cases of this kind. Mr. Ker afterwards noticed the importance of encouraging schools of design, as a means of extending the manufactures of their country, and concluded by saying, on the part of the Council in London, that they would be most happy to render them every assistance in their power, either in the way of advice, or of supplying them with books and drawings.

At the close of Mr. Ker's address, the Rev. J. P. Lee moved a vote of thanks to that gentleman, for his clear, able, and satisfactory explanation of the objects of the Government in endowing and promoting schools of design, and for his kindness in attending the present meeting. The motion was briefly seconded by Mr. Westley Richards.

The Chairman, in putting the resolution, said he was sure that he but expressed the feeling of the meeting in saying, that they all felt deeply indebted to Mr. Ker for the interest he had taken in the progress of the school; and he hoped, when the object was fully understood by the manufacturers of the town, and when they became alive to the advantages that would accrue to them from improvements in taste and design, that the school would meet with that support which it deserved. He also trusted that the manufacturers themselves, wherever they found indications of talent amongst their workpeople, and others with whom they might come in contact, would induce them to attend the School of Design for improvement. He was quite satisfied that there was great room for an improvement of taste in the articles they manufactured in Birmingham, and he feared, unless they took a decided step in advance, that the manufactures of the town, as well as those of the country generally, would suffer materially in a comparison with the productions of other countries. He had seen specimens of manufacture introduced from time to time from various parts of the Continent, which he thought should make them more anxious than they had hitherto been for an improvement in this respect, if they hoped to make progress abroad in these matters. He was sure the gentlemen connected with the school in Birmingham would give Mr. Dobson all the assistance in their power, by making him acquainted with those branches of manufacture where drawing and design were of importance. The Chairman observed, in conclusion, that they were all obliged to Mr. Ker for the kindness with which he had undertaken to give them the benefit of his advice and assistance, and he assured him that the members of the committee would always be anxious to ascertain the views of the Council in London, and to act in a spirit of harmony with them.

Mr. Ker acknowledged the vote of thanks, and the meeting separated.

#### ART IN CONTINENTAL STATES.

**FRANCE.**—*The late Duke of Orleans.*—The monument to the memory of this Prince, which has been placed in the chapel of St. Ferdinand at Sablonville, was executed by Triqueti, after designs by Ary-Scheffer, an artist whom the Duke honoured with his friendship.

*Roman and Gaulish Antiquities.*—There has been published some account of the Gaulish and Roman remains within and near the site occupied by the city of Paris, but especially on the left bank of the Seine. It is written by the late M. Jollois, surveyor in chief of bridges and highways, whose researches on the subject extend beyond those of all who have preceded him.

*Antique Sculptures.*—The ship Expedition has lately arrived at Havre from the coast of Asia Minor laden with Greek remains. Among these treasures is a sarcophagus of singular beauty, and the frieze almost entire, of the Temple of Diana at Magnesia, which is said to have been more beautiful than that at Ephesus, from which it is distant four hours' journey. The temple was destroyed in the first century by an earthquake; one side fell upon hard ground, by which the marble was broken; but the other three sides were projected outwards into a swamp, whereby the sculptures have been preserved uninjured, and whence they have now been recovered despite many difficulties.

*The Princess Marie.*—A statue in bronze of Joan of Arc, after the marble at Versailles, by the Princess Marie, has been erected at Domremy, the birthplace of the heroine.

The decorations of the Chapel for the Blind, to be executed by M. Sehman, will amount in cost to 30,000 francs (£1200 sterling), according to a decision of the Minister of the Interior.

*Our Notice of the Louvre Exhibition.*—A correspondent of *Les Beaux Arts* writes at some length on our notice of the exhibition of this year. He does not attempt to defend the mannered affectation of the bulk of French landscape productions, whose authors have mistaken insipid eccentricity for elevation of style. At the head of this section of artists is Bertin, who has essayed to carry into his works the manner and sentiment of Ingres.

*The Discovery of Painting in Oil.*—In one of the periodicals devoted to antiquities and art, the claims of John and Hubert Van Eyck respectively, to the honour of the discovery of oil painting, are patiently investigated. The disquisition is interesting, though rather curious than profitable. We speak of the brothers Van Eyck, but when they are separated, it is rather of John than of Hubert that we speak; and when a monument was erected, it was the statue of John, and the name of Hubert remained unhonoured through an error of Vasari, copied by Van Marden, Ridolfi, Borghini, Lanzi, Felibien, and all who have compiled from them. This writer shows, almost beyond question, that the discovery was made by Hubert, although John availed himself of it the more successfully of the two.

*The Heart of Saint Louis.*—The discovery made at the Sainte Chapelle, of a heart supposed to be that of Saint Louis, has given rise to a long correspondence between M. Letronne and M. Le Prevost: the former supporting the original supposition and the latter combating it with much learning and ingenuity.

*Fraudulent Sales.*—At a late sale of the pictures and drawings of J. B. Greuze, it was discovered that many of the works submitted were not by this artist, but by members of his school: a false attribution, which caused intending purchasers to doubt the authenticity of others. The most remarkable and barefaced attempt at imposition was in the case of two portraits, said by the vendors to be those of Napoleon and Talleyrand—between the legs of the latter was a large sabre and appendages, but little in harmony with his habits.

A monument of white marble has been erected to the memory of Marshal Moncey, in the Church of the Invalides, of which institution he was governor at the time of his decease.

*Painting on Glass.*—M. Sami de Mozan, who has been occupied during some years at Toulouse, has just finished the windows of the Cathedral of Agen. The designs are commemorative of the principal events of the lives of Saints Caprais, Stephen, Vincent, and other patrons of this church, which is of the architecture of the tenth century.

The Municipal Council of the city of Paris have voted the funds necessary for the completion of the façade of the Church of St. Vincent-de-Paul, and for the erection of six large ornamental figures. The sculptors are not yet selected.

*Nicolas Poussin.*—Les Andelys, the birthplace of this great artist, is of itself too poor to erect a monument to his memory. Contributions have however been gathered among the inhabitants, whose efforts are seconded by a commission formed under the auspices of the Minister of the Interior, composed of deputies, and presided over by the Duc de Broglie. Many of our own great men had for their birthplaces, wealthy cities, but there lives among us little of that compatriotic pride and gratitude which loves to do honour to worth departed.

*Pseudo-Originals.*—A picture dealer who was acquainted with Mignard, having announced that he had received from Italy a beautiful Magdalen by Guido, all the amateurs in Paris crowded to see it. It was ultimately sold for 2000 francs (£80): and some time afterwards the purchaser was informed that he had been duped, the picture being the work of Mignard, whereon he immediately waited on Mignard, who referred him to Lebrun, as fully qualified to decide the matter. The amateur invited Mignard and Lebrun to dine

with him, and the latter of the guests having some time considered the work, pronounced it positively to be a production of Guido. Mignard being invited to give an opinion—"This Magdalen," said he, "is by me, and I if proof of the fact be wanting, there is painted under the hair of the fair penitent the beret of a cardinal;" which he immediately proceeded to show by rubbing a portion of the hair with some oil. "Be it so," said Lebrun, somewhat mortified, "continue to paint Guidos, and discontinue your Mignards."

**ANGERS.**—A monument is about to be erected in this city to the memory of General Beaufort. M. David is commissioned for the work. At the recent session of the Scientific Congress of France, the following subjects among others were discussed:—"The law—by virtue of which have been successively developed Architecture, Sculpture, Painting, and Music." "Does not Christian Art offer in its phases, points to which the mind ought especially to attach itself in the creation of new works?" Papers were also read on the relative effect of painting and sculpture—the results of the provincial exhibitions—the uses of the grotesque in Art, &c., &c.

**TOULOUSE.**—The Academy of Floral Games propose for the competition of 1844 an Eulogium on Dante. The prize will be an eglantine of gold of the value of 450 francs.

**GERMANY.—BERLIN.**—Another museum—being the third, is about to be formed here, and the famous Raczinsky collection is about to be arranged in a gallery especially provided for it. In order to attach Cornelius to Berlin, the King has assigned him a property in a new quarter of the city. In one of the new squares a monument to Peace is being erected; it is to be a column of twenty feet in height, surmounted by a bronze statue of Victory, by Rauch, much in the style of the works executed by him for the Walhalla at Munich.

**Elections.**—At a late general assembly of the Royal Prussian Academy of Arts, fourteen new members were elected; of these, five are historical painters, and among them the French artist Ingres; one sculptor, one architect, one engraver, three medallists, two lithographers, one carver on wood, and one painter of genre. The prices paid in Germany are by no means so high as in England; but from this announcement it would appear that encouragement is given in quarters most likely to make a grateful return. We cannot look forward to a future comparison without real misgivings: among ourselves the proportions would have been reversed—five professors of genre, one painter of history, or, most probably, the whole six would have been genre painters.

**Beethoven.**—The drawings for the monument of Beethoven by the sculptor Hahnel have been exhibited. The pedestal of the statue will be ornamented with four medallions, in which will be represented by allegorical figures, sacred, lyric, dramatic and instrumental music.

The Professor Begas has been commissioned to execute portraits of the most famous living Prussians, but it is not yet determined whether they shall be painted in series or collectively. It has been suggested to adopt the method of Holbein—that of grouping many upon one canvas, as seen in the Barber Surgeons' Hall in London.

**Erasmus.**—In a paper contributed to the "Kunstblatt," we find this time-honoured name among those of members of the schools of the Low Countries. It is said by Houbraken and Dirk Van Blayswick, that he studied painting in his youth, and they mention a 'Crucifixion' executed by him after his travels through Germany, France, and Italy, with Bishop Kamerik. This curious work is in the Stein convent near Gouda, and bears the following legend:—"Hæc Desiderius—ne spernas—pinxit Erasmus olim in Steineo quando latebat agro."

**Numismatic Eccentricities.**—A discussion has arisen between the numismatists of Berlin and Paris, in consequence of an article which appeared in the "Revue Numismatique." These disputes are not only amusing but profitable to those of the public interested in antiquities who are likely to become the dupes of dealers in false coins. In a letter on this subject the following passage occurs:—"Denon entertained the ingenious idea of imitating for the new Queen, Caroline Murat, the antique coinage of Naples. He caused therefore to

be struck a small medal, bearing on the obverse the portrait of the Queen, and the legend *KAROLINA BAZILISSE*, and on the reverse the bull with the human head, crowned by Victory." This whim of M. Denon has elicited in the controversy much curious information with respect to the manner of counterfeiting ancient coins.

**CASSEL.**—At a recent sitting of the Academy of Fine Arts, it was determined that Cornelius, Schadow, and Thorwaldsen should be invited to become members.

**FRANKFORT.**—Launitz is occupied on a monument which is to be erected in the Rinnmarkt, in memory of the invention of printing. We know not what relations exist between the city of Frankfort and the discovery of typography, but it is commonly understood that Strasburg and Mayence were the places of residence of Guttenberg when busied with his wooden types.

The last oil picture of Philip Veit is a repetition of his fresco, 'Germania,' so well known from the engraving. This work is destined for Brunswick, and differs from the fresco, inasmuch as to the sublime beauty of the original is added a charm of colour and power of expression which place it among the most beautiful of modern works of Art. It is however to be lamented that this admirable production has been so injured in its transport as to render restoration necessary. Veit has also painted two pictures for the Hall of the Emperors: these are Otho I. and Henry VII., presented by the Kings of Prussia and of the Netherlands.

The new exchange by Stülen is nearly completed. It is an imposing edifice, very solidly built of freestone of two colours, reddish and grey of a greenish tone. It is to be regretted that this fine building has been erected on a site so surrounded by other buildings, which negative that effect which such a building would have produced had it been otherwise situated. Of the statues by which it is to be ornamented, two are already placed at the entrance, these are 'Prudence and Hope'—others, representing Commerce, and the great divisions of the Earth, will be placed on high pilasters, and occupy positions in the façade.

The colossal statue of Charlemagne, left unfinished by Wendelstadt, is completed, and will soon be raised to its destined site on the bridge over the Main.

**The Monument of Goethe.**—A place is appointed for this memorial in the square near the theatre, as an experiment with respect to diminishing the circulation of vehicles in that quarter, but whether the situation is the most eligible is another question. Goethe himself would find but little gratification in the contemplation of the surrounding buildings and houses, and would rather have sought the walks of the west-end of the City, where also the most agreeable site would have been found for his statue.

**MUNICH.**—Professor Schnorr has been occupied ten years in the frescoes in the apartments leading to the throne-room of the Palace. These halls are three in number, each devoted to the life of one of the celebrities of German history: Charlemagne, Frederick Barbarossa, and Rudolph of Hapsburg. The Hall of Charlemagne is the last in course of execution; the narrative lies in a series of twelve pictures, the subjects of which are 'Charlemagne at the age of eleven years receiving the homage of the spiritual and temporal ranks'; 'Refusing the proposition of the King of the Lombards'; 'His first battle with the Saxons'; 'Drives the Lombards out of Germany'; 'Entrance into Rome'; 'Capture of Saragossa,' &c. &c. The execution of these works has been singularly rapid: the artist being of course assisted by his pupils.

**VIENNA.**—It is evident from every exhibition that Austria is behind the other European powers in the formation of a school of painting, notwithstanding the encouragement of the Government and the number of native artists. We see here little but landscape, genre, and portrait. Some, however, of the Austrian painters have made reputations which have spread throughout Germany, as Schödeberger, Steinfeld, and Sattler. Many artists have devoted themselves to animal painting, the chief of whom is, perhaps, Ranftl, surnamed 'the Raffaele of the dogs.' Our own Hogarth seems to be a great favourite among the Austrian artists, if we may judge by the many imitations of his style exhibited this year.

**DUSSELDORF.**—The exhibition of the present year is much less important than those of past seasons, in consequence of so many of the most distinguished painters being occupied in extensive fresco commissions. It is, however, not wanting in works of high merit, inasmuch as far to excel the exhibitions of the other Rhenish cities. Among the historical works, two pictures of the same subject are of great excellence: 'The Attempt by Peter Vineis on the Life of the Emperor Frederick II. by Poison.' The names of the artists are Schrader and Kiderich. Both pictures are good, though differently treated. The work of the former is strikingly dramatic, while the other is strongly epic in its sentiment. 'Semiramis,' by Kohler, is a work which even excels his picture of the 'Discovery of Moses,' upon which his reputation is founded. Zimmermann exhibits 'Judith with the Head of Holofernes.' Siebert, a debutant of Neuwied, has produced a picture bespeaking a talent which will soon raise the artist to distinction: the subject is 'Luther at Worms.' By Benzon, is exhibited 'The Death of Saint Canute,' a composition full of movement and power of expression. Among the landscape painters, Schirmer, Pose, Lange, Scheirs, &c., are pre-eminently distinguished.

**RUSSIA.—ST. PETERSBURGH.**—The Emperor has conferred on the architect, Von Klenze, the honours of the Order of St. Stanislaus, first class, as a mark of approbation of his design for the construction of the museum in the Winter Palace. The celebrated French painter, Horace Vernet, has also received the insignia of the Order of St. Anne, second class.

**SWITZERLAND.—GENEVA.**—M. Roulez, professor of Archaeology in the University of this city, has published recently a work, the result of long and intense study, on the subject of "Ancient Vases, and the Signification of the Designs and Ornaments found upon them." Among the curious facts brought forward by this writer, it is mentioned that in the collection of the Chevalier Pizzati at Florence there is a vase on which is represented the 'Judgment of Paris,' wherein the artist, contrary to mythological tradition, does not cause the apple to be given to Venus but to Juno. There can be no doubt with respect to the intention of the artist, because Juno is easily recognised by her diadem, her veil, long tunic, and sceptre. Venus is equally distinguishable by the myrtle branch which she holds in her hand. M. Roulez explains this design, by attributing it to an artist of the sect of the Sophists; because with this sect it was a principle to combat all received opinions. Thus have they attempted to establish Helena as a model of conjugal virtue, as, according to certain of the writers of the sect, it was only a semblance of Helena that was sent to Troy by Jupiter to excite discord. It is not then extraordinary that these writers should attempt to represent Paris as a hero, for such would seem to be the character here given to the young Trojan.

**ITALY.—ROME.**—The public attention has been excited by the results of the researches prosecuted in the necropolis of Veii and elsewhere. In the last tomb which was opened there were discovered, besides portraits of men and horses on the walls, figures of animals painted with fantastic colours, as in modern arabesques.

**Ancient and Modern Sculptures.**—There have lately been despatched hence to France many large pieces of ancient and modern sculpture. Besides ancient bas-reliefs and columns of precious marble, which have been discovered at a great expense, there is also one of the most beautiful productions of Canova, 'Mars and Venus,' a group which the biographers of Canova have regarded as his *chef-d'œuvre*.

**Antique Remains.**—A publication of some magnitude has lately appeared on the plastic works of the ancients. It contains numerous lithographic plates of objects of curiosity, which have been collected from the ruins of Latium, Etruscan tombs, and in researches instituted on the site of ancient Rome. They consist of statues of all sizes, bas-reliefs, friezes, and of all similar ornaments employed by the ancients in the decoration of their houses. Among them is described, as existing at Ostia, the ornaments of an ancient residence, the ceiling of which is perfect, and affords an interesting example of the taste and elegance with which the ancients constructed their houses, even when employing the

most commonplace materials. The ceiling consists simply of brick, but it is as elaborately ornamented as the marble walls of a temple. Upon the bricks are inscribed the names of the Consuls Petinus and Ventidius Apronianus, a date which refers us to a flourishing period of Roman Art—the age of Adrian.

**FLORENCE.**—By the society who have charged themselves with the erection of monuments in memory of great men, two new statues have been added to those already placed in the Palace of the Uffizi—these are statues of Boccaccio and Orgagna. The latter stands opposite the Loggia, looking upwards as if contemplating his work. If the proposed number of these statues be completed, there will be twenty-eight—those of Dante, Michael Angelo, Leonardo da Vinci, and Lorenzo the Magnificent, are already placed.

**Galileo.**—By command of the Grand Duke an apartment has been formed in the Palace of the University, to be called the Tribune of Galileo, in which is placed the statue of the great astronomer. The eyes of the figure are directed upwards, and the mouth is partially open, as if about to announce the truths he discovered. The statue is accompanied by four busts—those of his friend the Benedictine Castelli, and of his pupils Cavalieri, Torricelli, and Viviani.

**GiOTTO and Dante.**—The recently-discovered fresco, by Giotto (according to Vasari), is in the chapel of the Palace of the Podesta, which, having been turned into a state prison, the work was not only forgotten, but even covered with whitewash, from which, thanks to the exertions of our countryman, Mr. Kirkup, it has been cleansed. This is the composition in which has been discovered a portrait of Dante in his youth, and of which a facsimile has already been exhibited at Berlin, before passing into the hands of Fischer for a lithograph.

**VERONA.**—In the Basilica of St. Stephen has been discovered a large fresco, by Giotto, the subject of which is the Crucifixion. The composition excites a particular interest, as containing a portrait of Dante in his youth. We presume that the work meant here is that lately discovered at Florence.

**VENICE.**—The monument of Titian, intended for the Church de' Frari, is in progress under the direction of the sculptor Zandomeneghi. It will stand opposite that of Canova.

**CARRARA.**—The increasing demand for statuary marble is a matter of surprise to all conversant with this market. It is probable, however, that the sales at this place will suffer some diminution from the opening of other quarries, especially those of Montignosa, which yield a stone of singular purity and brilliancy. The prices are, perhaps, now lower in England than they have ever been—bearing no comparison with those paid by Chantrey and other sculptors during the war. We would gladly, however, see even a further reduction, since so much stone turns out worthless even after the carving is far advanced.

**TURIN.**—The gallery has lately received valuable acquisitions in Raffaele's 'Madonna della Tenda,' two pictures by Guido, a battle by Vandermeulen, &c. &c.

**BOLOGNA.**—It has been determined to erect a monument to Rossini in the Philharmonic Lyceum of this city. It will represent the genius of music crowning the bust of the great composer. The artist is the Professor Baruzzi, of the School of the Fine Arts.

**PARMA.**—By order of the Grand Duchess the Chevalier Toschi is busied in making drawings after the famous frescoes of Correggio in the cathedral and the chapel of St. Paul.

**ANTWERP.**—The Council of the Royal Academy have determined upon the restoration of the pictures in their valuable museum, and the administration of the city has approved of this decision. This important operation has been confided to M. Paul Kiewerts, who commences with two pictures by Vandyck.

**Rubens.**—The statue of Rubens is at length placed upon the pedestal. The operation was performed quickly and with perfect success. It stands in the Place Verte, though a year or two ago, on the occasion of the Rubens festival, we remember seeing the model placed on the quay, facing the Scheldt. The statue is fourteen feet in height, and the entire monument measures thirty. The evening was

celebrated by an illumination by the inhabitants of the Place Verte, and the bands of the regiments in the garrison performed alternately during the evening.

**DENMARK.**—**COPENHAGEN.**—Among the most remarkable works of this exhibition may be mentioned two fragments of a large frieze, by Jerichau, representing the 'Marriage of Roxana,' 'Love Whetting his Arrows,' by Bissen; the bust of the deceased clay modeller, Weyse, by Kolberg; and a horse, life size, by Adelgunda Von Herbst. The most conspicuous of the landscapes are 'The Rocks of the Island of Moen,' by Garlitt; 'Etna, from Messina, at sunset,' by Kloss; 'Scene on the Danish Coast,' by Landby; 'Wood Scene,' by Stallgard. Among the genre subjects, the best are the scenes in Italy, by Sonne and Naadsig; 'The Tyrolean Bird Catcher,' by Schleisner, is an excellent picture. Other remarkable works, of a higher tone of Art, were—a 'Coronation,' by Court; the 'Death of Correggio,' by Kuchler; the 'Saviour blessing his Disciples,' by Muller. The walls were crowded with portraits, but there were few of high merit. The most striking of the architectural designs was the 'Observatory of Tycho Brahe,' at Prague, by Lossow.

**Golden Reliques.**—In Denmark many vessels and other objects of gold are found. The first discovery of this kind took place in 1685, when six urns were dug up in the island of Munko. The most valuable of these remains have lately been turned up by the plough, near Boeslunde, being two golden urns, which were imbedded in the soil within a few inches of the surface. No information can be gained as to the purpose for which these vessels have been constructed. They do not consist of pieces welded or otherwise joined, but of one single piece, hammered into form with an art so exquisite as to defy the imitation of the most accomplished workers in metals.

**ALGIERS.**—At Cherchel, which is undoubtedly the ancient Julia Cæsarea, a beautiful statue of white marble has been discovered. It is the figure of a youth, of from fourteen to fifteen years of age, life-sized and perfectly naked, sitting in the trunk of a tree, busied in extracting a thorn from his foot. The head and arms have long been wanting, as is seen from the colour of the fractures.

#### NECROLOGY.

**PARIS.**—M. Jean Pierre Cortot, sculptor, member of the Institute, professor at the school of Fine Arts, and officer of the Legion of Honour.

At the age of 92, M. Thomire, one of the most distinguished carvers of the French school. His works in wood, marble, and bronze are found among the most valuable acquisitions of the cabinets of Europe. From the condition of a simple artisan he raised himself by his talent to the consideration of a celebrated artist and the direction of an extensive establishment.

At the age of 40, the well known engraver Geille, whose loss is generally and deeply lamented. In 1832 he obtained, at Rome, the highest prize.

#### FRESCO PAINTING.

##### MR. WILSON'S REPORT.

WE continue this valuable "Report," and give Mr. Wilson's "Descriptions of Paintings in Fresco by different Masters."

##### TITIAN.

"The St. Christopher, on the wall of a back staircase in the Ducal Palace at Venice, is very rich in colour, but there is no tone in it that has not been obtained by means of the usual fresco colours. This picture has been painted with great rapidity, apparently in two days, as there are traces of joining in one place only. The outline has first been carelessly marked in with the point, without any cartoon, and the artist has altered it considerably as he painted. In some places parts of the drapery have been put in without any outline having previously been made, and the background has been hastily rubbed in at the same time with the figure, and is very slight and careless. Titian has hatched over a great part of this picture in a free but somewhat clumsy manner. The intonaco, which is about three-sixteenths of an inch in thickness, has fallen off in some places, showing that it was spread on the brick wall without any previous plastering.

"In the Capitolo di S. Antonio, at Padua, there

are three frescoes by Titian. The subject of the first is 'St. Anthony proving to a jealous Husband his Wife's innocence.' The effect of this picture is unsatisfactory; but on examination it appeared that the only pure parts are the heads of the lady and her female attendants, and some other more trifling portions: all the rest has been repainted, apparently in oil. The female heads are very fine in expression; and with regard to the mode of painting, the lights are loaded, the shades quite transparent, and the whole mechanical treatment is that of oil-painting.

"St. Anthony restoring a Criminal at the Intercession of his Mother.' This painting is in more perfect preservation; the landscape background only seems restored. Titian painted in fresco in a very sketchy manner, and, as has been remarked, with great rapidity, this picture having occupied a few days only. The drawing is careless, especially that of the extremities; the draperies are painted in a very slight manner, and the general effect of the picture is not striking. These frescoes look like ineffective works in oil. In these examples Titian has attained little beyond harmonious colour. Every part of these works is painted in a thin manner, the lights excepted. In the body of the youth he has availed himself of the colour of the intonaco in the half tints, the shadows being laid in with brown. Near this work there is another fresco by Titian, which, however, is in a very ruined state.

##### PORDENONE.

"There are some frescoes by this artist in the church of S. Rocco at Venice. Those behind the altar are remarkable for a washily slovenly appearance; the plaster is quite uneven, and the joinings are clumsily managed. Nothing can exceed the indifference which the Venetian artists have shown to such matters of practical detail. On one side of the nave there is a picture in oil, to which Pordenone has made an addition on each side in fresco. He has succeeded perfectly in so harmonizing the parts in fresco with the work in oil, that it is difficult to detect the difference: but on examination it may be observed that lakes are used in the oil-painting, whilst the reds in the fresco portions are earths only.

"The most interesting pictures in Piacenza are those by Pordenone in Sta. Maria in Campagna. On entering the church, immediately on the right hand there is a fresco representing one of the fathers of the church with infant angels around him. This picture would have been in perfect preservation had it not been wantonly injured, much of the lower part having been scraped off the wall. The flesh of the infant angels is painted with a luminous tint, and with a cool pearly tone in the shadows, and has been subsequently finished with a warm glazing; the result in this particular picture is a clearness, brilliancy, and pearly quality, which probably never has been excelled by any master of any school. The taste displayed in the drawing is like that of Correggio, but with more correctness; all the heads are excellent, and that of the father and the cherub to his right, are particularly remarkable. Fine in design, and exquisite in colour, this fresco may be ranked amongst the first productions of painting.

"The great dome of the church, the spandrels and soffits of the arches underneath, two smaller domes of side chapels, various pilasters, lunettes, and three great wall spaces are painted by the same masterly hand. In these works, force of colour is carried as far as seems possible; and in that in the chapel of St. Catherine the success with which the aerial perspective is maintained, whilst bright and hot colours are used in the distance, is surprising. The forms are noble and finely designed, and some of the female figures are strikingly graceful and beautiful.

"The effect of colour is, in a great measure, produced by Pordenone's remarkable glazing process, whatever that was. There is a full body of colour underneath, in which the marks of the brush are seen, leaving deep furrows: over all, a quantity of warm glazing is laid on most unsparingly; it may be seen filling the markings of the brush; and the articulations of the fingers and the nails are made out with it in hands which are drawn with the vigour of a Buonarroti.

"In some parts of the draperies this glazing is partially removed, and, if I was not misled by the present state of the pictures, these parts have been painted flat with the local tint, the shadows being

merely indicated with a somewhat darker shade of the same hue, and the whole has then been completed with powerful glazing.

"This mode of painting stands quite as well as fresco; but it is to be remarked that these pictures, with the exception of the first mentioned, in which there happens to be much naked flesh, have not the luminous quality of fresco, and cannot be viewed as successful applications of painting to architecture.

#### PAUL VERONESE.

"The frescoes by this artist in the church of St. Sebastian in Venice are entirely obliterated by damp, and those in the Ducal Palace have faded so as to be nearly invisible; those at Castelfranco have also faded greatly, and Paul Veronese is the only artist whose frescoes have sometimes decayed in so remarkable a manner; but in the Villa Maser, near Biadine, he has left works which excel in some respects his paintings in oil (or apparently in oil, for it may be suspected that many, if not most of his pictures, are in distemper), and place him in a high position as a fresco painter. The Villa Maser was built from designs by Palladio, and was once the habitation and property of Mannini, the last of the Venetian doges; it is now the property of Signor Colferai. In this villa there are eight rooms painted by Paul Veronese in fresco. These paintings are in perfect preservation, one only being a little injured by damp, which has accidentally penetrated through a broken tile. The greatest care has been taken in the construction of the arched ceilings, which are composed of centerings 13½ inches deep by 2 inches, in two thicknesses, to the under side of which are nailed laths of poplar 3 inches by 1 inch, and on these the plaster is laid (see fig. 7), the interstices between giving an excellent key to the lime; the upper side is also carefully plastered, and the whole has a boarded flooring over, a precaution evidently against the risk of people passing over the ceilings; the roof is carefully constructed with tiles laid under the usual roof tiles, and at right angles to the timbers, as before described.

"The qualities in colour, which are common in Paul Veronese's oil pictures, are exhibited in these frescoes, and in some parts with even superior brilliancy. The works are chiefly distinguished by great clearness of effect, but are too slightly executed; the draperies may be said to be washed in rather than painted; still there is great mastery in the manipulation. The heads are very carefully executed, and parts of the flesh may be said to be perfectly painted; the extremities, as usual with this artist, are indifferently treated. There is much loading in the lights, and a little hatching in parts, but freely and effectively introduced where he thought it might have an advantageous effect, unlike other frescoes by Pellegrini in the same building, which are disagreeably hatched all over, as if he could not manage his materials.

"In the arrangement of these frescoes much bad taste has been exhibited by the artist: he has not at all considered architectural propriety of design, but in other respects these remarkable works are worthy of attentive study.

"The usual fresco colours have been used, with one exception, viz., a bright yellow, like crome, which has turned quite black in the high lights, although it has not changed where there is less lime in it. The blue has come off entirely in some parts, and has evidently been laid on when the figures were finished and the lime too dry, so that, not being incorporated, it has come off in powder; in other parts, where the artist has evidently been obliged to use it first, it is perfectly preserved.

"There are some remarkable landscapes by Paul Veronese in fresco in this villa, in which much ability is shown: in these and in the backgrounds of the other paintings the most poetical effects are produced; a play of light and shadow, finely toned clouds, rainbows, and rays of light are introduced with successful mastery, exhibiting, in a varied and remarkable degree, the powers of fresco.

#### GIROLAMO DA' LIBRI.

"At Verona there is a fine fresco by this artist on the wall of a house. It appears that his subject required much red in the dresses of the figures, and in painting the Madonna in the centre, he has departed from prescriptive custom, and has made her garment yellow instead of red; her mantle seems to be black, but may originally have been a deep blue.

#### TINTORETTO.

"There are some frescoes on the ceiling of the 'Sala delle Quattro Porte,' in the Ducal Palace at Venice, by this artist; they are remarkable for richness and depth of colour, and are well preserved.

#### LUINI.

"In the Brera, at Milan, there are a number of frescoes by different Lombard masters, some on the walls, which have been sawn from their places, and others which have been transferred to panel. The most important of these frescoes are those by Luini, which are of a very fine quality. They are, generally speaking, painted thinly and with great freedom; but although there is evidence of his having painted with great rapidity, he displays great mastery in drawing. There is much less labour than in his oil pictures, but still to these last the frescoes bear a general resemblance. The backgrounds are mostly light, although in some paintings he has relieved the figures upon dark grounds; but there is no attempt to gain depth, which was evidently the object of the Venetian painters; on the contrary, Luini has gone into the opposite extreme in several of his works; in others, however, there is much power, attained perhaps on a better principle than in the frescoes of Titian and others of the Venetian school; there is no confusion of tones, but that distinctness which is essential to the effect of frescoes is preserved. The execution is light and graceful, quite unlike that of the present German school, which is comparatively laboured and heavy.

"It is evident that Luini painted in fresco with great rapidity, executing more indeed than an entire figure, the size of life, in one day, and he certainly did not prepare cartoons, at least not for his small works. The painting may be compared to that of Rubens; it is juicy, transparent, and clear. There are, also, portions which resemble the execution of the antique decorative paintings seen in Pompeii and elsewhere. Thus, outlines are often strongly indicated with some dark warm colour; hatching is occasionally used, and dark touches in the shadows are put in freely. Richness is attained by transparency. The drapery in a picture of St. Anna is red, and is transparent in the lights; although white is evidently mixed with it, yet a glazed appearance is given; the shadows are of the same red, laid on thickly, and no other colours are used in the darkest parts, merely the red in its pure state (this was the system of the early masters); breadth and a dignified repose are the result. The landscape backgrounds are like the hasty sketches which an artist sometimes makes in water-colour from nature.

"There is very little blue in these pictures; the skies are whitish and warm, with a mere indication of blue in some parts.

"In S. Maurizio, in Milan, there are a number of frescoes by Luini; many of them are in his finest manner, and in some he rivals Titian in power and harmony of colouring, whilst he surpasses him in purity of design. This great artist unquestionably exhibits far higher powers in fresco than in oil; in fresco he is noble, dignified, and free, and has displayed a conception of beauty in his female heads that perhaps never has been surpassed by any other artist.

"The frescoes in S. Maurizio would have been in fine order had it not been for the barbarous hand of man: the blues have been scraped off for the value of the ultramarine, and so has the gold with which parts were touched.

"At Saronno, near Milan, are also some fine frescoes by Luini; his best works are said to be at Lugano.

#### GUERCINO.

"In the cathedral at Piacenza are some admirable frescoes by this artist. He gives at all times too picturesque a character to his subjects to attain much elevation, but here he has, to a certain extent, risen above this; he appears, as usual, a great master of light and shade, is powerful in his tones and delicate in his reflected lights, and in these qualities he is as perfect in fresco as in oil-painting.

#### RAZZI.

"In the gallery at Siena is preserved the remarkable fresco of 'Christ tied to the Column,' painted by Razzi. This artist, like many others, seems to have prepared no cartoons, but has indicated his subject on the wet intonaco at once with a few lines, trusting to his mastery with the

brush. In the picture in question the head, although carelessly outlined in the first place, is painted with the most touching expression of grief and suffering; the body, which has hardly been drawn in at all, is finely executed, and is soft, fleshy, and true to nature. The artist seems to have painted with a considerable body of colour; the lights are pure flesh-tints, the half-tints are of that greenish hue seen in Siene pictures; the shadows of a warmish tone; the whole figure has been painted in one day, and after laying it in, in the manner above described, he appears to have glazed the whole with 'terra rossa' (the plaster still being wet), thus giving richness and warmth, using more or less colour as appeared necessary, and varying his touch to suit his forms. He appears also, in finishing, to have strengthened his outline in parts with a warm brown, and to have thrown in a little of the same colour into the darker part of his shadows to give clearness to his reflected lights. By this system of painting he succeeded in obtaining richness, warmth, clearness. The drawing of Razzi has been criticised, yet it is often very beautiful, full, and graceful, and his frequent failures must rather be attributed to his careless impatience than to incapacity. He almost ranks with Raffaele and Luini in his representation of female beauty; this is shown in his St. Catherine, in S. Domenico at Siena. Whilst he has left some fine works, he has also left some very indifferent ones, of which class those in the Farnesina at Rome are examples.

#### BECCAFUMI.

"There are some frescoes by this artist in a hall of the Palazzo della Republica in Siena, which, although in a bad, mannered style, must be mentioned as instances of the softness which may be attained in fresco.

"Further observations on the works of the great masters who have painted in fresco would swell these notes to unreasonable length. I have been induced to select the works of the artists whom I have mentioned, as in them qualities are exemplified which in England have apparently been deemed incompatible with fresco.

"A brief description of the ornamental frescoes in the loggia of the Vatican may be here added as illustrating the mode of conducting works of this description.

"The Cavaliere Agricola obligingly showed me some pieces of plaster that had fallen down in the upper loggia of the Vatican, originally painted by Giovanni da Udine, and lately restored.

"The coats of mortar have been before described (see p. 23). On this preparation the ornaments were partly painted in fresco and partly in distemper, or in 'fresco-secco'; the dust used in pouncing is distinctly seen attached to the intonaco, which proves that it was wet when the pouncing took place. A number of hands must have been employed, and the division of labour and contrivances to paint fast are apparent from various circumstances.

"In small panels with arabesques upon them, the tint of the ground was first laid in, in fresco, and then the ornaments were painted over this in distemper, and no other process could be adopted; it is manifestly impossible to paint delicate ornaments on a coloured ground in fresco. The bunches of fruit and flowers at the sides of the windows were carried as far as possible in fresco; the joinings going right across at regular intervals are distinctly visible: first the ground was laid in red, then the fruit, &c., painted, and the blue background was subsequently added.

"In drawing in these ornaments parts were pounced; parts, as has already been stated, were pricked; some parts were put in with the stylus with a cartoon; and the geometrical lines of architectural ornaments were ruled in without the cartoon being interposed; these lines prove that the paintings were, at all events, begun in fresco, and the joinings in the pilasters show this also; it likewise appears that each pilaster occupied seven days in painting.

"That lime with marble dust does not make a good intonaco is proved by these works; the paint in many places has fallen off entirely. The part where it has been being rougher than the surrounding white plaster, the effect now is like that of damask. An intonaco of this kind sets too fast, but the whole preparation has evidently been made to imitate that in the Baths of Titus, which it precisely resembles; the arabesques have, in like man-



ner, manifestly been painted so as to imitate, as closely as possible, the loaded painting of the ancients, and these arabesques tend to prove that the old paintings of the same kind were not in any respect frescoes.

#### EFFECT OF STAINED GLASS ON PAINTINGS.

"A few facts and observations connected with the employment of stained glass in rooms with paintings in them may not be unimportant, as an opinion has been expressed that windows coloured in any degree are incompatible with paintings in rooms so lighted. It rather appears, however, from many instances, that stained glass may be sometimes so employed with great advantage; and that the excess of light may be thus subdued or otherwise modified so as to produce the most pleasing effect.

"In the cathedral at Munich the windows are coloured to a certain height, and although the effect is far from pleasing considered in itself, yet it is very useful as regards the pictures in the church, as the light is brought in from above in an advantageous manner.

"At Saronno, near Milan, there are two small frescoes by Luini, with a coloured circular window between. The pictures are lighted by a window on one side, and could not be seen at all but for the exclusion of white light by the coloured glass in the centre window. In S. Patrizio, at Bologna, there is an altar-piece under a window filled with richly stained glass; the picture is well lighted from an opposite window, but if the window over it had been of white glass, it would have been impossible to see the picture, which is very dark. The sun happened to shine through the rich hues of the window above, and I observed here, as I had previously remarked at Saronno, that the picture did not suffer in consequence.

"At Assisi, in the upper church, all the windows (one excepted, over the door,) are coloured, but in those which are painted, much of the glass is left white; the light is weak in this church, and it is thus apparent that it does not always answer to tint all the windows, even although pure light is partially admitted; but, where the light is sufficient, every window in a room with paintings may have a certain proportion of stained glass in it, provided pure light be not altogether excluded. It may be objected that coloured rays will be thrown on the frescoes when the sun shines; but white rays are quite as objectionable, and besides, frescoes never should be placed where the sun can shine upon them, as, like other pictures, they fade sooner or later under its influence; coloured glass in such a case might be an advantage, and the inconvenience from the coloured rays would be temporary.\*

#### FRESCO-SECCO.

"Certain processes of painting allied to fresco having been referred to in the foregoing statement, it may be desirable to add a brief account of them.

"The early mural pictures, although commenced in fresco, were, as before observed, usually finished in distemper, and the vehicle employed was a mixture of yolk of egg and vinegar. This mode of painting was adopted also on panel and on canvas; and it is probable that many Venetian pictures, supposed to be entirely in oil, were painted in this manner, and then glazed and finished with oil colour.

"There can be no doubt of the durability of this mode of painting on walls, as there are many well-preserved examples of it by the early masters; but I am unable to quote any instance of the successful adoption of the process in modern times. Professor Overbeck informed me that he painted in this manner at Assisi, but that it was necessary to lay a ground of whiting on the wall in the first place—a process which is manifestly objectionable, and not in accordance with ancient practice.†

"An Italian artist informed me that it is necessary first to give the wall a coat of strong size, and then to give it a second coat mixed with the yolk of egg and vinegar.

\* The example of stained glass in the windows which originally lighted Raffaele's frescoes in the Vatican has been before referred to (First Report, p. 20, note). In the church of St. Vincent de Paul at Paris, now approaching its completion, the windows which will throw light on the paintings are to be partially coloured; the other windows are to be entirely coloured.

† See the First Report, p. 33, note 4.

"Another mode of painting, of which there appear to be a few early examples, and of which there are many later ones, is called by the Italians fresco-secco. I was informed that a large painting by Orgagna, in the church of Sta. Maria Novella, is in fresco-secco. I examined it, but hesitate to pronounce an opinion.

"The later masters painted extensive works in this manner: the ceiling of the great hall in the Barberini Palace in Rome appears to me to be in fresco-secco; and in Rome, Florence, and Genoa, the ceilings of most of the palaces are covered with paintings executed in this manner; it is the mode of painting still adopted in Italy for nearly all decorative purposes, is easy of execution, and unquestionably durable, whilst it is certainly the most economical process which can be followed.

"Fresco-secco has been practised for some time in Munich: the ceilings of corridors and loggias and those of staircases, are thus painted in the palace; and the Chevalier Von Klenze, who first introduced the process at Munich, is satisfied with the experiments which have been there made with it.

"The following is a description of the method. The plastering of the wall having been completed, and lime and sand only having been used for the last coat, the whole is allowed to dry thoroughly. When a wall is intended to be painted, the surface of the lime is rubbed with pumice-stone, and on the evening of the day preceding that on which the painting is to be commenced, the plaster is thoroughly washed with water, with which a little lime has been mixed. The wall is again wetted next morning, and then the cartoons are fastened up and the outline is pounced. The artist then begins to paint. The colours are the same as those used in fresco-buono,\* and are mixed with water in the same way, lime being used for the white.

"If the wall should become too dry, a syringe, having many fine holes at the end, is used to wet it. Work done in this way will bear to be washed as well as real fresco, and is as durable: for ornament it is a better method than real fresco, as in the latter art it is quite impossible to make the joinings at outlines, owing to the complicated forms of ornaments; on this account walls thus decorated in real fresco present an unsatisfactory appearance. The joinings are particularly observable in the loggia of the Vatican.

"Painting in fresco-secco can be quitted and resumed at any point. The artist need not rigidly calculate his day's work, and can always keep the plaster in a good state for working on. But whilst it offers these advantages, and is particularly useful where mere ornamental painting is alone contemplated, it is in every important respect an inferior art to real fresco. Paintings executed in this mode are ever heavy and opaque, whereas fresco is light and transparent. Fresco-secco has been chiefly adopted by late and inferior masters, and none of the works executed in this manner are of great reputation. The early pictures which are designated by the Italians as works in fresco-secco, are not probably executed in this manner. The method may have been adopted in repainting parts, and this may have led to the idea that entire works were thus executed.

"Fresco-secco is extensively used in Italy at present, and with great success: the chiaro-scuro decorations executed in this manner are excellent; but I found that at Milan, where I had an opportunity of examining some specimens, it did not bear washing like the Munich process. The method seemed the same, but the result differed in this respect, and I had no opportunity of seeing the actual process of paintings executed in this mode in any other part of Italy.

"At Genoa, where the paintings in the churches and palaces have no claim to be called frescoes, although generally so described, a compound process has been followed in their execution. They were all commenced, or partly commenced, in fresco, but were finished in distemper, and size has been used for mixing the colours, as they can easily be removed by washing. The object of the Genoese artists has been to supply the fancied deficiencies of fresco-painting in point of colour; but, although they have succeeded in making use of vermilion, brilliant green, and bright yellow,

\* Fresco-buono, or buon-fresco, is the ordinary term for the regular process as opposed to fresco-secco.

they have not produced satisfactory works of Art. The paintings are gairish, and out of harmony; the colours subsequently added in distemper do not harmonize with those previously used in fresco, and the general effect is totally devoid of that transparency which is distinctive of good fresco-painting. The Genoese have brought fresco down to the level of mere size-painting; and the works which they have left are proofs of the danger of carrying the practice of retouching too far.

"In the Doria Palace instances occur in which it may be observed that the entire picture was not prepared in fresco and then retouched in distemper, but that portions were painted in fresco, and then, the plaster being allowed to dry, the remaining portions, not previously touched when wet, were begun and finished in distemper. Pierino del Vaga, or perhaps Pordenone, who painted in the same palace, may have introduced this practice as well as others equally objectionable.

"CHARLES H. WILSON."

#### THE NOMENCLATURE OF PICTORIAL ART.

##### PART III.—FINISH.

SIR,—There is no one quality amongst the many constituents of a fine picture so generally misunderstood and unappreciated as finish. The reason may be, that what consumes most time, exerts most intellect, and on which is devoted most labour, is not apparent or superficial. These are pure, expressive, and compact invention, as to the admissibility of objects absolutely necessary to the development of an incident; their most appropriate and pictorial arrangement, their expression individually, and the augmentation of the general expression of the subject itself by means of colour and chiaro-scuro, completed by a characteristic manipulation, and appropriate adaptation of manner.

These things are overlooked and unappreciated by the public, who more than ever are the arbiters in matters of Art, and judge of the consummate completion of a work superficially rather than by way of analysis; a much easier path to tread, though an erroneous one in forming an estimate of things requiring intellect in their production; and more satisfactory to those who enjoy, than to those who create them.

The painter and true connoisseur, however, have quite another mode of looking at and judging of things common to Art, and of concluding as to what degree of finish to assign them.

The public, for instance, in examining a number of figures in outline, would, perhaps, assign the greatest finish to the one which may be bounded by the finest, most even, and smooth line; while the connoisseur would be entirely guided by the extreme purity of form, appropriateness of expression, flexible and easy movement, and grand and natural impulse and action, notwithstanding, perhaps, the outline may have some ruggedness and asperity in its execution. Such a figure may have consumed a month in its finish, and the one chosen by the public a morning.

As regards a finished work, the public would again most likely assign the quality of finish to one conducted upon very different principles than would regulate the decision of a connoisseur or artist; and it may not at first sight appear to be very wide of a correct opinion, to assign the greatest finish to that work, amongst others, which should either display the greatest number of touches upon a given space, or that extreme smoothness, on the contrary, which creates an impression of the greatest care and elaboration.

These two states of the surface of a picture, indeed, are more than any others prized by those persons who, knowing nothing or little of the true objects or resources of Art, are very naturally prone to consider it—with jewellery—a production for merely ornamental purposes, and to give the preference to works which may present the greatest display of qualities easily achievable by boys, to the neglect of others, rarely, and never but with difficulty, realized by the veterans in Art.

The term *detail* would, by artists, be more generally given to that minute manipulation which the public consider finish; for it is evident that a picture may be very highly detailed, and still (speaking of figures) want matured invention, appropriate composition, pure and characteristic

form, just expression, and naturally impulsive action; besides many of the higher technical qualities, without which many of the first-named may remain unappreciated. Finish requires brains of a high intellectual order and cultivation; detail may be managed by hands and eyes alone.

If by finish is meant completeness (of which detail must be considered a technical portion only), anything immature, crude, and incomplete, from the outline to the consummation of the pictorial whole, must be allowed unfinished, notwithstanding it have the detail of the inimitable Dow, or his metallic and repulsive rival Miens; and it will not, I think, be advancing more than many will at once feel inclined to allow, to say, that some outlines may have more finish, completeness, and perfect meaning and expression, than some pictures upon which may have been lavished a distressing and confused amount of detail.

Correct tone, aerial phenomena, with light and shade, may be considered the *passive*, while detail may claim to be the *active*, state of finish; but it is necessary to guard against the danger of suppressing the superior beauties of the first three, by unduly cultivating the latter.

It must be borne in mind that the first three qualities, while they are extremely difficult of achievement, are chiefly, if not solely, instrumental in realizing all the expression and fine passion and feeling of which the highest grade of landscape is susceptible, and over which the first landscape painters have been so emulous to obtain a mastery, some even to very nearly an exclusion of detail, which though essentially necessary in identifying objects, has always been found, in a great measure, subversive of those elevated impressions which are at once the great object and stamp of a superior mind.

Detail may be considered the orthography of Art, and its vocabulary; may it not have also its tautology? If so, an over-detailed object or passage may be called a piece of pictorial tautology, and capable of receiving improvement by being pruned and purified of its exuberant touches; thus adding finish or completeness by extracting detail, as a piece of writing may be made more finished by striking out the useless verbiage. If the value of a book be measured by the number of ideas, rather than the number of words, I see no tangible reason why a picture should not have its merits tested rather by the number of its impressions than that of its touches. And I think it is impossible to resist the conviction that one touch of the pencil more than may be necessary to realize the identity of any object, is not less an unnecessary and irritating intrusion on the attention of the spectator, than a mark of either weakness, immaturity, bad taste, or caprice in the painter; and in the same proportion as the subject becomes elevated in character, the more must this be felt. The works of the greatest painters, and their high and increasing estimation by the true connoisseur, prove this.

The detail of Claude, careful as it is, has been transcended by innumerable inferior painters, but they have never equalled this prince of landscape painters in general and accomplished finish. They have stopped where Claude had started; and while he left them grovelling amongst docks and toadstools, or labouring amongst the intricacies of trees with their stems and leaf-stalks, he soared into the regions of pure air, and floated with an easy and graceful wing over immeasurable distances, and brought down the golden effulgence of heaven on the sunny breasts of the far-off pastoral islands; creating pictorial banquets for the minds of princes and nobles, while his cold and passionless rivals were serving up sour and raw feasts for the future cannibal picture dealer, and his unwary collector.

The dealer, however, of 1843, with his patron, know well how to distinguish between the superficially detailed and the accomplished work, and proves his estimation of high works by according to them high praise with high prices; and if a painter of promise place his light under a bushel, the dealer soon exposes it in the galleries of the great. He unlocks the studio of the most retired, and the connoisseur thinks himself fortunate if he get there before him.

There is, however, in some painters, a nice discrimination and appropriateness in the quantity of detail, which adjusts itself with a felicitous precision to the highest as well as the lowest subject.

Amongst them are Raffaele, in the grand style of history; and at the other extreme, Dow in the low familiar: their manners are as dissimilar as they are appropriate to the subjects of either master. They evidently did not paint at the public for an income, but from an intense and natural feeling for their different branches of Art; and their constant and unerring sense of the proper—their true genius—threw them, involuntarily, upon the most appropriate mode of consummating their different styles.

In grand landscape, we have Nicolo Poussin, and next below him, Gaspar. In the beautiful, or middle style, Claude stands by himself; the rich, and approaching a sensual style, falls to the share of Cuyp; and the low, to Hobbima and Ruysdael.

The works, again, of these six men—their finest works—bear the indubitable stamp of a distinct and generic dissimilarity, resulting from the same causes, and originating an appropriateness of sentiment to subject, through the means of just manner, which has placed them for ever upon the map of Art as great landmarks for future pictorial geographers.

The touch of Nicolo Poussin, for instance, has a fine determination; the general execution and finish are of a character that would be the destruction of any work not conceived in the sublimest truth. The tone of some of his landscapes creates a sensation of terror, and approaches the sublime nearer than the martyrdoms and massacres of many other fine painters.

If Gaspar did not equal him in this respect, his productions are nevertheless of the most manly character, full of the finest passages of the savage and melancholy pastoral, and sustained by an execution conceived in the utmost propriety. Those who sigh for more detail, have only to look at the works of his unfortunate imitators, who, by adding more leaves, fancied they were augmenting, while really debasing, the interest of the same fine scenes.

The style of Claude is essentially that of the beautiful; it stands nicely adjusted between the terrible or sublime, and the low or pretty, and is as far removed from the lofty conceptions of Nicolo Poussin as the manipulative dexterities of Ruysdael, and his innumerable fry of imitators, whose stitched and stippled styles of execution are as irritant to the eye as to common sense and pure taste.

Cuyp again, in his own peculiarly rich and luscious style, takes a distinct position, and has, up to the present time, kept it "against all comers." He is, however, trenched upon closely—on one side by Bosh, in his broad and best works, and by Wilson on the other: but the first falls short of that firmness and gelatinous impasto, the peculiar and ravishing charm of the bland Dutchman; and Wilson, while his works want that perfect feeling for composition discernable in all those of Cuyp, has failed in the complication and richness of texture, which would be as appropriate an embellishment to the subjects of one as the other. Perhaps the peculiar charm of Cuyp's works is the result of a nicely-discriminated subordination of all their qualities, and principally detail, to one principal and absorbing sentiment—that one sentiment of a rich repose.

Their horizons, for instance, are low, sometimes creating an impression of not only ranging along rich meadows or broad river-banks, but that the spectator must be in the enjoyment of a reclining, or even lying, position. The objects, introduced by this means assume a majestic elevation; and, instead of struggling for importance amongst detailed passages of equal consideration with themselves, are thrown against broad skies, and lifted above all surrounding influences. The air is generally still, and suffused with a dreamy richness; and a glow, which at once is felt not to be a matter of mere surface, but of width, breadth, and depth, far into, but through which you cannot see, pervading everything, it pervades yourself, and no inclination is felt but to prolong the soothing pleasure of basking in his rich sunshine, and, watching the passing sail, glide into the depth of his mysterious haze.

In these pictures the finish is perfect—consummate; the detail undiscernible until searched for; the textures solid and rich; and the air, instead of a thin curtain of colour, a perfect cube, in which every object has assigned it a distinct place.

Hobbima and Ruysdael (though practising the same style—that of low pastoral—and without

embellishing it with any of the more exciting phenomena of nature) have raised it above the ordinary level by the consummate propriety of their finish. Their lanes and village scenes and woody glades have all the simple quiet which, more than any other quality, are natural to them. They all display, and that in an extraordinary degree, that feeling and sentiment which one at once feels to be proper and *probable* rather than barely *possible* to them, and the result is natural and correct impression. Thus having their whole mind and purpose bent upon giving the general rather than particular, they have neither of them, in any picture I can recollect, ever been betrayed into that ornamental flourish and dexterity of execution by which other painters have endeavoured to give an extra and false impression to scenes improper for their reception. The finish in the pictures of these masters is also complete, to which the detail is subordinate, although carried to a great extent, particularly by Ruysdael.

In the works of these six great masters of nature neither the materials of the palette nor the mode of using them stare you in the face. They would seem never to have had them in view themselves. The subjects and the modes of treating them seem to have grown up side by side, and the executive portion to be the spontaneous production of the two.

It is a saying in some circles, "Beware of the man of one book," as indicating the unity of purpose of the individual. Artists may very properly exclaim, "Beware of the painter of one style." The chances certainly are two to one that he will make double the progress to the painter of two.

In looking again at the works of the men who have been just canvassed, it would certainly appear that they were individually painters of one style. Their daily work was in accordance with the impression of their whole lives. They were not turned from their course by the breath of every new patron that appeared; nor did they take harlequin leaps from one mode to another, according as gay or solemn, detailed or broad, finish was at a premium in the market of Art. They held on, some steadily and some majestically, in their different courses, working out eminence through their own strong feelings, by their own strong purpose.

I am, your obedient servant,  
Walham-green, Fulham. J. B. PYNE.

## RECENT AND LIVING FOREIGN ARTISTS.

### No. IV.—SCHWANTHALER.

WHILE among ourselves sculpture has as yet but a very limited field, being chiefly confined to portrait-statuary, and to monuments—in the popular meaning of the term, rarely entering to any extent into architectural design as a characteristic element of it—the plastic art has, of late years, received great encouragement in Germany, where it has had opportunities of exercising itself in heroic and epic compositions of considerable magnitude, and thereby elevating itself into a more poetic sphere. It is true such direction may seem to many in this country to be, if not altogether false, more reprehensible than praiseworthy, inasmuch as it leads to the adoption of pagan ideas with pagan forms; and, instead of springing from amidst popular traditions, feelings, and sympathies, inspiration must be sought in classical myths and legends of an antiquity which we cannot in any way recognise as belonging to ourselves even by tradition.

Without attempting now to discuss that point, albeit of considerable interest just now, when Paganism and Christianity are regarded by many as antagonistic principles in Art, we may remark that, of the two, the pagan or classical accommodates itself more readily to plastic composition, though no doubt in a great measure because the artist finds a very great deal already established and prepared for him, and has rather to select and recombine than to invent and create. Be all this as it may, certain it is that not a few of the living artists of Germany, whether sculptors or painters, are ultra-Hellenic in taste, if not exactly exclusively so: nor is Schwanthaler, one of the most eminent among the former, the least so of all.

Ludwig Michael Schwanthaler, the youngest son of a family of sculptors at Ried, in the Inn district of Tyrol, was born at Munich, August 26,

1802, where it seems his father, Franz Schwanthaler, had settled in his profession, and he died there in 1821, with some reputation for talent and taste. As has been recorded by way of wonder of a great many other embryo artists, he attempted the "first" style of Art, in his urchin days, modelling or sketching—perhaps scrawling, all sorts of little figures and groups, battle-pieces not forgotten. This precocious dilettanteism was not, however, suffered to interrupt his school studies, which were of a kind to prepare him for his future career as an artist, by initiating him into classical lore. At the age of sixteen he determined upon following the hereditary profession of sculpture, and was accordingly placed in the Academy, but was so far from receiving any encouragement from its then director, Langer, as to be considered by him the reverse of "bright;" on which account he did not attend there very diligently, preferring to pursue his studies at home. Nor was it very long before the death of his father compelled him to take upon himself the charge of carrying on his "concern" in order to support the family. He appears, however, to have done so with success, for in 1824 he received a commission from the then King, Maximilian, to model a *plateau* for a dinner service. This work, consisting of a series of bas-reliefs, extending altogether upwards of a hundred feet in length, afforded him an opportunity of displaying his fertility of invention, his knowledge of antiquity, and his technical skill, in a succession of groups from Grecian fable, setting forth the story of Prometheus, and that of the Titans. After this he resided for a while at Rome, where he improved himself under Thorwaldsen; and on his return to Munich established an *atelier* of his own, and subsequently became teacher of sculpture at the Academy. Among his earlier works of this period are the two Homeric bas-reliefs in the Trojan Hall of the Glyptothek, a favourite class of compositions with him, and the one wherein he has displayed both a master-mind and a master-hand; more especially in the magnificent frieze executed for a banqueting-room in Prince Maximilian's palace, representing the exploits and apotheosis of Bacchus, a work of which it has been said, that it would suffice for the apotheosis of its author. To that extensive piece of sculpture, whose total length amounts to not less than 150 feet, may be added the frieze in one of the upper apartments of the Neue Residenz. In this last, which is nearly of the same dimensions as the other, he has taken for his subject the history of Aphrodite, or the Grecian Venus. Though executed by other artists, many of the frescoes and encaustics in that palace are after his compositions—namely, the different series of subjects from the Greek poets, Orpheus, Hesiod, Pindar, Æschylus, Sophocles, and Aristophanes, which, taken collectively, manifest an astonishing prodigality of ideas, and energy of imagination—almost a mind saturated with the spirit of antique feeling and conceptions; which last remark may seem to many to carry with it more of reproach than encomium. There are those who represent artistic and poetic enthusiasm for the antique, as being essentially *Pagan* in feeling; and so it may be in some minds, yet assuredly not in all; at least we can oppose to such opinion a very strong instance to the contrary, no less a one than that of the most Christian of our English poets, the author of the "Task," who devoted years of loving labour to his translation of Homer, the father not of Greek poetry alone, but almost of Greek mythology also. The eminent antiquary, Visconti, affords another proof that the paganism of the imagination may exist without any paganism of the heart; and it would be well if the same could not be said of Christian ideas—we had nearly said mythology—also. We are now, however, treading upon dangerous and disputable ground—to the very great danger of exciting the *odium theologicum* of many at the present day against us.

Let us, therefore, return at once to Schwanthaler, and, by way of showing that he is not exclusively pagan as an artist, we may mention his cartoons for the figures of the Saviour and four Evangelists, and SS. Peter and Paul, for the Ludwig's-kirche at Munich. Still he is most at home in classical and heroic subjects; and these are astonishing merely on account of their number alone, when it is considered that, though many of them are of colossal dimensions, they are the labour of only twenty years, including

those already mentioned. Of the rest we do not pretend to give an exact list, or one strictly chronological, but may here enumerate the following:—twelve equestrian figures, and an extensive bas-relief for the new riding-house of the Prince of Thurn and Taxis at Regensburg; twenty-four statues of eminent artists for the exterior, and fourteen bas-reliefs for the interior of the Pinacothek at Munich; his statues for the Walhalla, consisting of fourteen colossal caryatic Valkyrie within that structure; fifteen other colossal figures for the south or front pediment, and as many more for the north one; eleven figures for the pediment of the new building at Munich for the exhibition of works of Art; the eight colossal statues on the colonnade of the Fest-bau, or north façade of the new palace; and for the interior of the same, a frieze, 200 feet in length, representing the achievements of the Emperor Frederick Barbarossa; also eighteen other reliefs for the portal and vestibule; and the twelve colossal statues (in gilt bronze) of Bavarian princes for the throne-room. In 1839 he completed the model of his 'Bavaria,' a colossal figure, since executed in bronze, on the stupendous scale of fifty-four feet in height, an achievement almost without parallel in modern Art; and, notwithstanding both their magnitude and their number, the productions above enumerated are very far from comprising all those which his unwearied diligence and prolific imagination have given to his country in every department of his art. Besides several busts for the Walhalla, he has executed not a few portrait-statues, among them those of the present King of Bavaria, the Grand-dukes of Hesse-Darmstadt and Baden, Jean Paul, Mozart, &c.; further, a series of compositions from the "Odyssey," for some of the apartments of the Fest-bau, and several statues for the new palace at Wiesbaden; and all this he had accomplished at a time of life when he may be considered only midway in his career!

#### BRITISH MUSEUM.

ALTHOUGH nothing has as yet resulted therefrom, this building has been made the topic of much discussion during the last month,—if, indeed, that can be called discussion which consists of unanimous complaint, reprobation, and a demand for the public exhibition of the model, forthwith. The *Spectator* has distinguished itself upon the occasion, amongst the journals of that class; for if it did not take a leading part at first, it has since made up for it, by making the "Façade of the British Museum" the topic of its Fine Arts article two successive weeks, and has recommended that a public meeting should be called, for the purpose of adopting further measures. We have since heard that something of the kind was actually in agitation, but question if there was any foundation for the rumour.

The least doubtful part of the matter is that Sir R. Smirke's talents are very differently estimated now from what they were some twenty years ago; and it seems to be universally agreed that what would have satisfied the public of that day would be deemed very unsatisfactory now,—more especially on so very important an occasion. Not any notice of all this, however, has been taken, either by the architect or the trustees of the Museum: they have neither complied with the demand that the model should be exhibited, nor assigned any valid reason, or any reason, for declining to do so. Hoping, perhaps, that the outcry against them may die away, and the storm blow over, they in the meanwhile seek shelter in silence: for they do not attempt to repel any of the reproaches hurled against them; nor has any one else come forward on their part, in order either to justify them, or to say that it is of comparatively little importance to the country, either one way or the other, what rank the Museum may obtain as a mere work of architecture.

To whatever it may be attributable, it certainly does not look particularly auspicious for the advancement of Art in this country that, at the very time we are felicitating ourselves on being on the eve of a new era in Art, arising out of the employment that will be afforded it in the Palace of Westminster, the very next opportunity that offers itself for achieving a noble monument of national Art, is to be suffered to dwindle into a mere job.

If not all, surely some of those who enrol themselves among the patrons of Art, and the guardians of its interests, must be at hand to interpose and avert the impending mischief, or at least to obtain a respite, until further consideration shall have been given to a matter of so great moment. On the other hand, those who are now precipitating the works at the Museum, with all possible expedition, may yet rue the taking such advantage of the supineness and dilatoriness of opponents. By resisting—at least contemptuously refusing to notice—the demand for the model's being publicly shown, they virtually take upon themselves the sole and entire responsibility for its excellence, consequently must expect to share with the architect in the disgrace attending failure. The motives of the latter's unwillingness to submit his design to the ordeal of public examination are at least plain and intelligible enough; but it is difficult to assign any for similar reluctance on the part of the rest, unless it be the *ris inertia* and sulky obstinacy of bodies of that kind.

After all, too, of what avail is such little-minded, jealous secrecy now when the design of the façade, and we may venture to say the very best part of it, has actually transpired. The plan which has been published officially, and may therefore be considered as authentic as the model itself, shows the number, arrangement, and size of the columns; and for all the rest we have only to look at the elevations of the inner quadrangle, which are most jejune, and bare in design, notwithstanding that the shafts of the columns are fluted, the utmost extent of decoration Sir Robert Smirke ever ventures upon. We are accordingly justified in condemning the design—model unseen.

The *Times* has at length taken up the subject of the British Museum, or, rather, has allowed correspondents to touch upon it briefly; whereas that journal might, if it so pleased, call general public attention to the matter as forcibly as it ought to be. One correspondent of the *Times* (Oct. 14) says that it is not too late even now for a competition, and suggests that the premiums should begin at £50, and rise up to £300. We think, however, that if a premium were to be the extent of remuneration, the actual execution of the work being still left to Sir Robert Smirke, there should be only a single premium, amounting to the entire sum allotted for such purpose, for the design most worthy of being adopted. Besides that a prize worth striving for would then be held forth, this would keep out of the field a great many who might else be content to run the chance of getting one of the minor premiums, although they might despair of anything more. Whether, in anticipation of any such competition, architects have been turning their thoughts to the subject, we know not, such things being usually kept *in petto*; but it is not altogether unlikely, and perhaps the next Exhibition at the Academy may show us some ideas for a "Grand National Museum."

#### THE INVENTOR OF LITHOTINT.

[IN consequence of our remarks on Mr. Hullmandel's "invention" of lithotint, we received some communications, which rendered it necessary that we should address him on the subject. The matter is one of very great importance to the history of Art, and it is most essential that the question as to the merit of the invention should be set at rest, so that it be given once and for ever to the person justly entitled to it. We have, therefore, thought it right to afford to Mr. Hullmandel all the space he required to make good his claim. The case may now be considered as finally settled, for hereafter we imagine this document will be referred to as conclusive. We may as well remark that Mr. Hullmandel submitted to us the originals of all the letters from which he has taken extracts, as well as a mass of others which merely support and bear out the testimony here given. To us the evidence thus brought together is convincing; but, indeed, it was scarcely necessary—the bare fact that so many years have passed without any claimant having appeared to assert a prior right to the invention would alone suffice to prove the right of Mr. Hullmandel. The high and honourable character which Mr. Hullmandel has so long sustained in this country may also be worth something in considering a question in which his integrity is at stake. No one has a reputation more entirely unsul-

lied. Something, too, may be allowed for the great abilities he possesses in many branches of knowledge—abilities which, chiefly concentrated upon lithography, have enabled him to bring that art very near to perfection in England. At all events we have merely done justice to Mr. Hallmandel in thus affording him an opportunity for self-defence.]

Sir,—You have informed me that, in consequence of an article which you had inserted in your valuable paper (the ART-UNION) on my invention of lithotint, you have received letters from persons either claiming the invention, or asserting that several plates have been produced, executed with the brush on stone, many years prior to those which I have put before the public since 1810. In consequence you call upon me to show on what grounds I assert my claims, and this I hope I shall be enabled to do in such a manner as to silence for ever my would-be rivals.

I must beg leave to observe, that nothing was more simple than the notion of using lithographic ink diluted with water, in order to execute drawings on stone, in the same manner that sepia, or Indian ink, is used on paper; and although there are certain difficulties to overcome in the use of the material, still very fair drawings can be made on stone with lithographic ink, which would be satisfactory enough if they had only to be framed and glazed; but when persons, having executed such drawings, attempted to print them, then commenced the real difficulties, amounting, apparently, to impossibility. I wish it, therefore, clearly to be understood that I lay no claim whatever to the execution of drawings with a brush, but to the possibility of printing drawings so executed.

Senefelder, the inventor of lithography, gives a mode of printing drawings done with a brush in the work which he published 28 years ago on lithographic printing; however, his process is so defective that it has never been put in practice; in fact, it is impracticable. That it is defective, is proved by the result obtained; this result is, that you get four or five tolerable impressions, and after that each runs blacker and blacker, until they are at last unfit to be seen. This is the sort of disaster which has attended all those who have hitherto attempted to solve the brush problem: only a very limited number of bearable impressions can be obtained, so limited, indeed, as to render such attempts useless.

Disgusted with repeated failures to obtain impressions from the legitimate drawing executed with a brush, it was abandoned as an impossibility. Whatever may be said, *now that the problem is solved*, the brush style was evidently considered, but three years back, a hopeless case. I am acquainted with all the first lithographic printers in Paris, and they have often expressed to me their sorrow that such an important process should be impossible. I know that for years the lithographic printers of London have tried unsuccessfully; I know that that eminent lithographic artist, Mr. L. Haghe, has repeatedly attempted to obtain it, but in vain, and I am sure that he will allow me to quote him thus publicly, as he, in an affidavit that he made in my favour in an action which I had to defend in Chancery concerning my patent, declares my process to be quite new.

I might also point to the great experience of Mr. Harding, an equal authority, who is well acquainted with the various processes of lithographic practice hitherto known, and perfectly aware of the value of obtaining impressions from a drawing made on stone with a brush, and who urged me continually to apply myself to the solution of the problem; and who, still better even than Mr. Haghe, is evidence, from our intimacy, how entirely the discovery is my own; nor can I let this opportunity pass of expressing how deeply I am obligated to Mr. Harding for having enabled me, through his kindness and patience, to bring this difficult process to perfection: the friendly perseverance with which he has supplied me with dozens (I may say) of able sketches on stone, often only to be spoiled much faster than they were executed, can never be forgotten by me. I need hardly observe to you that, had this great desideratum ever been obtained—whether here, or in France, or in Germany—it would, and must very soon have been made known to the world. In fact, plain good sense tells every one that *publicity* and the emission of good impressions from drawings so done are the only means of being remunerated for the time, trouble, and

endless researches and experiments necessary to obtain so desirable a process.

One cause of failure was, that almost all those who tried for the brush style thought that the secret was in the composition of the *inks*.

In Paris numerous artists tried; but, finding that none of the drawings executed with the brush would print, they attempted to obtain a similar result by roundabout means: thus, many subjects were done in imitation of washed drawings by tricks, such as using soft chalks, and rubbing down the tints with cork, bits of wood, hard brushes, steel brushes, flannel, &c.; but the use of these approximate means and succedaneums was so unartistic that the whole was soon dropped.

One drawing alone attracted at the time (1830) much notice in Paris: it was a drawing done by Deveria, called 'La Conversation Anglaise,' and printed by Motte: it was said that this drawing was done *entirely* with the brush, but this was not the case; many parts certainly show that they were done with the brush; still by far the greater portion was executed by the above-mentioned roundabout means: this much I know, that I was very intimate with Motte, who printed this drawing (he is since dead); that we have often spoken together of it, and he has often told me how elated he was about it, and thought that he had found the brush style; but he also told me that his temporary success must have proceeded from a fortunate combination of circumstances; for that, although Deveria and others had made repeated attempts since, *that stone alone ever gave a series of saleable impressions!*

M. Tudot, who has written an excellent treatise on Lithography, under the chapter headed, "Washing on Stone" (*laver sur pierre*), expresses himself thus:—"Many artists, not having the patience necessary to submit to the labour of producing chalk tints, have attempted to wash on stone; but numerous trials have proved that it was impossible to obtain so desirable a result." He proceeds, therefore, to give various means by rubbing, &c., as mentioned before, all of which have been since abandoned, because they are unsatisfactory and unartistic. A M. D'Orchvillers, amongst others, executed various drawings in imitation of brush drawings, but which, like the rest, are done by trickery: rubbing, scraping, cutting out forms with paper (as in stencilling), and rubbing in tints through the holes, &c. &c. Still all these are not brush drawings.

Another roundabout way to imitate brush drawings was invented by Engelman: this was done with dabbers charged with ink and struck on the stone, stopping out with gum, and thus producing a series of flat tints, similar to the aquatint style on metal; but none of these means are in use now.

To settle this question completely, I cannot do better than give an extract from a report made by M. Gauthier de Claubry to a meeting of the Society of Encouragement for National Industry in France, presided by the celebrated Count Chaptal:—

"Is there really such a thing as washed drawings in lithography, or can the delightful effects of the brush be produced by other means? The question appears answered by the efforts made by numerous artists of high merit to wash on stone. You must all recollect, gentlemen, the beautiful print which was presented to us last year by M. Deveria; yet it required the dexterity and the precision which that great artist possesses to obtain such a result; and all the attempts made since have proved that the number of good impressions is extremely limited, and amounts to a very small number. In a very short time the details get clogged up, and thus the use of ink as a wash becomes an impossibility," &c. &c.

"Present, COUNT LASTERIE,  
DUKE DOUBRAVILLE,  
BARON DEGERANDO, &c. &c."

This report shows the important light in which the brush style was held could it have been obtained, and the firm persuasion of the members of the commission that it must be given up as a hopeless case.

When two years ago I went to Paris, and showed the specimens of lithotint which I then possessed, I astonished all the printers and the artists of that capital. They would hardly believe that what I showed them was really and truly done with the brush. Le Mercier, the first lithographic printer in Paris, was in raptures with them, and for upwards of a month kept four of my specimens, framed and glazed, and hung up in his workshops;

may, he offered to treat with me for my French patent, but on terms which did not suit me.

I all but disposed of my patent to another house, the deed was drawn up, and only awaited signature; but one of the partners, who resided in Normandy, disagreed with the rest, and the negotiation was broken off.

Will any one assert, after these facts, that the brush style was known previously to my arrival in Paris, and that I did not invent it? Is it probable that Le Mercier and other printers, besides hundreds of artists, should have heard nothing of *the previous invention* now claimed by those who have written to you?

But what a common event this is. Now that the steam-engine is brought to perfection, do not the French—does not M. Arago, who ought to know better—claim the steam-engine for France? I maintain that no person having discovered the brush style would be fool enough to conceal it from the world, and keep his specimens hidden in a drawer until some other person claimed the invention, just to have the pleasure of pouncing upon him, and exclaim, "I found it out before you!" Those who, after a problem is solved, claim the invention, form part of those mangy curs that infest all countries, and try to rob actual inventors of the laurels which they have earned by real labour, talent, and research. I maintain, and will prove it by the testimonials of which I send you copies, that nothing has ever been published which claims being *bona fide impressions from drawings washed on stone with a brush*.

#### COPIES OF TESTIMONIALS.

I shall begin with his Majesty Louis Philippe, observing that the letter, of which I send a copy accompanying a splendid gold medal of the first class, was sent to me *eleven months after* I had exhibited my specimens to the artists and printers of Paris: so that there was ample time for claims being set forth showing that I was not the inventor of lithotint. Had such claims been made and established, I should never have been honoured by his Majesty's notice.

"Paris, le 5 Mars, 1842.

"Intendance Générale de la Liste Civile, Direction Centrale, et Secrétariat Général, 2me Bureau.

"Sir,—I have reported to the King the process of which you are the inventor, and which you designate by the name of lithotint."

"I have great pleasure in sending, as a proof of the satisfaction of the King, a gold medal bearing the effigy of his Majesty.

"Receive, Sir, the assurance of my distinguished consideration.

"The Peer of France Intendant General MONTALIVET."

"Ashburnham House, April 24, 1843"

"Sir,—I have lost no time in placing under the eyes of his Majesty the Emperor of all the Russias the interesting work which you have had the kindness to intrust me with, and which contains specimens of your invention of lithotint.

"It is highly agreeable to me to inform you that his Imperial Majesty, receiving graciously this homage on your part, has condescended to grant you the accompanying medal as a proof of his high satisfaction.

"Receive, Sir, &c.,

"BRUNOW."

Berlin is one of the capitals of Europe in which the Fine Arts are most assiduously cultivated and fostered, and his Majesty the King of Prussia, one of the best informed and most intellectual sovereigns of Europe, would never have honoured me with his notice had my process been previously known in his capital.

"Sans Souci, le 12 Octobre, 1842.

"It is with great satisfaction that I have received your drawings, printed from stone by a new process; and, in expressing to you my thanks, I invite you to accept the accompanying medal as a mark of my approbation.

"FREDERIC WILLIAM."

"To Mr. Hullmandel."

I now come to his Majesty the King of Bavaria, a sovereign known as the greatest patron of Art Europe has ever seen; his testimonial is of great weight, because he has spent the whole of his life in the midst of Art and intellectuality. Moreover, lithography was invented in his capital, and he would naturally be very careful not to award a mark of his royal approbation to an unfounded claim to any improvement in an art of which his capital is deservedly proud of being the birthplace.

"MR. C. HULLMANDEL,—I have received the obliging letter which accompanied a copy of a work containing a series of impressions from drawings executed on stone with the brush, a new invention, the fruit of your studies, facilitating in a manner hitherto un-



known, and which must be received with applause by all artists, as well as by the civilized world.

"Receive my thanks for your attention, and the assurance of my being

"Your affectionate

"LOUIS."

I next give a copy of a letter from Baron Atthalin, First Aide-de-Camp to H. M. the King of the French. In doing so, may I be allowed to observe that his letter is of great weight, because he is one of the finest lithographic draughtsmen in Europe, and that several plates which he has kindly executed for his friend Baron Taylor, and which form part of the illustrations of the "Ancienne France," have never been surpassed by anything which has been done in lithography in any part of Europe. Notwithstanding his important avocations, he takes a lively interest in the art of lithography, and is thoroughly acquainted with every improvement which has been made in that mode of printing.

"Sir,—I have just received the beautiful collection of impressions in lithotint which you have had the kindness to send me. It is with real pleasure that I have found in the charm and power of the tints possessed by the prints which form that magnificent collection, the undoubted proof of the full success which has crowned your efforts; and I can hardly describe to you the pleasure which the sight of these attractive specimens has given me, and how much I rejoice at a success which has been so much desired, not only by all artists, but by all those who cultivate or who know how to appreciate the Fine Arts. I may, perhaps, be allowed to reckon myself amongst the latter, and your kind souvenir which I owe to a few lithographic attempts which you have received with indulgence, and which authorise me to place myself in the rank of the admirers of lithography. On that ground, therefore, I address to you my sincere congratulations, &c."

"B. ATTHALIN."

"Paris, 17th Dec., 1841."

Next comes the testimonial of M. Jobard, which, from the functions which he fulfils, is a most powerful one in my favour.

M. Jobard has the appointment of Director of the Department of Industry in the Royal Musée of Brussels. He was a lithographic printer for seventeen years, and obtained the appointment he now fills in consequence of his high scientific attainments, and is, perhaps, the best authority in Europe in a matter of this kind. M. Jobard, on receipt of my specimens, was kind enough to write an article (unknown to me), which was inserted in the *Fanal* of the 11th of January, 1842, and of which I give a translation:—

"LITHOTINTE HULLMANDEL."

"Lithography, which has remained stationary for the last twelve years, has at length made a step forwards, which will make ample amends for that long period of sterility.

"The washing on stone, the only method which escaped the sagacity of Senefelder, declared impossible by all practical men, is at length discovered.

"The honour belongs entirely to M. Hullmandel, the first lithographic printer in London, and who shortly must become the most celebrated one in Europe.

"It is not an imitation more or less approximate of a wash with Indian ink, or with sepia: it is the wash itself, frankly executed with the brush on the stone, with an ink which doubtless forms the basis of the inventor's secret; neither is it one of those processes, the success of which depends on the dexterity of the artist; it appears, on the contrary, to be so simple, and so well adapted to every hand, that we already see nine different names amongst the contributors to the admirable specimens in every style which M. Hullmandel has kindly addressed to the director of the Museum of Industry. These names are the celebrated J. D. Harding and J. Nash; Messrs. F. Taylor, W. C. Smith, W. Walton, G. Scharf, H. Roug, T. S. Boys, and L. Dickenson.

"The attempts to wash on stone, made by Engelmann, Tudot, Lessore, and many others, could never be printed, for either the light and middle tints resisted the action of the acid, and printed as one black mass, or they did not resist the acid, and showed as one great white patch; there was no medium, and it is precisely that medium which M. Hullmandel has discovered. He assures us these drawings print with the great ease, and with as long numbers, as the chalk style: from their appearance we readily believe it.

"We shall now be at length delivered from those

sickly chalk tones, and those filthy yellow tints which stink of rancid oil, and end by staining the paper through and through, and spoiling, in a few years, the finest drawings.

"The first thoughts of the master will now no longer be given by heavy translators. He will be enabled himself to throw on the stone his own ideas and original thoughts in the tenth part of the time which is required by the old lithographic styles, and a hundred times more rapidly than by line engraving. We consider ourselves fortunate in being the first to announce this to the artistical world.

"We all know that there reigns in the works of great masters a certain looseness—a certain negligence even—which is always preferred to the mathematical precision of the engraver. We like to catch by surprise, as it were, the aberrations of the hand of these great composers; the high finish, the polish, the geometrical exactness, have none of that charm possessed by the *chic artistique*. The former produce that cold admiration which is doled out to a work of patience, the latter excites you like a flash of the improvisation of genius.

"Why do we prefer the amiable morning negligé to the stiff and rich meretriciousness of full dress? None of us know exactly why. It is precisely for that reason, or rather from the same impression, that, without a known cause, the *Lithotinte* Hullmandel will carry all before it."

In consequence of the notice which I received that several claims were sent to you, Sir, with regard to the priority of the invention of lithotint here and in Paris, I wrote to M. Dauzats, an eminent painter and lithographic draughtsman, and to M. Goupil, the first publisher in Paris, and who, of course, from the nature of his business, must be better informed than any one else of all novelty connected with Art. I at the same time informed them of my intention of publishing their letters. I therefore give you their answers:—

"Paris, Sept. 12, 1843.

"I feel the greatest desire to see the splendid treats which you are preparing for us, and, as soon as Goupil has them, I shall hasten to see them. We attempt here but few or rather no drawings with the brush on stone. What is done is nothing but attempts. No artist in Paris finds this process, such as it is here, sufficiently certain to induce him to attempt, I will not say a work, but even a single plate. We have all been too disagreeably disappointed to attempt anything in that way, &c. &c."

"I remain your sincere friend,

"Goupil and Vibert, Publishers, Paris."

"Sept. 18, 1843.

"MY DEAR M. HULLMANDEL.—What you write to me concerning the intrigues of the envious does not in the least astonish me. It is thus that in all countries new inventions are received—it is thus that in all countries envy, the dominant passion of the poor in mind, attacks the fruits of intelligence and of industry.

"It is therefore with real pleasure, and with the conviction that you will promptly silence this miserable race, that I send you the declaration which you ask me to make. It is only doing homage to truth, and that title alone would be sufficient for me, even if I did not place myself, as I am happy to do, amongst your old friends. I solemnly declare, therefore, that not only before the month of April, 1841, but for these last fifteen years that I have been a publisher of prints and of lithography, neither myself or any one else in Paris has ever seen a series of impressions from any drawing executed on stone with a brush. Endless attempts have been made, 'tis true, principally by M. Motte, assisted by his son-in-law, M. Deveria, as well as by M. E. Isabey. None have succeeded. I will add, that all that which has been offered to the public as pretended drawings with the brush was nothing but drawings rubbed down with various materials, with a few finishing touches with the brush for the positive blacks. Others have attempted what they called the 'mezzotinto style,' but nothing of all this has succeeded. No series of impressions has ever been obtained, and it is with the greatest difficulty that a few, very few, proofs were printed.

"I must add to all this a very simple reflection which must naturally suggest itself to everybody. How is it that if your process has been known in Paris for such a length of time—how is it that we should still be so far from possessing it?

"Le Mercier has invented something similar to your own discovery, but, since your presence here; this invention of his, however, is completely in its infancy, and unluckily I know but too much of its invention of his: for, relying on his guaranteeing good impressions, our firm has purchased of a M. D'Orchvillers twelve landscapes, of which only 200\* were printed; but so bad was the printing, that we have been com-

\* I have taken as many as 3000 from each of several drawings.

pelled to reject the greater part. I might say much more on this subject, my dear M. Hullmandel, but I think that what I have written is more than sufficient to establish, in a most irrefutable manner, that your process is the only one hitherto known capable of giving a series of good impressions.

"I remain, your friend,

"A. GOUPIL."

It will perhaps be asked why, with such a mass of rewards and documents, I have not before this set forth my claim. To this I answer, that, being naturally of very retired habits, I remained content with these honours for my own private satisfaction; that I have a great aversion to intrude myself before the public and to become my own trumpeter, hoping that the real merit of my invention would obtain for it the notice which it deserves. However, I have been so unfairly and cruelly attacked, that I have been compelled to rise in my own defence, and establish at once that claim which might be questioned had I remained silent.

I must now beg leave to give you my views with regard to the importance of my invention, views which you will give in your own words, or not give at all, as you think fit.

When, in 1816, lithography first appeared in Paris, the public were delighted to be enabled to purchase, at a moderate price, the *original* sketches of the first artists of their capital; and so long as the public were satisfied with sketches, such men as Horace Vernet, Gericault, &c., gave up to lithography that time which was not employed on painting; but, by degrees, more and more finished drawings were executed, until patient artists, like Aubrys, Le Compte, and others, were six months in finishing a plate. Lithography now assumed the feature of engraving, and the powers of this new art showing itself in highly-finished drawings, artists of reputation gradually abandoned it, and it got entirely into the hands of lithographic draughtsmen. The consequence is, that lithography is losing ground in Paris. Lithotint will now restore lithography to its most important feature, viz., giving the *original* works of great masters, combined with that richness of effect and variety of tint which suits the taste of the public at present; for lithotint is the reverse of the chalk style in lithography: in the latter, as soon as you attempt middle tint, and still more so powerful ones (particularly as now the public expect them to be highly finished), the labour of producing them is tremendous. In lithotint, on the contrary, the finer and the quicker they are done the better. Hence men of talent will shortly turn their attention to lithotint, because they can produce rich, varied, and powerful effects on stone with as much rapidity and ease as with sepia on paper. I hardly need ask you of what value, in a century hence, would be a series of *original* drawings by Landseer, Cattermole, Wilkie, Stanfield, Calcott, &c., and how such drawings would be prized and kept as real treasures in the libraries of rich collectors; and just imagine, had lithotint been known to Rembrandt, Ruysdael, and the Venetian masters, how quickly they would have abandoned the covering of a bit of copper with millions of scratches, in order to produce a rich effect, and how gladly they would have resorted to lithotint to produce, a few hours, that which it took them a month to do on copper.

For remark, that in engraving, as well as in the hitherto used styles of lithography, freedom and raciness must be *imitated* by labour, and, in almost all cases, *translated* by a second hand; whereas, in lithotint, freedom, raciness, energy, and the master touch, are the freedom, raciness, energy, and master touch of the artist himself, produced in one minute, nay, in one second.

I am, Sir, &c.

C. HULLMANDEL.

[This mass of evidence is, as we intimated, selected from a heap of testimonials, statements, and opinions, all confirmatory of Mr. Hullmandel's sole and exclusive right to the merit of the invention—to which we now beg to add our own, given without the least hesitation, or the smallest qualification. It belongs to him, and to no other.]

## ART IN THE PROVINCES.

## EXHIBITION OF THE BIRMINGHAM SOCIETY OF ARTISTS.

The firm and healthy progress of this Society is a theme the most gratifying to contemplate, whether by the mere frequenter of exhibitions, the amateur, or the artist. Its management is of a pure, energetic, and liberal character, and merits that cordial support which this year has been accorded it by so many of the leading men of the profession. Its list of exhibitors is thronged by the first names, and the rooms more than sprinkled with first-rate works. Some few of the principal features have of course been noticed fully in our own columns while reviewing the metropolitan exhibitions of the past season, and must now take their place in a more general description of this very interesting assemblage of works.

The character of the exhibition, as a whole, may be gathered from the appearance in one room—"the large room"—of the names of—we take them *seriatim* as they occur in the catalogue—Edwin Landseer, Hurlstone, Creswick, Frith, Pyne, Uwins, Von Holst, MacIse, Turner, Etty, Hollins, Stanfield, Stone, Lee, Woolmer, Collins, Patten, Shee, Herbert, Fraser, Redgrave, Holland, and Egg.

The centre of the room has fallen, as a matter of course, to MacIse's fine work of 'The Actor's Reception of the Author,' from "Gil Blas," so well known and so well appreciated at the Royal Academy, and still attracting wondering crowds in Birmingham.

EDWIN LANDSEER's picture is one of 'Dead Game,' painted now some considerable time since, and not in his finest style.

It is impossible to say the same of an extraordinarily fine picture by STANFIELD (No. 86), 'St. Michael's Mount, Cornwall' (the property of Mr. Jos. Gillott), which is in his very finest style, if not time. This picture was, we believe, painted about twelve years ago; but, if not, it is one of the works which would sanction the loss of a date in the recollection of the picture. It is now again new to the public. The subject, the well-known mount, partly obscured in gloom and spray, and wallowing in a finely-painted "awkward and chopping sea," while what may be called the foreground is occupied by some of that sea lumber which falls so majestically heavy from the hands of Stanfield, and nowhere with more felicitous effect than in this instance. If any drawback may be claimed on the beauties of this picture, it would be in the sky, which we cannot help thinking much too hard and busy for the clamorous demands of the sea and mount for pictorial prominence.

No. 13. HURLSTONE's 'Scene and Characters in a Spanish Posada, in Andalusia,' is one of this gentleman's happiest combinations of colour and Spanish character, and has considerably improved by only a few months rough usage by old time and travel.

No. 135. CRESWICK has here, in the 'Wharf-dale, Yorkshire,' one of his happiest morceaux, low in tone, without weakness, and quiet as the glen of which it is intended to call up our memories.

No. 29. FRITH, 'A Scene from Sterne's "Sentimental Journey." The female of this picture is piquancy itself; the Sterne a little too sly; and the Frenchman, the personification of the beau of his particular grade. The finish is pure and unobtrusive, and the colour clear.

No. 37. PYNE, 'Greenwich from the Park.' With this noble and beautiful work, one of the most valuable contributions to English landscape painting, most of our readers are acquainted. It was one of the leading attractions at the recent exhibition of the Society of British Artists.

No. 38. UWINS, R.A., 'The Sailor engaged to marry, returns only to die.' This little bijou continues here, as in London, to start the tears as far as the eyelid, and if they roll not down the cheek, it is that the usages of an exhibition room are powerful enough to hold them trembling on the verge. It is a useful picture in this part of the room, and sobers the feelings down to that quiet point from which they may bound over the gorgeous effects of MacIse and Turner, whose pictures are near it.

No. 49. VON HOLST, 'Scene from the Second Part of Henry VI.' "The folding-doors of an inner chamber are thrown open, and Gloucester is

discovered dead in his bed." This is a picture in the style of which few are working. It is severe and impressive, and calculated to move but feebly the sentiments of those who shrink from before a grand passion, and collect the pettities of Art. But it is a soul-stirring work to those who, on the contrary, are anxiously awaiting the time in which unshackled Art shall be ranging the higher walks of tragedy, history, and high sentiment; and we are thankful to Mr. Von Holst for stepping forward even somewhat before the times are ripe for works conceived at any rate in a sublime mood.

No. 56. ETTY, R.A., 'A Nymph' (the property of Mr. B. Johnson). This subject is of a single figure, the back of which is turned towards the spectator, very dissimilarly to most productions of this character—in which the face, eyes, and limbs, are made to stare at you. It is altogether an extraordinary work, and though of a decidedly low tone, and possessing very little colour, it holds its place equally with the splendidly coloured and luminous 'Dogana and Madonna della Salute' of the iridescent Turner which hangs in juxtaposition.

No. 92. BRIDGFORD, 'An Irish Piper.' If character, inveterate hilarity, and native archness have any value in their imitation, this we consider a first-rate picture of its class in any collection. The painting is manly and easy to an extreme, and half a dozen sets of teeth in one room, equal to those of this beau-ideal of pipers, would be equal to making any dentist in Birmingham melancholy.

The brunt of the exhibition in this room is most ably sustained by the native artists, who prove themselves upon this occasion not to have been idle since last season, and not less solicitous for their own reputation than the success of their annual exposition.

No. 102. J. J. HILL, 'Portrait of a Gentleman.' This gentleman, whoever he may be, or whether he may be of Mr. Hill's own creation or invention or not, must stand high amongst the aristocracy of intellect, and the production of such a work at once places Mr. Hill at the head of the aristocracy of Art. It is one of the finest portrait pictures that have ever been produced in this country; the drawing is flowing and correct, the colouring grand and sober, and the crowning quality in a portrait—that of expression—is one of involuntary high thought and determined purpose. The general tone of the flesh is clear, brilliant, and solid, and shines out from amongst the flesh tones nearest it like a vivid identity.

No. 108. F. H. HENSHAW, 'Worcestershire Scenery—Autumn.' This is a powerful piece of painting, and much in advance of other works of the same artist we have had heretofore the pleasure of noticing.

No. 132. J. B. HILL, 'Distant View of Aston.' This picture is a stride, and a large one, in advance of this artist's productions of last season, and, being a stride in the right direction—that of sober instead of obtrusive landscape—leads one to expect something considerable next year.

No. 150. 'Distant View of Aston and Birmingham,' J. WHITE. This is another promising native production.

While our space has prevented the enumeration of the works of many artists of the highest standing which embellish this attractive room, we shall be held excused for saying no more of those of the gentlemen practising and residing in Birmingham, than that they are highly satisfactory. They are contributed, in many instances, by the very spirited members of the Association, who are—D. Cox, H. M. Anthony, T. Baker, G. G. Bullock, T. Garner, W. Green, H. Harris, F. H. Henshaw, D. R. Hill, P. Hollins, H. H. Horsley, S. Lines, H. H. Lines, F. T. Lines, R. Mills, W. Radcliffe, W. Radcliffe, jun., H. Room, J. C. Ward, and E. Watson.

## WATER-COLOUR ROOM.

This room is a brilliant little offset to the one just gone through, and in it there is much of high and sustained pretension. The works of the younger Lines show sound study, and a determination to achieve, by careful detail and firm painting, that which many are content to "leave to the imagination" of the unimaginative.

No less than nine drawings are contributed by J. Stephanoff.

G. A. Frupp, the lately elected associate of the Old Water-Colour Society of London, has some fine drawings of landscape.

E. Watson, J. J. Jenkins, Mr. Harrison, C. H. Weigall, W. Oliver, R. J. Hamerton, T. S. Boys, T. Watts, E. Corbould, G. Dodgson, J. M. Ince, G. S. Sheppard, J. Absolon, A. E. Everitt, E. Duncan, and some others, have all contributed to the brilliancy of this little room; the principal point of attraction in which is the fine drawing of Louis Haghe: subject, 'The Town Hall at Courtray.'

## VESTIBULE.

This part of the exhibition has many works of interest; some from their undoubted character, and others from their comparative—as being so much better than the current works of the same artists. Amongst these latter are—

No. 289. 'Landscape,' by W. OLIVER; No. 302. 'Buttermere, Cumberland,' by J. B. PYNE; No. 274. 'An Old Water Mill in Devonshire—cloudy Weather,' by J. WILSON, jun.; and No. 300. 'Hageadden, the Bohemian Guide,' by J. ZEITZER.

## MIDDLE ROOM.

E. LATILLA and A. JOHNSTON lead off in this room, in No. 304. 'The Orphan of the Alps,' and No. 305, 'Rural Life.' They are followed by

No. 306. H. HAINS, 'Newstead Abbey—Evening.' This is Mr. Hains's best picture.

No. 312. G. MASON, 'Davie Gellatley, with Ban and Buscar.'

"Low down in a narrow dale they found Davie Gellatley with Ban and Buscar."—*Waverley*.

This gentleman is an artist of but few years' standing, and brilliant promise. His works are perfectly new to us, and this one is characterized by a nice discrimination of character, and an approach to elaborate finish, which in no way interferes with that bland and flowing manner in which a subject should come upon the eye.

No. 313. J. C. WARD, 'Fruit Piece.' This is a very fine piece of painting; remarkably fresh and firm in execution, transparent, and of a richness in colour very seldom realized even in similar subjects.

No. 317. J. STARK, 'Wood Scene,' equal in every respect to Mr. Stark's finest works; sober in tone, and much firmer in point of execution than any of his latter pictures of similar scenes.

No. 319. E. V. RIPPINGILLE, 'Festival of Bacchus.' This is a picture already noticed. It appears to great advantage in this collection, and is relished accordingly much more than his modern Italian subjects.

No. 325. Mrs. W. CARPENTER, 'Portrait of Mr. J. Carpenter.' This is the portrait of a gentleman of unequivocal taste, and well known as the early patron of many men when young and comparatively unknown, who are now enjoying a reputation he was instrumental in forwarding. It is a picture of surpassing talent and a truthful identity.

No. 326. J. B. PYNE, 'Vale of the Taff.' Another beautiful work, by this always excellent painter.

No. 336. Miss ANN MUNDAY, 'Flower Girl.' One of the most talented productions of the year, and the more welcome as coming from the hand of a lady.

No. 340. PETER HOLLINS, 'The Pleasures of Hope.'

"Sleep, image of the father, sleep, my boy,  
No lingering hour of sorrow shall be thine.

Bright as his manly sire the son shall be—  
In form and soul."

The real subject of this beautiful mixed bas and alto relief piece of sculpture is a very chastely conceived portrait of our most gracious Queen leaning over another of the Prince of Wales, who is asleep.

No. 353. D. COX, 'The Outskirts of a Wood.' This painting is by the veteran water-colour painter, and proves (with his other productions in oil) of how little consequence it is—when nature is kept in view—whether one or the other material be used.

No. 375. H. O'NEIL, 'Naomi and her Daughters-in-law, Ruth and Orpah.' The finest work, perhaps, that this artist has as yet produced. The composition is one of a peculiarly severe grace, not in the slightest degree allied to the grace of the familiar or high-life style. The figures are, besides, individually well drawn, and the expressions the most appropriate; and, consequently, touching to

a high degree. The most fastidious could find no other fault than the one which attaches to all Mr. O'Neill's works—an undue preponderance of an over-clean and dry thinness of manner, a little at variance, we should say, with subjects of a tender pathos, in which a fuller and richer texture would not only be admissible, but almost necessary: this with all due tenderness to the artist, whose picture nothing short of obliteration can spoil.

No. 380. R. COLLS, 'Fruit Piece,' a most extraordinary production in point of design and rich painting.

There is still a small room untouched, which contains many things of too much interest and merit to come properly noticed within the space now left us.

NEWCASTLE-ON-TYNE.—NORTH OF ENGLAND SOCIETY FOR THE PROMOTION OF THE FINE ARTS.—The fifth exhibition of this Society has been opened under the management of Mr. T. M. RICHARDSON, sen., who is universally respected both as a gentleman and an artist, not only in his native town, but very generally throughout England, for, although a resident in Newcastle, his labours have extended north, south, east, and west, about the kingdom. Upon the subject of this exhibition we have received a communication from Newcastle—some parts of which we print, as they cannot fail to interest our readers. "The exhibition in Newcastle (we believe the first held in any provincial town) was established by Mr. T. M. Richardson in the year 1822, under the title of 'the Northumberland Institution for the Promotion of the Arts.' A nominal committee of his friends, Mr. Parker being one, was named, to give the appearance of weight to the undertaking; but it was carried on by him until the year 1828, during which time the collections were exceedingly good, and the sales remunerative to the artists. But, although Mr. Richardson carried on the exhibition for these six years at a great risk and loss to himself, with the exception of what he made by the sale of his own works, the public were not satisfied, and the common opinion was, that an individual could not properly manage such a concern; consequently, Mr. Richardson, in conjunction with Mr. Parker, agreed to build the Northern Academy Rooms,\* in which for some years they held the annual exhibitions. The public, still thinking they were the parties who could best forward the interests of the Arts, a number of gentlemen took the matter into their own hands, but, after a short trial, failed in the attempt, and since that it has rested with the Fine Arts Society. It is, however, an undeniable fact, that, ever since it was taken out of the hands of Mr. Richardson, the exhibitions have been getting worse every year, and the sales fewer: some of the last exhibitions being the worst ever seen in Newcastle. We trust, however, a better day is at hand, and that under a new management the Arts may revive. The present collection contains 251 pictures, all of which are pleasing, and amongst them are very many fine works of Art.† The collection also is enriched by two magnificent pictures, from the collection of the Earl of Durham, Lambton Castle: 'The Dead Calm on the Medway,' by Sir A. W. Calcott, R.A., and the 'Seventh Plague in Egypt,' by John Martin." The *Newcastle Chronicle* thus treats the gathering of works of Art:—"An inspection of the numerous works of Art confirms us in the strong opinion we expressed as to the superiority of the exhibition, and while the pictures are generally distinguished for excellence, they are sufficiently varied to remove all appearance of sameness. We have works by the first masters of the day in their particular lines of painting, whether it be landscapes, marine views, grouping of figures, or architectural buildings; and the portraits, which are principally of public and well-known individuals, are for the most part painted by local artists, and are equally deserving of credit for the correctness of the likeness and the ease and freedom of the execution."

NORWICH.—EAST OF ENGLAND ART-UNION.

\* This became both an unpleasant and unfortunate undertaking for both of them. The Northern Academy rooms are beautifully constructed, and it is much to be regretted that they are at present lost to the Arts, being let on lease as public auction rooms.

† Previous to hanging the pictures, Mr. Richardson called together the local artists, of which there are a great number, who selected out of the body a committee for that purpose, and it appears that greater satisfaction in that department has never been given, nor has a better arrangement been ever made.

—The second exhibition of the East of England Art-Union is open at the Bazaar, St. Andrew's-street, Norwich. It consists of 222 works of Art, paintings and drawings. Among the more conspicuous and important are contributions from Rothwell, Inskipp, Tennant, Copley Fielding, Hurlstone (whose single offering, a 'Mariner Boy of the Levant,' has been, strange to say, placed close to the ceiling), Jutsum, Stark, Vickers, Watts and Zeitter. The pictures of each have passed the ordeal of the London Galleries; their exhibition in the country is undoubtedly calculated to increase the fame of the artists—we trust, also, to achieve another purpose, and one of no less importance. The Norwich school has been always one of great excellence: out of it came the elder Crome; his scarcely less distinguished sons; his pupil-rival, Cotman; the younger Cotman; Stark, one of the best and truest and most valuable of thoroughly English landscape painters; and several others, whose reputations are by no means limited to their native city. The collection now exhibiting supplies proof that the good spirit still prevails. Several admirable works were pointed out to us as the productions of native artists, professional and amateur—works that would have done no discredit to "the line" in the great room of the Royal Academy. Mr. Lound, who exhibits nine works, is, we believe, an amateur. His productions afford evidence of matured power and sound taste: No. 4, 'View of Caistor Castle,' possesses much excellence. Mr. J. B. Ladbroke (the collection contains eight of his paintings (is an artist of considerable ability: No. 119, 'Postwich Grove,' and No. 50, 'Morning,' are productions of great merit. No. 44, 'Landscape,' the work of his brother, H. Ladbroke, also deserves praise. No. 65, 'Una Spigolator,' by T. P. Downes, an artist of Yarmouth, is painted with much vigour, truth, and feeling. An exquisite little "bit of nature," by R. Leman, is No. 201, 'Road Scene;' and near it is a drawing of much delicacy and sweetness—'Sherringham, Norfolk'—by Mrs. John Mott. The Cotmans keep up the credit of the name. But the exhibition at Norwich ought to be a good exhibition—ought, perhaps, to be even better than it is—when we consider that the catalogue contains the names of no fewer than thirty artists resident in Norwich and its vicinity. The aid they have received from London is small; surely it might be much, very much, greater.\*

#### VARIETIES.

A BRITISH WALHALLA.—The idea has lately been entertained of devoting some portion of the Palace of Westminster to the reception of public monuments to eminent men; and it is now suggested in an article in the *Athenæum*, which gives the sketch of an ideal design for the façade of the British Museum, that, as accessories to it, there should be two additional wings, grouping with, though detached from, the main building. These would form two spacious halls or monumental galleries, to be appropriated to the purpose of a British Walhalla, and to be, like the German one, a national repository for the busts of eminent men, but with this difference, that it should be exclusively set apart for those who, distinguishing themselves, had also reflected honour on their country by their achievements in literature, art,

\* We may take this opportunity of directing attention to an arrangement, which, we believe, materially prejudices provincial institutions; not only in reference to the income received, but with regard to their great object and end, "the promotion of the Fine Arts." We allude to the charge of one shilling for admission to each person. This is altogether too much—it is a posterous charge indeed, all things considered. We feel assured that, if it were reduced to one-half, the receipts would be doubled. As it is, the head of a family will no doubt visit the exhibition; but if the charge were one-half, he would be accompanied by the several members of his family. At Norwich, we paid one shilling to look at 220 pictures; our visit was paid between eleven and twelve o'clock; and we had the room entirely to ourselves for half an hour. We trust this evil—for an evil be sure it is—will be remedied, and that at no very distant period.

or science; and surely no more fitting locality could be found for monumental busts of those who have earned renown in the peaceful service of the muses, than within the precincts of a national museum. Undoubtedly such scheme would be an innovation—an extension of the purposes to which the Museum is now applied, but certainly not at all incompatible or in any way interfering with them. The two buildings proposed would be only adjuncts to, not actually integral parts of, the Museum itself; so that, if there might be objection to modern sculpture or other productions of modern Art being admitted into that building, no such objection could exist to the having two separate halls for that purpose, more especially if by erecting them another very desirable point could be gained—that of carrying on the general façade to the full extent of the frontage, which is somewhat more than six hundred feet. It will, indeed, be now extended nearly as far according to the present plan, but then, how? Why, merely by two ranges of dwelling-houses forming the official residences, which cannot but greatly detract from the general architectural effect—that is, supposing there will be any character or effect to be injured; whereas two buildings of the kind recommended might be entirely lighted from above, after the manner of the German Walhalla (see p. 13 of our present volume), consequently there would be no windows at all to interfere with external design, in a style which does not well admit of such apertures. Another idea thrown out by the writer in the *Athenæum*, is that of applying those two halls to the purpose of an architectural gallery—the one for models in the Grecian, Roman, &c., style; the other for the Gothic style.

ANCIENT HISTORICAL PICTURES. — The "Granger Society" have, it appears, "gone out of existence." We lament their decease; for they were publishing a series of deeply interesting portraits, the utility of which is very considerable to the historian, the antiquary, and the man of letters, as well as to the artist. The two or three they have published are curious and valuable, and will no doubt become rare. We learn with pleasure, however, that, although the society is dead, their good works are to live after them—as Mr. J. Brown, the engraver, determines to continue the series, "being convinced that the materials in his possession are of sufficient interest to ensure support." The originator of the society, Mr. G. P. Harding, will, with Mr. Brown's co-operation, carry out the original plan. It is certain that "many ancient historical and family pictures, of importance in English history, which have never been engraved, are to be found in various collections in the kingdom; there are, also, many pictures of celebrated characters, in full length, in singular and curious costume, which have never appeared in any state, and that would greatly illustrate English history." Mr. Harding has a wonderfully fine and extensive collection of these Historical Portraits; and it would be matter of deep regret if circumstances confined them to his own portfolio. We sincerely hope the plan may be so successful as to secure a multiplication of these fine and valuable works. Some idea of the design may be given by a note of the "works in progress."—"King Henry VIII. and the Emperor Charles V.," from a most curious and interesting picture, formerly at Strawberry Hill, now in the collection of J. H. West, Esq., of Alscot Park. The engraving will be ready for delivery in January, 1844. 'The Clifford Family, containing George Earl of Cumberland, and his Countess,' fourteen portraits and numerous armorial bearings, in three parts; from the original very curious ancient picture in the collection of the Earl of Thanet, at Skipton Castle, Yorkshire. 'Prince Rupert and Colonel Murray persuading Colonel John Russell to resume his Commission;' from the original by G. Honthorst, in the collection of the Earl of Craven. 'Sir Henry Sidney, K.G., Father of Sir Philip Sidney, died 1586; and Lady Mary

Dudley, Mother of Sir Philip Sidney, died 1588.

**ROYAL GIFT TO MISS PARDOE.**—It is with pleasure we record another compliment to literature. The distinguished authoress whose name heads this paragraph, and whose works are known, appreciated, and respected throughout Europe, has received a bust (executed expressly for her by Monti of Milan) of the Prince Alexander Leopold of Austria, sent to her by his mother, the Archduchess Maria Dorothea, Princess-Palatine of Hungary.

**REGAL GIFT TO JOHN BRITTON, Esq.**—We rejoice to record an honour conferred upon a veteran in British Literature and Art. Foreign sovereigns have so far surpassed our own in acknowledging merit in England, that to notice such acts is by no means an uncommon duty. To hear of a missive of the kind from Windsor would be indeed a treat. But we are on the eve of better times; who can say what a year may bring forth? It is not impossible that Mr. Wyon may be at this moment executing for his Royal Highness Prince Albert a medal for a purpose precisely similar to that to which the King of Prussia's medal is so continually applied. Meanwhile a very large number of our readers will be gratified to learn that "the King of Prussia, one of the most accomplished and liberal monarchs of the age, has presented to Mr. Britton a splendid 'Gold Medal of Merit,' as a compliment for his numerous literary works on Antiquities and the Fine Arts; but principally in acknowledgment for his 'Dictionary of the Architecture and Archaeology of the Middle Ages.' The designs on the obverse and reverse are peculiarly beautiful, strictly classical, and arranged with novelty and taste. On the former is a medallion portrait of the monarch in matted, or dull gold, on a brightly polished ground, surrounded by eight compartments; four of which have emblematical representations of Painting, Sculpture, Architecture, and Fame, alternating with representations of the Greek honey-suckle and lotus. The reverse is adorned with an elevation, in bold relief, of a building in imitation of a Greek temple, in antis, which is applied to a Museum of Antiquities, &c., in Berlin. The temple is surmounted by 'the Chariot of the Sun,' and beneath the stylobate is a Greek scroll, with griffins and a lyre. Around the verge is this inscription—'Presented by the King of Prussia to John Britton. 1843.' The obverse is the workmanship of C. Pfeffer, and the reverse is by Lachman."

**ST. JAMES'S PALACE.**—The state apartments are now entirely dismantled, and blocked up with scaffolding, being in the course of undergoing not only repainting and regilding, but a thorough renovation; and the furniture—the throne itself included—removed into some of the adjoining rooms, presents a curious scene of splendid confusion; although it looks but very scanty when arranged in the rooms, they being intended only for holding levees and courts, consequently the magnificence of the *coup d'œil* depends upon the company assembled on such occasions, and on those decorations which meet the eye in the general view. The new fittings-up and embellishments will be far more costly than heretofore; and the hangings, though only of paper of superior design and execution, as may be supposed when of that apparently cheap and homely material, the price will be forty-six shillings per yard—not much less, perhaps rather more, than fresco painting would be. There are, however, no symptoms of decoration or architectural improvement being about to take place where it is very much wanted, viz., the grand staircase, which is now almost the reverse of what its epithet implies, though it is easy to see that it is not in its original state, but has been improved, after a fashion of late years, just enough having been done to render the disregard of architectural design all the more glaring. Yet it evidently might be improved, and that in a very striking

degree, by means of a little contrivance and management, for there is a certain capability about it which is almost provokingly suggestive.

**THE COLOSSEUM, REGENT'S-PARK.**—This property, which some years ago was purchased by Mr. Braham for £40,000, has recently been disposed of to Mr. Montague, brother to the late city surveyor, for £25,000. The new proprietor intends making very great alterations, and upon a most liberal scale; but the precise nature of them is not yet known. It is, however, understood that Mr. Stanfield will be employed on the pictorial decorations, and is about to visit Italy for the purpose of making views to be substituted for the present Panorama of London.

**THE NELSON MONUMENT.**—The day for placing the statue on the column has been fixed more than once, we believe; but the operations have been delayed in consequence of some trifling alterations. According to preceding notices we have given, it will be remembered that the figure was carved in three pieces—the body being joined at the waist, the third junction being at the left shoulder, the left arm forming the third piece. The weight of the whole is sixteen tons, a reduction from the original block of about forty tons. The pieces have been temporarily united, to exhibit the effect of the statue entire. The hero is habited in full-dress uniform, and wears the decoration of his orders; the empty sleeve is brought forward and attached to the coat; in the left hand he holds his sword. By those who remember Nelson, the resemblance in person and feature is said to be striking. For ourselves, we are glad to see that the work is without the slightest affectation: it presents the man as it is probable that he was. The hat finishes the costume, and it is an addition, we believe, in compliance with the wishes of certain elderly gentlemen, whose names figure in the first pages of the "Navy List," and who yet pleasantly rate themselves among "Nelson's fire-eaters." The height of the statue is 17½ feet, and it is supposed that twelve hours will be necessary to raise it. Considering its weight, added to that of the leaves for the cap, we may reasonably express a fear of the sufficiency of the column for its support.

**MR. BOYS' ART DISTRIBUTION.**—The drawing of prizes distributed to purchasers of prints, the publications of Mr. Boys, took place in the Great Room at Exeter Hall, on Wednesday, 25th of October. Mr. Cooke, a barrister, in the chair, supported by several gentlemen of station and respectability, whose names were published, as a guarantee for the equity of the proceedings. The ceremony of drawing occupied the whole day—from eleven o'clock until about five. We remained to witness the proceedings for about half an hour—sufficient to be fully satisfied of the fairness of the plan, and the propriety of the arrangements. There were perhaps about 1000 persons present. The lots to which the highest value were attached were, 'The Trial of Charles the First,' by Mr. Fisk; 'The Trial of Lord Strafford,' by the same artist; and 'The Canterbury Pilgrims,' by Mr. E. Corbould—which fell to Nos. 8340, 8686, and 3841. The number of "prizes" distributed was 702. We have hitherto taken no notice of this "scheme;" we do not like it; yet we confess it would puzzle us to urge any solid or reasonable objection against it. At least, there has been no deception about it: it was, and never was pretended to be other than, a plan to dispose of a heavy stock of prints, some good, some indifferent, and some bad, but from which the subscriber was to select that which pleased him. He paid for his print merely the price at which it was originally published, and had a chance besides; he, then, who has got in addition a huge piece of canvas—five hundred pounds' worth of Fisk—which represents the 'Trial of Charles the First,' and thinks it to be of the value of £500, is a lucky fellow; while he who has got nothing

but his print has nothing to complain of. We may recur to this subject.

**DEPOSITORY OF FOREIGN PRINTS.**—Mr. Hering, of 137, Regent-street, has returned from a lengthened "tour" in the German States and in Austria, where he has been gathering a rich and extensive collection of works of Art. A list of some of them will be found in our advertising columns.

**RICHARD DADD.**—This unhappy young man is now, we believe, on his way to England. The Home Secretary has, as we anticipated, refused to sanction his remaining in perpetual confinement in France, on the ground that a very dangerous precedent might thus be established; and a demand for his delivery has been transmitted to the French authorities. Many additional proofs of his insanity have been had since his imprisonment in France. The ultimate destination of one of the most miserable of all the sons of Genius will be, probably, this—a confinement for the present in the Lunatic Asylum of the county of Kent, a trial for the purpose of proving his insanity, and imprisonment for life in one of the public institutions of the county at the public expense. So will end a career that promised to be one of entire honour, virtue, glory—so morally perishes one of the kindest hearted and the most highly-endowed of human beings. How true is it, that "the ways of Heaven are dark and intricate."

**THE AGED DAUGHTER OF WOOLLET THE ENGRAVER.**—the great engraver of the British school—is, it appears, a candidate for admission to the "National Benevolent Institution." She is seventy years of age, and entirely destitute. Surely, if but a tythe of the persons who have received delight from her father's works were to subscribe a halfpenny each, her election would be secured; but we trust there is no danger that British artists and lovers of Art will sustain the deep disgrace of permitting this aged lady to be rejected for "want of friends." Every subscriber of 5s. is entitled to a vote, and may vote by proxy. It is not necessary that a subscriber should take any further trouble than send his 5s., or as much more as he can afford, to either of the under-named gentlemen:—Mr. S. Cartwright, Old Burlington-street; Mr. R. Gibbs, White Hart-court, Lombard-street; Mr. R. Moffatt, Mincing-lane; and Mr. R. Westall, 115, Lower Thames-street.

**ARTISTS' AMICABLE FUND.**—The anniversary dinner of this excellent institution will take place on Monday, November 6, as usual, at the Crown and Anchor Tavern. It will give us much pleasure to attend it; for a more social, agreeable, and profitable meeting rarely takes place in the metropolis. The guests meet for enjoyment; and, in a less stately and formal style than is adopted elsewhere, they contribute to aid the important purpose of preparing for "the rainy day" that must come to many—that may come to all. We earnestly hope the results of the year's efforts will be a large augmentation of the Society's funds, and its consequent means of doing good; that the Report will exhibit increased prudence and forethought in those who are proverbially heedless of the future, but who are, more than any other class of men, bound to have a care for the future continually in mind and at heart.

**THE PRIZE CARTOONS** are still exhibiting at Suffolk-street, and are, we understand, visited daily by large numbers of persons, principally strangers in London. The subscription list is also largely augmented. We cannot alter our belief as to the advantage or disadvantage of the published work—when it shall be published—to British Art; but we are compelled to change our opinion as to the mercantile success of the speculation. We have examined "the Books," and certainly find that "the concern will pay." Nay, we believe that a profit has been realized by receipts at the doors. Still these trading principles, introduced into the Arts, do not, and cannot, elevate them; the "buying and selling



and getting gain" thoughts and habits cannot assimilate with true greatness, but are as opposed to high feelings as fire to water. The cartoons are about to be conveyed to some of the principal cities and towns of the kingdom. The cartoons which did not obtain prizes are now exhibiting at the Pantechnion, Belgrave-square.

**THE ART-UNION PRINT.**—We understand that Mr. O'Neill's painting of 'Jephthah's Daughter' is to be engraved by Mr. Lightfoot, an artist of considerable ability. We believe we speak the sentiments of a very vast majority of those whose judgment is worthy of respect, when we express our deep regret that the Committee of the Art-Union of London determine on procuring an engraving of this picture. We by no means desire to lessen its merits: it is a very pleasing work, cleverly executed, and will no doubt gratify a very large proportion of the subscribers to the Art-Union, upon whom, perhaps, it would not be saying too much to say that a production of high and rare value would be thrown away; but we contend that when "a society," formed to extend a knowledge and appreciation of British Art, issues a print, it should be with a view to education; the work should be calculated to teach; it should be of the very highest class—such as to obtain respect for the genius of the country. Will the Council of the Art-Union contend that Mr. O'Neill's graceful and agreeable assemblage of pretty maidens thrown into attitudes, can be so described? Surely not. The print may even attract an additional thousand of guinea subscribers, but it would be an absurdity to speak of it as an acquisition to the country, and an honour to the Arts. Of the generous and disinterested views of the Council of the Art-Union there can be no doubt; as little can there be of their earnest and sincere desire to serve the cause in which they have embarked; but of the soundness of their judgment there may certainly be two opinions.

## OBITUARY.

### MR. ORRIN SMITH.

Died on the 15th of Oct., at his house in Mabledon-place, Mr. John Orrin Smith, the wood-engraver. He was born at Colchester in 1799, and was educated as an architect; but relinquishing the study of this profession, came to London, and turned his attention to wood-engraving, for which he very soon evinced a decided talent. It was about the year 1824 that he began to devote himself to this branch of Art, under the instruction of Mr. Harvey. His first works of importance constituted a series of animals, illustrations to "Seeley's Bible," and some spirited heads after Kenny Meadows. In 1835 he commenced the illustrations of the French edition of "Paul and Virginia," the success of which was such that the publishers caused his portrait to be engraved as an accompaniment to the work. In the same year he was occupied in illustrations of "The Solace of Song," and these two works contain some of his finest specimens of landscape engraving. In 1839 he commenced the cuts of the "Illustrated Shakspeare," after drawings by Kenny Meadows, which work occupied him until within a few months of his death. Two years ago he entered into partnership with Mr. Linton, since which time have been produced cuts for "The Book of British Ballads," after Meadows; also for Cadell's "Waverley," "La Fontaine's Fables," "Beranger's Songs," &c. &c. His death was caused by apoplexy, induced by the shock of a shower-bath.

### MR. GEORGE MADDOX.

In his eighty-third year, Mr. George Maddox, a member of the Society of British Artists from its first formation. He was an architect, and perhaps the oldest living member of that profession. He contributed regularly to the exhibitions; but his designs were of a taste too refined to be appreciated by the public generally; he was consequently known only to a limited circle. It is now upwards of sixty years since he commenced his professional career, and the latter moiety of the term has been devoted to instruction in architec-

ture. Among his pupils are many eminent men, as Professor Cockerell, Professor Hosking, Mr. D. Burton, and others. Mr. Maddox was in advance of his time, in so far that he held at a low rate the ancient authorities—Vitruvius, Palladio, and others; but he lived long enough to find the opinions he held make their way and effect a reformation in the general taste. Some years ago he commenced a series of etchings representing capitals, entablatures, and a variety of architectural ornaments disposed in picturesque groups; but he was incapacitated by age and infirmity from proceeding with his work, which was of a very different character from all elementary works, and must have given him an elevated rank in his profession.

## REVIEWS.

### MEMOIRS AND RECOLLECTIONS OF THE LATE ABRAHAM RAIMBACH, ESQ., INCLUDING A MEMOIR OF SIR DAVID WILKIE, R.A. Edited by M. T. S. RAIMBACH, M.A.

To what style of Art soever the genius of a painter may incline him, he can indulge his bent; hence is it that the peculiar powers of the painter are developed more early than those of the engraver, who must be content to wait until good works are confided to him—those which engage him *con amore*. Had there not been any Wilkie, Abraham Raimbach had not been a less meritorious engraver than he was; but his reputation might have been less extensive. In consequence of the languishing state of Fine Art during the earlier career of Mr. Raimbach, there was nothing to force a taste upon the public, consequently nothing whereon to found the reputation of an engraver. In speaking of his first arrangement with Wilkie he says, "Anxious as I had long been for an opportunity of trying my hand upon a larger scale than I had been accustomed to, and thereby obtaining at least a chance of escape from the thralldom of devoting the labours of a whole life to the end, as it would seem, of their being shut up in a book, I gladly and at once acceded to the proposition."

Before, then, what Mr. Raimbach terms this "chance of escape" opened to him, he had already trodden what Dante calls the

"Mezzo del cammin di nostra vita;"

he was approaching his fortieth year before the tide of his popularity began to set in.

Paris had been considered the school for the art of engraving; it was consequently from members of that school that our own artists looked for improvement. It may, however, safely be said that their excellencies were their own, while their errors or weaknesses were those of the school which they imitated. Ryland and Hall, the latter the instructor of the youth of Raimbach, were both pupils of Ravenet, a Frenchman, who had settled in London. The former is chiefly known by his engravings after Angelica Kauffman, which were printed in red ink to imitate chalk drawings, a taste he brought, we believe, from France, after having studied some time under Boucher and Lebas. He afterwards enjoyed a pension of £200 a year, but was ultimately executed at Tyburn for the forgery of an India bond. The great names of this period were Woollett, Sharp, Strange, and Bartolozzi. Woollett was the greatest landscape engraver that has hitherto appeared in the profession. Some of his works after Wilson go far beyond everything that has ever been produced in the same vein of feeling. He joined West and Hall in the publication of the plates of 'La Hogue,' the 'Battle of the Boyne,' &c. In addition to his professional greatness, Woollett was in every moral respect an excellent man, being as highly estimated for his integrity as for his unequalled talent. He resided at the corner of Charlotte-street and North-street, and it was customary with him on the completion of a plate to assemble his family at the door of his study, and give three cheers. He died at the age of about fifty years, and engraving sustained in him a severe loss, as he was yet in the fulness of his power. It seems to have been reserved for him to develop the truth, harmony, and force of his art in the particular department to which he devoted himself. Sharp was a man of eccentric habits, but his works would do honour to any school. Who that has ever seen it can forget his inimitable portrait of John Hunter? His first great work was 'The Doctors of the Church,' which was followed by 'The Sortie of

Gibraltar,' 'King Lear,' and numerous other fine works. He was a disciple of Johanna Southcote, whose portrait he engraved in testimony of his faith in her prophecies. He died at Chiswick, at the age of seventy, but without having realized such a competency as might have been expected. Public taste is still an unwrought mine; at this time we may almost say that no taste existed. It would have been difficult to suppose that the works of Sharp and Woollett did not sell, because they were of a character appreciable by persons altogether without what is called taste, as by others of cultivated discernment. Book illustrations, which have since created a particular section in the profession, were then the mainstay of the engraver. Hall engraved, after West, 'Cromwell Dissolving the Long Parliament,' and a few other plates, which were found to be so unprofitable that he afterwards occupied himself in book illustrations, such as those in Macklin's Bible, and Bowyer's edition of Hume's England.

The memoir is contained in one volume (pp. 203); and, besides a brief biographical notice of Sir David Wilkie, is accompanied by a profile portrait of Mr. Raimbach, most effectively engraved by Freebairn, in the medallion manner. The life of an engraver is even less eventful than that of a painter. It is not his part to seek inspiration from the poetry of nature, nor from the eloquence of the canvas of the old schools. The very pith of his vocation lies within his own sanctum. What, however, Mr. Raimbach has to tell, he communicates in a manner very straightforward and unaffected. He was born in London on the 16th of February, 1776, in Cecil-court, St. Martin's-lane. His father was a native of Switzerland, who came to this country in his boyhood, and passed here the remainder of his life; and he was (the subject of the memoir) the eldest survivor of his family, all his seniors having died in infancy, and he himself escaping death but by a miracle, having been suffered by his nurse to fall from a second-floor window. His "book learning" he acquired at the Library School of St. Martin's, at which institution Liston, the comedian, acted as an assistant, but subsequently to the term of young Raimbach, among whose contemporaries were Charles Mathews, Henry Winchester (afterwards Lord Mayor), John Richter (who was tried for treason with Hardy and Tooke), and others more or less known. He thus describes the circumstances that led to the selection of the profession of an engraver for him:—

"A fondness for pictures and prints, together with a certain degree of readiness and a good deal of perseverance in the practice of drawing, pointed out very early to my friends some branch of the Fine Arts as a congenial and suitable profession for me, and thereby preferring it to the study of the law, as it is called in an attorney's office, which had been first thought of. I do not know how it was that engraving was chosen as the most fitting department of Art for me to pursue, unless it was suggested by the cleverness with which I used to dig with a cobbler's awl upon a marble, ground flat upon the pavement, the initial letters of my schoolfellows' names. I rather wonder that this did not lead to my being made a seal-cutter or carver of stone. Engraving was, however, determined on; and, in the beginning of the year 1789, application was personally made by my father to the two most eminent men in the art, Mr. Sharp and Mr. Heath, the former of whom professed himself to be unwilling to take a pupil, as he had it in contemplation to go abroad (which, by the bye, he never did); and the latter stated, what I believe was true enough, that he was already overstocked with pupils. An engagement was ultimately entered into with Mr. Hall; and, after a short interval of probation, articles for seven years were finally agreed on, and signed by the respective parties, and witnessed by Mr. Hall's son-in-law, Stephen Storace, the musical composer. The conditions of the engagement were, that I was to breakfast and dine at Mr. Hall's and sleep at home, my friends to pay a premium of fifty pounds. This sum was only half the usual fee; but my father pleaded poverty in his so peculiarly odd manner that it could not be resisted."

The celebrity of Mr. Raimbach stood forth in its *alto relievo* as prominently in advance of that of Mr. Hall, as did the fame of the latter outrun the reputation of his master, Ravenet. Raimbach did not consider it a matter to be regretted that his pupilage was not spent under Sharp or Heath instead of Mr. Hall, because, as he accurately observes, the pupil cannot, at will, invest himself with the mantle of the master. If the former have any genius at all, it takes a path of its own, and signalises itself according to its own impulses; the pupil owes to his particular master no more than could have been afforded him by any other. We

cannot, at the same time, think of the works of Correggio, and of anything that his uncle Lorenzo ever did; in Titian we forget Bellini; and in Raffaele we do not retrograde to Giovanni Sanzio, not even to Perugino; in contemplating Douw we think only of Gherard himself, and not of Rembrandt; nor does "that Antonio Vandyke" remind us of Rubens. On the other hand, it is not to be expected that the famous master, as already alluded to, can form a school of famous disciples.

Mr. Raimbach reckons among the chief advantages of his being placed as he was, the opportunities of getting, occasionally, a glimpse of persons of distinction and notoriety. He says:—

"Sheridan came twice or thrice; once with Joseph Richardson, author of *The Fugitive*, during the engraving of his portrait; and my memory dwells with pleasure to this hour on the recollection of his having said a few kindly and encouraging words to me, a boy, drawing at the time in the study. I was, however, most struck with what seemed, in such a man, an undue and unbecoming anxiety about his good looks in the portrait about to be executed. The effluence in his face had been indicated by Sir Joshua in his picture, not, it may be presumed, *à bon gré*, on the part of Sheridan, and it was strongly evident he deprecated its transfer to the print. I need scarcely say that Hall set his mind at ease on this point; but I could not but wonder that a matter that might be excused in the other sex, should have had power to ruffle the thoughts of the great wit, poet, and orator of the age."

This portrait of Sheridan, after Reynolds, was the first work undertaken by Hall, after Raimbach was placed under him. He published it himself, but it was unsuccessful. Macklin offered for the plate 450 guineas, but the price set upon it being 500 guineas, it remained in the hands of the engraver, and perhaps did not realize half that sum. This was almost the last considerable plate executed by Hall. In 1796 Raimbach's term with him expired, after which (he Hall) fell into ill health, and died at the age of about fifty-seven.

Among the visitors to Mr. Hall's study are mentioned John Ireland, George Steevens, Hoole, the two Hickeys, Sir Richard Worsley, West, Northcote, Opie, Flaxman, &c. On the expiration of his articulated term young Raimbach became anxious for employment on his own account, but, from the state of the Arts, his prospect was anything but cheering. Politics were then the all-absorbing theme; the war of the French Revolution, and its rapid succession of important events, left people little time to bestow on the cultivation of the arts of peace. Indeed, at so low an ebb was patronage, that the Royal Academy was, during the administration of Mr. Pitt, exempted from certain taxes then levied.

The booksellers were then the patrons of engraving; it was therefore to them that Raimbach applied for employment. He met with many refusals, but at length received a note from Stockdale, the bookseller in Piccadilly, to whom he had applied, and from whom he received his first commission, which was to engrave the portrait of a Maroon Chief, for Edwards's "History of the Maroon War." The beginning was not an agreeable one; no terms had been determined upon between the parties, and Stockdale, when the work was finished, disputed the price, which was six guineas. He wrote to Raimbach, declaring his surprise at the price, which he did not expect would have exceeded two guineas, and expressed a suspicion that the young artist must have consulted some "unconscionable engraver." To this his reply was as follows:—

"Sir,—I am very sorry that the note I sent to you yesterday should have occasioned any surprise; and I can assure you that I was myself much astonished when I understood that you expected to be asked no more than two guineas for the produce of three weeks' labour. With respect to the suspicion you entertain of my having consulted some very unconscionable engraver, I beg leave to inform you, that I was regulated in my charge by one in whose favour I have heard you express yourself in strong terms of approbation. I should be sorry to forfeit the good opinion of any one, more especially of a gentleman who has behaved with more than common civility; but I must be allowed to say, that I would decline any man's favour who would wish to reduce the value of my labour to the level of blacking shoes, or sweeping the streets. If there should still exist a difference of opinion between us as to what ought to be the price of the plate, I am willing to abide by the decision of any engraver of real respectability that is connected with either party."

"I beg to decline the impressions, as I do not wish to receive any obligation that may be considered undeserved."

"I am, Sir, your obedient servant,  
A. RAIMBACH."

Through the mediation of Mr. Philip Audinet, the price was fixed at four guineas, and thus terminated the affair with Stockdale, which was by no means an auspicious commencement. His next commission was from Cooke, of Paternoster-row, who was publishing miniature editions of the poets and novelists; this was to engrave a little picture by Kirk, from the "Tales of the Genii," undertaken, as he says, under the condition of "no cure, no pay;" if Cooke did not approve, the engraver was to receive nothing. Mr. Cooke, however, was pleased to pronounce favourably on the work, and subsequent employment was the result, but only from time to time. Indeed his prospects of success were anything but encouraging; he was, however, steady in his perseverance, and obtained admission into the classes of the Academy, wherein he continued to draw for nine years, to which course of study he attributes much of his excellence. In the year 1799 he obtained a silver medal for his drawing from the living model. Of the state of the classes at this time, he says:—

"Both the Antique and Life Academies were crowded with young men, aspirants for fame and fortune; and it is painful to reflect on the very small number, in proportion to the aggregate of students, that have since obtained either the one or the other. And of the few who acquire some celebrity in their day, how rare are the instances of their fame outliving the fortunate possessors themselves! 'Rari nantes in gurgite vasto.' It must be confessed that in regard to talent, or even indications of talent, the then actual state of the schools was little calculated to do honour to the institution; and so it was evidently considered by the academicians, inasmuch as an order of the council was decreed that every student in each department should submit anew, for the judgment of the Academy, a specimen of his drawing."

In this, the world of Art is like every other world. Of the many who set forth, there are few who attain the desired goal; but in another point it is unlike everything else. How many artists are there of real merit, of whom the world has never heard before their death; and how many are there who are never mentioned after their decease! This probation was carried out to a result beyond, perhaps, what was intended: it was, that Raimbach more than once found himself the only student in the school—himself, the model, and the visiting academicians, being the only persons present. Among the visitors of the Life Academy at this time were, Barry, Hamilton, Stothard, Hoppner, Beechey, Northcote, Opie, Shee, Fuseli, Banks, Nolkenens, and Flaxman.

(To be continued.)

**THE IMPERIAL FAMILY BIBLE.** Illustrated by a Series of Engravings, from the Old Masters, and from Original Designs. By JOHN MARTIN, K.L. Publishers, BLACKIE and SON, Edinburgh.

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**ILLUSTRATIONS OF BAPTISMAL FONTS.** Publisher, VAN VOORST.

This is the first part of a work that promises to possess rare interest and value. It contains sixteen wood-engravings of remarkable fonts; each printed on a separate leaf, and prefaced by a page of historical and descriptive letter-press. It will be difficult to imagine, without such aid as we have before us, the wonderful beauty and variety of these sacred relics of old times, the most venerable of all the bequests of "hore antiquitie." Some of them are productions of ages very remote—perhaps the earliest acquisitions of Christianity—but most of them are finely and elaborately carved: for the Church was, at all events, the patron of the Arts, and temples dedicated to "the Supreme" were, in former days, built with a little more skill and care than barns or cotton factories. The engravings on wood are beautifully executed. The work is another boon to the public, supplied by a publisher of liberality, judgment and taste.

**THE EARL OF LICHFIELD'S SHOOTING PARTY.**

Painted by F. GRANT. Engraved by W. H. SIMMONS. Publishers, GRAVES & WARMSLEY. This is a clever composition—the work of an accomplished painter; and it has been engraved with considerable skill. There are thousands to whom it will be an acquisition, for it commemorates a "field triumph" in the month of September, and contains portraits of persons who have "troops of friends." These "Sporting Prints," as they are called, have "lots" of admirers and plenty of purchasers. This is undoubtedly one of the best of its class: the noblemen, the men, and the other animals are admirably drawn; the dogs and horses are especially fine, and tell us pretty clearly who were the favourite subjects of the artists. The portraits are capital, at least those that we may recognise, the two principal persons of the group being Lord Lichfield and his noble guest, Lord Melbourne.

**THE BOOK OF THE MONTHS, AND CIRCLE OF THE SEASONS.** Publisher, DAVID BOGUE Fleet-street.

We have here one of the most elegant, agreeable and useful books of the season—a book which, we venture to say, will be equalled in beauty by none of "the Annuals," and which, for actual value, is likely to be worth them all. It contains no fewer than twenty-eight engravings on wood—engraved in a very masterly manner from the drawings of Mr. Harvey. They represent the seasons and the months, and together form a deliciously-fanciful series of illustrations. The letter-press, without pretending to communicate much that is new, brings together in a very skillful, agreeable, and comprehensive manner, a variety of "facts" incident to the several subjects treated. It is, indeed, mainly a book of natural history, "prattling prettily" of flowers, insects, birds, fishes, the clouds, the frost, the sunshine, and the thousand matters that interest all humankind. It is nicely done—done with a gentle and generous feeling—a love and appreciation of nature.

**THE DOLCE FAR NIENTE.** Painted by WINTERHALTER. Engraved by F. GIRARD. Published by GOUPIIL and VIBERT, Paris. HERING and REMINGTON, London.

This is a print of large size, a companion to that favourite one of the same artist—"The Decameron." It pictures a luxurious group, basking in the summer sun; a lassitude—but lassitude apart from weariness—pervades the whole of the assembled peasants. A couple of lazy Lazzaroni occupy the foreground—too indolent, it would seem, to move, if Vesuvius were sending its burning lava to their very feet. A youth touches the guitar—nothing stirs but his fingers, and they to some languid air as debilitating as the climate. Two sweet children are among his listeners, and a young girl who seems but an indifferent auditor. In the background two mothers converse with an approach to animation; while a maiden by their side lies at full length along the arid sward, and a lad holding in his hand the grapes from which he has scarce energy enough to press the juice. The artist has completely realized his subject, bringing the *lâcheté* of Naples visibly before us.

As a work of Art it possesses very considerable merit; the grouping is admirable; the work is composed with great ability; and the expression given to the several characters introduced is—as we have intimated—in perfect keeping with the scene and season. It may not add to the high reputation of M. Winterhalter, but it will sustain it.

**THE RAISING OF JAIRUS'S DAUGHTER.** Painted by STEINLE. Lithographed by EICHENS. Publishers, HERING and REMINGTON.

A contribution from the school of Germany, and one of rare value. The painter has thoroughly and deeply felt his subject. The calm repose of the Saviour is conveyed with remarkable success; and the expression given to the countenance of the restored maiden is entirely consistent with truth. Death, although it has given back life, has, as yet, withheld consciousness; the portrait is that of a girl taken a few moments before decease; pale and worn, but yet beautiful, and seemingly fitter for a world of rest than for one of turmoil and trouble. The Apostles look tranquilly on; not so the parents of the reviving child—in them

joy and wonder are happily blended. The composition is very beautiful and very effective; the story is eloquently and emphatically told; and, as an illustration of the miracles of the Redeemer, few pictures can be considered more successful. Here, as usual, however, we trace the power of the artist to another source than Nature—to the great works of the great minds that have been his predecessors. The print forms an admirable "companion" to Overbeck's 'Widow of Nain.'

**RUTH GLEANING.** Painted by STOTHARD, R.A.  
Engraved by G. H. EVERY. Publisher, HOLLIER, Chancery-lane.

Any copy after Stothard will be welcomed by those who can appreciate excellence; and this print is from one of the most pleasing and beautiful of the great artist's pictures. It is calculated to "tell" with the mass; the subject will be at once understood; it requires no elaborate explanation to make it touch the heart; and this, after all, is the high purpose of the painter. To multiply productions of this class is to delight and instruct mankind—to inculcate a lesson the force of which will never weaken.

**AN ADDRESS TO THE ROYAL ACADEMY OF LONDON,** on the Introduction of a New Fine Art and Architecture. Printed for private use, pending their decision. 1843.

The author of this address, Mr. W. Vose Pickett, comes forward with very strong and unusual claims to notice, for the discovery or invention of a new Fine Art is very much like that of a new sense. New fashions, further developments, other processes and appliances of the Fine Arts, are feasible and credible; but we may be excused for looking with some degree of scepticism—not to say suspicion—on what calls itself a "New Art and Architecture;" and we must hold our judgment respecting it in reserve, until its author shall have disclosed its nature more fully than he at present deems it prudent to do.

The Royal Academy seem to have felt the same sort of perplexity, and have since relieved themselves from it, as we understand, by civilly declining to hold out any encouragement to what did not come under their cognizance, and which they could not in any way engage to countenance or approve, having no positive information relative to it, and no other guarantee for its value than the projector's own character of it. Indeed, it appears rather a strange step on the part of the latter, to make an application of the kind to the Academy, since it does not profess to assist in bringing forward and promoting new inventions or improvements, however ingenious or valuable they may be. Neither is it very much to be wondered that the Royal Society, to whom Mr. Pickett made a similar application with the same reservation as to his invention, should have treated it in a similar manner.

What is not least strange of all in the business is, that, instead of seeking patronage or encouragement in such quarters as those, Mr. Pickett should not have applied at all to that body who are most of all interested in his "New Art and Architecture," and who would be most of all active, it may be presumed, in ensuring its success, should it be found, on further investigation, to be no less practicable than excellent.

We hardly need say that the body we allude to is the Institute of British Architects, one of whose avowed objects it is to further what relates to their own art and profession. Yet even there again he might not have been more successful, since they, too, might have demanded—nor would it have been at all unreasonable—some positive and explicit information in regard to the invention for which their favour was solicited. Indeed we cannot help saying that the extreme caution and reserve shown on the part of Mr. Pickett are rather unfavourable symptoms. If his discovery be really what he describes it—a new Art—the degree of mystery in which he wraps it up is altogether a superfluous precaution, for as such it cannot be a single specific invention or process, capable of being pirated, or of being secured from piracy, either by piracy or by any other sort of legal protection. Specimens of it might, therefore, be shown with perfect safety, and the doing so would be the speediest and most effective mode of bringing the invention before the public. As far as we can

gather from what is said in this address. Mr. Pickett has invented some entirely new mode of combining metals together, so as to produce a great variety of colours and tints, and thereby render them decidedly ornamental materials in architectural construction, and has also devised a system of design or style that would be adapted to, and of consistent character with, such "Metallic Architecture" as he calls it. What then is there to conceal? The exhibiting specimens of his new metallic compositions would not reveal the processes by which they are produced; on the other hand, the showing a specimen of the style likely to result from the introduction of what he calls "metallic façades," ought rather to advance his interest than be at all detrimental to it, by securing public applause for his ingenuity and his taste. If Mr. Pickett will keep his talents entirely behind a curtain, he can hardly expect more encouraging treatment than what he has experienced.

We ourselves are quite as much in the dark as others as to what his "new Art" may be, therefore cannot venture to say anything, at present, in favour of what is to us an enigma.

**TO ARTISTS.**—An ARTIST conversant with ARCHITECTURE and PERSPECTIVE, offers his services to Painters, to draw in their back-grounds and Architectural subjects.—References as to ability if required. For terms apply to Mr. Sadler, 29, Wilmington-square.

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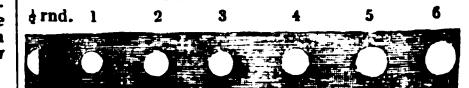
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## THE ART-UNION.



LONDON, DECEMBER 1, 1843.

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## THE NOMENCLATURE OF PICTORIAL ART.

## PART IV.—EXECUTION.

SIR,—The subject of this paper would appear to many, and has been pronounced by many, to be a matter of small moment in Art. That it does not hold a position equal with many others is quite evident, though it is possible to underrate even Execution—handling, pencilling, or by whatever other term it may be named. As a part of a picture, however, it must have its value, which will be either augmented or depreciated, and its general character and expression elevated or debased, by the appropriate or inappropriate manner in which the execution is conducted.

There are structural differences in the hands of individuals: it shall be left to the physiologists to determine whether they exist in the bones, the muscles, or the nerves—I should think the latter—which determine to some particular style of manipulation, while they as effectually preclude the acquiring another in any way wide of it: a modification of the ruling mode can only be accomplished, and that by incessant practice. That painter, therefore, is a happy one whose natural mode of execution associates closely in character with his subjects; and it may be no less in the difficulty of training the hand to a novel manner, than in training the mind to a new line of ideas, which presents the bar to one man's painting in several styles with anything like the success he may command in painting in one. If reasoning by negations be allowable, it may be said that the success of the old masters of eminence resulted mainly from their undivided attention to their one style. D. Teniers the younger, in his 'Pastios,' is instanced as an exception to this rule;

but he who cannot at once see through the imitative grandeur of those pictorial discrepancies, far enough to discover in them the tricky flippancy of the versatile Dutchman, must not boast of his penetration, though he may still admire the actual beauties to be found in such performances.

Our hands are somewhat like our horses: some run away with us, and are mischievously dexterous; while others move but lazily and clumsily, and are perversely docile. You may manage, by curb, to check the speed of the first, while he defies you to look grave, by his elegant curvettings; and you may press the other to something like a pace, though he tumble in the attempt.

Thus it is with hands, and their executive pranks. Some, in a short time, acquire involuntary precision and dexterity—enough of themselves to mar the sober grandeur of the "high pastoral," the savage, or poetic; and others are of so massive and ponderous a movement, as to preclude the creation of anything light, elegant, or beautiful.

Complete and single impression must always, in some measure, fail that picture in which the leading character and expression are not supported by a congenial mode of execution.

This position may find useful illustration in another art (that of music), in which the proprieties—it must, I think, be acknowledged—are kept more steadily in view than in painting.

The executive artist may find, in the business of the Italian Opera House, more sound instruction than in the studios of most painters, or the picture galleries of most nations, with the addition of this advantage,—that using colour, canvas, and brushes instead of an orchestra, there would be little chance of his becoming a coispet.

Correct, vivid, and varied passion is the only ennobling part of either art; the only part of either art in the production of which is required the highest intellect, and to which is justly paid the greatest homage, that of the complete enthralment of the human sympathies—the subliming of the affections—the elevation of the passive to high rectitude, and the consummation of courage in heroism. Before an exhibition of tender pathos (either in an opera picture, or one of canvas and colours), witness how the sternest features gradually relax into an expression of comparative benevolence. This is no less produced by the incident itself, than the thrilling smoothness of the accompaniment; nor could a painting of a similar incident be expected to so thoroughly move a spectator, if the accompanying execution were not conducted upon similar principles, and ruggedness as well as rapidly avoided.

Again, if an uncompromising and rigid time, strongly pronounced by firm touch and intonation, did not accompany a passage of a determined and inflexible character, that erect front and proud look, so often seen to animate the whole attentive part of an audience, would not result; and the absence in a picture of this necessary and appropriately rigid execution as an accompaniment to a similar character of incident, would leave it short of the power to raise a similar feeling in its possessor.

In passing onward to the more violent emotions, it will be found that music (speaking generally) adopts a style of execution more congenial to the passion under exhibition than does painting. Pictures of battles, of storm and tempest, are frequently seen, and that by acknowledged great masters, in which the execution is of the sweetest character possible; while perhaps no one opera could be alluded to in which a violent burst of emotion, such as despair or frenzy, is not accompanied by some wild and harrowing harmony, and executed in the perfectly hurried spirit of the catastrophe. This is sometimes felicitously done in painting as well as the drama, in their highest achievements; and the effect is freely recognised by that part of the human family who have souls for the enjoyment of either, and they are fortunately a large proportion of the whole race; the exceptions are few, and our business lies not with them.

Upon looking at the discrepancies of executive Art, it may strike some as strange that they should so long have continued unnoticed. But no;—painting and its philosophy do not even yet occupy sufficiently the attention of society, or the result would be by this time of a different character; and the art, with its apparently intricate machinery, would be as much a matter of study

as it is undoubtedly an enjoyment of the present age.

Passion, on the contrary, is the light and shade, the sunshine and the tempest of every man's life; and its feeling in himself, as well as its exhibition by others, is fully and correctly appreciated. Language is its principal medium; and is, in its execution or delivery, capable of being scrupulously weighed as to its propriety or impropriety by nearly every individual of our species.

Thus the delivery or execution of the language naturally resulting from a particular passion, may receive correct criticism from nineteen persons out of twenty; while the executive proprieties of a painting exhibiting the identical passion, would receive but a very sorry criticism indeed from more than one out of the same twenty individuals. Perhaps it is that, not being a necessary of life, pictorial art may be considered a gratuitous enjoyment; and, upon the principle of not "looking a gift horse in the mouth," it has escaped a scrutiny and consequent criticism that may be felt as ungenerous.

If progression in a school of Art be at all a desideratum, as it undoubtedly is—and if any danger be involved in the admission, upon principle, of error, however small—it is highly incumbent upon the painters of our own school to, at any rate, weigh thoroughly the proprieties of executive art. If it should be found valueless as a pictorial constituent, discard at once its consideration, and let us have in future, as the case may happen, storms and inundations painted in the soft and winning tones of Metzu or Vanderwerf. Let the stern old ruin rise against velvet skies in all the beauty of polished ivory, shaded with pearl; while, for flower pieces and scenes of the drawing-room, let some few Caravagios rise anew, and with impetuous daring, hurl their elegant and minute beauties over the rugged canvas of six threads to the inch. To improve upon this, keeping the same principle in view, use a vehicle which will admit rising colour "pile upon pile," and verify a sarcasm of the French, who call—and not very inappropriately—this style the "brick-and-mortar style" of painting.

The strong, straightforward reasoning character of the present age, however, is not likely to run into these extremes; but between such extremes, and the utmost possible characteristic truth of execution, there are innumerable chances of failure; while that one in which may exist the most expression is difficult to achieve, as it must necessarily change with every distinctive line of subject involving passion—varying between the impetuous and quiet, the firm and vacillating, the sublime and puerile.

To imagine a sliding-scale of execution, as well as colour and light and shade, which should associate characteristically with those expressions, would not be difficult, as it has been done in some instances; and those fortunate instances weighed against works executed with less discrimination, at once substantiate the necessity for, and give the commencement to, a scale of EXPRESSIVE EXECUTION.

It would be a great pleasure to allude to some few examples of this successful adaptation of manner to general expression amongst our own painters; and I feel somewhat trammelled in not having the liberty to do so, as that which yearly comes under our observation, under delicate modifications, but emanating from uniform and impulsive imaginations—alive to truth in its strictest application to an intricate art—would be of the utmost value to the student in the same great and liberal school of nature, from which the resources are all drawn, of these great men of our own times.

At the same time that it is gratifying to contemplate those works, whether of the dead or the living masters, in which the point of perfection has been nearest approached, there is some strong doubt that they teach so much as those, on the contrary, in which the point, though kept strongly in sight, has been palpably missed. Thus, while a chart merely indicates by a dotted line the safe course for a ship, it has been thought necessary to mark strongly and precisely the positions of danger. The waters of Art are numerous sprinkled with those dangers, many of which are sunken and out of sight; and to mark them strongly and precisely is quite as much a matter of necessity, as to indicate by a dotted line of argument or persua-



sion the shorter course to excellence. It is to our errors, and perseverance after excellence, that must be attributed our successes, as, when discovered, the impression is stronger than that which follows the discovery of wrong in another: hence the proverb, "The wise err once, the foolish often."

It will be necessary while on the subject of execution to detach from the mind all idea of finish or unfinish, as it does not necessarily involve either the one or the other. This will be readily allowed upon reference to some styles of execution which, though rough and energetic, are elaborately finished, such as those of the late Constable, and Rembrandt; and to others which, though smooth and polished, are destitute of elaboration, except as to surface.

Perhaps in landscape-painting no more felicitous manner could be cited than that of Claude, taken, of course, in conjunction with the subjects he chose, and the particular character and sentiment with which he so highly imbued them. This has frequently so forcibly impressed itself upon my mind, when examining the works of this great master of the "high pastoral," that it seemed impossible to select from the executive manners of all the other landscape-painters, one which might be substituted for that of Claude, without a serious deterioration of the beauties of his works. Either one would be too dexterous or another too clumsy, one too daring and comprehensive or another too feeble and dilute.

The strength of Claude (executively) did not certainly lie in his dexterity or power over the pencil, which seems to have obeyed his hand but tolerably well, but in his high and undeviating sense of propriety. And it is not difficult to imagine that, had Claude commenced painting as a boy instead of at 30, his dexterity at middle age had eclipsed or run away with one-half of the beauties which are now left more to themselves, and play a considerably more conspicuous part, along with the unpretending and occasionally halting execution which happily accompanies even his finest works.

There is strong evidence again in Claude's work, that he did not harass either himself or his pictures with any of the very tenacious vehicles. Oil in some state or another, with a dilutant, would appear to have formed the stock of that part of his studio, which in that of a modern painter is crowded with varnishes, gilps, gumptions, and twenty other more or less mischievous addenda. A portion of a picture laid in by Claude would appear to have remained in a tolerably plastic or miscible state for a length of time, enabling him to enter it with light or with dark at pleasure, and at a gentlemanly pace, moulding it into a chosen form, and elaborating some select and high impression of nature, without hurry or anxiety. Thus the imitation of high nature alone was slowly and certainly working out, free from the impediments and flurry of mind necessarily involved in the use of more tenacious and rapid vehicles, which having beauties of their own, and requiring rapid execution, the vehicles and execution unavoidably obtrude themselves, and become the anxiety if not the object of the painter.

A late writer upon Art called water-colour painting the poetic wit of Art, and oil painting the reasoning prose: the character of the one, and its dashing and dexterous execution being induced by the rapidity of its drying, and the matured and elaborate character of the other by its slowness; but by increasing the rapidity of the drying in the oil vehicle, it is reduced at once to very nearly the character of water colours.

Claude had not, nor would appear to have coveted this wit of Art; it was incompatible with his high and poetical sentiment: and the object of thus introducing the subject is to suggest, that the general impression of his style would have languished under its influence, or that of a mode of execution more showy or dexterous than the one he has in his own high sense of the proper—his genius—given us.

Most of the copies of Claude's works may be detected by their execution, which is of a too precise, dexterous, or certain character, and their want of depth: that is, the work is too much on the surface alone.

His imitators have failed in apparently having thought that the same kind of scenes, with their appropriate expression, may be improved by a more facile and elegant manipulation; but, in

gaining elegance, expression and dignity have been lost in most instances. What is generally termed the executive in painting, is as inapplicable to the pictures of Claude, and works conceived in the same high tone of mind, as would be the gait and air of the dancing master or *petit maître*, to the poet or philosopher; and a statesman might as well expect to gain character by entering a legislative assembly with a hop, step, and jump, as a painter to improve the expression of a work of high pretensions, by a style of execution in which the elegancies or facilities of manipulative art might be carried far enough to obtrude themselves even in the least degree upon the attention.

As an instance of the difficulty of grafting even acknowledged beauties upon high excellence, although attempted by first-rate talent, perhaps no more signal instance can be quoted than the endeavour of Tintoretto to add the grandest style of colour then known to subjects of the same character with those of the towering Michael Angelo. Masterly and daring execution was as much the forte of Tintoretto as colour; and perhaps its consequent obtrusiveness, as much as the uncongenial colour, precluded success.

Another instance of discrepancy between subject, sentiment, and execution, useful to contemplate by the yet informed manipulist, occurs in the works of the landscape painter Melé. In many respects they are thought to be equal to those of Gaspar Poussin. Some of them hang in the galleries of the unknown (*unfeeling*) as the productions of Poussin himself, and are separated from them by their executive precision alone, which is at complete variance with their general sentiment. Whether the error lay in the taste of Melé, or that his hands ran away with him, cannot be easily determined; but the result is a most useful lesson; and the estimation of the connoisseur for the two classes of work is strongly indicated by the circumstance, that a Melé of two feet may be purchased for perhaps thirty pounds, while a Poussin of the same size may fetch two hundred.

The battle pieces of Wouvermans may be instanced as failures, executively. We are fascinated with the painting of them—their beautiful colour, their easy and correct drawing; but both the execution and colour will be at once felt by many to be at variance with the expression of "the tug of war." The subject cries out horror, and the execution and colour, beauty; and the mind being divided between the two alternating sentiments, fails in receiving its full draught of one absorbing passion.

The execution of the gorgeous Rubens is no less at variance with his subjects of terror and deep tragedy, than congenial with those of a hilarious and triumphant character; leaving out of the question the splendour of his colour, and the complicated correctness and truth of his harmony, to which all have bowed, and perhaps ever will bow, a delighted homage.

As a mean style of execution, which would appear to be as nearly applicable (as any individual style may be) to subjects either of the tender or sublime, that of Titian stands pre-eminent. The reason of this lies in its perfect unobtrusiveness—an unobtrusiveness which never descends to weakness, and never blusters out, as it were, in advance of the interest of the incident, nor disturbs the peculiar feeling with which he chose to invest his subject.

Our National Gallery possesses one picture which in a pre-eminent degree displays the advantage of a style of execution in complete unison with the sentiment of the subject—'Venus and Mercury teaching Cupid,' Correggio; and, notwithstanding the comprehensive character of the style of Titian just alluded to, it must be acknowledged that the full tenderness of this, transcends in some degree of appropriateness anything that could be expected even from the great Venetian. The admirably disguised care and elaboration devoted to the figures, with the almost celestial polish of the Venus, and the slightly increased freshness and brisk vitality of touch conspicuous in the Cupid, are sufficient to wrap this delicious work within the inmost folds of one's pictorial affections. This is a picture at once to warm one's heart by, and create afresh a long since worn-out love of mythological subjects.

It is a principle entertained by some, and practised by a great many (and particularly by

landscape painters), that every object, even in one picture, should have a different character of execution; and, accordingly, skies and the more aerial portions of some works have been painted extremely smooth; while objects near the eye, such as barks of trees, rocks, and old wood work, have been loaded with colour to a perfect ruggedness of surface. This is an excess of a manner which, in moderation, may have its advantages; but, carried thus far, it is no less an instance of false taste than was the practice of an amateur actor who, when in his speech, coming to the word heart, placed his hand on that organ, and so on with the other parts of his body. And if the analogy hold good, and the practice of roughing and smoothing when carried to an unlimited extent be not equally reprobated, it is that the knowledge of painting has not progressed equally with the taste for the drama.

Textural variety cannot, with propriety, be carried very far in one work, the object in which is to realize one strong impression; slight modifications only will answer the purpose infinitely better, and leave undisturbed the general character aimed at. Imagine, for an instant, Correggio, in the picture just alluded to, to have given to the figure of Mercury—for the purpose of marking strongly the difference between him and the Venus—a texture similar to what Caravaggio might have given to a similar character, and it will be felt at once, that more would be lost in the general expression of the picture, than would be gained by any greater dissociation of the two characters. If the sentiment of a picture be beauty, and smoothness of texture or execution be chosen to augment it, the greatest possible roughness is inadmissible in the same work, even in a small quantity, and for the purpose of identifying particular and individual character, and *vice versa*.

It is, notwithstanding, in comparatively small works in which the executive proprieties—beauties—are demanded, as paintings may be conducted on so large a scale as to preclude any critical observation of textural character. Thus we have, in this country, many pictures of large dimensions in which the texture is as smooth as would be required for cabinet and easel paintings; but when a work, from its size, requires a close inspection, this lower constituent of Art demands, necessarily, the utmost care and the greatest possible propriety; as though of itself it cannot make even a tolerable picture, its neglect or misapplication may mar an otherwise fine one.

I am, Sir, your obedient servant,  
J. B. PYNE.

Walham-green, Fulham.

#### DECORATIVE ART IN GERMANY.\*

By C. H. WILSON, Esq., of the British School of Design.

THE general promotion of taste is an object of great interest and importance, and materially affects our commercial prosperity. We find it asserted, on authority which cannot be questioned, that the principles of taste, as applied to manufactures, are better understood on the Continent than with us; and the subject has been deemed of so much importance that parliamentary inquiries have been made into the causes of our inferiority, which inquiries have been followed by active exertions on the part of Government to promote improvement of taste amongst the manufacturing classes, by the establishment of Schools of Design in London and elsewhere, also by the passing of a Copyright Bill, by which an effort has been made to protect the authors and proprietors of novel designs from the piracy which has been so injuriously practised.

There can be no doubt that these measures are important steps, and must tend to promote the objects which those who originated them had in view; but we must not rest here,—we must do much more than has yet been done, or perhaps ever con-

\* A paper—of which the following is an abridgment—has been communicated by Mr. Wilson to the Royal Scottish Society of Arts, and is published entire in "Jameson's Edinburgh Journal." It is entitled, "Observations on some of the Decorative Arts in Germany and France, and on the Causes of the Superiority of these, as contrasted with the same Arts in Great Britain. With Suggestions for the Improvement of Decorative Art." The document is equally interesting and valuable; and does honour to the author.

templated, before we can hope to meet our neighbours without disadvantage in the display of taste. We must not only, as they do, teach principles of good taste in Schools of Design, and defend honest men from the piracy of knaves, but we must also, as they do, form and throw open to our people extensive Museums of Art, employ the painter and the sculptor to complete the edifices which are raised by the skill of our architects, call in the aid of the Fine Arts in commemorating the glories of our country, and unite the labours of the artist with those of the historian.

We must, I think, attribute the superior taste which our neighbours exhibit in their manufactures and decorative arts,\* in a great measure to the advancement which they have made in the Fine Arts. I have been unable, in speaking of the former, to omit allusion to the latter, and I do not wish to separate them. The divorce which in our day and amongst us has taken place between Fine Art and Ornamental Art has been in many instances fatal to the latter, and certainly has been of no advantage to the former. It has indeed been asserted that taste in manufactures has nothing whatever to do with the state of the Fine Arts, but the whole history of Art proves the reverse of this proposition; and while there can be no reasonable doubt that many of those decorative arts which are more immediately connected with Fine Art rise and fall with it, so do I not doubt that every manufacture where taste can be shown, however apparently unconnected with Fine Art, is influenced by its actual state. It will hardly, I think, be denied, that on taste in architecture depends that in house-painting, in furniture, and in iron-work. In every age the forms and ornaments which have been used in these arts have been in accordance with the architectural taste of the time, and, in fact, we can at a glance tell to what period an old piece of iron-work or carving belongs. I have said that a divorce has taken place between Fine and Ornamental Art, and in the medley designs of our house-painters, cabinet-makers, and smiths, the unhappy effects are sufficiently discernible. Assuredly, some centuries hence, should the works of our artisans survive to such a period, they will puzzle the artist and antiquary of those days to decide to what age they belong.

The majority of modern architects leave their works to be completed by the house-painter, and, I may add, the upholsterer and smith, for a house cannot be said to be complete till these artisans have worked in it and for it.

If the house be Greek or Italian in architectural style, most house-painters on being consulted will recommend its being painted "à la Louis XIV.;" if Elizabethan, they will still warmly advise the Louis XIV.; and if Gothic, they will advocate the same style. The upholsterer thinks of no style at all, neither does the smith. I am not, indeed, aware that either is ever called upon to furnish a house in accordance with its architecture; such a thing is never, or, at any rate, rarely, and then only very partially, thought of. We shall see, in the course of my observations on foreign buildings, whether such is the case in these.

That a house should be painted in any style but that of its architecture is preposterous; we acknowledge this at times in the completion of public or religious buildings. Why should it not be the universal rule? for certainly furniture might be made as comfortable as modern habits require, and still be in harmony in point of form and taste with the edifice. What a charming variety would thus be attained! \* \*

I repeat that I cannot omit all mention of Fine Art, although the present paper bears a title which might authorize the supposition that I intend to confine myself exclusively to descriptions of Arts which, according to our present mode of thinking, have no connexion, or, at any rate, a very slight and distant one, with the *Fine Arts*. As I mean to endeavour to show that the contrary is the case, I shall briefly touch upon the state of our School of Art, and offer a few observations upon the state of taste in this country. I shall then glance at the state of Art in Germany and France, and contrast the system adopted in those countries for the en-

couragement and employment of Art with that followed in ours.

The artist in this country has thus two great evils to contend with: in youth, the want of the means of education; in manhood, the want of proper and well-directed patronage. Private patronage can create a very excellent School of Art, but it cannot create what we term a great school. We must have that of the State, and also that of Municipalities: I would willingly add, also, that of the Church. I am certain that, if the State finally patronises Art (and I am thankful to think that there is now a certain prospect of its doing so), our municipalities will follow, and do so also. We should then see our artists called upon to design, not only great historical works, but also works which would bear more directly on mere ornamental art, than the production of pictures alone can possibly do, and which would, therefore, tend to its improvement; and, as I hope to show you by my subsequent observations on foreign Art, whilst the artist would profit in every point of view by such employment (his field of study, for instance, would be greatly extended, which would unquestionably tend to the general improvement of Fine Art), the position of the ornamentalist would also be greatly improved; more ability and cultivation would be required in his department; and, as juster ideas of Art would soon prevail, young men would not so readily esteem themselves fit to be artists, as they do now on very slender grounds, but would continue in departments of Art which would offer them secure subsistence, rather than embrace the miserable and hopeless career of the mediocre artist.

In my late continental tour my express object was inquiry into certain processes of painting; but although much occupied with these, I still had time to give a passing glance to other interesting subjects so closely connected with the particular objects of my journey that I had merely somewhat to extend my observations partially to embrace these also.

The King of Bavaria is the greatest patron of Art now living, and in his capital we may see numerous proofs of the results which a well-directed patronage of the Arts can produce. The Bavarian artists now enjoy an European reputation; but it is much to be regretted that the zealous praise of some of their admirers amongst ourselves has raised a feeling in some of our artists, which displays itself in *discreditable* abuse in those journals, the pages of which are particularly devoted to Art;\* thus, we have on one side an admiration which, although just, is too exclusive, and on the other, criticism which is intemperate and ungenerous.

No comparison whatever can at present be instituted between the leading artists of Germany and those of this country: when our artists are, like the former, employed to paint national monuments, then we may institute a comparison, but, at present, none can with justice be entered upon. To paint a single historical work, however large it may be, is one thing, but to paint a series for a particular building is quite another: it is possible that an artist may succeed in the single picture, yet fail in the series. Where a comparison can fairly be instituted, and that is between the cabinet pictures, landscapes, and portraits of our school and of theirs, I think that it cannot be doubted that, in many respects, our artists have the advantage, and we may entertain a warm expectation of success when they are called upon to execute works of equal magnitude and importance with those of their continental brethren.

The King of Bavaria has resolved that his capital and dominions shall contain monuments to rival those erected by the magnificence or piety of former days, and he has to a wonderful extent succeeded in his object.

The manner in which his Majesty meets his artists is interesting, and offers, I think, a useful lesson to our amateurs. When he has resolved on the erection of a new church or other important edifice, he summons an architect, painter, and sculptor to his presence, and explains his wishes to them either separately or together: when the plans are ready, the artists again meet their sovereign,

and a council is held over them; he encourages them freely to express their opinions, even when contrary to those expressed by himself. When everything is thus at last decided upon, the work is commenced and goes on without interference; and, should any part of it prove less successful than was expected, there are no reproaches, for the King at the previous council took his share of responsibility.

It will be easy to conceive that such a monarch is spoken of with devoted attachment by the men he thus employs, and that he is served with enthusiasm. Many express surprise that the King of Bavaria should have been able to carry on and complete such varied and extensive works, when it is known that the resources of his kingdom cannot be very great; but he is aided by the devotion of his artists, who accept of moderate sums for their labour; many of them will leave immortal names, but few of them indeed will leave fortunes.

I beg that it may not be thought by these expressions that I am of opinion that Art should ever be poorly paid. I hold a very opposite opinion; it ought to be well paid, but not extravagantly, as some seem to think. I regret to think that, in our country, public undertakings are so frequently viewed by individuals employed in them as sources of immense emolument; hence an outcry, hence opposition to every undertaking that is not of the most utilitarian character, and the apprehension of extravagant cost frequently deters from many undertakings that would be beneficial to Art.

I admire the Bavarian artist who is content with the emolument which his King can afford to give him, and who undertakes works at a moderate price for the love of Art and the honour of his country; and this spirit prevails amongst all who are employed—amongst artisans as well as artists. The Chevalier Klenze, the King's principal architect, informed me that the operatives bestowed so much time and labour upon everything that they undertook for the King, that in the earnest desire to make their work as perfect as possible, they seriously impaired their profits. These are interesting facts, and assist, at any rate, in explaining how so many works are done, and so well done.

The tendency of the Germans in Art has been much misrepresented in this country; and we have heard it repeated, "*usque ad nauseam*," that they are mere imitators of the very early masters. This is not true. I shall not enter at large upon this subject, but beg to refer you, for what I believe to be a true view of it, to Mr. Eastlake's admirable paper at the end of the last report of the last Parliamentary Committee on the Arts.

In Architecture, I am not disposed to consider our friends so favourably: there is much genius evinced in their productions, their conceptions are great, and magnificent works are undertaken, and brought to a successful termination, but their talent is chiefly shown in very direct imitation, and that imitation is not always discriminating: there are many very tasteful revivals of the middle age Tuscan, of the restored Italian classic, of the Byzantine and Romanesque; but, at the same time, there is also a revival of the principal defects of the Italian architects; and I do not think that much judgment is always shown in the choice of a style. The famous Ludwigstrasse is wholly ineffective as a street; the style of most of the buildings is that of the fortress palaces of Tuscany, and the imitation is not at all times successful. The material, however, is excellent, and so is the workmanship; the details are generally in beautiful taste and admirably executed; and the decorative completion of the buildings is ever in a style of great magnificence.

The few attempts in Gothic are coarse, and almost entirely devoid of all true Gothic feeling; and it is remarkable that the details which, in edifices in other styles, are better than the general designs, are, in the Gothic attempts, very indifferent and inferior to the conception of the mass.

I do not think that the Bavarian School of Sculpture has any very high claims to excellence. The word *clever* seems to me the most applicable to the works which I saw at Munich. There is no want of employment however. In the new throne-room of the palace, there are twelve colossal portraits of ancestors of the king, in gilt bronze; the Tympana of the Walhalla, the Glyptothek, and portico opposite,

\* "By decorative and ornamental art," says Mr. Wilson, "I mean that art which is not usually classed by us with Fine Art. Neither the expressions nor the distinction are correct; but, as I must make a distinction, I use these phrases for want of more appropriate ones in our vocabulary."

\* Upon this subject we shall break a lance with Mr. Wilson ere long. The remark is utterly unfounded. At least it can refer only to the structures of one British artist, and to the observations we have thought it our duty to offer.

are filled with statuary; and I might mention much besides; but the most extraordinary undertaking of all is a statue of Bavaria now modelling, and which is to be cast in bronze. It seems to be about fifty feet high; and I saw several young sculptors perched on different parts of it, or slung with ropes, chipping away at the plaster of which it is formed, and shaping it with small pickaxes as substitutes for the usual modelling tools.

Whilst the Fine Arts in Munich are flourishing, the decorative Arts which are connected more immediately with them are in a very advanced state. The house-painters of Munich are excellent artists, and paint cleverly in oil, fresco, encaustic, fresco secco—a peculiar art imported from Italy, and in common distemper. The reason of this ability and advancement is evident. The arabesques and ornamental painting in the palace are all designed and executed by eminent artists, and so it was in the best ages of Art. Thus, an example of fine designs, correct and appropriate taste, and excellent execution, is set to the mere decorative painter, many of whom, indeed, are employed as assistants, and thus study their art under the most advantageous circumstances. The reason of our inferiority in this department is thus rendered evident, and all efforts to place ourselves on the same level with these artists will be vain, till we see the same system adopted.

The execution of ornamental architectural details at Munich is also excellent; there is no art in which we are more deficient than in this, as is sufficiently evinced in the hard, stiff, and lifeless character of our architectural ornamental details of every description.

Metals, also, are wrought with great taste and skill; and in ornamental work, attention is paid in the design to the *nature* of the material, which is too much neglected by our designers, amongst whom forms borrowed from those of stone-work are generally used in iron.

I purchased, for the use of our School of Design, a number of examples of ancient iron-work, made in the workshops of Nuremberg, and which unquestionably excel both in taste and in workmanship the boasted productions of our day. It is perhaps impossible to restore, for all purposes, the old modes of working iron; but although we must submit to the trammels of casting processes, yet in designing even for these, just principles of design may be introduced, by paying more attention to the nature and capabilities of the material.

I now beg to call your attention to another important art which has been restored and is practised with much success in Munich—I mean that of glass-painting. Before entering upon a description of it, I would beg such of you as have seen them to recall to your memories the noble specimens we possess in some of the cathedrals and ancient churches in the south; I would mention the fine windows of Cologne Cathedral, but especially those of St. Lawrence in Nuremberg, in which church the Volkamer window may be mentioned as, in all probability, the finest in the world. The art has never been lost in Nuremberg, and I am happy to show you a copy, by the best artist of that place, of a portion of the Volkamer window. You observe that we have here a figure of St. Catherine, admirably drawn, and she is placed over a Gothic pattern or ornamental design, which runs through the greater portion of the window behind the figures. You have here a specimen of the true system on which such subjects on glass should be designed. These should be treated in a conventional manner; no attempt should be made to represent nature, as we do, for instance, in a picture, as thereby the idea of a window is immediately destroyed; many of you who have seen it must have been struck with the bad effect produced by this mode of painting a window, as seen in St. George's Chapel at Windsor. Notwithstanding the just criticism with which these have been assailed, glass painters, both in the south and amongst ourselves, persist in copying pictures for such purposes, so little do they understand the principles of design, as applicable to their art. I saw in London a copy from Rubens's 'Descent from the Cross,' being executed for a church, and I might cite many other examples of this perversion of taste.

Now, the glass should be painted with architectural ornaments in character with the architecture of the church, and these should be correctly coloured, in imitation of ancient painted

examples of church architecture. Some of you are aware that both the exteriors and interiors of ancient buildings were richly painted. It was thus in Egypt, thus in Greece, and such was the practice in ancient and Gothic times. It was a practice which, I believe, was abandoned when the principles of taste were better understood, although I say this with caution, and it would be foreign to my subject to enter upon this interesting question. The architectural and ornamental design, then, in church windows, in the particular examples which I bring before you, seems to be a representation, in brilliant colours, of the painted architecture of the period, and over these are painted the figures, whether of holy personages, saints, or heroes.

The architectural ornaments or designs fill the whole window, and the figures are drawn and painted in a severe manner, without any affectation of pictorial effect as to light and shadow.

To give you a more distinct idea of my meaning, besides these specimens of painted glass, I exhibit a coloured engraving from one of the windows of the Au Kirche at Munich; in this specimen the true principles of design, as I view them, have been adhered to with considerable fidelity, although such is not exactly the case with all the windows in that church.

I have made these brief observations upon this important subject, because, as far as I can judge from the examples which I have seen, neither in London nor anywhere in this country, is the art of designing for glass-painting yet understood. The windows which you frequently see executed of pieces of stained glass arranged in patterns, cannot be criticised as specimens of the art at all; those in which ornaments are painted are very far from satisfactory; and as to the copies from ancient masters, from Mr. Martin's coloured prints, the portraits of noble lords, &c. &c., the sooner these are sent to the glass-house, to be melted for some useful purpose, the better.

There is a school of glass-painting at Munich, fostered by the King with the utmost care. Professor Hess, one of the most distinguished of the Bavarian artists, is inspector, and under him there is another accomplished artist, who makes the principal designs and directs the works.

We have here the secret of the superiority of our neighbours in this and, as I have shown you, in other ornamental arts. What are our glass-painters as compared with those of Munich? Instead of being accomplished artists, they have hardly a claim to the title at all. We complain of the imperfection of many of our decorative arts, but how can it be otherwise? They are chiefly practised by individuals who, however meritorious, have little claim to artistic knowledge. The establishment of a school of design in every town in the kingdom will not mend this; the use of schools of design is to educate persons who may execute the designs of artists. To make designers, as is expected by many, except for inferior purposes, is impossible. A classical education, a perfect knowledge of the history of Art, in fine, an educated mind and a refined taste, are necessary to the designer for important ornamental works; and till it is made worth while for the professors of these to follow the art, and till such persons are employed, we must, of necessity, make what efforts we may, be behind our neighbours in these ornamental arts, since they avail themselves of the services of the finest talent within their reach.

To return to the Munich School of Glass-Painting. The director first prepares full-size cartoons; these he prints in water-colour (and I have nowhere seen more beautiful drawings); other cartoons are then prepared which may be termed maps of the colours; these are coarsely executed, but correctly tinted; the simple colours only are indicated; thus a red robe is painted of a flat red, the shades being left out, and so on with the other colours. This map, so to speak, is put into the hands of the glass-cutter; he matches the tints from his stock of coloured glass, and cuts it to the shapes. This process requires much practice; many of the pieces are very small and of somewhat complicated shapes; he must also allow for the leading, or uniting by means of strips of lead, as you see in this example.

The coloured and white pieces being now united with lead in the usual way, pass into the hands of the artist, and are painted. A mystery

is made of the preparation of the colours, and I was not allowed to make any inquiries; but this mechanical part of the art is, I believe, well understood amongst ourselves. After the painting is completed, the lead is taken out, and the pieces of painted glass are put into the stove. An old man from Nuremberg superintends this department, and is the only person in the establishment who has the requisite experience.

The encouragement given to the art which I have just described, has led to great improvements in the manufacture of glass, and the optical instruments of Munich have now a high reputation.

In France, I was also chiefly occupied inquiring into processes of painting, and I had little time to see to other matters. I cannot venture to offer you more than a few very general observations on the arts of this great and interesting country, but I shall bring under your notice a few facts which bear upon the subject which I have been attempting to illustrate.

Art is extensively patronised in France, and frequently with political views. The patronage, however, is not always judicious, and the very frequent changes of government which have taken place of late years in France have led to this. The patronage of the throne, which is very extensive, has been more steady, and has produced great results, whilst that of the ministry has never been on any well-organized plan, and to this most of the faults that have been committed are to be attributed.

Whatever may be the objections to some details of the system, Art is extensively patronised in France by the throne, the ministry, and the municipalities, and great has been the progress that has been made.

I might give you many examples of the munificent care with which the French Government watches over and promotes the welfare of Art; I might describe to you that magnificent establishment, the *Ecoles des Beaux Arts* at Paris; but I must content myself with a brief notice of that most important of all establishments, the French Academy at Rome.

The French Academy occupies the Villa Medici, with its fine and extensive garden on the Pincian Mount. One of the most distinguished of the French artists is sent to Rome as director, his office enduring for five years; he has fine apartments in one part of the villa, and entertains during winter.

I do not know how many pupils are sent, or how long they remain; I believe five years; but this is of no consequence to the view that I am at present taking. The whole cost of the establishment is 100,000 francs, or £5000 sterling per annum, of which 20,000 francs are expended in travelling expenses during the hot summer months, when the pupils leave Rome (then unhealthy) and visit other parts of Italy.

The students are required to be at home at meals, unless they have the permission of the director to do otherwise. They are also required to keep regular hours, to be studious and diligent, and to secure this, tasks are allotted to them. The young architects, who study monuments of antiquity, are provided with scaffolding, ladders, and every convenience, and the painters and sculptors are equally cared for; and, lastly, the director regularly sees company, generally composed from the best native and foreign society, where the pupils have every opportunity of improving themselves in this agreeable and refined intercourse.

Contrast this with the English system. Every three years a travelling student is sent abroad, and he is thrown into a position, for profiting in which he is often wholly unprepared by previous education; he is generally quite ignorant of the history of Art, or of any art but that which he has worshipped in the Academy, and is probably prejudiced against all other; he is, in fact, sent to Rome, provided with funds, and perfectly free to follow any course he may choose, without any guide at the very time he most needs one. The result may be anticipated; and I believe that very few of the travelling students have attained to any eminence; whilst, on the other side, many of the most distinguished of the French artists were students in this Roman establishment.

I was assured by the directors of the Museums in Paris, by M. Ingres, late director of the French Academy, and by M. Couder, that they considered

the French Academy in Rome as one of the most valuable and useful of their national institutions for the benefit of Art.

I have contrasted the French system with ours, and this is one of those unpleasant contrasts that we are forced to make; but still, be it observed, we have in our plan another instance of artists doing what they can for the benefit of Art, unaided either by the public or the government of the country.

I am unable, as I have said, to give you any detailed account of the arts and manufactures of France: to do so would also be beside my subject. We have, however, much need to be up and doing. We have admitted the superiority, in point of taste, of many of the French manufactures, but we have claimed for ours great superiority of fabric. This, in many respects, is fast becoming a fallacy; and as the French have greatly excelled us in taste, they are now, in many cases, equalling us in fabric.

I found in the Italian ports our fine woollen cloths and printed goods comparatively unsaleable, because the French goods were much superior. I was informed that, in America, their glass manufacture, because of its superior beauty, has the advantage of ours in the market; and I have particularly to mention their astonishing progress in cutlery, in which only a short time ago they were, almost to a proverb, deficient. They now produce various articles which, in appearance, at any rate, are equal to our own. We ought to take these things into our serious consideration.

But, to return to my more immediate subject.

Great additions have lately been made to the Hotel de Ville of Paris; and the public apartments of the Lord Mayor, if I may so call him, have been painted by some of the most distinguished of the French artists, amongst whom I may mention M. Vauchelet, to whom two of the rooms have been intrusted. In one he has painted, on pillars of polished white scagliola, a series of exquisitely designed arabesques; his subject is continued in the frieze and terminated on the ceiling; the other rooms are appropriately and magnificently decorated also. In this building we have an instance of well-directed municipal patronage of Art; and a number of churches exhibit, at the same time, instances of the munificent patronage of the worthy magistracy of Paris.

In the Chambre des Pairs, and in that des Députés, and in a number of churches and public buildings, we see the results of the efforts of the French Government. At Fontainebleau, Versailles, and in the Louvre (and I dare say elsewhere), may be seen a prodigious number of works of Art executed by order of his Majesty the King of the French. To give you some idea of the extent of the works carried on at Versailles, I may mention that I was shown by my friend, Monsieur Neveu, the King's architect, sixty large portfolios of the drawings for the works now in progress.

I have endeavoured to show you, in these brief observations on German and on French Art, what are the true causes of the superiority of these nations in the decorative arts.

It must be perfectly evident to you that palaces painted by accomplished artists, must be in better taste, better done, and far more complete and interesting, than those like ours, in which, after the architect has closed his labours, the house-painter and upholsterer alone are consulted. This is so evident, that I need not detain you further with many arguments on this portion of my subject.

But our neighbours go further in this decorative employment of artists. I saw one of the most able of the Parisian artists designing ornamental tapestries for the palace, to be executed at the Gobelins. You will remember that Raffaele did the same, and our finest possessions are some of the cartoons which he prepared for such a purpose.

The works of artists are, in fine, the very sources from which all our decorative artists draw their examples, and their jumbles are chiefly made up from the arabesques of the Vatican, those of the palace of the T at Mantua, and the well known designs of Watteau. We shall have nothing new, not even an appropriate application of what is old, till, as of old, and as now in Germany and in France, the most able artists we can command are employed in such departments of Art.

The tradesman need not be jealous of this employment of the artist. There can be little doubt that, were artists employed to paint and to direct the painting of our royal and other palaces, the

taste for such decorations would rapidly spread over the land, and the employment of the tradesman would be increased a hundred-fold; whilst, by the diffusion of taste, and the increase of skill on the part of our workmen, that which is now far too expensive for many to adopt would then be brought within the compass of their means.

By the employment of artists, the taste of the nation generally would be greatly improved, and I have no doubt that we should soon be enabled to meet our neighbours in those wide fields where we confess that they have beaten us, and there can also be no doubt that our commercial prosperity would be thereby increased.

Before concluding this paper, I shall briefly bring before you one plan which would, I think, greatly aid in promoting taste in manufactures amongst all classes.

I have endeavoured to show you that, without a more general employment of artists, we cannot hope to rival our neighbours. I have also said that, like them, we must open museums to our people, and increase the numbers of our schools of design.

With regard to museums, our attention has been almost entirely directed to the accumulation in these of precious works of Art and of antiquities, but no one seems to have thought of the accumulation of specimens of ancient industrial Art, and also of foreign manufactures. To make artists, and to cultivate taste in the Fine Arts, we have purchased the Elgin and other marbles, and we are slowly forming a national gallery. We do not think it enough to provide our young artists with casts of portions of statues and with prints for pictures; we procure for them real Greek and Roman statues, and real pictures by the great masters—and we do well. Now, I would propose that we should carry out this principle in our efforts to promote taste in manufactures of every description; let us form museums in which the citizen may see, free of all cost, specimens of ancient iron-work, wood-carving, glass-painting, and of such arts as were successfully practised in ancient times, of which examples still exist; and to this museum let there be yearly added specimens of the novel and tasteful inventions of our clever neighbours and rivals, so that we may have an opportunity of knowing what they are about, and of comparing our efforts with theirs.

I was influenced by such thoughts as these, when I purchased, for the Honourable Board of Trustees for Manufactures, the objects which they have obligingly permitted me to exhibit to you. I have formed the nucleus of such a museum as that which I advocate. You may observe amongst these, specimens of iron-work, centuries old, which (as I have already remarked) excel in taste and workmanship all the productions of our days; also a lock of ancient date, which I am told is a miracle both of workmanship and inventive skill.

There are also a few specimens of carving, of ancient glass-painting, and some of tasteful modern German manufactures; there are not many of these, but they are all pleasing examples of taste and skill, and I shall, by their exhibition in our school of ornamental design, give the pupils a better idea of the various arts exemplified in these specimens, than if I were provided with all the prints that ever were published, and were to lecture from morning till night every day of the year.

I have briefly alluded to a plan, for which I trust to have the support of your opinion, as one which will be greatly conducive to our advancement in the Arts.

[As we shall intimate elsewhere, it is our intention to devote much time and space to a proper consideration of

THE ARTS, DECORATIVE AND ORNAMENTAL, upon which circumstances now seem to justify the hope that THE FINE ARTS will bestow timely and valuable aid.

We shall thus give a novel feature to our journal, render it more extensively useful, and enlist in its favour a new and very extensive class.]

## ART IN CONTINENTAL STATES.

FRANCE.—PARIS.—The painted windows of the Chapel of St. Ferdinand are ten in number, whereon are fourteen figures representing saints; upon the three round windows are the cardinal virtues. The compositions are by Ingres.

*The late M. Cortot.*—In 1806 M. Cortot obtained the second prize for an alto-relievo, and the first grand prize in 1809 for his 'Marius meditating among the Ruins of Carthage.' Being sent to Rome, he devoted himself exclusively, according to the prevailing taste, to the study of Hellenic art. His works are numerous, and are distinguished by their simple grandeur; his method being to sacrifice the detail to the main effect—considering less the special character of each part than the coincidence of the whole.

*Public Statues.*—Three public statues are finished: that of Guillaume Budé, by Brian; of Michel Allier, by Moine; and of the Abbé de l'Épée, by Préault. And for the Garden of the Luxembourg the statue of Jeanne d'Albret is in progress by Brian; and a statue of the Virgin, by Oudiné, for the Chapel of St. Gervais.

A statue of Duquesne will shortly be placed beside that of La Perouse, in the Court of the Louvre. It is by the elder Dantan, and intended to ornament the town of Dieppe, of which Duquesne was a native.

*The Conservatoire.*—The scaffolding being removed, the façade is now visible. The allegorical figures represent Opera, Comic Opera, Tragedy and Comedy, and are the work of M. Lebrun.

*The Abbé de l'Épée.*—The inauguration of the statue of the Abbé de l'Épée, the founder of the Institution for the Deaf and Dumb, took place at Versailles, at which the prefect and all the municipal authorities assisted. The Abbé is represented in the full costume of an ecclesiastic, holding in the left hand a tablet, on which he is writing. The pedestal is decorated with three bas-reliefs; those on the sides are female figures, the other a representation of the tomb of the Abbé as it is at St. Roch. He died at the age of seventy-eight in 1789, but it was not until some years afterwards that the institution was opened.

*La Perouse.*—The statue of La Perouse, which has been in the Court of the Louvre during a month, is now exposed to view by the removal of the covering. La Perouse is represented in the uniform of an admiral of the eighteenth century. His cloak, in confused folds seems to be agitated by the wind. In the right hand he holds a spy-glass, and the left, which grasps a chart partially unrolled, is supported on the fragment of a mast, broken by the tempest, as if at the moment of shipwreck. At the bottom of the statue the name is written La Peyrouse, an error which ought to be corrected, since the orthography is as above.

*Architectural Competition.*—The result of the competition on the subject of 'A Palace for the Institute calculated to receive the five great Academies' has been declared, and the drawings were exhibited on the 20th, 21st, and 22nd days of September. The first prize was awarded to M. Tatz, the second to Dupont, and to André the third. The plans of Delaage, Desbuissons, Lecœurve, Dubois, and Louvet were uniform in style. In all were seen the same compact parallelogram—a heavy central dome, Corinthian or Doric columns at equal distance—all were uniformly devoid of style, character, and originality: their chief merits lay in their execution as water-colour drawings—as they were skilfully washed in, and exhibited skill in the use of the rule and compass.

The plan of M. Tatz, the first prizewinner, was simple and well conceived. His Corinthian portico, his large circular hall and dome, compose with much grandeur of effect. That of M. Dupont was rich but confused,—the façade was masked, and the angle of the pediment was unfortunately repeated by an angular roof. The interior was better ordered, and of the whole of the public halls exhibited, that of M. Dupont was best calculated for sittings. The dome and Doric colonnade of M. André's design was very beautiful.

*Gem Engraving.*—Prizes have been offered to institute a competition in gem engraving, but one artist only has presented himself: M. Merley, who has gained the prize without a competitor. The task proposed, was to form a bas-relief in clay—to repeat it in intaglio upon steel, and copy it thence on to the stone; the subject being, 'Arión



precipitated into the Sea, is received by a Dolphin, and borne to Cape Tenarus.' M. Merley has not chosen the moment at which the Lesbian singer is received by the dolphin; his Arion has just escaped from the waves, and is in the act of stepping from the fish on to the rocks.

The result of this experiment was not necessary to convince us that the glyptic art was almost forgotten. A taste more than usually refined is necessary fully to appreciate the beautiful lines and the correct design of the Greek and Italian gems; efforts, therefore, in this department of Art are not appreciated by the public. The engraving of precious stones seems to have been invented by the Egyptians, and there remain many stones bearing representations of Anubis, Serapis, and the sacred scarabæus. The Ethiopians had seals engraved in intaglio: the Etruscans, and the Tuscans also, have left engraved stones, but the Greeks especially excelled in this art, which they transmitted to the Romans.

**The Louvre.**—Two magnificent vases have been added to the collection, the one Greek and the other Roman. They are placed in the Museum of Charles X., together with three statues recently brought from China.

**VERSAILLES.**—The Baron Bosio is now finishing the group which the King has commissioned him to sculpture for the foot of the staircase of the Historical Museum of Versailles.

**The Victoria Gallery.**—It is said that the King intends establishing a gallery, to bear the name of Queen Victoria, and to contain thirty pictures, representing the principal scenes visited by her Majesty last summer.

**Ingres.**—A scaffold has been raised in the Museum of Charles X. in the Louvre, for the convenience of making a drawing of the 'Apotheosis of Homer,' by Ingres, which it is intended to engrave.

**The Hotel de Ville.**—There will shortly be little left of the ancient Hotel de Ville; the history of which during the three centuries of its existence, would be a synopsis of the history of Paris during that period. It is about to be rebuilt in a manner more befitting the seat of the municipal authority of Paris and of the prefecture of the Seine. In removing some of the old walls and partitions, two inscriptions of the time of Louis XIV. have been discovered.

**Collections of Mementoes made by Travellers.**—A correspondent of a French journal asks the editor in a note, if he has ever seen the collection of some Englishman whom he calls Sir B.; and proceeds to describe a highly-ornamented gallery containing ebony cabinets, in which are ranged "battalions of little stones." We are sufficiently tender on the weaknesses of our countrymen, who would divide among them in little bits the tomb of Virgil or the house of Shakspeare. Our travelling idlers think it necessary to impose upon themselves a taste for something, and accordingly commence collections of *morceaux* to which nobody can attach the slightest value but themselves. We cannot gather exactly from the note of the sapient correspondent, whether he alludes to a cabinet of useless chips of stone or a collection of geological specimens.

**Ancient Art.**—In an article on antique painting in "Les Beaux Arts," the writer, speculating on the manner in which the Romans became possessed of Greek works of Art, says that the Greek painters worked upon wood, and their productions fell into the hands of the Romans in the course of their wars and invasions: they were placed in the possession of the proconsuls as security for the payment of their contributions, and the pledges became forfeited because they could not be redeemed. Some of these works were placed in the temples, others became the property of private persons. We know that Cæsar, Verres, and Tiberius purchased, sold, and bequeathed some of these paintings; and although they were public, and generally admired in Rome, and imitation was admitted and so commonly practised that we find statues astonishingly multiplied by copies—although even the literature, poetry, and philosophy of the Romans were only borrowed from the Greeks, yet withal, it seems by general consent that these works alone have escaped imitation.

**ROURN.**—To the museum of this city are to be added M. Pradier's statue of 'Cassandra' exhibited this year at the Louvre, and also 'The

Triumph of Trajan,' which have been purchased by the Minister of the Interior for this purpose.

**BOURG.**—The inauguration of the statue of Bichat, the author of "Recherches sur la Vie et la Mort," took place in the presence of an assemblage of persons deputed from the most distinguished medical corporations in France. The statue is by David (of Angers), and represents Bichat in the act of writing his great work. The accessories are simple and in good taste. Upon this occasion not less than eleven discourses were delivered by distinguished individuals.

**LYONS.**—A journal of this place, the *Moniteur Judiciaire*, speaks of the discovery of the text of the sentence pronounced by Pilate against our Saviour; but its authenticity we may reasonably doubt, since there is nothing to confirm it. The sentence is engraved on a plate of brass, round which is inscribed—"A like tablet is sent to each tribe." One of these, it is presumed, was discovered in an antique vase of white marble in the course of antiquarian investigations instituted at Aquila, in the kingdom of Naples, in 1808, by the Commission of Antiquities attached to the French army. It was kept in the sacristy of the Chartroux in a box of cedar-wood. The inscription was in Hebrew, and M. Denon caused immediately a copy of it to be made, which at the sale of his effects was purchased by Lord Howard for 3890 francs. After a record of the date, and a recital of the state of Pontius Pilate, the sentence is, that Jesus of Nazareth be condemned "to die upon a cross between two thieves, the chiefs and scribes witnessing for the people, and declaring: 1. That Jesus is a seducer," &c. &c.

**ST. MALO.**—*The Tomb of Chateaubriant.*—In the year 1828 M. de Chateaubriant wrote to the Maire of St. Malo, expressing a wish that his remains should be interred at his birthplace, and soliciting as a last resting-place a spot which he described. In this letter he says that he has long intended to prefer this request to the municipality of his native town, and proceeds to point out the place as "at the eastern point of the Grand Bey, as far to seaward as possible, a little nook of earth just sufficient to afford room for my coffin." To this the mayor replied that the spot designated was no longer in possession of the town; and circumstances for a time prevented the accomplishment of the wish of M. de Chateaubriant. The ground was, however, ultimately obtained, and in a few days 4000 francs were subscribed in St. Malo for the construction of the tomb, which is cut in an immense rock at the extremity of the islet called Grand Bey, which can only be approached at low water. The tomb will be raised in after closing upon the mortal remains it is destined to receive.

**PAU.**—*Henri IV.*—During two centuries the people of Pau have been desirous of possessing a statue of their "Great Henry." Their wish is at length gratified in seeing his statue in the Place Royale. It is by Raggi, and bears a striking resemblance to the portraits of the monarch. All the details of the dress and armour are executed with much care. The bas-reliefs on the pedestal are in another style, by M. Etex, and represent Henry at Coarraze, at Ivry, and under the walls of Paris.

**FINISTÈRE.**—*Antiquities.*—In the forest of Cornouel, near the ruins of the château of this name, an ancient tomb has been discovered, which, on being opened, was found to contain a massive gold chain, consisting of six links, each being sufficiently large to pass a napkin through; also six arrow-heads of sharp and transparent silex, a sword, three lance-heads (one of which is of silver), ashes, and pieces of baked clay. The tomb is supposed to have been that of a Gaulish chief.

**VERVINS.**—The Count de Merode has commissioned M. Petit, a sculptor of Glageon, to copy the tomb of Barthélemy de Vice, who was Bishop of Laon during the first half of the twelfth century. The tomb was discovered at Foigny, the property of the Count de Merode, and the facsimile is intended for the ancient Cathedral of Laon.

**GERMANY.**—**BERLIN.**—On the recent anniversary of the birthday of the King of Prussia, the inauguration of the monument to 'Peace' was celebrated; it is situated in the Place Belle-Alliance, and was commenced three years ago. The lower part of the composition consists of a fountain, and

five steps leading to the pedestal of the column, the shaft of which is a granite monolith, 22 feet high. The capital is Corinthian, and of marble, bearing eagles on the sides, as symbolical of Prussia. The pillar is surmounted by 'Victory,' bearing in one hand the palm, and in the other the fillet of laurel. The statue is by Rauch.

**The Museum.**—The buildings and decorations are proceeding with surprising rapidity; the frescoes in the hall of the old museum, after Schinkel's admired compositions, are already advanced; and the colossal 'Amazon' group, in bronze, by Kiss, is placed as an ornament to the exterior, to which it is intended to add another group, by Rauch, and also paintings in fresco. The last portions of Waagen's collections in Italy have been received, among which are some sculptures of interesting character: these will be suitably arranged, and to the Etruscan remains, which have hitherto been distributed without order, will be appointed a distinct apartment.

**Art-Novel.**—An Art-nouvellette has just appeared, under the title, 'Semida der Sebatenker.' The narrative is a simple texture, intended only for the introduction of a discussion upon Art and its relations. The argument turns upon the late Berlin exhibition, whence are taken its texts and subject matter, and dwells especially upon Leasing's 'Huss,' and the works of Gallait and de Biefve, discussing the matter with an energy of thought that has not before been brought to bear upon it. The question is of the merits, respectively, of the Netherland and the German painters: the author, who is unknown, inclines to the former.

**Cornelius.**—In the possession of the Academy of Berlin is a cartoon, by Cornelius, the subject of which is 'The Recognition of Joseph'—a composition esteemed amongst the most valuable they possess. It was drawn for a fresco in the villa of Bartholdy, the late Prussian Consul at Rome, being one of the subjects from the history of Joseph, and is now published as an engraving by Hoffman.

**BADEN-BADEN.**—The frescoes of the new Pump-room, built by Hübsch, will be executed by Götzberger.

**The Nibelungenlied.**—This poem has been illustrated with wood engravings, after drawings by Julius Schnorr and Eugene Neureuther; they are fifty-two in number, varying in size. One of these cuts, presented with a number of the "Kunstblatt," derives its subject from the 33rd Adventure, and represents the commencement of the general battle after the death of Kriemhild's child. The composition is managed with the best effect, but the engraving is coarse, with an affectation of antiquity.

**MUNICH.**—An article in the "Foreign Quarterly Review," on the subject of German architecture, has been answered by Herr Gevilt. The English writer refuses merit of any kind to the German architects, and especially to Schinkel, whom he particularly reproaches with a want of originality.

**Schwanthaler.**—In the studio of this artist are two life-sized statues of Huss and Ziska, intended to be cast in bronze for a Bohemian Wall-halla, an edifice in the Oriental taste, which it is proposed to ornament with bronze statues of national celebrities, and with works in mosaic from Bohemian history.

**DRESDEN.**—*Sale of Engravings.*—The fine collection of engravings formed by Herr Wurtemberg, deceased, at Dantzick, have been sold. It consisted of 3300 plates, classed chronologically, and contained engravings by and after Mantegna, Raffaele, Leonardo, Michael Angelo, Albert Durer, Lucas Cranach, Audran, Wille, Edelink, &c. &c.

**Ancient History.**—The archaeologist Panofka is engaged on a work of interest and magnitude, being a detailed history of the social condition of the Greeks. He has already treated of their education—gymnastic games—music—hunting—war—medicine—fine arts—dances and sports—nuptials—festivals—sacrifices—rural life—marine—commerce—handicraft—domestic life—death and obsequies.

**Pompeian Remains.**—Professor Zalin is publishing the collection of antiquities of Pompeii and Herculaneum. The seventh number is illustrated with drawings after remarkable houses, and from

pictures, the subjects of which are 'Iphigenia,' and the 'Adventures of Psyche.'

The inauguration of the statue of the late King Frederick Augustus took place in presence of the royal family and an immense assemblage of spectators. After a discourse pronounced by Herr Von Noslitz, Minister of the Interior, a company of 58 young people, a number corresponding to that of the years during which the late King reigned, placed crowns upon the head of the statue, and a salute of 58 guns announced the fall of the veil by which the work had been covered. There is not among ourselves sentiment enough to set gravely about such ceremonies, otherwise there is much that we might borrow from our neighbours in this way that would incline us to think better of ourselves, and justly estimate the persons we thus commemorate.

**FREIBURG.**—A monument to Rotteck, the historian, is to be erected in an open square in this city. It is a statue nine feet in height.

**KÜSSNACHT.**—*Tell.*—A new bath establishment recently opened here is ornamented with a bronze group of William Tell and his son with the apple.

**MAESTRICHT.**—A statue of Charlemagne has been erected in one of the chapels of the Church of St. Serpaas, dedicated to him. The figure leans upon a sword, and is enveloped in a cloak; on the head is a crown with the cross, and in the hand a ball, as an emblem of his power. This church was built in his reign: the statue, which is visible from every part of it, is by the Belgian sculptor Geefs.

**REMAGEN.**—The new Gothic church which was founded by the Count Von Fürstenburg has been finished by Zwirnen, the architect of the Cathedral of Cologne, and will now be decorated in fresco by Deger.

**BRESLAU.**—Since the visit of the Swedes to this place during the thirty years' war, the crypt of the Church of St. Bartholomew, which was occupied as a stable, has not been used. The frescoes and other ornaments have been entirely destroyed, but it is now the intention of the chapter to restore and open it for divine service.

**KONIGSBERG.**—Since Count Luckner has become the possessor of Neuhafen, the ancient castle seems to rise like a phoenix from its ashes. Artists of all kinds are busied in embellishing this remnant of the olden time.

**COLOGNE.**—The Society for the Erection of Cathedrals have presented 40,000 dollars for the continuation of the northern nave and tower of the cathedral. The works are to be continued strictly according to the instructions of the authorities and the plans of Zwirner.

**SWINEMÜNDE.**—Two colossal bronze groups have lately been landed here, sent from St. Petersburg as a present to the King of Prussia. Each consists of a horsebreaker holding by the bridle an untamed horse. They are by the sculptor Clott, of Jürgensberg, and will be placed in front of the Museum at Berlin.

**STUTTGART.**—By means of the liberality of the King, the three great windows of the choir of the cathedral are now finished with the intended designs in painted glass.

**WÜRZBURG.**—The historical society of this place has commissioned the sculptor Halbig to execute a stone monument, eleven feet high, in memory of the lyric poet, Walter van der Vogelweide. It is a mausoleum, the quadrangular base of which will have a cup, to be provided with food and water for the birds; for Walter, by a singular testamentary passage, wills that the birds should be fed upon his tomb, which is constructed conveniently for the purpose. The name Vogelweide means literally *food for birds*.

**SPIRES.**—Preparations are in progress in the cathedral for the reception of the statue of the Emperor Rodolph of Habsbourg, to be executed by Schwanthaler, by command of the King of Bavaria. It will be placed opposite the monument of Adolphus of Nassau, in the choir of the Kings, where are laid the remains of eight Emperors of Germany. Activity in the cause of Art is not confined to the capitals: it is also shown in places which are deemed unworthy of the consideration of the tourist. The Prince of Lippe-Delmeold has just purchased a statue of Thusnelda, who, accord-

ing to Tacitus, was delivered by her father to Germanicus, and condemned to slavery. The sculptor is Ernest von Bandel, who departs for Carrara, where he proposes to execute busts of the reigning Prince and Princess. By the same artist a monument is in progress to Arminius, near Delmeold, in the Thuringian forest, the scene of the glorious resistance to the invasion of the Romans.

**ITALY.—ROME.**—The second statue by our countryman Gibson, of the late Mr. Huskisson, has been finished in the marble; and, notwithstanding the high merit of the former, which is at Liverpool, it cannot be denied that this work exhibits, in power and feeling, a marked superiority over the preceding one. This excellence announces itself not only in the form, but also in its more earnest conception and graver dignity. Among the portrait statues of our school of sculpture it will be allotted a distinguished place. We have often taken occasion to lament the extreme poverty of the bulk of the collection of monuments in Westminster Abbey and in St. Paul's. They were executed during the dark time of our sculpture—an obscurity yet undispelled, since so few stars have arisen; for, with the exception of those of Flaxman, some by Chantrey, and one or two others, we could by no means treat favourably of the rest. Chantrey's monument to Sir Stamford Raffles, and that of Joseph to the memory of Wilberforce, in Westminster Abbey, are in many respects good, but devoid of dignity: incomparably better are the statues of Pitt, Canning, and Watt, by Chantrey, and those of Sir John Moore in Glasgow, and of Burns at Edinburgh, by Flaxman. Another beautiful work, by Gibson, is a group of 'Hunter and his Dog.' Wyatt has finished for Prince Albert a 'Penelope,' as graceful as his productions always are, but wanting in living individuality; and the American sculptor, Crawford, has finished an 'Orpheus,' a work of high excellence.

**Egyptian Sculpture.**—At an assemblage of the Antiquarian Academy, the Father Ungarelli delivered an explanatory lecture upon a small Egyptian statue, which was added by Gregory XVI. to the Museum of the Vatican. It bore a hieroglyphic inscription, signifying that the person represented belonged at once to a military and religious order. He resided at Saïs, then the capital of Lower Egypt. He served four Kings in honourable offices—the two first of whom were Egyptian, the others Persian; for he lived at the time of the invasion of Cambyses.

The building of the Church of St. Paul proceeds slowly, inasmuch as to destroy all hope of its completion for the year 1850. The pillars of this church, which are of Egyptian alabaster, and presented by Mehemet Ali, are of surpassing beauty.

Count Kolowrat has commissioned the sculptor Max to execute a marble monument for a church in Bohemia, the subject to comprehend the national apostles, Saints Cyrilus and Methodius.

**MILAN.**—The friends of the late Count Verri have come to a resolution of erecting to his memory a statue in the Brera Palace. Its execution is intrusted to the sculptor Fraccaroli.

The Imperial and Royal Institute of Arts and Sciences have voted a statue to the celebrated mathematician Bonaventura Cavalieri.

**TURIN.**—Under the directorship of the Marquis d'Azeglio, the Gallery of Turin will shortly become one of the richest in Europe. The works by which it is enriched are those of masters of the highest class, to whom alone belongs the inappreciable faculty and the immortal privilege of producing inspiration while they instruct. One of the most brilliant acquisitions is the celebrated Daniel da Volterra, from the Palazzo Niccolini, in Florence, the subject of which is the 'Decapitation of St. John the Baptist.'

**SWITZERLAND.—GENEVA.**—*The Exhibition.*—The most remarkable work of this year is the 'Crucifixion' of M. Lugardon, an artist of the school of Ingres, whose purity of design and cold colouring is here closely imitated. The composition is simple, merely showing the Saviour after the agony, and Mary at the foot of the cross (which she embraces), a warm and dark sky, and in the background the Jews in their return to Jerusalem. This is the only religious picture in the exhibition. Among the historical pictures may be mentioned 'Catherine de Medicis receiving the Head of Coligny;' a reception which, by the way, is not

fully authenticated, as, according to De Thou and D'Aubigne, the head was sent to the Pope. The artist's authority is a note in the 'Henriade.' By the same painter, M. Hornung, is exhibited the 'Death of Louis XIV.' He enjoys a high reputation in his native country, but is little esteemed in Paris; nor can we be surprised at this, since in the latter picture he has copied from Versailles, the chamber in which Louis XIV. died; nay, the utmost labour has been bestowed in rendering every object it contains—the draperies, carpets, fringes, embroidery, &c. &c.—inasmuch, that the attention of the spectator is fixed rather upon the upholstery of the picture than anything else. There are many landscapes and other works by Swiss and French artists.

The exclusive admiration for their native country, in which the Swiss indulge, gives a character of extreme monotony to their landscapes. Their only end seems to be the exact reproduction of a locality—trees, plants, granites, rocks, and other natural objects, are so scrupulously rendered, that the naturalist has no difficulty in determining to what category each belongs. The exhibition is poor in sculpture: we must, however, name the 'Venus and Cupid' of Pradier.

**SWEDEN.—STOCKHOLM.**—The Royal Academy of History and Archaeology has just received copies of many important manuscripts, relative to the history of Sweden and Norway, which are in the Royal Library of Paris, and which the Swedish minister at Paris, the Count de Lowenhjelm, has caused to be transcribed and sent to the Academy. The copying of these documents has cost more than 3000 francs (£120 sterling).

**DENMARK.—COPENHAGEN.**—Thorwaldsen has modelled two of the four statues for the Castle of Christiansberg, Hercules and Æsculapius. The one is represented grasping in the right hand a club, and having the lion's skin cast as a shield over the left. Æsculapius stands attentively considering some herbs which he holds in his hand.

**EGYPT.**—In the interesting report made by Professor Lepsius of the result of his researches in Egypt near the pyramid of Moeris—the last built by the Pharaohs—it is said that there were discovered several hundreds of chambers, partly with their thresholds, roofs, and side walls. The number of these chambers is stated by Herodotus to be three thousand, subterranean and otherwise, and from the account given by Lepsius it would seem that this is in no wise exaggerated. It appears that at Gizeh the expedition have explored 106 tombs, but a very few of which have been mentioned by antecedent travellers.

**TUNIS.**—In this regency, and about two and a half days' journey from Tunis, two Germans named Honegger and Mottler, the one an architect the other a merchant, have discovered a Punic inscription in good preservation; and, continuing their search in the same place, they succeeded in removing the earth from a row of tombs eighty in number—the two last of which bore inscriptions, half in the Punic and half in the Latin character. They have also met with forty remarkable bas-reliefs, some of which bear Punic inscriptions.

**MOSUL.**—M. Botta has made a recent communication on the subject of the disinterments he is effecting at this place on the site of the ancient Nineveh. He has sent to Paris a drawing of a very remarkable bas-relief, representing a two-wheeled car drawn by two horses, and containing three persons, the chief of whom, a bearded figure, raises his right arm, and carries in his left hand a bow, and wears a red-coloured tiara. This bas-relief is three feet high, with the inscription above it, over which again has existed another similar work, now entirely effaced. They have sustained injury in two ways, showing, however, that the buildings have been covered not suddenly, but by slow degrees.

*The late Duke of Orleans.*—It was proposed by this Prince to remove from Africa the triumphal arch of Djimilah; and some journals revert to the subject, stating that the project is to be carried into effect, the site chosen for the arch being near the Bridge of Jena.

## FRESCO PAINTING.\*

THE very general distribution of wealth and extension of education, whilst it has tended to promote in England an apparent amelioration of manners, has, nevertheless, become the fruitful cause of much of the mediocrity which now almost stifles the press and weighs down the walls of our public exhibitions. For the mental vacancy, the industrious idleness of the many must be employed or relieved;—by books which excite and ask but a listless exertion of the faculties for their perusal, and by pictures suggestive of scenes of every-day occurrence, which please the fancy without requiring for their appreciation the exercise of higher powers. This result, indeed, has been long foreseen; the incessant demand for novelty has led to its supply, and literature and the Fine Arts have become as integral a portion of commercial speculation as any other of the innumerable articles of the tariff. Nor is this all. The perpetual stimulant of opinion has encouraged that constant fever of rapid production which every year betrays; youths are now desirous to rival M. Angelo, and compete with Raffaele, to excel in every branch of literature, and succeed in every branch of science, in the space of as many months as the great masters of antiquity were content to employ in years of thought and of unremitting experienced execution. Thus they commence and continue their studies in an inverted progress; they value no work that is not instantly convertible into gold; they do not observe upon what basis opinion rests, but proceed to its immediate gratification; and by these means satiating without nourishing public taste, they give strength to the bad judgment, which criticises their productions; and beginning their career by endeavours to produce effect without labour, they close it by incessant labour without effect. That this vaulting ambition which o'erleaps itself has been greatly caused, not so much by the misdirection of a few minds as by the total absence of a sound public taste, and by the other subsidiary causes we have named, will not, we think, be denied. Excellence is of slow growth, and never so slowly developed as in the progress of public opinion. The dissimilarity in this respect with regard to the Fine Arts among European nations is remarkable. Montesquieu solves the oft-debated question by affirming the influence of climate; but, without entirely agreeing with the advocates of a geographical distribution of ability, we are far from admitting climate has no influence whatever. It is not, indeed, the difference of temperature, but a combination of favourable and natural causes which tend to a quicker perception of the beautiful, and a more delicate sensibility of its existence in various climes. For a man to assert that no English artist could produce a work men would not willingly let die, because of the atmosphere beneath which he lives, would lead to the inevitable suspicion of the sanity of the person so asserting; but to say that the mass of the people in London are as readily affected by the sight of a work of Art as the Lazzaroni of Italy, would, we fear, be very frequently refuted by the most casual incident. "It is not education, Sir, we want," replied a respectable mechanic to our inquiries upon this point, "but our minds have not been turned this way." Exactly so: with public exhibitions at a shilling, public edifices only decorated by the house-painter, and with churches not decorated at all, in what manner can public opinion be educated—how nourished; by what example guided, by what experience refined? Fortunately we live in days when moral influence is directly acknowledged to be the best principle of government, and when to provide intellectual resources of amusement for the people is recognised also as a power not only favourable to the advancement of private interests, but to the furtherance of public good.

That the national decoration of the new Houses of Parliament will aid, and most effectually, the general feeling for the Imitative Arts, and greatly encourage their highest branches—that even it has already done so, the Cartoon Exhibition, and the numerous works devoted to the subject of mural

decoration, together with the interest they have alike excited, sufficiently attest. But a few months since, and no work similar to Mr. Sarsfield Taylor's was to be obtained. The information upon fresco-painting was as various and vague as the opinions of its merits. Some believed it was an Art known to the ancients; that it was practised in the middle ages; lost at a subsequent period, and revived by Cornelius. Every one was sure it was unsuited for an English climate, or could be only safely intrusted to the hands of a foreign artist. By slow degrees the public mind was disabused, and the present work leaves no excuse for ignorance on any point. Commencing with the origin and progress of fresco-painting, and of its general employment (chiefly historically) among the Oriental nations, the Greeks, and Romans, Mr. Taylor next narrates the introduction of the Arabesque and Byzantine styles, and of the long disuse of fresco as a branch of Art, until its revival during the middle ages. A period when Christian feeling, and the hitherto repressed opinions of nations settling beneath new and free institutions, sought for an adequate and appropriate form of expression. An age over which the terrible spirit of Dante breathed, which M. Angelo nerved into strength of thought, and upon which, like a concord of sweet sounds mingling into harmony and beauty, the conceptions of Raffaele descended. To this restoration of a noble Art many other causes contributed. The revival of learning, the fearless energy of religious impulse, the passion for cathedral and abbatial decoration, and the general progress of intellectual culture, combined with those passions and interests which ever give increased rapidity to the fierce current of the human will, were all variously but determinately the motive power.

But we must leave this interesting period of the history of Art, to follow Mr. Taylor through his technical details. These form no inconsiderable portion of the work, and have been carefully collected and digested. To the recent information obtained by the Government through the medium of Mr. C. H. Wilson, and to the most valuable contributions of Mr. Eastlake, who has done so much, by the generous devotion of his time to the public service, to promote what as an artist he is so able to enhance—the Fine Arts and their intellectual patronage—the author of this manual has added some valuable matter from sources which, however known, required both condensation and arrangement. These consist chiefly of instructions "for the preparation of the walls," of the colours suitable for fresco-painting, "analyses of the limes," "on the cartoon," and on the "various modes of outlining the painting." Many of the assertions as to the non-durability of fresco are here incidentally refuted; for, apart from haste, ignorance of chemical influence, the careless, slovenly mode of constructing the walls in Italy, would sufficiently account for the destruction we deplore. The wonder is not that so much has been destroyed, but that so much has been preserved. Of the various executive methods of the eminent painters we regret we cannot give extracts; but of the mode adopted by Signor Pasciano of Venice we are induced, for the sake of our unprofessional readers, to abridge the description. It is one of the interesting communications of Mr. Wilson to the Royal Commission. After describing the colours, he adds—"The intonaco being prepared in the manner which I have described, the moment it could bear touching he went to work. The head was that of the Virgin. He began with the pale tint of yellow round the head for the glory. He then laid on the head and neck with a pale flesh colour, and the masses of drapery round the head and shoulders with a middle tint, and with brown and black in the shadows. He next with terra verte and white threw in the cool tints of the face; then with a pale tint of umber and white modelled in the features, covered with the same tint where the hair was to be seen, and with it also indicated the folds of the white veil. All this time he used the colours as thin as we do our water-colours; he touched the intonaco with great tenderness, and allowed ten minutes to elapse ere he would touch the same spot a second time. He now brought his coloured study which stood on an easel near him, and began to model the features, and to throw in the shades with greater accuracy. He then put the colour in the cheeks, and put in the

mouth slightly; then shaded the hair and drapery, deepening always with the same colours, which became darker and darker every time they were applied, as would be the case on paper, for instance. Having worked in this way for half an hour, he made a halt for ten minutes, during which time he occupied himself with mixing darker tints, and then began finishing, loading the lights and using the colours much stiffer, and putting down his touches with precision and firmness, he softened with a brush and a little water." Of the custom, the miserable habit, of retouching in distemper, Mr. Taylor cites very melancholy proofs; but for this natural cause, as well as the deceptive system of many of the Italian artists may be assigned. Had the strict morality of pure fresco-painting prevailed, we are afraid we should have wanted many a monumental record of the past; and perhaps Mr. Wilson's suggestion, the custom arose from the practice of painting upon thin intonacos, is the correct solution; and if it contributed to rapidity of execution, the vast works executed by one artist, and the time required for their fulfilment, might lead to its continuance.

We regret that our limits will not permit us to do more than notice the succeeding chapters upon Encaustic, &c. &c., and that to the details he has given Mr. Taylor has not added some further information relative to the processes adopted at Munich, in particular that of Fernbach. It was understood that the King of Bavaria had permitted its publication, and that it was the medium used by Schnorr and Rottmann, and approved of by Dillis, the Director of the Royal Gallery. Still more desirable it would have been to have obtained some positive testimony as to its results. We believe the encaustics of Munich to be failures, and the cause never yet sufficiently explained. We recommend this manual, because it comprises much valuable technical information, gleaned from various authorities, and heretofore not conveniently arranged or readily found.

It is of great importance to the artist to have a ready guide to the different processes of which it treats, and for the general reader or amateur, to possess every necessary detail, clearly and intelligently treated. The "Manual of Fresco Painting" will do this. The narrative and critical portion we cannot equally praise: the style is inverted, prolix, and obscure; and, to follow the author's occasional enthusiasm, we have been obliged to succumb to his advice, "and combine the most patient investigation with the most indomitable energy in the execution of our plan." So long as he trusts to quotation he is safe; but if he attempt, by his own resources, to describe or eulogise "the mild and elegant art of painting" which once arose from a "cinerous condition" like "a phoenix from its ashes," he is instantly lost: sentence perplexes sentence, words roll on words, until his thoughts, like ill-nursed children, are suffocated by the weight of their own clothes. We regret this very much, for he fully understands his subject, and this is really an extremely useful book. A second edition will, we trust, enable the printer also to remove the blemishes of the *errata* we have observed.

We cordially coincide with Mr. Taylor in the praise he has so becomingly bestowed upon the Royal Commission. The Cartoon Exhibition was not alone an epoch of Art, but the evidence of a wide-spread appreciation of its humanizing influence. Even by the humblest it was not gazed on with the stupid wonder of surprise; by the noblest it was not considered as a public lounge. By industry we have become powerful and great; by education let us make our countrymen morally so. By arms and commerce we have colonized the world; by Art, religion, and science, let us soften the asperities of conquest. There is no victory so great as the conquest of the fierce passions of human nature by the beneficent influence of knowledge.

Messrs. Winsor and Newton have published, in a very neat and compact form, "A Practical Arrangement of the Precepts laid down for Fresco-painting in the two Reports of the Commissioners on the Fine Arts." It is a publication that no artist should be without; it will cost him very little (not, we imagine, more than a shilling), and may be of incalculable benefit for reference daily.

\* A Manual of Fresco and Encaustic Painting, containing ample instructions for executing works of these descriptions. By W. B. Sarsfield Taylor, Curator of the Living Model Academy. Chapman and Hall.

## BRITISH MUSEUM.

EVEN those who seemed to be at first rather disposed to be lenient towards this unfortunate building and its architect, have since assumed a very different tone; and no wonder, since, in spite of all precautions to keep the model shut up from public view, the design for the façade has got wind. A plan of that front and its colonnades has appeared in two several publications; and there is also a print which purports to be a perspective view of the elevation: while the former makes evident several gross defects, the other shows the architectural nakedness and poverty of the design, and of everything in it, except merely the columns themselves, for even their entablatures have a most bare and unfinished look. Still, however unfavourable they may be in themselves, neither plan nor view betray what will be very great blemishes in the general composition—perhaps we should say “would be” so, were the front of the Museum itself of such beauty that anything of commonplace character in connexion with it would shock us by its unworthiness in such juxtaposition with *classic* colonnades: we allude to the side or out buildings, intended as residences for the officials of the establishment. In regard to them, evidence more plain than satisfactory may be obtained in Great Russell-street, where one of them—that to the west—is half erected. No doubt those who are to occupy those houses will approve of the architect’s judgment in so placing them as to command a view both of the courtyard and the street; but, as component portions of the general façade, they must be fatal to all dignity and all grandeur of design. The offices within the court of old Montague House were at least in keeping with the front of it; which will hardly prove the case in the new building. In short, the Museum will be such a meagre and mawkish affair, that it will seem to have been a mere parish job.

What are the patrons and guardians of Art about, that the architect is allowed to proceed, notwithstanding the remonstrances that have been urged against his doings? Or if he has been at all unfairly treated, and his design been misrepresented, why does neither he himself nor any one else attempt to vindicate it, and satisfy us that it will ultimately be acknowledged an honour to the country? Instead of this, not a single voice has been raised in any quarter in defence of, or even in apology for it. If it has any advocates, they are one and all quite mute and tongue tied. Those who are looked up to as taking the lead in matters of Art, seem to have agreed to send the unfortunate British Museum to Coventry; and, could they send it thither in reality as well as metaphorically, they would relieve the metropolis from what will prove an architectural stigma to it. That, with the example of the National Gallery to warn on the one hand, and with that of the Palace of Westminster to incite and encourage on the other, the British Museum should be left to take its chance for better or worse—for being at the very best barely tolerable, and in all probability most intolerable, is to us perfectly incomprehensible. There ought to be no sort of jobbery or favouritism, nor even the slightest suspicion of it, in a work which, if it does not reflect credit, must bring disgrace upon our taste as a nation.

## OBITUARY.

## WILLIAM SEGUIER, ESQ.

WE lament to enter upon our journal a record of the death of this gentleman, who occupied the important posts of Keeper of the National Gallery, and Conservator of the Royal Pictures, &c. &c. For some particulars connected with his life, we are indebted to a correspondent.

“Mr. Seguer was early initiated in the study of Art, his father being an eminent dealer in articles of *vertu*. After his father’s death he continued the business for many years, securing by his excellent taste and unimpeachable integrity, the entire confidence of the principal collectors of the last 50 years. By his advice the beautiful collection of Mr. Watson Taylor was formed, which evinced, by the high prices the pictures produced when dispersed by auction, the accuracy of his judgment. George IV., when forming his splendid gallery of Dutch masters, placed much reliance on the taste of Mr. Seguer, and appointed him con-

servator of all the royal collections, a situation which he ably filled during the reigns of William IV. and her present Majesty; and to him the public are indebted for the admirable arrangement of the pictures at Hampton-court Palace. By his advice the selection of pictures for the various palaces was made. At the foundation of the “National Gallery,” Mr. Seguer was appointed chief director, the trustees in their purchases relying greatly upon his experience and judgment. Mr. Seguer also held the important situation of Keeper to the British Institution, which frequently afforded him the pleasing opportunity of befriending a deserving and gifted artist, and which he was ever anxious to avail himself of. United with these public situations, he was honoured with the confidence of the Duke of Wellington and the Marquis of Westminster, having under his attention and direction the preservation of their valuable works of Art. His sound judgment and high character procured him the intimate friendship of those far above him in rank and fortune, by whom he was ever esteemed a welcome guest. As an amateur of engravings, the etchings of the early Dutch masters were ever delightful to him; he formed a beautiful collection, particularly of the works of Rembrandt, in their finest state; his Ostade and Claude etchings are of the rarest order, as is his general collection of the works of the Dutch painters. It would be impossible to over-estimate his ability as a restorer of pictures; so judicious, so able in his method, no picture was ever lessened in value under his superintendence; where little was required, little was done—but that little judiciously. In this branch of his business he was assisted by his brother, on whom the labour devolved, and to him, we doubt not, the confidence of his late brother’s friends will be continued. Mr. Seguer was, we hear, in his 72nd year, a period of life he appeared not to have attained, and enjoying, till within the last few months, excellent health and spirits. He has left several daughters, but no son. Few persons were more highly esteemed for integrity and urbanity of manners; while his superior and accurate judgment rendered his opinions valuable to every connoisseur in Art, by whom his death will be deplored.”

[We speak from our own knowledge, when we bear testimony to the liberal feeling and ready kindness of Mr. Seguer, manifested upon all occasions, and they were not a few, when circumstances brought us into communication with him. Several times it was our duty to apply to him on behalf of students who desired to copy in the National Gallery, and did not exactly know how his object was to be attained. In every instance our request was instantly complied with. We know also that, although his time and attention were directed chiefly to ancient art, the modern artists of Great Britain have in him lost a generous, considerate, and warm friend, who had their best interests near at heart. We fear he will be sadly missed from the British Institution, where he did much service, while for the errors that occurred he was very rarely in any degree responsible.]

## ART IN THE PROVINCES.

EDINBURGH.—ROYAL SCOTTISH ACADEMY.—At the seventeenth annual general meeting of the Royal Scottish Academy of Painting, Sculpture, and Architecture, held at Edinburgh on Wednesday the 8th of November, 1843, the office-bearers were elected, and the council declared, as follows:—Sir William Allan, R.A., *President*; D. O. Hill, Esq., *Secretary*; J. F. Williams, Esq., *Treasurer*; George Harvey, Esq., and Charles Lees, Esq., *Auditors*. *Council*—John Steell, Esq.; W. H. Playfair, Esq.; William Bonnar, Esq.; Samuel Mackenzie, Esq.; John Watson Gordon, Esq., A.R.A.; Thomas Hamilton, Esq. *Visitors of the Life Academy*—Charles Lees, Esq.; Thomas Duncan, Esq., A.R.A.; David Scott, Esq.; Kenneth Macleay, Esq.

ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS.—The picture selected for distribution among the subscribers this year, is from Mr. Scott Lauder’s Painting of the ‘Italian Goatherds.’ Mr. Scott Lauder’s charming picture of the ‘Glee Maiden,’ which was so much admired in the Exhibition two years ago, is in the hands of Mr. Stocks to be engraved for the Association, and is intended for distribution next year.

MANCHESTER ROYAL INSTITUTION EXHIBITION.—We are glad to find that the result of this year’s Exhibition has been of a satisfactory nature, and that sales to an amount exceeding by more than one half those of 1842 have been effected. It gives us pleasure also in being enabled to state, that looking at the arrangements about to be made for the ensuing year both by the General Committee as also by the “Association for the Promotion of the Fine Arts,” the very best results are likely to follow; and we trust we are not to be disappointed in our anticipations, that the Manchester Exhibition of 1844 (to be opened in June,) is to be one of a higher class than any which has preceded it; and we found this opinion not less from the nature of the new arrangements, than from the increasing support now giving to it by the resident merchants and the inhabitants generally, and the interest which it is also beginning to excite in the populous districts around that great metropolis of commerce.

BIRMINGHAM.—The ballot for prizes in the Art-Union of Birmingham has taken place; but at too late a period in the month to enable us to give a report of it. The Birmingham Society presents each subscriber, on the payment of the subscription, with a copy of an admirable engraving by Bellins, from the picture by Mr. Fisk, ‘Charles V. in the Studio of Titian.’

BURY ST. EDMUND’S.—An appeal has been sent forth, signed by “Samuel Tymms, Hon. Sec.” to induce subscriptions for the restoration of the noble and beautiful Norman tower of this ancient town. Sums to the extent of £1500 have been already collected. We print a portion of the circular which Mr. Tymms has issued:—

“This celebrated tower, erected in the reign of William the Conqueror, as the grand portal or gate-tower of the magnificent church of Abbot Baldwin, and now forming the grand entrance to the churchyard of the beautiful churches of St. Mary and St. James, to the latter of which it serves as the bell tower, has been pronounced by competent authorities—foreign as well as English—to be the finest building of its kind and period extant in Europe. The structure is still entire in its main features, and its minor details are not obliterated, although somewhat impaired by age, and more by neglect and injudicious reparation. Within the present century some extensive fissures and settlements have appeared, and these having been treated only by the useless and mischievous applications of cementing and wedging the cracks, and blocking up the arches, the walls have been thrown so much out of the perpendicular, and various parts of the fabric have been so much disturbed, that, unless effectual measures of repair be promptly adopted, there is great danger that this unique specimen of Norman architecture may fall into ruin.

“The cost of repairing and securing the tower, including the substantial and accurate restoration of the defective mouldings and ornaments, Mr. Cottingham estimates at £2370. Towards this sum the parishioners, as such, have undertaken to provide £320, and the inhabitants of the town in general have shown their anxiety to preserve so fine a relic of the architecture of a distant age, by entering into a subscription in aid of the work. But the whole amount which can be expected to be raised in the town must fall far short of the sum required. Under these circumstances, the committee appointed by a general meeting of the inhabitants find it necessary to solicit the assistance, not only of those who are connected with the town and neighbourhood, but of all who are interested in upholding their country’s monuments of antiquity, and who honour, and who would gladly imitate, the examples of their forefathers’ zeal in the cause of religion.”

CORK.—The subscribers to the Cork Art-Union have met to determine and distribute prizes. Lord Bernard was in the chair. Pictures to the value of £175 10s. were selected and allotted. We print the names of the artists and the subjects:—‘Comus,’ D. M’Donald; ‘The Invasion,’ S. Watson; ‘Dogs,’ J. H. Brocas; ‘A Scene in the Sabine Apennines,’ J. Mahony; ‘Luxor Colonnade,’ ditto; ‘Canale Provan, Venice,’ ditto; ‘Scene at Venice,’ ditto; ‘Rue Malplam,’ ditto; ‘Rue aux Ours, Rouen,’ ditto; ‘View on the Lee,’ G. Atkinson; ‘Capture of the Dart Frigate,’ ditto; ‘View above Blackrock,’ ditto; ‘Toureen, Waterford,’ J. Connell; ‘Mullinshassig,’ ditto; ‘Dargle,’ ditto; ‘Fishmarket, Skibbereen,’ W. Roe; ‘Peasant Girls,’ ditto; ‘Young Nurse,’ ditto; ‘Rockborough,’ J. Brennan; ‘Raising the Widow’s Son,’ J. B. Brennan; ‘Irish Piper,’ G. Hayes; ‘Peter’s Deliverance,’ ditto; ‘View near Vernon Mount,’ W. Morgan; ‘Killaloe Church,’ J. Noble; ‘Gougau Barra,’ ditto; ‘Carrigmahon,’ R. L. Stopford; ‘Cork Barracks,’ ditto; ‘Devotion,’ P. Walton.



## THE "INVENTOR" OF LITHOTINT.

WE published in our last number a lengthened communication from Mr. Hullmandel, showing the circumstances under which he claims the invention of PRINTING drawings made upon stones. We have, in consequence, received a letter from Mr. Charles Hancock, to which we are bound to give equal publicity. The whole of the documents to which he refers he has submitted to us, together with a large collection of prints, taken both from plates and stones, as he states, by his process, and by his patent. He declares this process to be precisely similar to that of Mr. Hullmandel in all respects, and that his patent was obtained nearly two years before Mr. Hullmandel obtained his; and he intimates his resolute determination to abide the issue of a trial at common law, at some future—and not distant—period. Under these circumstances we must avoid, as far as possible, the offering any opinion; merely supplying the reader with such information as may enable him to form his own judgment concerning the matter. Having, however, afforded ample space and opportunity to Mr. Hullmandel, we are called upon to accord an act of mere justice to Mr. Hancock—which we have done, of course, without any restriction whatever. Our readers need not be told that the character of Mr. Hullmandel places him far beyond the suspicion of a wilful act of injustice.

## "Audi alteram partem."

"SIR,—In the November number of the ART-UNION I have read an article headed, 'The Inventor of Lithotint' (an invention, however, which is nothing more than aquatint on the surface of stones and plates in relief, and not indeed, as in ordinary aquatint), and a letter from Mr. Hullmandel, claiming to be the inventor thereof.

"Unwilling to occupy too great a space in your useful paper, and aware of the great dislike entertained by the public to wade through a tedious mass of correspondence, allow me to make merely a brief statement of facts.

"At the outset, I aver distinctly and emphatically, if there be any invention—to the merit of it whatever it may be, I have a prior claim.

"The date of my patent is January, 1838. The date of Mr. Hullmandel's is November, 1840.

"The first question that arises is, Whether the patents embody one and the same thing? In answer, I beg to draw your attention to the subjoined affidavits of John Burnet, Esq., F.R.S., Messrs. Fairland, Landells, Day, and Graf, not to mention those of several other artists, to whom I must content myself with merely referring—they are Messrs. R. B. Davis, A. Priest, M. E. Cotman, R. Farrier, F. Bate, &c. &c.

"With respect to the exalted personages referred to by Mr. Hullmandel, I apprehend they are needlessly introduced into a controversy of this nature, which all practical men must at once perceive.

"It will next be asked, Why did not I, the inventor, introduce to the public the results of my discovery? Solely because my time was fully occupied with my professional engagements. I determined, therefore, so soon as the various branches of the patent were perfected, either to license or sell it altogether.

"On seeing the specification of Mr. Hullmandel's patent I immediately gave him notice of the infringement, and subsequently applied to the Court of Chancery for an injunction to restrain him. In the commencement of this action I was assisted by the kindness of a friend, who withdrew his support because he did not think the ultimate advantages to be derived would be commensurate to the expenditure necessary to maintain and establish my right. On learning this, my first impulse was to sacrifice all I possessed to defend my own property, but in justice to my numerous family I have stayed proceedings; but it is my firm determination to proceed with the action so soon as my pecuniary means enable me to do so, which period I have good reason to hope is not far distant, when I have no doubt a jury of my countrymen will establish my just rights.

"I am, Sir, your obedient servant,

"CHARLES HANCOCK.

"P.S. In reference to that part of Mr. Hullmandel's letter where he says,—'You have received letters from persons either claiming the invention or asserting that several plates have been produced,' &c. &c., I beg to say, that I am not ashamed of my name, and therefore never write anonymous letters."

The following are extracts from the leading affidavits upon which Mr. Hancock mainly rests his case:—

"In Chancery.—Between Charles Hancock, plaintiff, and Charles Joseph Hullmandel, defendant.—John Burnet, of No. 2, Whitehead's-grove, Chelsea, in the county of Middlesex, engraver, &c., F.R.S., maketh oath and saith, that he, this deponent, has been in the constant use of the art and profession of an engraver for the period of thirty-six years; and that he, this deponent, is well acquainted with, and frequently practised during such period as aforesaid,

that style of engraving usually called *aquatint engraving*. And this deponent further saith, that he is well acquainted with Mr. Charles Hancock, of Grosvenor-place, in the county of Middlesex, artist, the above-named plaintiff; and that some time in the year one thousand eight hundred and thirty-nine, he, this deponent, was informed by the said Charles Hancock that he, the said Charles Hancock, had, among other things, invented a method for engraving and printing aquatint engravings in relief, and had obtained, or was then obtaining, a patent for his, the said Charles Hancock's, said invention. That, some time afterwards, but in the same year, he, this deponent, was applied to by the said Charles Hancock to produce an engraving for him, the said Charles Hancock, by the said new method so invented by the said Charles Hancock as aforesaid. That he, this deponent, by and under the directions of the said Charles Hancock, did produce an aquatint engraving in relief, an impression from which is annexed hereto. That he, this deponent, cannot better describe the difference between the new method so invented by the said Charles Hancock as aforesaid, and the old process of aquatint engraving, than by extracting the following description from the latter part of the first section of the said Charles Hancock's specification, viz.—'The effects produced are the reverse of those resulting from the usual modes of aquatint engraving and printing, namely, instead of biting in deeply those parts which are intended to be dark, I stop them out; and instead of stopping out those parts which are intended to be light, I bite them in deeply, or cut them out with a graver.' And this deponent saith that the foregoing description, as applied to the said Charles Hancock's said new method of aquatint engraving, is strictly correct, and in accordance with the effects produced by this deponent in the engraving so executed as aforesaid by this deponent. That he, this deponent, further saith that he has carefully perused those parts of the specification of the said Charles Hancock's said patent which relate to his said new invention as aforesaid, and also the specification of a patent taken out by Mr. Charles Joseph Hullmandel of Great Marlborough-street, lithographic printer, the above-named defendant, and which is as this deponent believes for a new effect of light and shadow, imitating a brush or stump drawing, or both combined, produced on paper, being an impression from a plate or stone prepared in a particular manner for that purpose, as also the mode of preparing the said plate or stone for that object; and that he, this deponent, maketh oath and saith, that to the best of this deponent's judgment and belief, the invention of the said Charles Joseph Hullmandel is also for engraving and printing aquatint in relief, and may be also exactly described by the said extract from the latter part of the first section of the said specification of the said Charles Hancock's said patent. And, further, to the best of this deponent's judgment and belief, the process as described by the said Charles Joseph Hullmandel in the said specification is in effect and in all the new and material parts thereof precisely similar to those described by the said Charles Hancock; and that he, this deponent, in producing the said engraving as aforesaid, used and employed in all the new and material parts thereof exactly the same methods as those described by the said Charles Joseph Hullmandel in his said specification as aforesaid. And he, this deponent, further saith that, until the said invention of the said Charles Hancock, he, this deponent, had never seen or heard of any method or process for producing aquatint engraving and printing in relief; and that he, this deponent, verily believes the same to have been quite new and unknown until the said invention of the said Charles Hancock as aforesaid.

(Signed) "JNO. BURNET.

"Sworn at the Public Office in Southampton-buildings, in the county of Middlesex, this 17th day of March, 1842, before me, "R. RICHARDS.

"Filed 17th March, 1842."

The affidavit of Mr. E. Landells, wood-engraver, dated March, 1842, states:—

"That about three years ago he, this deponent, was informed by the said C. Hancock that he, the said C. Hancock, had taken out a patent for, amongst other things, certain improvements in the art of engraving, which had been invented by the said C. Hancock. That the said C. Hancock therefore explained to him, this deponent, the process adopted by him, the said C. Hancock, in his, the said C. Hancock's, said new inventions and improvements, and also showed to him, this deponent, several plates and impressions therefrom which had been produced under his, the said Charles Hancock's, said patent. That from such explanation as assigned, and from an inspection of the said plates and impressions, he, this deponent, understood and believed that the chief novelty in his, the said C. Hancock's, said invention, as applied to engraving on metallic plates, was the art or means of producing upon such plate an aquatint engraving in relief, and printing therefrom. That he, this deponent, although he had been for many years in the constant exercise of his said profession of an engraver, not having previously seen or heard of any process by which the same effect could be produced, and believing the same, previously to such invention by the said C. Hancock as assigned, to have been quite new and unknown, he, this deponent, was anxious to execute some small plates under his, the said C. Hancock's, new invention. That he, this deponent, did accordingly execute the same, and that for this purpose he, the said C. Hancock, furnished to this

deponent certain plates covered with a ground composed of resin, dissolved in spirits of wine, and which is usually denominated an aquatint ground. That he, this deponent, then proceeded to make a drawing upon the same, and afterwards bit or etched in the same by the application of acid in the manner usually adopted in aquatint engravings, and that impressions were taken from the said plates when completed by him, this deponent aforesaid. And this deponent further saith that the composition of an aquatint ground, together with the effect and mode of applying the same, is perfectly well understood by aquatint and other engravers, but that the application of the same for the purpose of producing an engraving in relief was, previously to such invention by the said Charles Hancock as aforesaid, to the best of this deponent's knowledge and belief, quite new and unknown."

The affidavit of Mr. Thomas Fairland, lithographic draughtsman:—

"Thomas Fairland, of Middle Brunswick-terrace, Islington, in the county of Middlesex, lithographic draughtsman and printer, maketh oath and saith, that he has been engaged in his said profession as lithographic draughtsman upwards of fifteen years, and five years of such period in practical lithographic printing; and this deponent is well acquainted therewith, and in all the branches thereof. That this deponent for the first time saw and perused the specification of the patent of the said plaintiff mentioned in the pleadings in this cause on the thirty-first day of March last, and thereupon this deponent proceeded to make, work, and produce upon a stone the print marked A produced and shown to this deponent at the time of swearing this affidavit, according to the directions contained in the fourth section thereof, and such print is produced and made by and according to the method directed in the said specification of the said plaintiff's patent; and this deponent further saith, that he this deponent for the first time saw and perused the specification of the patent of the said defendant mentioned in the plaintiff's bill in this suit on the second day of April instant; and this deponent thereupon proceeded to work and produce upon a stone the print marked B, produced and shown to this deponent at the time of swearing this affidavit, according to the directions contained in such specification of the said defendant's patent, and such print marked B was produced and made by and according to the method directed in the said specification of the said defendant's patent. That this deponent hath carefully examined and gone through the said specification of the said defendant's patent, bearing date the second day of March, 1841; and this deponent hath, in like manner, gone through and examined the enrolment dated the 25th day of July, 1838, of the said plaintiff's patent, as to the fourth section thereof; and that the methods directed and employed in each of the said specifications are the same and alike in all the essential principles thereof, and the results are precisely the same.

The affidavit of Mr. Jeremiah Graf, lithographic printer:—

"Jeremiah Graf, of Oxford-market, in the county of Middlesex, lithographic printer, maketh oath and saith, that he has been engaged in his said profession of a lithographic printer for twenty-five years, and being at the head of a very large establishment, has had considerable experience in his said profession; that he is well acquainted with Charles Hancock of Grosvenor-place, in the said county of Middlesex, artist, the above-named plaintiff, saith, that the said Charles Hancock has, upon several occasions, brought to the establishment of him, this deponent, certain stones for the purpose of being printed or proved by this deponent. That several of the impressions that were taken from the said stone at this deponent's said establishment, so far from being failures, were, in the opinion of this deponent, most successful and beautiful specimens, and that some such impressions were shown by this deponent to Monsieur Englemann, the most eminent lithographic printer at Paris, and also to R. J. Lane, the celebrated English lithographer, who agreed with this deponent in such his opinion of the impressions. And he, this deponent, further saith that zinc plates are frequently used in lithographic establishments in substitution of lithographic stones for the purpose of producing effect nearly similar to those produced by the ordinary lithographic stones. That acid is invariably used in the preparation of every lithographic stone, and that the object in using such acid is to etch or bite in the design upon the said stone."

The affidavit of Mr. William Day, lithographic printer, of Gate-street, Lincoln's-inn-fields:—

"William Day, of Gate-street, Lincoln's-inn-fields, in the county of Middlesex, lithographic printer, maketh oath and saith that he has carried on an extensive business as a lithographic printer for many years, and is well acquainted with the different branches of lithography; that in this deponent's judgment and belief, it is absolutely necessary for the purpose of obtaining perfect impression from a drawing upon stone, that such drawing should be in relief. That he, this deponent, is well aware such relief is generally very slight, and seldom perceptible to the touch; but that, according to the best of this deponent's judgment and belief, the beauty and perfection of a lithographic print depends on the proper degree of relief being given to the subject by the application of acid in the ordinary mode

of etching or preparing lithographic drawings so that they may be satisfactorily printed.\*

In order to a proper understanding of these affidavits, it may be desirable to print the following extract from the specification of Mr. Hullmandel:—\*

"The object of my invention is to obtain clear and satisfactory impressions from drawings made on plates or stones, with the brush or camel or sable hair pencil, as well as with the stump, such drawings heretofore not having been made to yield good and clear impressions. For this purpose the plate or stone is first grained as for a chalk drawing: a polished stone may be used, but a grained stone is more pleasant to work on. The drawing being completed on the plate or stone, with ordinary lithographic ink, dissolved in water, and with the use of a brush or a hair pencil or with the stump, or with any of these styles mixed, it is prepared with acid, as is usually done with chalk drawings; after the drawing is thus prepared, with acid as aforesaid, and well dried, the plate or stone is placed in an inclined position, and a solution of resin in a volatile solvent such as is generally used in aquatint is poured over the whole drawing; as the solvent evaporates, the resin cracks or extracts in the usual way, just as is the case in laying a ground upon a polished copper or steel plate, previous to engraving a subject in aquatint. The drawing which is underneath is, therefore, protected where the resinous particles adhere to the plate or stone, while the portions of the plate or stone which are in the cracks or between the portions of resin, are exposed and unprotected. When this ground is well dried, I warm the plate or stone gently before a fire, in order to fix the resin well on the drawing; I then throw over the whole surface of the plate or stone, in order to etch it in those parts not protected by the ground, a very strong mixture of nitric or muriatic acid (or of any acid that will act strongly on lithographic plates or stones) and gum-water, and allow it to act for about a minute. The proportion I usually employ is six parts of gum-water to one of nitric acid. The ground and the drawing are then washed off with spirits of turpentine, and the plate or stone is ready for printing. The ground which I have used with most success is composed of common pitch, one-fourth of an ounce; of resin, four ounces and a half, mixed with one quart of strong spirits of wine. The above must be left to dissolve for three days previous to use, and strained."

#### THE ANNUALS.

NEARLY a quarter of a century has passed since this graceful and pleasant class of books was introduced from Germany into England; yet it seems but yesterday since, under the title of "Forget Me Not," the founder of the English family became a denizen among us in his garb of emerald green. What changes have chanced since then! The popularity of the works led for a time to marvellous efforts at rendering one more perfect than another. Sums of nearly two hundred pounds were paid to engravers for producing a print—size four inches by three; it was by no means uncommon to pay 100 guineas for a single literary paper; and some artists obtained from proprietors amounts varying from 30 guineas to 100 guineas for the "loan" of a picture to be copied by the master-hand of Mr. Charles Heath. As compared with these "palmy days" of the race, the annuals have certainly degenerated of late years. Still they retain many of their advantages; they are elegant and agreeable gifts, and make drawing-room tables seem very cheerful in "the gloomiest month of all the twelve." This year they have, undoubtedly, made a move—one and all—in advance. As compared with the three or four years last past, they are excellent both as examples of literature and art. Our notice of them is necessarily brief. The first that comes before us for notice is our ancient friend,

THE FORGET ME NOT—still, as we trust it ever will be, under the judicious management of Mr. Shoberl—keeping the "even tenor of its way," and being very excellent, in all respects, with little assumption and less pretension. Here is a goodly gathering of pleasant and profitable tales, with some pure and genuine poetry; illustrated by eleven prints, none decidedly bad, and two or three possessing very considerable merit. The best is "The Young Bandit," engraved by Ryall, from a picture by Latilla, exhibited in the Gallery of the Society of British Artists, where it was decidedly and deservedly a favourite. A pretty thing is "The Novice," from a painting by Woolmer. A work of much ability, and very admirably engraved by Mr. J. H. Kernot, is the representation of a

shipwreck, absurdly called "The Delicate Point." Mr. Kernot has also another excellent print, from a fine drawing of "Genoa," by Mr. Cowan. Mr. Mossman (a new name) has engraved, in a manner highly creditable to him, a drawing of "Richmond," by W. Kidd, S.A.; an engraving of decided excellence, by C. W. Wass, is from a clever drawing by Cattermole; and Mr. Alfred Heath has engraved, very excellently, Mr. E. Corbould's picture of the "Flight into Egypt." On the whole, perhaps, no volume of the "Forget Me Not" has contained so many really good prints from excellent and interesting pictures; nor do we think the book has ever been superior in its literary contents.

THE FRIENDSHIP'S OFFERING.—This book is edited by Leitch Ritchie, but is understood to owe much to the taste and ability of Miss Camilla Toulmin—one of the most effective of the contributors. It is this year enlarged in size, and prettily bound. Its literature is a pleasant melange, with no article of a very conspicuous character; the whole of its contents, however, being above the average rate of annual excellence. We have been especially pleased with one little poem, by J. E. Duncan, entitled "Mary and the Mossy Stile;" we quote the first and last stanzas as supplying a good subject for an artist:—

"Do ye know where I first saw my Mary,  
The sunny-eyed, rosy-cheeked fair,  
With her long silken hair, and her bosom so fair,  
And a smile—of that smile be ye wary!"

"Dear to me is yon mossy old stile there.  
For O, my young heart she did wile there;  
But I know she'll be true, or else I might rue  
That stile, and that smile, and that Mary!"

The book is embellished with some woodcuts, which do it no service; some of them are exceedingly vulgar, witness that at page 4, and especially that at page 177: the latter indeed is objectionable to a degree, and grievously "blots" the volume. Besides the twenty-five illustrations on wood, it contains ten engravings on steel, the best of which, perhaps, is engraved by E. Finden, from a painting by Chisholm, "The Look-out." "The Well of St. Keyne" makes a pretty picture; and is accompanied by some very elegant and spirited verses by Miss Savage. "The Destroying Angel" is not a favourable specimen of Harlow; and we cannot like the two affectations of an amateur. "The Landing-place" is a fine subject by Danby, A.R.A., very ably engraved by E. Ratcliffe; and Mr. Brain has done ample justice to a clever drawing by Cattermole. We may not dismiss the volume without a passing word of praise to Miss Camilla Toulmin: her prose is clear, strong, and free of puerilities; she tells a story with deep pathos and power; and has the happy art of exciting interest by the style as well as the matter. Her poetry, too, is very beautiful—graceful and impressive, smooth and full. Another lady, too, we are bound to mention in terms of high respect—Mrs. Valentine Bartholomew, a lady who has attained an enviable reputation as an artist, and whose claims to equal distinction as a poet will be readily conceded. Her poem, entitled a "Village Sketch," possesses great merit.

THE KEEPSAKE—is again edited by the accomplished Countess of Blessington, who—far less by her aristocratic rank than by her ability and popularity as an author—succeeds in obtaining the zealous co-operation of eminent writers, who are proud to appear in her "list of contributors," although it is more than probable they would decline to exhibit elsewhere. Here are Sir Lytton Bulwer, Charles Dickens, Captain Marryat, Henry Hallam, Walter Savage Landor, Barry Cornwall, Horace Smith, Lady Emmeline Stuart Wortley, Mrs. Maberley, Mrs. S. C. Hall, and "though last, not least," the fair editor, whose pen always produces matter for thought, enjoyment, and utility. The "Keepsake" is a book of much value, as a gathering of tales, poems, and essays, some of which are of rare excellence, many of which possess marked and decided merit, and no one of which is below mediocrity. Of illustrations there are thirteen—and, though the phrase is somewhat hackneyed, we may justly and truly say that the name of Mr. Charles Heath is a sufficient guarantee for their excellence. We do not mean that they are of value equal to those of ten or twelve years ago, when the plates of his annuals were absolutely wonderful for elaborate finish, and consequent cost.

Such marvellous refinement of engraving we shall never see again, nor, perhaps, is it needed. The exertions of Mr. Heath are more circumscribed than they were; the public will not pay for months of labour bestowed upon a head the size of a shilling; but he is not likely to issue to the world anything badly or carelessly done. The frontispiece to the "Keepsake" is an engraving by H. Robinson, from Sir W. C. Ross's portrait of the "Queen of the Belgians;" and, to quote another hackneyed phrase, "it is well worth the price of the volume." It is beautiful as a work of Art, and admirable as a likeness—a composition in the purest taste. "The Anglers" is a pretty print, by Mr. Louis David—a youth and maiden sitting by a silent stream, their baited rods idly dipping into the water. It is admirably engraved. The "Coquette," by the same artist, is less pleasing. In both there is much affectation, and little nature and truth. Far, very far better, is the speaking lesson called "The Teacher," from the eloquent pencil of Mr. Redgrave; and how sweetly touching is the fine portrait of a "Young Gleaner," from the delicate and powerful hand of Poole. These are two admirable works—none better were produced when the annuals were in the zenith of their fame. Good, also, is "The Banquet," by Cattermole; capital in character, and rich in humour, is "The Surprise," by Stephanoff—an engraving of great merit by Mr. Frederick Heath. Of "Aline" the less we say the better. It is impossible to compliment Mr. E. Corbould upon his contribution to the work. The drawing of Miss Corboux is a repetition of the eternal "Lella." "A Portrait" is exquisitely and naturally painted by A. E. Chalon; and "The Parting" is another work by Geo. Cattermole. It would be difficult to find any fault with the "Keepsake," which is this year, at all events, superior to the five or six latest of its immediate predecessors.

THE BOOK OF BEAUTY.—This volume is also edited by the Countess of Blessington. It contains thirteen portraits of aristocratic ladies, among whom, however, there is scarcely one who can be characterized as "a beauty." The frontispiece is a copy of Lady Clementina Villiers—one of Mr. Chalon's amalgamations of flowers, ringlets, and lace. Her sister, the Lady Elizabeth, is less *décoré*, but looks as "cross" as if she never had, or hoped to have, a lover. The other portrait-painters who make the book are Mr. J. Hayter, Mr. Drummond, Mr. Bostock, Mr. F. Grant, and Sir W. Ross. The semblances of "beauties" are no doubt very interesting to the great world to which they belong; but to the little world—mankind at large—they are of small value. And this is matter for deep regret. The selection should not be made from family "documents;" the beauties should be such as all may admire or love, without caring to ask the name of husband or father—beauties whom nature has made noble. The literary contents of this volume are, as we have intimated, of a high order of merit.

THE PICTURESQUE ANNUAL.—We have this year again a book about Paris—a "summer," as we last year had a "winter," in the capital of France. It is from the pen of M. Jules Janin, a French writer of distinguished reputation. It lacks the vigour, animation, and originality of the former volume; but it is nevertheless a most interesting and valuable production, full of brilliant sketches of the people, their habits, occupations, and amusements. Every page, indeed, teems with life, bringing the Parisians "body and soul" before us. Mr. Heath has not only added to the fame and popularity of his "picturesque series" by introducing these two books into it; they are contributions to our literature—useful and instructive helps to comprehend our nearest and most important neighbours. We refer not alone to the printed contents of the volume, the pictorial illustrations are admirable. They are eighteen in number, and are singularly full of matter—heavy and laborious works for the engraver, yet they have been, with one or two exceptions, admirably engraved. The frontispiece represents one of the grand staircases at Versailles, thronged with visitors to the *fête*. The next is of a very opposite character—the meeting of the hounds in one of the parks. Next we have the interior of an opera-box; next the aisle of a cathedral; next a promenade at Longchamps; in short, the subjects are skilfully and judiciously varied, representing Paris

\* We must premise, however, that the specification of Mr. Hancock we have not seen.

during summer under all its seductive aspects, where the chief business is pleasure. The artist is M. Eugene Lami, who occupies a high rank among the painters of France. His abilities are unquestionable. He manages to exhibit genius in depicting the most literal of facts; his groups are arranged with masterly skill; and his drawing is accuracy itself.

[We should observe that "proof impressions" of the illustrations to these three volumes are published by Mr. Heath. Those of "The Keepsake" and "The Picturesque Annual" are undoubtedly of great beauty and merit: that we so consider them, at all events, our observations will have shown. Among the former are several excellent examples of British art, admirably rendered by good engravers; and those of the latter are of the highest interest and value.]

**FISHER'S DRAWING-ROOM SCRAP-BOOK.**—This book is associated with a pleasant yet a painful memory. It was here—in the earlier volumes—that Miss Landon laboured for years, and where some of the most beautiful and valuable of her poems are to be found. Subsequently it was the "pet" of a kindred spirit, Mary Howitt. Now, and during the last year or two, it has been edited by Mrs. Ellis, a lady who has obtained considerable celebrity; and rightly, if we may judge of her merits by the fact that a book written by her under the title of "The Women of England" has gone through several editions in the course of a few years. In the manufacture of "The Drawing-room Scrap-book" she has a very arduous task to perform. She discharges it respectably—it is impossible to say more. To write thirty-six good poems to illustrate thirty-six prints is a labour to which a genius like that of poor L. E. L. is alone capable. The poetry here is pleasant and graceful, such as cannot be objected to: it is written with sound taste and right feeling, and is such as all parents will be pleased to place in the hands of the young; for of the purity and uprightness of Mrs. Ellis's mind every page supplies proof. The volume is admirably calculated for a "gift-book," a large collection of interesting and valuable poems, accompanied by graceful and instructive prints, elegantly bound—and all for the sum of one guinea!

**THE JUVENILE SCRAP-BOOK.**—Edited by Mrs. Ellis. We are far less pleased with this volume; neither the prints nor the letter-press are of a character suited to the young.

**THE GIFT, 1844.**—This volume comes from the other side of the Atlantic; it is published by Carey and Hart of Philadelphia, and would certainly have done no discredit to "the old country." It is bound with peculiar elegance, and is of the larger size; neatly printed, and being altogether a very beautiful production of the press. As to its literary contents, we are not quite sure that we are not compelled to rank them above those of either of our own; the authors seem to have taken more pains with their work; and not to have been content to let weighty names stand at the head of mere nothings. Some of the poems—those of Mrs. Sigourney especially, are of a very high order; and the prose tales and descriptions—such, at least, as have the scenes laid in America—are full of matter, racy, strong, and original. The book contains eight prints, from the paintings of Sully and Inman, both of whom are known to us; and Huntingdon, Cheney, Mount and Page, who are as yet unknown in England. They are very nicely engraved, and possess considerable excellence in design as well as in execution. The best describes an incident in "the early days of Washington." It is a fine engraving from the burin of W. Humphreys.

**THE MUSICAL BIJOU.**—We have yet to notice another annual; and we may speak of it as a work of Art. It is "got up" with pure taste; the splendour of the embellishments has been hitherto unsurpassed; but gorgeous as they are they are also good. These embellishments are printed in colours and gold by M. and R. Harbart, and certainly surpass anything of the kind we have yet seen issued—in England, that is to say, for hitherto our Continental neighbours have gone far beyond us in this beautiful art. The "Musical Bijou" is published by D'Almaine and Co., Soho-square, and does credit to an establishment famous all the world over.

We have thus given to the Annuals all the space we can spare.

## CORRESPONDENCE.

## THE THREATENED CARTOONS.

DEAR SIR,—Permit me to offer a few words in explanation of the motives for the publication of certain of the Cartoons; which proposed publication, together with that of the fortunate ELEVEN, has called forth your reprobation, upon the assumption, that "in the next three years the eleven will be heartily ashamed to look at a copy of the work bearing the date of 1843;" an assumption which, if carried out to its full extent, would form a parody upon Penelope's web, by condemning all artists to occupy some portion of each year in effacing the pictures they had painted during the twelvemonth preceding.

On the first day that the Exhibition at Westminster Hall was opened to the public, I was informed that it had been arranged to publish the eleven prize Cartoons with considerable "pomp and circumstance." Considering that the attention of the foreign schools of painting had been excited by the proposed competition, I felt that the proposed publication of the prize Cartoons would be looked for with great interest and curiosity, both in Great Britain and on the Continent, as a fair sample of the best works that British artists could produce.

One of the £300 prizes was given to an élève of the French school; and this appeared to be considered the best production,—by the course adopted of placing the classes of prizes according to their numbers in the catalogue instead of their relative merit, a most cruel and unjust course (though one which placed my "Una at the Court of Gloriana" at the head of the second lot of £100 prizes, which it by no means deserved), for it had the effect of placing Mr. Severn's cartoon of "Edward and Eleanor" at the bottom of the list of the five £100 prizes, when, in reality, it was the first selected; and placed Mr. Cope's "Trial by Jury" below the production of the élève of the French school, and Mr. Watts' "Ritaccamento of S. Rana" from the Old Masters, both of which it ought to have preceded. If this course was adopted inadvertently, it was cruelly thoughtless; if from fear of decaying upon the relative merits, it was unjust. I felt that the natural conclusion to which, in the absence of other material evidence, all parties must come, would be this, that a two years' student in the French school could surpass all that British artists could produce; and that the best they could do without Continental assistance was, to rake together some fragments of Domenichino, Rubens, &c.; while the character of the works produced in answer to the call for those of high class "to regenerate the British school," and raise it from picture-making to a worthy exercise of the Fine Art, was the most commonplace historical, and without the slightest shadow of pretension to the high class of Art, except in the above-mentioned "Ritaccamento," by Mr. Watts; and that the eleven cartoons would go far to confirm Dr. Merz' disparaging assertion. Conceiving that this impression would be the infliction of a gross injury to the Arts, and an insult to the artists of this country, I lost no time in urging those to whom I had access to publish their cartoons for the honour of British Art, and thus to give the public, at home and abroad, the opportunity of testing the accuracy of the decision pronounced by the judges, and of forming more accurate estimates of the capabilities exhibited in the first attempt in a style to which so few British artists had been accustomed. Bell, Cope, Severn, Haydon, and Sir W. Ross, are, I believe, the only candidates who have attempted any works of the kind; and it is precisely because it is a first attempt that I am desirous of having all the best cartoons published, to show the Continental schools and the patrons of Art in this country, that we could do all that ever has been done in any age or any country, and all that can be required, if we had encouragement and opportunity; and that we have not done so, is only because we are chained, like galley-slaves, to the drudgery of pleasing an uninformed public, by the necessity of living by our profession.

"Those who live to please, must please to live."

My wish was to induce each artist to lithograph his own cartoon, as thereby ensuring the production of the full effect intended; but this I have not been able to accomplish, except in one instance, that of Mr. Walter, who is proceeding very successfully with his. Some of the others I have given my best attention to, so as to make them, as nearly as possible, fac-similes of the cartoons. After I had set this proposition on foot, the ten additional prizes were awarded; and it was immediately suggested to make a distinct publication of them, to be followed by a few others, published separately. I had completed my "Bruce's Escape from the Retreat from Dalry," and seeing no reason for delay, have already placed that before the public; and it will form a sample of the style and scale in which the ten additional prizes will be produced at Christmas, viz., one inch to the foot, and the precise tint of the cartoon, as exhibited. This size was adopted as quite sufficiently large to afford a perfect transcript of the expression and character, while the object being extensive circulation, that was most likely to be attained by the least expensive mode of publication compatible with the due execution of the work; and I have no fear that any of the artists, whatever celebrity they may hereafter attain, will have any reason, at any time, to be heartily ashamed to look at a copy of "our" work that

bears the date of 1843. *Suum cuique.* Let the eleven defend themselves. Yours truly,

Tonbridge-place, Nov. 1843. FRANK HOWARD.

[We have given Mr. Howard the amplest opportunity to say his say. That was our duty; it is a duty from which we have never shrunk. We have got ourselves into hot water, not only with "the Council of Ten," but with the "fortunate ELEVEN," who have waxed very wroth with us for insinuating that in the year 1846 they will be loth to acknowledge their bantlings born in 1843. Well—we shall see; but we must wait three years until judgment can be pronounced for or against us. We have very little apprehension as to the result, and might indeed be content to take a verdict two years earlier than the time named. The exhibition of cartoons was, as we said and repeat, eminently successful—altogether satisfactory; as a first experiment it was a complete triumph, honourable alike to the artists who competed and to the country. But our *peccan* would have been haunted in another note if we had been given to understand that the eleven cartoons were to be preserved among the archives of the nation, as permanent examples of the capabilities of British Art. So, therefore, do we regret that copies of them are to be sent all the world over—as our *PERFORMANCES*, sanctioned and rewarded by the British nation—after a solemn invitation to all British artists to compete—and who are therefore assumed to have competed—of which this book of eleven lithographic prints is at once the evidence, the record, and the result.]

## MR. HAYDON'S COMPLAINT.

14, Burwood-place, Connaught-terrace,  
Nov. 12, 1843.

SIR,—I did not intend to answer your censure on my advertisement, relating to my cartoon of "The Curse;" but as I think it exceedingly unjust, and as one does not like such an accusation to rest on record in a very amusing and useful journal of Art without an answer, after mature deliberation I request leave to reply.

Right or wrong, I considered myself unjustly treated by the Royal Commission, and so evidently did you. At once I addressed myself to the people, who were crowding to Westminster Hall by thousands, as I have always done on matters of Art, and desired them to look at "the guilt of Adam, the agony of Eve, the defiance of Satan," &c. &c. &c., in the cartoon of "The Curse." You assented this mode; called it a criticism, which it was not, and said it was disgusting for an artist to criticise his own works, and brought disrepute on the Art.

It is disgusting for any man to criticise his own works; and not only have I never done this, but, except on the cartoons by my pupils, 1819, and those of this year, 1843, I never criticised any living artist's works, directly or indirectly, and I defy any editor of any publication—daily, weekly, monthly, quarterly, annual, or septennial, for forty years—to prove the contrary.

My allusion to "The Curse" was an explanation of my intentions, leaving the people to discover and criticise; and if all historical painters would do the same, many mistakes would never happen: it would teach the people what to look for, and do their taste good.

In conclusion, you say "if I had less vanity and more pride, it would be better for me." Would it not have been truer to have said, "If I had less sense of justice and more pride?" I am sure it would. I admire the discrimination which dictated the first, but I should have estimated it higher if the second had been your own as well as the first.

It is my conviction that painting the nobility and sovereigns of Europe for forty years on tiptoes, and advertising for precision of drawing and knowledge of construction as the requisites for a cartoon, and then bestowing the highest rewards on cartoons which had no knowledge of construction and no precision of drawing at all, is much more likely to bring disrepute on the Art, and discouragement to the student, than my straightforward appeal.

Yours, &c., B. R. HAYDON.

## KEEPER OF THE NATIONAL GALLERY.

SIR,—The appointment of Mr. Eastlake to be Curator of the National Gallery was very naturally welcomed not only as a gracious act, but as a considerate and judicious selection, by all who feel an interest in the Fine Arts, and know the importance of the duties to be discharged. To information extensive, various, and profound, with great original powers, a fine and pure taste, and an experienced judgment, Mr. Eastlake unites zeal, a liberal spirit, and most upright understanding. One would imagine gifts like these would be at least respected, and their employment in the public service honourably welcomed. But

"Envy will Merit, like its shade, pursue,  
And, like the shadow, prove the substance true;  
And its first withering blight has been exhaled through  
the columns of the *Times*, in the shape of a letter signed "An Amateur."

This writer would induce one to believe he is a friend to the Arts; but "the voice is Jacob's voice, and the hands the hands of Esau." He is a friend of the Arts—that is, of the *dealers in them*. He is for their promotion—that is, of *their sale*. This, if it be not his warrant, is at least his *commission* for writing. If the vindictive nature of his spirit were not observable, we might be led to suppose he was facetious, and that he had written, like Pontius Pilate, *what he has written*, not in his spite, but after dinner—in an accidental moment of forgetfulness, at least of propriety and common sense, if not of self-interest.

Do but imagine the grounds of his opposition. In A.D. 1834, Lord Liverpool, it appears, being then in a sound state of mind, wrote a memorandum upon the appointment of Curator to the National Gallery to this effect:—

"Lord Liverpool is of opinion that the person to be appointed to this office should be competent to value and, if called upon, to negotiate the purchase of any pictures that may be in future added to the collection."

Anything more common sense it would be difficult to conceive. In fewer words it is: the Curator of the National Gallery should be—a PICTURE-DEALER? No such thing; but a gentleman fit for the office. And yet upon this the *Times* amateur founds his opposition. Why? Because Mr. Eastlake cannot RESTORE pictures—because, not being a dealer, he is not practised in names, dates, and prices, does not know at what auction this Salvator was disposed of, or how that Hobbema was procured. As if one should say of an architect, "What! he is capable of being an inspector of the state of public buildings! Why, he does not know the market price of bricks. He is utterly ignorant who sold this estate, whether Christie or George Robins. How, then, can he judge of architectural beauty?" And then, too, we have—Mr. Eastlake is a pluralist, because he is the Secretary of the Royal Commission and the Librarian of the Royal Academy! This last appointment certainly might convict him of a kind interest in the interest of others, but would hardly convince any capacity except the capacity of "An Amateur" that he was a pluralist. I will not dwell upon the hint that if Mr. Eastlake accept the office of Curator he can never aspire to the Presidency. In the first place, it is needless to argue a contingent question, and, were it so, the meanness of the hint is worthy alone of the low language in which it has been couched. It is a parody upon the Devil bearing witness against Job. The writer cites some most respectable picture-dealers for whom he seems inclined to canvass, and, if one might judge from his prose, for I am unwilling to term it his poetic effusion, he ranks them next to Raffaele, Buonrotti, or Da Vinci in their importance to the Arts. I have not the slightest desire, I am sure no reason, to undervalue the services, the knowledge they have rendered, and possess; but to say they alone are judges, they alone can purchase or protect the productions of Art, would be a flattery so gross such as no men would more readily disavow than the Woodburns and Smiths of England. The case is simply this:—Is Sir Robt. Peel as competent to judge of such an appointment as Lord Liverpool? Is Mr. Eastlake as able to judge of a picture as Mr. Farrer? These were the competitors, such was the judge. Who can doubt the propriety of the verdict?

I am, Sir, your obedient servant, Q.

[Our correspondent has anticipated our comments upon the letter referred to. Perhaps no artist ever lived in this country who so thoroughly enjoys the respect of the public and the profession, nor is there any gentleman living in whom both may place more entire confidence. It is high time that mere dealing jobs should be put a stop to. Mr. Eastlake can lend himself to nothing that is not in every sense of the term pure. It is a great achievement to have procured such a man for such an office. As we have stated elsewhere, the only drawback is the fact that he will give to its duties far more time than he is paid for, and thus too much and too often desert his easel. The income attached to the office is very trifling; less than Mr. Eastlake might make by a month's labour with his pencil. All who know him must know that this matter can have formed no item of consideration in inducing him to accept the appointment.]

#### IMPROVEMENTS IN FRESCO.

DEAR SIR,—If at this advanced period of the month there can be inserted in the forthcoming number of the ART-UNION a few lines on a subject that is just now creating some interest in the world of Art, I should feel very greatly obliged.

It is some years since I directed my attention to the practice of fresco-painting, more with the view of finding some means of obviating the peculiar disadvantages that attend its execution than of following it as a pursuit. It immediately occurred to me that all these disadvantages were entirely referable to the unmanageable nature of the *intonaco* generally made use of. To this point, therefore, I directed my exclusive attention, and I am now enabled to state that the superficial mortar can be applied in such a manner as shall retard its solidification for almost any period that may be desired. By this method the painting is rendered capable of being retouched for several successive days. The different applications of the *intonaco* may be applied so that the smallest trace of the junction shall not be perceptible, and the process of glazing is to the full as practicable as it is in oil painting. I furthermore engage to execute the entire process before any persons acquainted with what is termed "*Buon fresco*," and they shall perceive no difference in the operation.

If you will oblige me with the necessary space in your journal, I will, at an early opportunity, enter more fully on the subject.

I am, my dear Sir, yours truly,  
THOMAS F. HEAPHY.

[We shall readily afford to Mr. Heaphy the space he may require to treat so important a subject.

#### VARIETIES.

THE NEW ASSOCIATES.—The Royal Academy have elected as associates C. W. Cope, Esq., and Thomas Duncan, Esq., S.A. Against this election it will be very difficult to object. Mr. Cope has been gradually gaining professional ground. His abilities have been acknowledged and appreciated by the public; he is held in high esteem by his brother artists; and in the recent allotment of prizes for Cartoons, his work (unquestionably the most popular of the whole collection) obtained a first premium. We rejoice, therefore, that the distinction has been conferred upon him, and imagine that it will give very general satisfaction. To the appointment of Mr. Duncan there can be but one objection. He is an artist of the highest talent, and his works have done honour to his native country; but as a member of the Royal Scottish Academy, residing in Edinburgh, he enjoys peculiar advantages—advantages in which his English compeers cannot participate. Last year Mr. Watson Gordon was elected into the Royal Academy under precisely similar circumstances. Now, unless it is certain that these artists possess higher talents than any of the English candidates (a point we are by no means willing to concede), there may be some REASON in the objection. At all events, Mr. Duncan is an acquisition to the Royal Academy, and an artist of whom any country may be proud. The 'Entry of Prince Charles into Edinburgh' is a painting of the highest merit; and his production of last year, the 'Escape of the Pretender,' won him golden opinions. Both these works are in the hands of engravers—the former in those of Mr. Bacon, the latter in those of Mr. Ryall; and they will be, ere long, published by the liberal and enterprising Scottish publisher, Mr. Hill of Edinburgh.

C. L. EASTLAKE, Esq., R.A., has been appointed to succeed Mr. Seguer as Keeper of the National Pictures. The appointment has been universally praised. The pure character, extensive erudition, and high genius of this accomplished artist are calculated to confer—and will undoubtedly confer—additional importance on the office; and the selection is considered to be one pregnant with immense benefit to the Arts. For our own part, however, we may not accept it as matter for entire congratulation. We cannot doubt that the occupation consequent upon the due discharge of official duties will force the great English painter far too frequently from his easel; and therefore apprehend that, in the zenith of his fame and the vigour of his mind, he will contribute too little to the hereafter of British Art. It is notorious that, during the last two or three years—the time of Mr. Eastlake having been so much occupied by "business" connected with the Royal Commission—the productions of his pencil have been few, and of comparatively minor importance. We looked, hopefully, to his withdrawal from the Commission, as a means by which the world was to be enriched. We fear that now his mind and time will be necessarily occupied away from his studio; and are selfish enough to think more of the loss we sustain in being deprived (as we must be to a large extent) of our great painter than of the advantages that may arise to us out of his pure taste, sound knowledge, and sure integrity, as the national connoisseur.

SIR AUGUSTUS CALCOTT, R.A., has been appointed Conservator of the Royal Pictures—an appointment held by the late Mr. Seguer, in conjunction with that of Keeper of the National Gallery. This is an appointment in every way desirable; neither the years nor the health of the artist warrant the expectation of his producing many more great works, and the post is a comfortable provision for age, a small reward—yet a sure one—for a life of honourable labour.

THE TWO APPOINTMENTS given by Sir Robert Peel to two accomplished painters may be

received as a new compliment conferred upon the Profession by the Premier. The nominations were, we know, not only unsolicited, but totally unexpected; they were designed as honorary distinctions and substantial rewards for merit; and may therefore be accepted as auguries of better days to come. In this country, unhappily, artists and men of letters have been too generally regarded by the state as useless idlers—mere drones in the busy hive. Statues and Parliamentary thanks and national grants in abundance have been lavished on British sailors and soldiers and statesmen; while those who really make a country glorious have been passed by with indifference or contempt. We are on the eve of better days. Let us receive the first proof of it with thankful pride.

THE COMMITTEE OF THE HOLKHAM MONUMENT have advertised for designs,—that is to say, for a column. They might as well have borrowed a copy of the one in Trafalgar-square at once.

THE ARTISTS' AMICABLE FUND.—On the 6th of Nov. this agreeable and useful Society dined at the Crown and Anchor Tavern, W. J. MASON, Esq., in the chair, supported by several distinguished artists, among whom were a few of the original members of the parent "Fund." About 150 members sat down to dinner. The Report—a very brief but very cheering document—was read by the Secretary, Mr. Wagstaff. It described the Society as having acquired numbers and strength during the past year beyond the most sanguine hopes of its projectors.—[Upon this subject we have received three or four communications. We must refer our correspondents to the Secretary—a most kind and courteous gentleman, who will pay prompt attention to their requests, and fully explain the nature and objects of the excellent Institution.]

MR. WILKIN'S LECTURES.—During the past month a series of lectures on perspective has been delivered by Mr. Wilkin, at his residence in Newman-street. Books are continually published, professing to teach perspective by means of elaborate and complicated geometrical theses; but their interest is superseded in this, as in every other branch of knowledge, by the *vitâ voce* precept, accompanied by practical example. The lecturer is perfectly master of his subject, and a main purpose with him seems to be a simplification of the study. He addressed himself particularly to students of architecture; but there were in the syllabus many heads interesting to artists of all classes—as his method of drawing rapidly and correctly the human figure in exact proportion, be the scale what it may; his treatment of light and shadow in landscape, sea views, and the human figure, &c. &c. As an instance of Mr. Wilkin's ready disposal of difficulties, we may mention his method of drawing a geometrical staircase of eight steps, winding round an octagonal column. This he demonstrated with an unusual paucity of lines and points; but, with regard to such a series of lectures, we would suggest that each lecture should either be lengthened, or contain fewer demonstrations.

THE NATIONAL GALLERY.—The National Gallery is re-opened, after having been closed for six weeks, during which time most of the pictures have been slightly cleaned, and some trifling changes have taken place. The cartoon by Raffaele, which was added last year and placed on the staircase, is now hung in one of the rooms; and since our last notice, a portrait of Mrs. Siddons, by Lawrence, has been presented to the Gallery by Mrs. Fitzhugh, for whom it was painted. We do not, however, conceive the portrait an acquisition to the collection, inasmuch as it is vulgar, and seems to have been slighted in the execution.

THE PRINT PUBLISHERS of London have signed an address to Sir Robert Peel, on the subject of Art-Unions, requiring the interference of the Legislature to arrest their further progress, as inimical to the Arts, and prejudicial to the



interests of a large and highly respectable body, who have embarked large capital in the publication of prints. Their application to the Premier is grounded chiefly on the opinion of the Attorney-General, Sir William Follett, who considers Art-Unions (such, that is to say, as were brought under his consideration) to be decidedly illegal. This opinion, however, was confined to trading speculation, and not to societies banded for public benefit, and with no view to private gain. Mr. Chitty agrees with Sir William Follett. It is not improbable, therefore, but that the Legislature may be called upon to move in the matter. It would appear, however, that its interference will not be required; for, as one example—

THE NATIONAL ART-UNION has been a decided failure; the loss to its projectors being very considerable. Instead of 20,000 tickets having been sold, we have reason to believe that the sale will fall short of 3000. While the expenses must have been very great, inasmuch as they were proportioned to the anticipated success. We are assured nevertheless that the secretaries to this Art-Union will keep implicit faith with their subscribers—will perform their contract to the letter. The “drawing” is fixed to take place on the 18th of December, previous to which a list of the subscribers will be printed, with the number of the ticket appended to each name.

THE SHEFFIELD ART-UNION has also been a dead loss to the projector, Mr. Gilbert. Whether Mr. Boys’ ART-DISTRIBUTION has been a gain or a loss we cannot say; but we have now another in the field:—

CERTAIN PICTURES OF HIGH IMPORTANCE (all old masters) are exhibiting at No. 53, Pall-mall, which are to be distributed hereafter “according to the principles adopted by the Committee of the Art-Union.” Into this subject we shall enter next month.

THE COPIES from Pictures left in the British Institution, have been exhibited in the gallery during the month. Some of them are very creditable to the copyists; but we must again express our regret that they are converted into a public exhibition.

THE BRITISH INSTITUTION.—It will be observed, that the time for receiving pictures has been announced; but we have not heard if the Directors intend this year to bestow premiums. A principal keeper must be elected in the room of Mr. Seguer. It is a paid office, and the income we believe is, or ought to be, considerable. We have heard three or four candidates named. Surely the Directors will follow the example of the Government, and appoint an artist of high talent and high character to superintend this most important Institution.

THE ART-UNION OUTLINES.—We have received thirteen of the series of “twenty-two Designs in outline, illustrative of the Pilgrim’s Progress.” The series is to be presented to each subscriber (of the current year) to the Art-Union of London; and the subscriber is to receive, also, a line engraving, by Mr. E. Goodall, from Stanfield’s picture of ‘Castello D’Ischia.’ This is certainly a marvel. The print cannot but be a valuable work. We remember the picture as very beautiful and interesting; and Goodall ranks among the very first of our British engravers. Of these “outlines,” however, we may speak with certainty—they are before us. Our readers know that they are the designs of Mr. H. C. Selous, and that they have been engraved by Henry Moses, an artist who, in his particular department, is unrivalled. The designs of Mr. Selous demand the most unqualified praise. They are of wonderful merit. It is, indeed, impossible to speak of them in terms beyond their deserts. There is nothing like a slavish imitation about them. If they occasionally remind us of Retch, it is merely because there is a resemblance in the style in which they are produced. They are as entirely original as the most original of the outlines of the great German, and there is not one of

them to which he might not have been proud to have affixed his name. This is high praise, but it is called for. We have seen few English works that deserve it more heartily. The set will be well worth a guinea; and many thousand guineas will be subscribed to obtain copies as soon as specimens are extensively seen. Mr. Selous has done himself immortal honour. He will take his place among the master-minds of England; and is already one to whom we should refer when protesting against being considered inferior to our neighbours. Sure we are that these twenty-two outlines will be universally considered as of more real value than all the prints which all the Art-Unions have hitherto issued. The Art-Union of London has undoubted right to the full merit of this great move in advance. Until their premium was accorded to Mr. Selous, his name was unknown. He has since obtained one of the prizes for Cartoons. We are this month compelled to limit our notice to a general impression of the series. We shall next month examine them in detail.

### REVIEWS.

A SERIES OF COMPOSITIONS FROM THE LITURGY. By JOHN BELL, Sculptor. Publishers, LONGMAN and Co.

The series commences with six designs from the Lord’s Prayer; they are engraved in outline, and calculated for execution in bas-relief. They bear throughout, the impress of exalted sentiment, inasmuch even as to approach Flaxman, to whom perhaps they point too directly. ‘Our father which art in Heaven, hallowed be thy name,’ is rendered into a group of three figures in the attitude of prayer, as a title to which the latter words of the passage are superfluous. The figures are those of an old man, a young man and woman, and a child. The grouping of the three last figures would tell well in marble, but it would be necessary to make the arms of the young man more in proportion to their length, being now much too heavy. In ‘Thy kingdom come,’ a group of four—the Saviour, a standing figure, is blessing a mother and her two children, who are kneeling before him. This plate seems rather to have been intended to embody the passage from St. Matthew—“Suffer little children, and forbid them not, to come unto me; for of such is the kingdom of Heaven.” ‘Thy will be done on earth as it is in Heaven,’ is expressed by a group of five figures—parents and children—the former kneeling facing each other, and contemplating the three children who are between them. The group is undoubtedly distinguished by many of the highest attributes of Art, but it bespeaks sentiments too wholly earthly to be a just translation of the passage—it is a picture pointing to nothing beyond the temporal happiness which it so fully describes. The group presents a daring formality of composition, the heads and the lines of the limbs upon both sides corresponding. ‘Give us this day our daily bread,’ is pictured by an angel giving bread to a family of three persons; and ‘Forgive us our trespasses as we forgive them,’ &c., by a group of three—an angel, and two persons in the act of mutual forgiveness—the latter embrace each other kneeling, while the angel records the reconciliation. ‘Deliver us from evil,’ is a composition of great spirit, although in minor incidents betraying a too close imitation of Michael Angelo. Many may remember the two hands rising from the water in the cartoon of Pisa. Depth is here expressed by two eager and nervous hands striving after two souls rescued by a good spirit, who drives down with his uplifted brand the malignant spirits by whom they have been pursued. The whole is admirably conceived, but it is unworthy of such a mind as that of the author of these beautiful outlines to give to the evil spirits in such compositions talons instead of fingers and toes. It is not enough to say that this has been done by the greatest men in the Art—this ought to have been one argument for eschewing it. The grossness typified by this, injures the feeling of the rest of the work; absolute perdition had better been the allusion, and ordinary hands and feet had been sufficient for this. With some errors, however, we have of late seen nothing to equal these out-

lines. Mr. Bell may bear to be found fault with, for his merits vastly overbalance his defects. He manifests in his compositions both power and taste—a vigorous and a refined mind; and is surely one of the young men who are destined to produce great works for the honour of the British School. We shall have an opportunity of recurring to this publication, of which we have before us part the 1st, issued at a very cheap rate.

It is published by Messrs. LONGMAN and Co. We rejoice to meet this honoured and respected name associated of late with several publications appertaining to the Fine Arts. In these days it is a huge matter for artists to find they may be connected with an establishment famous, for a century, and all over Europe, for integrity and liberality. To this house British literature is largely indebted; it is most cheering to find that British Art is likely to owe it as large a debt.

DARBY’S MAP OF LONDON. Published by DARTON and CLARK.

This is a pocket map, and is accompanied by an index of streets, public buildings, societies, banks, &c. &c.; having also marked upon it all the railway and steam-boat stations. Such a guide is indispensable to the stranger in London, and at all times highly serviceable to the inhabitants.

A MANUAL OF PERSPECTIVE. By J. WOOD, jun. Published by WHITTAKER and Co.

A small work of thirty-four pages, illustrated by diagrams, and explaining the principles of perspective, the projection of shadows, &c. &c. The work is intended for the use of amateurs, and contains in the “concluding remarks” a few valuable hints on the perspective of animals and natural objects. It is a simple and unpretending little volume; which contains little or nothing that is new, but very considerably simplifies an intricate subject so as to render a knowledge of it comparatively easy. This notice will perhaps be a sufficient answer to our correspondent at “Cardiff,” and indeed to others who have lately consulted us concerning some such elementary work.

### NOTICE TO SUBSCRIBERS.

With the new year we design to commence a New Series of “THE ART-UNION,” into which we purpose to introduce several important improvements. We must premise, however, that our publication will be, in future, issued without a stamp. We have good reasons for believing that this change will prejudice very few. We know that seven out of eight of our numbers do not go through the post at all, for the great mass of our subscribers in town and country prefer receiving them “by hand,” through booksellers’ parcels, which they may do regularly on the first day of every month. In passing through the Post-office the publication becomes creased and soiled; and, as it is—we presume to say, invariably—preserved for binding, most persons prefer the somewhat less prompt but equally sure and much more satisfactory mode of private delivery. We have thus been paying for between 2000 and 3000 stamps monthly (as the Stamp-office returns will show), while to seven out of eight of our subscribers the stamp was utterly useless.

It is then our intention to expend the £10 or £12, thus gained, in certain improvements, which we are sure will tend to our own advantage, and give very great and general satisfaction to our subscribers. These improvements will be best developed as we proceed; but in order that no subscriber may be compelled to take us on trust, we announce these changes with the part which finishes a volume.

These improvements we could not effect without avoiding the cost of the stamp; for although our circulation is great, and we have received a very considerable share of public patronage, our expenses are proportionably large. We intend, then, to issue future numbers of the ART-UNION on fine paper, “hotpressed,” and printed partly “by hand,” so as to give due effect to the wood-engravings we mean to introduce into it extensively. Its present form will not be altered, except that the margin will be somewhat enlarged, and it will be stitched and “done up” by the binder. With each month’s number we shall give a variety of wood-engravings, illustrative of our own articles, and borrowed from illustrated works, published in England, Germany, and France; and with each part we shall issue an engraving of some subject, either procured from a current publication or descrip-

tive of some public work in progress. For example: in our number of January we have arranged to publish two of the very famous wood-engravings of the "Nix-Belungen," and one of the prints from the "Oriental Sketches" of Sir David Wilkie, with a variety of other engraved subjects. These it would be impossible to transmit through the post without damage to them.

We shall also endeavour, by a liberal and judicious expenditure, to give essential improvements to our Literary "Contents." Our "Foreign Relations" have very materially augmented. Enlarged experience will be added to increased means. Success—when not too great or too easily obtained—is the surest stimulus to exertion. In short, we shall give to our Journal a much greater value, and have entire confidence that it will be appreciated. It may be well to state clearly, that there will be no increase of price.

Among other new features and improvements we may refer to one, which will be indicated by an addition to our title; it will be hereafter styled "THE ART-UNION, A MONTHLY JOURNAL OF THE FINE ARTS, AND THE ARTS DECORATIVE AND ORNAMENTAL."

The Editor will gladly receive and reply to communications (addressed 132, Fleet-street), from those who may not be enabled to arrange for the regular supply of the ART-UNION. The Publisher will undertake that it shall be delivered on the 1st or 2nd of the month in any part of Great Britain and Ireland.

**A CAUTION.**—We have been requested to caution artists against the scandalous and disgraceful attempt of a writer for a Birmingham newspaper to cajole them out of paintings, drawings, or sketches. This person has written letters to several artists in London (two of them are before us), the object of which is so to practise on the hopes or fears of the parties he addresses, that they shall "present" to him some "specimen of their abilities," as payment for the past and retaining fee for the future. We are by no means sure that these letters do not furnish ground sufficient to prosecute the writer for striving to extort money (or goods) under false pretences. At all events this timely exposure may secure artists against the danger of being robbed with impunity; and inform the proprietor of the paper in question of the dangerous and disreputable position in which his "critic" has placed him.

An attempt of a like nature has recently been made in the metropolis. A person prints what he calls "Criticisms on the Royal Academy Exhibition," upon which he fixes the price of 6d.; soon afterwards, he calls upon A B (whose works have or have not been noticed), "asking" him to buy 20 or 30 copies.

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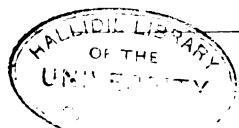
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